CAMBRIDGE TECHNICALS

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Examiners' report

DIGITAL MEDIA

05843–05846, 05875

Unit 2 January 2025 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

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 and the mark scheme can be downloaded from Teach Cambridge.

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Unit 2 series overview

The Unit 2 Pre-production and planning exam allows candidates to engage with a fictional scenario, demonstrating their knowledge and understanding of planning a new media product. In this series, candidates responded to a scenario in which they worked for #OPHMedia to promote a new local sports initiative called Sports Warchester. The spirit of this unit appears to have been grasped and, in the main, candidates clearly understood the brief and were well-prepared for the structure and style of the examination.

There were some issues with candidates' handwriting this series. Centres should ensure appropriate access arrangements are in place so that handwriting does not hinder candidates from being rewarded for their knowledge and understanding. Centres should also ensure that all typed scripts are double spaced. Examiners observed seeing a diverse range of responses across the full mark range. Candidates approached the questions in varied ways, and it was particularly encouraging to see centres incorporating feedback from previous reports into their teaching. This was especially evident in Section B, where examiners noted significant improvements in the 20-mark 'Evaluation' question.

It was evident that candidates understood the questions and in the main provided detailed and well-structured responses. The most successful responses were often contextualised using the brief. Some responses at the top end of the mark range were truly outstanding. Candidates who effectively used the brief and incorporated specific details from it to support their responses often achieved the highest marks.

Candidates at the lower end of the mark range often wrote short, generalised responses that could apply to any brief rather than the one set in the exam. In Section B, less successful responses frequently showed a lack of understanding of the required pre-production documents, with candidates instead creating something they were more familiar with. Similarly, the 20-mark question was typically shorter and more generic, lacking the evaluative language that characterises higher achieving responses.

There were very few incomplete papers, suggesting that timing was not a significant issue this session. Candidates who take the time to read and annotate the brief at the start of the exam often achieve higher marks than those who 'dive' straight into the questions. Centres are reminded that detailed, succinct, and contextualised responses demonstrate a better understanding of the task than overly lengthy responses that do not address the question.

The most successful responses were those that did not rely solely on the OCR support materials and course textbook but also provided insights clearly drawn from teaching of this unit.

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Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
• managed their timing well and completed the paper in full • read and understood the specific requirements of the questions • demonstrated an understanding of the brief and engaged fluidly with the questions • contextualised their responses appropriately using the brief • could confidently use terminology appropriately as relevant to the question • wrote in-depth, succinct responses, especially in Question 11.	• did not manage their timing well • did not engage with or misread the question and provided generalisations that strayed away from the question focus • did not understand the brief and made generalisations without reference to the brief • wrote responses using a scattergun approach or included irrelevant details from the set brief • wrote short or descriptive responses • did not use terminology well.

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Section A overview

Planning a new promotional campaign for the local Sports Warchester initiative proved to be an engaging scenario. Most candidates used the brief to support their responses. Those candidates who take the time to read and understand the scenario at the start of the examination often achieve the highest marks. Some candidates misinterpreted questions, which was particularly evident in Questions 4 and 8 this session.

Question 1 (a)

1

(a) Identify **three** financial constraints that #OPHMedia would need to consider during the planning of the multiple digital media products.

1 .....

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2 .....

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3 .....

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[3]

Most candidates responded successfully to this question which required them to identify three financial constraints from the brief. The most common responses referred to the cost of equipment and resources, staffing, and the budget set by Warchester Council.

The most common misconception was a lack of understanding of the key term 'constraint', with some candidates providing generic responses that were not necessarily financial constraints. Other responses mentioned the cost of paying for advertising space, which, while a valid consideration, would not be handled by #OPHMedia but rather by Warchester Council so was not credited this series.

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Question 1 (b)

(b) Identify and explain **one** impact that the production of multiple digital media products might have on the production process.

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..... **[3]**

Candidates often responded to this question successfully. Most responses focused specifically on the impact of producing a variety of different media products, with common responses including time constraints, reduced quality, and an increased burden on the production team. Many candidates then explained and expanded on one of these impacts, earning the full three marks for the question.

A very small number of responses did not focus on the impact on the production process but instead discussed the effect of the sports initiative on the audience.

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Question 2

2 Identify and explain **two** client requirements that the team will need to consider when planning the production of the digital media products.

1 .....

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2 .....

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[6]

Most candidates responded to this question very successfully. There were plenty of explicit client requirements in the brief, and those candidates who referred to these directly in their responses, achieved the highest marks. The most common answers discussed the audience requirement of appealing to an 11–16-year-old demographic and the time constraint of the six-month launch deadline. Most responses clearly explored how the #OPHMedia team needed to consider these specific client requirements when planning the digital media products.

A small number of responses did not identify a specific client requirement from the brief and instead focused on implicit client needs, making the question more challenging than necessary.

Assessment for learning

Some candidates did not read the question carefully. The command words 'identify' and 'explain' indicate that the first mark is awarded for identifying something specific from the brief – in this instance, a client requirement. If candidates did not identify a client requirement, they could not access the other two marks, as they were not fully addressing the question.

Centres should guide their candidates to ensure they read the question thoroughly and respond appropriately, to enable them to access all available marks.

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Question 3

3 Identify **three** audience considerations from the product brief.

1 .....

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2 .....

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3 .....

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[3]

This was a challenging question for many candidates. Most were able to identify the explicit requirement that the campaign needed to appeal to an 11–16-year-old audience. There were also some creative and original responses, such as considering the age appropriateness of the different media products that needed to be produced. Some candidates approached the question by explaining how the media products should be designed to engage the target audience, which proved to be a successful approach.

Some candidates did not fully apply their synoptic knowledge from Unit 1 to explore demographic and psychographic factors that could influence producers when developing digital media products for Sports Warchester. For example, candidates often overlooked key demographic factors such as class, age, gender, ethnicity and location (Warchester), as well as psychographic aspects, including the need to engage and entertain audiences interested in sport.

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Question 4

4 The requirements of regulatory bodies must be considered when planning the production of digital products.

Identify **two** regulatory bodies that Azmi would need to consider.

Explain the impact of each regulatory body on the planning of the production of the digital products.

1 .....

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2 .....

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[6]

Candidates demonstrated varying levels of success in responding to this question. Most were able to identify at least one relevant regulator and explain its impact on the planning and production of a specific digital media product. Responses that broadly explained a regulator's role within a specific media industry were awarded the same marks as those that referenced specific examples from the brief. The most commonly discussed regulators were Ofcom and ASA, particularly in relation to the radio adverts.

Several candidates did not discuss appropriate regulators in the context of the brief or misunderstood the role of their identified regulator in influencing the planning and production of digital media products. Some candidates incorrectly referred to regulatory bodies such as BBFC, IPSO, and PEGI, which were not relevant in this context and so were not credited. A small number of candidates also misread the question, discussing legal issues such as copyright, which did not address the requirements of the question.

A common misconception was that Ofcom and ASA review and approve content before it is published, which is incorrect. Some candidates also confused the roles of Ofcom and the ASA, often incorrectly attributing the regulation of social media **marketing adverts** to Ofcom.

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Misconception

There were several inaccuracies in candidates' understanding of regulators and what constitutes a regulatory body in the media industry.

W3C, for example, was frequently mentioned, but it is **not** a regulator. It is a standards organisation that maintains web accessibility standards and does not have legal or enforcement powers over media industries.

Question 5

5 Identify and explain **one** activity that will require #OPHMedia to use a call sheet.

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..... **[3]**

Most candidates were able to achieve the first 'identify' mark. The most common response or activity referenced was filming the video trailers for the interactive website. There was generally a sound understanding of a call sheet and its purpose – most identified that a call sheet contains essential details about a shoot to ensure that everyone involved knows where they need to be, when, and what is required. Only a small number of candidates were able to achieve the third mark, as most did not fully explore why a call sheet would be required in the context of the brief and activity identified.

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Question 6 (a)

6

(a) Identify **four** components of a production schedule.

1 .....

2 .....

3 .....

4 .....

[4]

Most candidates responded to this question extremely well. Some candidates confused a production schedule with a Gantt chart; however, where their responses included relevant and credible content, marks were awarded accordingly.

The key takeaway from this question is that a concise response is often more effective than a longer explanation in an 'identify' type question. Candidates who attempted to over-explain their responses sometimes unintentionally contradicted themselves.

Question 6 (b)

(b) Explain **one** reason why a site structure diagram would be needed when planning the interactive website.

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..... **[2]**

This question was not as well addressed as others on the paper and was the one most frequently not attempted by candidates. There appeared to be a lack of knowledge about site structure diagrams, which made it difficult for candidates to explain why they are needed when planning the interactive website.

Some candidates confused site structure diagrams with wireframes. Others focused too much on the 'interactive' aspect, describing how clicking buttons would direct users to different pages rather than explaining the purpose of a site structure diagram.

Centres should encourage candidates to practise designing site structure diagrams and develop a clear understanding of their purpose – particularly how they establish hierarchy and show how pages link together in a website.

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Question 7

7 Riley and Ariel need to complete a recce and risk assessment before filming the short videos for the website.

Compare the **similarities** and **differences** between a recce and a risk assessment.

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..... **[8]**

Overall, candidates responded successfully to this question. There was secure knowledge and understanding of a risk assessment, but responses were often less successful when discussing a recce. Most candidates were able to achieve at least Level 2 marks.

More successful responses tended to be systematic in their comparison, often beginning with a concise introduction outlining the two pre-production documents, followed by a detailed and contextualised comparison of their similarities and differences. Level 3 responses were typically balanced, thorough, and well-written, with clear exemplification from the brief. Some of the most successful responses demonstrated a strong understanding of the distinct purposes of each document, explaining that a recce is primarily a location assessing document, whereas a risk assessment focuses on identifying hazards and risks.

Less successful responses often showed some understanding of a risk assessment but lacked the same level of detail when discussing a recce. These responses were generally sound in their reference to the brief but sometimes focused more on differences than similarities.

Assessment for learning

Centres could encourage candidates to complete risk assessments and location recces as part of their practical production work to strengthen their theoretical understanding. It was evident that candidates who had practised these in their centre were far more confident in discussing them than those who had not.

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Exemplar 1

One ~~similarities~~ main similarity of these documents is that they are both associated with location planning and therefore are both completed at similar times. This is because both documents are needed before finalising a location choice, ~~and are~~ and often compliment each other in the information needed — for example, they both might include notes ~~abot~~ about the weather

However, ~~a risk a~~ they have different purposes: a risk assess~~m~~ment identifies hazards and possible solutions, while a recce tends to focus on the suitability of a location for creative vision and technicalities. Because of this, the content of a risk assessment is arguably more detailed as it ~~included~~ includes explanations and evaluations of hazards, whereas recces tend to be more general in identifying what is included in a location. Therefore, ~~the usage~~ these differences mean that the usage of a recce is more general while a risk assessment is more specific. **[8]**

This is a high Level 3 response. The candidate provides an excellent and detailed comparison of a risk assessment and a recce. The opening paragraph effectively outlines the similarities between the two documents, making well-reasoned points about their purposes. The second paragraph offers a thorough exploration of their differences, demonstrating a strong understanding of both documents.

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Question 8

8 Explain **two** legal issues that #OPHMedia will need to consider when designing the logo for the 'Sport Warchester' initiative.

1 .....

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2 .....

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[4]

Most candidates responded to this question successfully. However, several misread the question, focusing broadly on the Sports Warchester initiative rather than the logo itself. Candidates could have referenced specific legal issues such as copyright, intellectual property and plagiarism, as well as more implicit legal considerations.

The most common response was copyright, with candidates explaining its importance in ensuring credit is given to sources and avoiding legal disputes or costs.

Several responses incorrectly discussed libel, data protection, or defamation, which do not apply to a logo, as it is unlikely to include personal information. This highlights the importance of reading the question carefully and ensuring responses are fully contextualised to what is being asked.

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Section B overview

This section allows candidates to demonstrate their knowledge and understanding of pre-production documents by creating one technical and one creative document based on the brief and evaluating another in context. This section was generally well addressed by candidates, with evidence that centres have taken feedback from previous reports into account to support candidates in meeting the requirements of these types of questions.

Question 9

9 You are helping Riley plan the layout and style of the interactive website.

In the space below, draw a **wireframe** of the website homepage. You should consider the specific details provided in the product brief.

Marks will be awarded for:

- layout
- content
- annotations to justify choices.

[9]

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A variety of responses were seen to this question. Most candidates used the bullet points effectively to guide their responses, allowing them to access the full range of marks available.

It was clear that candidates had an appropriate and mostly accurate knowledge of wireframes, with many having had practical experience creating them as part of their teaching and learning in centres. This is excellent practice and is encouraged for future series.

As in previous series, it is important that candidates carefully read the question to ensure they understand the context in which they are producing pre-production documents. A small minority misread the question and instead created wireframes for mobile applications rather than the website homepage, while others designed multiple pages instead of focusing specifically on the homepage. There were some instances where candidates lacked secure knowledge of a wireframe, instead producing visualisation diagrams. However, since wireframes can be either low-fidelity or high-fidelity, credit was awarded where appropriate based on the knowledge and understanding demonstrated. A very small number of candidates produced site structure diagrams, which did not address the question, but if a clear organisation of pages was visible, they were awarded 1 mark for layout.

The most successful responses demonstrated a strong understanding of website conventions and incorporated relevant details from the brief, such as the placement of the Sports Warchester logo, video trailers, and inclusion of sponsors. Annotations were often detailed, explaining how the wireframe would be useful to Riley, the graphic designer, but responses often only loosely justified how their decisions related to the brief. In some cases, annotations were missing despite being explicitly required by the question.

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Question 10

10 You are helping Ariel plan the 30 second radio advertisement.

In the space below, write a **script** that could be used for the **30 second radio advert**. The script should reflect the main purpose of the 'Sport Warchester' initiative.

Marks will be awarded for:

- layout
- content
- fitness for purpose.

[9]

This question was not as well addressed as Question 9. Many candidates lacked secure knowledge and understanding of a script. Candidates who produced scripts that weren't specifically radio scripts were still credited.

Many candidates took a broad-brush approach by including multiple technical conventions without fully considering their relevance to the question. For example, many candidates focused on an audio-visual script showing camera movement, animations, locations, rather than a radio script as required by the question.

Most candidates included an appropriate presenter, narrator or voice-over, and the vast majority included some reference to sound. Many responses lacked any reference to the 30-second timing specified in the question. The most successful scripts often referenced Sports Warchester, with some candidates including a call to action directing the audience to the website. Only a small minority referenced sponsors, despite this being an element of the brief.

In some cases, scripts read like generic conversations between two people about sport rather than promotional radio scripts designed to promote the Sports Warchester initiative to the local residents.

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Question 11*

11* Riley has created several pieces of concept art as first drafts of the 'Sport Warchester' logo design.

Evaluate the effectiveness of creating **concept art** as part of the pre-production and planning process for the 'Sport Warchester' initiative.

Use the content from the product brief to support your answer. **[20]**

This question was largely addressed successfully by candidates who were well-prepared for this style of question and had a secure understanding of concept art. It was encouraging to see that centres had taken feedback on board from previous series by encouraging candidates to fully evaluate the pre-production document stated in the question before suggesting alternative documents.

Level 4 responses this session were generally characterised by:

- detailed and accurate knowledge of the purpose of concept art
- a clear and logical line of reasoning
- consistent use of evaluative language
- appropriate use of specialist media terminology
- relevant and explained suggestions for alternative documents
- relevant references to the set exam brief.

More successful responses were structured around the use and purpose of concept art and how it might be used in the planning and pre-production process for Sports Warchester. Candidates often supported their points with clear and detailed references to the brief, using evaluative language to explain why concept art might be useful at different stages of planning and pre-production. Many responses also evaluated its effectiveness in whether it would help council stakeholders assess the suitability of the logo and the other media products required.

Less successful responses often only explained what concept art is and how it could be applied to a media product but lacked specific examples from the brief to illustrate its application. Some candidates did not fully understand what concept art was and instead focused on a different planning document they felt more comfortable discussing. This approach did not answer the question, limiting these candidates to a maximum of Level 1. Other less successful responses did not address all aspects of the question. For example, some explained what concept art is, briefly applied its use to the brief, but did not evaluate its effectiveness. This omission significantly impacted the marks candidates could achieve, as the mark scheme required evaluation to progress beyond Level 1. Many of the less successful responses were limited to this level because of this.

The specification lists the pre-production and planning documents that candidates should be familiar with. All the pre-production documents listed should be covered in teaching and learning to ensure candidates can effectively apply them in an exam context.

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Exemplar 2

Concept art is a very effective planing tool used to bring together all the ~~recph~~ initial ideas of the appearance of a ~~propect~~ product into one sketch, used as a starting point for more planing and improvements.

One advantage of concept art is ~~it's~~ its flexibility and ~~ap~~ adaptability to each product. Since there is a lack of rules or conventions for concept art, Riley can essentially create it however they'd ~~she'd~~ prefer with whatever features suit ~~the~~ the logo. This is highly valuable when considering that they are ~~the~~ the graphic and web designer, so the flexibility of concept art creation allows them ~~[illegible]~~ to work digitally like their ~~the~~ other responsibilities. As a result, this is effective in creating ~~tends to clear~~ high-quality work ~~and~~ due to the familiar medium and lack of unfamiliar rules and conventions, improving work ethic and client satisfaction.

~~Furthermore~~ However, the lack of rules or ~~and~~ conventions and high flexibility can also ~~mean~~ increase confusion ~~as~~ during the ~~and~~ creation, posing as a disadvantage. The lack of conventions make it hard to classify what features of Riley's concept art are acceptable or unacceptable and make client-producer understanding unattainable, which can catch up to Riley ~~when~~ during later stages of client feedback. This can result in a number of negative effects, including missing the 6 months deadline due to reworking it and potentially causing the project to be cancelled due to client dissatisfaction ~~dissatisfaction~~ due to annotations. A visualisation diagram may be more useful in explaining design choices

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On the ~~contrary~~ contrary, ~~ef~~ concept art can be very useful for conveying visual ideas ~~to~~ across the team. Since concept art tends to be more detailed than other visual planning documents (e.g. ~~wireframe~~ wire frame), it can help ensure all details are shared and understood for further planning and production, which is highly imperative when considering that other members will have important contributions ~~and work~~ to the creation of the logo, such as Azmi who as the production manager will be responsible for client feedback and will need to have a clear understanding of the design to get valuable client feedback. Therefore, concept art is highly effective ~~for the~~ in maintaining productive work flow in the team, ensuring milestones are met.

Despite this, creating concept art could be problematic for Riley, causing issues in overall production. This is because concept art is time consuming to make, meaning it is not time effective at all, especially when considering that multiple pieces of concept art are ~~a~~ usually created throughout the course of a production. This means Riley will struggle to fit in ~~her~~ their other responsibilities and concept art into the six months time frame, leading to rushed work ~~and~~ or potentially ~~a~~ unfinished work which could lead to the project being cancelled, making it ineffective for overall productivity. continued

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11. In this case, a visualisation diagram might be more useful since it's unlikely to create many of them throughout planning and they can be referred to throughout.

In conclusion, although concept art can be very useful it's reliant on the precaution of lots of ~~time~~ available time for it to be both work-effective and time-efficient. If Riley can effectively schedule enough time to make an concept art, it may be worth creating.

This is an excellent evaluation of the effectiveness of creating concept art. The candidate considers several advantages and disadvantages, consistently linking them to the context of the question (creating a logo) and the product brief.

A holistic understanding is demonstrated by discussing job roles and another relevant pre-production documents, a visualisation diagram. The response remains fully contextualised within the brief, focusing on specific elements to support the evaluation.

The use of evaluative language is strong, with clear discourse markers framing the response – both at the beginning and end – to establish topic sentences and clincher sentences, reinforcing the focus of the question.

However, full marks were not awarded as the candidate could have considered another suitable document or explored how a combination of documents could be used to provide a more nuanced evaluation and stronger line of reasoning.

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Exemplar 3

In my opinion i think the use of concept art is a effective way to pre-production and planning process for the Sport warehouse as it's a way to visually see different examples and ways the logo can look like and also help the team pick what logo that they like the most or mostly fits the concept. Also concept art ~~can~~ also can be annotated on and edited making it an effective way to get everybody's input and ideas of the way they would want to see the logo to look like.

Its also ~~of~~ an effective way for pre-production and planning because you and pre-plan how the logo would look before hand to make sure everybody on the team are on the same ~~time~~ page. Also since Riley has created several pieces of concept art it gives a large variety of options to choose from.

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And seen this ~~tab~~ was done before the start of the making process this would mean ~~the~~ as they've already collected what they wanted for a logo before the start of they ~~initiana~~ initial start of they production they have alot of time it adjust the logo and make changes instead of having it last minute because they didn't plan it before ~~away~~ hand meaning concept art is an effective way to not ~~cost~~ waste any time during the production process and get what the client wants at the right time and to also have ~~t~~ ~~an~~ enough time to make changes to things on the website as ~~the~~ you've already got it done during the pre-production process. They would also be able to do some research into different drawing and text styles which would mostly target the ages (11-16)

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11* and experiement with different types of concept art so when its time to get ~~testu~~ website testers for the game which would mostly likely be the target audience so you can get some ~~dash~~ of your own data to ~~o~~ know ~~tha~~ what ~~Lgo~~ concept art the target audience would like best.

The response begins with a personal evaluative statement, setting up a strong opening. The discussion of concept art is appropriate but somewhat generic. The explanation of how concept art can be used to gain feedback is generally effective, and there is some consideration of teamwork, with references to specific team members. However, by the second page, the response loses relevance, shifting the focus from planning to the production process. This lack of focus impacts the depth of evaluation.

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Which courses are available?

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- the roles and responsibilities of teachers, assessors, internal verifiers and moderators
- the principles and methods of standardisation
- the best practices for collecting, storing and submitting evidence
- the common issues and challenges in internal assessment and how to avoid them.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

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