

Cambridge Technicals Digital Media

Unit 1: Media products and audiences

Level 3 Cambridge Technical in Digital Media
05843 - 05846 & 05875

Mark Scheme for June 2022

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. (*The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.*)

Medium Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)


















Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (eg 'can't do', 'don't know')
 - OR if there is a mark (eg a dash, a question mark) which isn't an attempt at the questionNote: Award 0 marks – for an attempt that earns no credit (including copying out the question)
8. If you have any questions or comments for your team leader, use the phone or e-mail.
9. Assistant Examiners send a brief report on the performance of candidates to their Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

RM stamp	Meaning of annotation
	Tick
	Excellent point
	Cross
	Unclear
	Omission mark
	Terminology/Theory
	Use of examples
	Explanation, analysis, argument
	Not relevant to specific question
	Rubric
	Blank page
	Repetition
	Context
	Level 1
	Level 2
	Level 3
	Level 4

Question		Answer/Indicative content	Mark	Guidance
Section A				
1	(a)	<p>One mark for a correct interpretation, e.g:</p> <ul style="list-style-type: none"> • There is an increase in the minutes spent watching BVOD services via a TV set over time (1) • People spend longer watching BVOD services on a TV set than they do watching them on another device (1) • People are still spending the same amount of minutes watching BVOD services on a device in 2018 that they did in 2015 (1) • Any other suitable response 	<p>1</p> <p>2.3</p> <p>5.3</p>	Credit any correct interpretation from the data.
1	(b)	<p>One mark for correct definition, two marks for suitable for explanation, e.g.</p> <ul style="list-style-type: none"> • The term 'portable device' can be described as movable hardware, such as a mobile phone (1st). Portable devices relate to the consumption of BVOD services as this can be done away from the TV set (1) where you can catch up on TV that you have missed (1) • A smart phone or tablet can be a portable device to watch TV on (1st). Such devices have apps for popular BVOD services like iPlayer (1) that push recommendations we can easily see to new programmes (1). • Any other suitable response 	<p>3</p> <p>2.3</p>	<p>Candidates may discuss a variety of reasons how devices relate to BVOD such as:</p> <ul style="list-style-type: none"> - Portability - Being a black box device - Technological convergence allows people to watch from apps - Easy to watch catch up <p>They have to define a portable device to get one mark, and must explain how portable devices are used to consume BVOD to get all three marks</p> <p>Credit arguments against portability as well as for</p>
2	(a)	<p>One mark for each correct interpretation, (max 3 marks) e.g.</p> <ul style="list-style-type: none"> • Netflix is the most popular SVOD streaming service in the UK (1) • Now TV is the third most popular service in the UK (1). • Amazon Prime has more subscribers than Now TV, Disney Life and Others when combined (1) <p>Any other suitable response</p>	<p>3</p> <p>1.1</p> <p>2.3</p> <p>5.3</p>	<p>Credit any correct interpretation about the consumption of streaming services in the UK from the data.</p> <p>If they copy facts from the data e.g. Netflix has 60.8% but it is in a sentence, then a mark can be awarded, if it is just a one word answer, don't award.</p>

Question		Answer/Indicative content	Mark	Guidance
2	(b)	<p>Two marks for each suitable explanation about one interpretation from 2a), e.g.:</p> <ul style="list-style-type: none"> • Netflix is more popular because it features critically acclaimed dramas such as Stranger Things (1) that target a wide audience from teenagers to adults and specialist genre fans (1) • Now TV features original content from Sky Television (1) meaning that audiences that already have Sky won't subscribe to it to get original content like they do for Netflix and Amazon (1) • Amazon Prime has more subscribers because comes as part of a package for audiences (1) meaning that people pay one fee for delivery, music and TV rather than subscribing to separate services (1). 	<p>4</p> <p>2.3</p> <p>5.3</p>	<p>Response should be based on an interpretation made in 2a.</p> <p>Must be same interpretation</p> <p>Don't award marks if they just repeat the comments from Q2a</p>
3	(a)	<p>One mark for each correct identification, e.g.</p> <ul style="list-style-type: none"> • Daily reach of magazines for C2DE is only 300,000 less than for ABC1 (1). • Reach of weekly brands combined has the largest gap between ABC1 and C2DE readers (1) • ABC1 readers have a higher monthly, weekly and daily reach than C2DE readers for both news and magazine brands (1). • Any other suitable response 	<p>3</p> <p>4.2</p> <p>5.3</p>	<p>Must discuss social grade, don't accept gender or age, but can accept working class / upper class.</p>

Question		Answer/Indicative content	Mark	Guidance
3	(b)	<p>One mark for identification, two mark for explanation e.g. (max 6 marks)</p> <ul style="list-style-type: none"> • Women read more monthly magazines than men (1) this could be because there are more specialist interest, niche monthly magazines aimed at women (1) that focus on home life as well as fitness and beauty such as House and Home (1) • Men read less newspapers per week than women (1). This may be because women are more interested in celebrity gossip (1) which has become a large part of the content of national newspapers (1). • Any other suitable response 	<p>6</p> <p>4.2</p> <p>4.3</p> <p>5.3</p>	<p>Any plausible correct interpretations should be credited, but there must be a difference.</p> <p>To get the three marks per point it must be related to consumption.</p> <p>One mark for identification, but to get full marks, they must relate the response to consumption of print and digital publishing brands. Doesn't have to have a specific example of a magazine or newspaper.</p>

Question	Answer/Indicative content	Mark	Guidance
Section B			
4 (a)	<p>One mark for each correct answer, e.g.</p> <ul style="list-style-type: none"> • Makes original content for audiences not just repeats or bought in content (1) • No fake news can be broadcast on a PSB (1) • No advertisements for audiences (1) • Audiences can access content without having to pay subscription fees (1) • Any other suitable response 	3 1.1	<p>Any answer that references the BBC ethos and wider remit and/or Channel 4's innovation remit should be credited.</p> <p>Credit references to education; information; news and entertainment.</p> <p>Its not free, so don't credit if the response says its free.</p> <p>Can credit "no subscription fees"</p> <p>Can credit "no adverts" as this is true for the BBC</p>
4 (b)	<p>One mark for a correct public service broadcaster (1 mark) Two marks for each suitable explanation of how the audience is targeted (max 4 marks)</p> <p>PSB – BBC (1st mark)</p> <ul style="list-style-type: none"> • BBC Radio 1 Xtra target BME listeners by broadcasting music from young black artists (1) and launching competitions that encourage audience members to follow in their footsteps (1). <p>PSB – Channel 4 (1st mark)</p> <ul style="list-style-type: none"> • The Paralympics on Channel 4 addresses disabled audience members by being inclusive in its TV advertising (1) when the tall character made of steel is keeping up with the athletes in a race showing determination (1). 	5 1.1 4.3	<p>Marks cannot be awarded if the name of a correct public service broadcaster is not given – this is a key requirement of specification.</p> <p>Must identify a PSB provider, so one mark for either the BBC or Channel 4</p>

Question		Answer/Indicative content	Mark	Guidance
5	(a)	<p>One mark for each identification, e.g.</p> <ul style="list-style-type: none"> Allows the conglomerate to maximise synergy (1). Horizontal integration provides in house advertising opportunities (1) Any other suitable response 	<p>2</p> <p>1.1</p> <p>2.1</p> <p>2.2</p>	<p>Any answer referencing cross-promotion, cross-branding, spreading of house style and cross platform marketing, synergy should be credited.</p> <p>Allow “different platforms”</p> <p>Allow references to targeting audience;</p>
5	(b)	<p>One mark for correct reason, two marks for suitable expansion that includes an example, e.g.</p> <ul style="list-style-type: none"> They lack the finance to buy companies that specialise in distribution and marketing (1). This means they specialise mainly in producing products (1), so companies like Sixteen Films have to create joint ventures to advertise products (1). Independents are often niche and specialist (1). This means that independents often succeed by using their expertise to work for others (1) such as Finger Industries creating content for Disney (1). Not large enough to have a range of departments to cover all areas of the production process (1). This means they have to collaborate with others to produce high quality products (1), such as Warp working with Channel 4 to support technical production (1). Any other suitable response 	<p>3</p> <p>1.1</p>	<p>Main responses likely to include to differences in budget/finance, auteur production, lack of access to global audiences.</p> <p>Must provide an example of an independent company to get full marks.</p> <p>e.g. Warp Films;</p> <p>If a conglomerate is used to illustrate vertical integration and the difference between an independent, then credit</p>

Question	Answer/Indicative Content	Mark	Guidance
6*	<p>Level 3</p> <p>9-12 Excellent discussion of how production techniques are used to reinforce genre conventions. The examples used from products to support ideas are wholly appropriate and justified. Sentences and paragraphs are consistently relevant, have been well structured, using appropriate terminology.</p> <p>Level 2</p> <p>5-8 Good discussion of how production techniques are used to reinforce genre conventions. The examples used from products to support ideas are appropriate and partly justified. There will be some errors of spelling punctuation and grammar some of which may be noticeable and intrusive.</p> <p>1-4 Limited discussion of how production techniques are used to reinforce genre conventions. The examples used from products to support ideas are sometimes appropriate. There are likely to be some errors of spelling and grammar some of which may be noticeable and intrusive. Writing may also lack legibility. 0– no response or no response worthy of credit.</p>	<p>12</p> <p>3.1, 3.2</p>	<p>The guidance for examiners below demonstrates how levels can be achieved by candidates:</p> <p>Level 3 answers</p> <p>Will include at least two or more theories about genre with correct names and explanation of theories/relevant terminology (3-4 marks)</p> <p>Will include at least four examples from a real media product/s with points supported by production techniques (3-4 marks)</p> <p>Will feature a discussion about how production techniques can be used to reinforce genre conventions (3-4)</p> <p>Level 2 answers</p> <p>Will include at least one theory about genre with correct name and explanation of theory/relevant terminology (2-3 marks)</p> <p>Will include at least two examples from a real media product/s with points supported by production techniques (2-3 marks)</p> <p>Will feature basic discussion about how production techniques can reinforce genre conventions supported by examples from a real media product/s (1-2)</p> <p>Marks split into three areas with up to four marks awarded for each:</p> <p>T – theory / relevant terminology</p> <p>E - examples</p> <p>A – argument/discussion</p> <p>Candidates will reference a range of digital media products. They will discuss how production techniques reinforce genre conventions in the chosen products.</p> <p>The E should be the production technique and this is what the mark should be awarded for.</p> <p>Theories include:</p> <ul style="list-style-type: none"> • Altman • Johnston • Neale • Mittel • Buckingham • Keith-Grant • Chandler • Metz • bellhooks

Question	Answer/Indicative Content	Mark	Guidance
			<p>Level 1 answers</p> <p>May include at least one theory or terminology (1-2 marks)</p> <p>Will include at least one example from a real media product/s with points supported by production techniques (1-2 marks)</p> <p>May feature only limited discussion about how production techniques contribute to reinforcing genre conventions. May not mention a specific product as part of discussion (1)</p> <p>Must put the overall Level of the total marks as an annotation</p> <p>Don't credit theory which is not related to genre e.g Levi Strauss (narrative) or Laura Mulvey (representation) unless they contextualise it with genre and production techniques</p> <p>Notes from standardisation: T also = terminology e.g. verisimilitude; protagonist; mise-en-scene; camerawork; cinematography; diegetic and non diegetic sound;</p> <p>Only award marks for production techniques e.g its not enough to discuss lighting, or costume, they must mention mise-en-scene, to get the mark.</p> <p>Award eg if an element of a production technique e.g. lighting is used in context (dark lighting as part of horror genre)</p> <p>Do not award for just naming the product such e.g Hunger Games, but do award an eg for an example of a technique used in the product e.g. the sounds reinforce the genre in the scene where Katniss is in the tube.</p> <p>Cap at level 1 if they discuss techniques but provide no examples. Cap at L2 if they include techniques and examples. But do not reference a real media product</p>

Question		Answer/Indicative content	Mark	Guidance
7	(a)	<p>One mark for each secondary source, e.g.</p> <ul style="list-style-type: none"> • Media research data online about how audiences use digital devices to read magazines (1) • Articles in newspapers about how young people access old media forms (1) • Infographics on press packs from magazine companies (1) 	<p>3</p> <p>5.1 2.3</p>	<p>One-word responses should be credited if they are appropriate to the question context.</p> <p>Be aware of the differences between primary and secondary sources. E.g. surveys are primary sources. Don't accept "google" as it is a search engine, not a source, unless they place it in the context of the question.</p> <p>PAMco</p> <p>Accept the Internet as although it is a broad term, it is a source</p>
7	(b)	<p>One mark for identifying why it is advantageous to use digital tech to advertise, two marks for suitable expansion, e.g. (max 6 marks)</p> <ul style="list-style-type: none"> • Audience reach (1st) because adverts distributed on technologies like social media can be seen by large numbers of people (1) beyond the primary target audience (1). • Interactivity (1st) because adverts on digital technologies like Smart TVs are more engaging (1) allowing users to make choices and purchase products instantly (1). 	<p>6</p> <p>1.1 2.2 4.3</p>	<p>Any correct reason why digital technologies are advantageous should be credited.</p> <p>Allow "to save the environment" or any other credible reason which may not at first be obvious.</p> <p>If two social media platforms are referenced, that's ok The example can be the same social media platform but the explanations have to be different</p>

Question		Answer/Indicative content	Mark	Guidance
7	(c)	<p>One mark for an way traditional methods can support, two marks for explanation e.g.:</p> <ul style="list-style-type: none"> Reaches a secondary or wider audience (1). Often younger audiences are on social media and are more likely to click on online advertising content (1) so traditional marketing could reach those less likely to have an online profile, such as older audiences (1). An advantage is that you can reinforce the synergy of a brand (1) billboards and news adverts will carry the same branding as found on social media pages (1) and allow for a range of different devices and media to carry the advertising (1). 	<p>3 2.1, 2.2</p>	<p>Advantages are likely to include reaching wider markets, creating brand identity, use of integrated techniques such as QR codes.</p> <p>Needs to have some understanding of what traditional method is either my explicit definition (billboards) or who it is targeted to (age).</p>
8		<p>One mark for each advantage, e.g.</p> <ul style="list-style-type: none"> Maximise its advertising opportunities. (1) Overcome the competitor threats. (1) It helps in analysing why products were successful (1) 	<p>3 5.2</p>	<p>Do not accept one-word answers – strengths, opportunities, weaknesses, threats but response must relate to these points.</p> <p>One word answers are just a definition of a SWOT, but if they explain these elements in a sentence then credit. E.g. “to find out their strengths” as this indicates understanding of a SWOT.</p> <p>Credit responses such as “Straightforward and easy to create “</p>

Question	Answer/Indicative content	Mark	Guidance
9*	<p>Level 4</p> <p>16-20 An excellent discussion is provided by the candidate about the accuracy of the statement. The examples used from media products and audiences to support ideas are wholly appropriate and justified. Sentences and paragraphs are consistently relevant, have been well structured, using appropriate terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p>Level 3</p> <p>11-15 A good discussion is provided by the candidate about the accuracy of the statement. The examples used from media products and audiences to support theoretical ideas are appropriate and sometimes justified. There will be some errors of spelling punctuation and grammar, but these are unlikely to be intrusive or obscure meaning.</p> <p>Level 2</p> <p>6-10 A basic discussion is provided by the candidate about the accuracy of the statement. The examples used from media products and audiences to support theoretical ideas are mostly appropriate. There are likely to be some errors of spelling and grammar some of which may be noticeable and intrusive.</p>	<p>20</p> <p>1.1, 2.3, 3.1,3.2, 4.3, 6.1, 6.2</p>	<p>The guidance for examiners below demonstrates how levels can be achieved by candidates:</p> <p>Level 4 answers Will include at least four to five theories/key terms with correct names and explanation in relation to media regulation and copyright in the digital age</p> <p>Will include at least four examples from a real media product/s and/or contemporary case studies.</p> <p>Will feature a discussion that makes at least four points about the concepts of media regulation and copyright in the digital age</p> <p>Level 3 answers Will include at least three to four theories/key terms with correct names and explanation in relation to copyright, piracy and the regulation of products Will include at least three examples from a real media product/s and/or contemporary case studies.</p> <p>Will feature a discussion that makes at least three points about the concepts of media regulation and copyright in the digital age.</p> <p>Marks split into three areas:</p> <p>T – theory (max 7 marks)</p> <p>E – examples (max 6 marks)</p> <p>A – argument/discussion (max 7 marks)</p> <p>Candidates can pick any products they have studied and will relate to contemporary ideas about copyright law and regulation.</p> <p>Products discussed are likely to be music, video games, films, photographs, logos and brands that it is difficult to keep as intellectual property in the digital age. Remix culture - so many products are being borrowed and recycled. Recent examples – Ed Sheeren, TikTok, YouTube and licensing laws. Software infringement, Battlestar Galactica v. Star Wars. Shazam DC / Marvel Netflix and downloads</p> <p>Top answers are likely to demonstrate an understanding of relevant regulation and contemporary debates and choice of theorists is likely to depend on the medium and product chosen.</p>

Question	Answer/Indicative content	Mark	Guidance
	<p>Level 1 1-5</p> <p>Limited discussion is provided by the candidate about the accuracy of the statement. The examples used from media products and audiences to support ideas are sometimes appropriate. There are likely to be some errors of spelling and grammar some of which may be noticeable and intrusive. Writing may also lack legibility.</p> <p>0– no response or no response worthy of credit.</p>		<p>Level 2 answers Will include at least one or two theories/key terms with correct names and explanation in relation to media regulation and copyright in the digital age</p> <p>Will include at least two examples from a real media product/s and/or contemporary case studies.</p> <p>Will feature a discussion that makes at least two points about the concepts of media regulation and copyright in the digital age.</p> <p>Level 1 answers Are likely to include only one or two key terms</p> <p>Will include at one three examples from a real media product/s and/or contemporary case studies.</p> <p>Is likely to not feature any a discussion.</p> <p>Must put the overall Level of the total marks as an annotation,</p> <p>Regulation and copyright: <ul style="list-style-type: none"> - ASA - Ofcom - PRS - BBFC - PEGI - IPSO - Gauntlett and identity - Jenkins – fandom and remix culture - Livingston and Lund – difficult about regulating products v. creativity. <p>Counter arguments creative commons, Soundcloud and collaboration and participatory culture (Jenkins). Active audiences. Uses and gratifications – personal identity. Fan fiction, citizen journalism.</p> <p>Terminology which can be credited: Censorship Royalty Free Data Protection Intellectual Property Libel; slander Screen recording Prosumers UGC Wordbots Piracy / anti piracy</p> </p>

Question	Answer/Indicative content	Mark	Guidance
			Desensitised Trademark Plagiarism Hacking Watermarks Fair Use Demonetise Conglomerate Memes

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