Cambridge Technicals

Digital Media

Unit 25: Research for product development

Level 3 Cambridge Technical in Digital Media
05875

Mark Scheme for January 2025

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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
RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor, Assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor.

3. Log-in to RM Assessor and mark the **required number** of practice responses ("scripts") and the **required number** of standardisation responses.

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 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, email or via the RM Assessor messaging system.

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.

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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.)

Multiple-Choice Question Responses
When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).
When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

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.)

Short 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.

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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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

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 (e.g., 'can't do', 'don't know')

   - OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

   Note: Award 0 marks – for an attempt that earns no credit (including copying out the question

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths 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:
    a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
    b. **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

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11. **Annotations**

Annotation	Meaning
?	Unclear
A	Explanation, analysis, argument
BOD	Benefit of Doubt
BP	Blank page
λ	Omission
✗	Cross
EG	Use of examples
≀	Not relevant to specific question
R	Rubric
REP	Repeat
TV	Too vague
✓	Tick
✓+	Excellent point

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Question			Answer	Mark	Guidance
1	(a)	(i)	**ONE** mark per artist e.g. • Ash (1) • DJ EZ (1) • LTJ Bukem (1) • Oasis (1) • The Human League (1) • The Rolling Stones (1) • The Who (1) • UK Apachi (1) • **Any other valid response.**	4	If unsure, please check.
1	(a)	(ii)	**ONE** mark per documentary e.g. • 20 Feet from Stardom (1) • *Amy: Amy Winehouse (1)* • Arctic Monkeys- Behind The Music / Warp Speed Chic (1) • Beyoncé's Meteoric Rise To Fame/The Making of a Legend/Homecoming (1) • *Bowie: The Man Who Changed the World* (1), • Boybands Forever (1) • Boyzone: No matter what (1) • *Live Forever: The Rise and Fall of Britpop* (1). • Searching for Sugar Man (1) • The Beatles: Eight Days a Week - The Touring Years (1) • **Any other valid response.**	2	If unsure, fact check.

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1	**(b)**		**ONE** mark for technical convention, **ONE** mark for explanation e.g.: • Use of found footage from live concerts (1). This means that the verisimilitude is increased for the audience (1) • Use of voiceover from a music fan/industry expert (1) because this gives credibility to the story presented (1). • Archive footage (1) creating connections with artists/ show their background (1) • **Any other valid response.**	4	The technical conventions of a music documentary are wide ranging, so professional judgement should be applied for plausible answers. Common answers may include: • Archival Footage • Behind-the-scenes footage • Cultural Context • Informal mode of address • Interviews • Montage • Music and Sound Design • Performance Footage • Record studio locations • Text and graphical overlays • Voiceover Narration

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Question			Answer	Mark	Guidance
2			**ONE** mark for identifying PSB purpose, **ONE** mark for explanation, **ONE** mark for link to experience or research e.g. • Documentaries would need to be informative (1) as a trusted supplier of information as opposed to fake news (1) link to experience/research z(1). • Content should target a diverse audience (1) which provide inclusivity to all types of music fans (1) link to experience/research (1). • **Any other valid response**	3	Common answers may include reference: • Cultural Enrichment • Education • Entertainment • Information provision • Reflect national identity • Social Cohesion/inclusion For full marks candidates **must** use experience or research.
3	**(a)**		ONE mark for each source (max 2 marks) e.g. • Interviews (1) • Focus groups (1) • Questionaries (1) • Surveys (1) • **Any other valid response.**	2	Accept examples of e.g.: • talk to their managers, ask people who know the artist,

Question			Answer	Mark	Guidance
3	**(b)**		**ONE** mark for method to ensure validity, **ONE** mark for explanation, **ONE** mark for link to experience or research e.g. • Cross reference the information from a number of primary sources (1) as this will confirm similar information (1) link to experience/research (1). • Using an expert to provide responses or member checking (1) because gives credibility to the answers given as they are professional (1) link to experience/research (1). • **Any other valid response.**	3	Any plausible answer about how to ensure validity in primary/qualitative research should be credited. For full marks candidates must use experience or research.
3	**(c)**		ONE mark for each reason e.g.: • Archival Quality/Professionally produced and maintained • Authority/credibility/trustworthy of the BBC • Comprehensive coverage of wide range of topics • Context is added to clips • It's a large archive • **Any other valid response**	2	The reason must be plausible as BBC Motion Picture is a provider of a vast range of video content (now known as BBC Motion Gallery) and relevant to the brief.

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Question			Answer	Mark	Guidance
4			**ONE** mark per characteristic, **TWO** marks for expansion e.g.: • The age of the primary target audience is 16-30 years old (1) who are most likely technophiles (1) meaning that marketing of content could be personalised to specific forums on social media (1). • Interests and hobbies mainly focused on music as those watching would be music fans (1) meaning marketing could be placed on PSB or niche music services (like BBC Radio 1 Xtra) (1) as avid fans are more likely to be accessing these (1). • **Any other valid response**	6	Although age and interests/hobbies are the only two specific demographic characteristics mentioned in the brief, candidates will have an awareness of the need for modern content targeted towards the specific age group would consider age, sexuality, cultural identity.

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Question			Answer	Mark	Guidance
5			**ONE** mark for production process, **ONE** mark for explanation, **ONE** mark for link to experience/research e.g.: • Filming during production to (1) capture a range of camera shots/angles (1) experience/research (1) • Editing in post-production (1) that's combines new and archive footage (1) link to experience/research (1) • Pitching the proposal and ideas to public service broadcasters (1) so that funding can be agreed with more money creating potentially better content (1) link to experience/research (1). • Deciding on the narrative development of the documentaries (1) so there is the potential to go against traditional narratives to be more innovative to attract audiences (1) link to experience/research (1). • Choosing the correct filming locations (1) so that the verisimilitude tells the historical story of an artist (1) link to experience/research (1). • **Any other suitable response**	9	Any production processes that the candidate will have learnt from the course synoptically should be credited, e.g. Unit 2 Pre-production and planning Common answers may include: • story and narrative development • pitching proposals and ideas • characters/presenters/locations • Timescales/scheduling • Logistics • Forms • Staffing • Research • Document creation • Filming/Recording • Editing/SFX

Question			Answer	Mark	Guidance
6	(a)		**ONE** mark for legal issue, **ONE** mark for explanation e.g.: • Checking that the material is not under copyright (1) so that it can be legally used without the risk of being sued (1) • That the material presented is factually correct (1) so that anyone featured cannot say they are misrepresented (1) • **Any other valid response.**	2	Common answers may include: • Privacy/Consent • Copyright • Defamation • Fair use/Dealing • Distribution/usage rights
6	(b)		**ONE** mark for production document, **ONE** mark for explanation, **ONE** mark for link to experience/research e.g.: • A call sheet will be needed (1) so that all the filmmaking team and equipment is where it should be at the right time (1) link to experience/research (1). • A talent release form will be needed (1) as the artists/interviewees need to give their permission to be filmed (1) link to experience/research (1). • **Any other valid response.**	3	Any relevant production paperwork that would be needed when people are being interviewed should be credited. Common answers may include: • Call sheet • Contingency plan • Contracts • Forms (consent/ content release/ location release) • Risk assessment • Script • Storyboard

Question			Answer	Mark	Guidance
7	(a)		**ONE** mark for research finding, **ONE** mark for explanation, e.g. • It can help the location scout pick suitable venues for filming and interviewing (1) so that the production will follow generic conventions (1) • It will help budget the production (1) because different locations cost money, and funding may need to be increased / moved based on research (1) • To comply with privacy/consent laws (1) by finding if a filming permit (1) is required at a location to be used (1) • **Any other suitable response**	4	
7	(b)		**ONE** mark for area of marketing mix, **ONE** marks for expansion, **ONE** mark for using experience or research e.g. • Place would be considered (1) because the programmes will be broadcast nationwide so any advertising will need to be distributed nationally (1) link to experience/research (1) • Promotion would be considered (1) because the specific types of medium, content and timescale need to be specific to each of the documentaries (1) link to experience/research (1) • **Any other suitable response**	6	Marketing Mix includes 7 Ps • Price • Product • Place • Promotion • ~~People~~ – excluded by the question • Process • Physical evidence

Question			Answer	Mark	Guidance
8	(a)		**ONE** mark for use of social media, **ONE** mark for explanation, **ONE** mark for expansion based on research, e.g. • Social media can be used to build relationships with a target audience (1) so before new content and the video streaming service is launched the audience are asked their opinions (1) link to experience/research (1) • Social media such as Instagram can be used to directly reach the youth target audience (1) allowing FilmChord to get a large sample to tease the streaming service to see whether it is wanted (1) link to experience/research (1) • **Any other suitable response**	6	For full marks the answer must show how social media can be used to gain audience feedback, not how social media can be used to advertise.
8	(b)		**ONE** mark for reason, **ONE** mark for explanation e.g. • To gather feedback on whether the musicians being interviewed are of interest to the target audience (1) because this is the primary content, if no one is interested the channel won't last (1) • To ask about the quality of the documentaries in terms of technical conventions (1) because if the products are considered poor quality the channel will receive negative feedback potentially losing PSB partners (1) • **Any other suitable response**	4	Other reasons may include: - whether the documentaries are advertised enough - if the structure/narrative of the documentaries are engaging - whether the documentaries are representative of the audience

Question			Answer	Mark	Guidance
9*			**Level 4** **16-20 marks** There is an **excellent** discussion of **four methods** of synergy that are **wholly appropriate and justified** and research has been **fully considered.** Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar. **Level 3** **11-15 marks** There is a **good** discussion of **at least three methods** of synergy that are **appropriate** and **sometimes justified** and research has been **considered.** There will be some errors of spelling, punctuation and grammar but these are unlikely to be intrusive or obscure meaning. **Level 2** **6-10 marks** There is a **basic** understanding of **at least two methods** of synergy are **appropriate.** There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive. **Level 1** **1-5 marks** There is a **limited understanding** of the areas of synergy. One, if any, of the areas suggested **may not be appropriate.** There will be some errors of spelling, punctuation and **0 marks** Response is not worthy of credit.	20	A candidate can only gain a Level 4 if **four** methods of synergy have been discussed and how full consideration of these is appropriate for the brief in relation to what information might be needed to successfully promote the music documentaries and streaming service. **However**, candidates may discuss areas but without justification or consideration to research so a best fit approach should be applied. Synergy **between** FilmChord and PSB broadcasters may be suggested in the form of: • **Websites –** both the PSB broadcasters and FilmChord could feature logos of their channels. PSB as bigger broadcasters would feature Film Chord's logos and social media links. This is evidenced between Channel 4 and Film 4 that although are part of the same company have separate logos that are branded and feature across both sites. • **Magazines –** there is the potential for a PSB to own a print publication and they would feature reviews and select features of the FilmChord content, such as cover and splash. This was evidenced when the BBC owned Radio Times and promoted a programme, they had partially funded over ITV ones. • **Radio –** PSB broadcasters may own radio stations, so the musicians and artists interviewed or feature in the documentaries from FilmChord could be played on the station. This is evidenced when BBC Radio 1 plays music from concerts they have covered, such as Glastonbury to promote the event/programme about it.

					• **Social media** – both the PSB broadcaster and FilmChord would share content to promote both the documentaries and the streaming service.

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