

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

DIGITAL MEDIA



05843–05846, 05875

Unit 1 January 2020 series

Version 1

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Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.

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ExamBuilder

Remember to keep your eye on ExamBuilder as we continue to update the bank of questions post exam series in line with our past paper policy. Therefore, you can be assured that new assessment material will continually be fed into ExamBuilder on an annual basis.

Online post series external feedback

Keep an eye out for updates on our post series feedback on Exams for Cambridge Technicals Webinars available in the autumn term.

Paper Unit 1 series overview

Centres have used the online resources provided by OCR and examples from the textbook to support the teaching and learning of Unit 1 for candidates. In this session, it was evident that key concepts about media industries, such as *conglomerate ownership*, were explained correctly using key terms including *horizontal* and *vertical integration*. An improvement in this series were answers to the extended response questions, with a number of centres clearly exploring theories of narrative (Q6b), and using contemporary case studies, such as the film *Blue Story* and its surrounding news coverage, to support points on the debate about whether the current regulatory framework is effective (Q9).

Section A overview

Responses in Section A demonstrated that centres had been preparing candidates to analyse data from media research organisations. The focus in this session gave candidates the opportunity to show their understanding about the audiences of video on demand services, and it is clear that candidates had knowledge about companies such as Netflix and Amazon Prime.

Question 1 (a) (i) and (a) (ii)

1 (a) (i) Identify **three** interpretations that can be made about the relationship between social grade and streaming services.

- 1
- 2
- 3

[3]

(ii) Explain **one** of the interpretations in **1(a) (i)**.

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[3]

For Q1 (a) (i) most candidates were able to identify interpretations from the BARB data that showed the relationship between social grade and VoD streaming services. In Q1 (a) (ii) many answers reflected an understanding about the disposable income of the different social grades. It is advised that centres continue to show candidates both tabular and graphic presentations of audience data in black and white so that preparation meets the requirements of the examination.

Question 1 (b) (i) and (b) (ii)

(b) (i) Identify **two** differences between the consumption of subscription streaming services for Household size: 3 and Household size: 4.

- 1
- 2

[2]

(ii) Explain **one** reason why there is a greater consumption of Now TV in households with children of 0-3 years than consumption of Amazon or Netflix.

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[3]

As with Q1 (a) (i), for Q1 (b) (i) candidates were able to identify basic interpretations from the BARB data about the difference between the streaming of VoD services of households with 3 members and households with 4 members. In Q1 (b) (ii) not all candidates were able to understand that 0-3 year-old children are unlikely to be making a conscious choice between Now TV and Amazon Prime and Netflix. A wide range of data across audiences should be used to prepare candidates for questions covering LO4 and LO5.

Section B overview

Responses to the Section B questions demonstrated that candidates were familiar with theoretical ideas about the macro concepts of narrative, genre and representation. Not all candidates demonstrated accurate understanding of production techniques, in particular for this session of editing. This is an area that centres could further incorporate when learning technical production skills for Unit 3. The use of theoretical ideas about regulation, moral panics and audience effects theories and debates was sophisticated, and the application of concepts to contemporary case studies in chosen digital media sectors had improved noticeably.

Question 3 (a) and (b)

3 (a) Identify **four** advantages of a conglomerate ownership structure.

- 1
- 2
- 3
- 4

[4]

(b) Explain how **one** institution you have studied used its conglomerate ownership structure to advertise one of its digital media brands or products.

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[3]

In the main, Q3 (a) was answered accurately by candidates with concepts such as *synergy*, *cross-media ownership*, *cross-platform distribution* and *horizontal* and *vertical integration* cited as advantages. Responses to Q3 (b) mainly discussed Disney or Sony, with those gaining 3 marks for the question also using an example of a product made by the institution to support answers.

Question 8

8 Explain **two** advantages of using a tablet device to watch a TV programme or film.

1

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2

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[4]

Many answers were able to gain the 4 full marks where the answer was plausible in terms of watching a TV programme or film. *'Portability of a tablet'* (many answers referencing taking the tablet to the bedroom, kitchen and on holiday), *'access to vast content quickly via a number of personalised apps'*, *'watching in a different room from the main television when Love Island is on'*, *'using headphones to not disturb others if there is a loud soundtrack'* were all examples of correct answers. Answers that were vague, such as *'tablets being cheaper than TVs'*, were credited but could not be given full marks owing to not taking into account the full question. However, it was pleasing to see candidates citing personal experience to argue their point.

Question 9

9* 'The current regulatory framework for digital media products is ineffective.'

Using your knowledge about the role of regulatory bodies and the effects of digital media, discuss the accuracy of this statement. Use examples to support your answer.

[20]

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Once again it was pleasing to see that centres had continued to take on board feedback about the importance of teaching key audience, media effects and regulation theory and terminology. Suggested theory such as *passive and active audiences*, *desensitisation* and *copycat behaviour* was included by many candidates who had to directly address the statement about whether 'the current regulatory framework for digital media products is ineffective'. Regulatory bodies such as the ASA, BBFC, OFCOM and PEGI were mainly used accurately in relation to their specific roles and responsibilities. Some answers gave a variety of examples from different media sectors, while others discussed one sector such as film or video games and it was found that either approach allowed candidates to access the full range of marks. As with Q6 (b) it was clear candidates had also taken on board advice about structure, using the PEQ format. In terms of examples, successful responses included analysis of contemporary digital products such as Drill music, *Fortnite* and *Blue Story*, with this and the BBFC discussed impressively in particular. Access that children have to digital products on the internet was discussed at length by some candidates, with excellent consideration of the lack of regulation of explicit content and the potential impact that this may have on children. Social media was discussed in terms of both moral panics about the effects of unrealistic body images and trolling and cyberbullying. There were considerably less responses referencing the 1993 Jamie Bulger case, with a greater focus on contemporary case studies which is pleasing to see.

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