

Modified Enlarged 18pt

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Thursday 5 June 2025 – Afternoon

Level 3 Cambridge Technical in Digital Media

05875

Unit 25: Research for product development

Time allowed: 2 hours

plus your additional time allowance

YOU MUST HAVE:
your copy of the Pre-release

Please write clearly in black ink.

Centre number

--	--	--	--	--

Candidate number

--	--	--	--

First name(s) _____

Last name _____

Date of birth

D	D	M	M	Y	Y	Y	Y
---	---	---	---	---	---	---	---

READ INSTRUCTIONS OVERLEAF



INSTRUCTIONS

Use black ink.

Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.

Answer ALL the questions.

INFORMATION

The total mark for this paper is 80.

The marks for each question are shown in brackets [].

Quality of extended response will be assessed in questions marked with an asterisk (*).

ADVICE

Read each question carefully before you start your answer.

1

(a)

(i) Identify **FOUR** successful music artists from the 2000s to 2020s.

1 _____

2 _____

3 _____

4 _____

[4]

(ii) Identify **TWO** conventions of set design used in music documentaries.

1 _____

2 _____

[2]

(b) Identify TWO styles of presentation used in music documentaries.

Explain how each would help FilmChord produce appropriate content.

1 _____

2 _____

[4]

- 2 Identify and explain ONE reason why research into the viewing habits of 16–30-year-olds will influence the content that FilmChord will produce.**

Use your experience or research to support your answer.

[3]

3

- (a) Identify and explain ONE way you could use press archives to support the making of a music documentary.**

Use your experience or research to support your answer.

[3]

- (b) Identify TWO OTHER secondary research sources that could be used to find out which UK music artists have had documentaries made about them.**

1

2

[2]

(c) Identify TWO online storage locations where the research team can store information that would allow the FilmChord production team to access it.

1 _____

2 _____

[2]

- 4 Identify TWO areas of MEDIA REPRESENTATION and explain why these would need to be considered when producing documentaries about historical music artists.**

1 _____

2 _____

[6]

- 5 Identify and explain THREE primary sources of information that would help FilmChord consider the viability of launching the video streaming service.**

Use your experience or research to support your answer. [9]

1 _____

2 _____

3 _____

6

- (a) Identify and explain ONE media regulation that FilmChord will need to consider before broadcasting their documentaries.**

[2]

- (b) Identify and explain how FilmChord can use a PROPOSAL pre-production document to show their ideas to potential audiences.**

Use your experience or research to support your answer.

[3]

7 Explain TWO ways that IDENTIFYING THE DIFFERENT JOB ROLES involved in the production of music documentaries can support the creation of planned content.

1 _____

2 _____

[4]

- 8 Identify and explain TWO ways that SCHEDULING CONSIDERATIONS might help FilmChord advertise their documentaries.

Use your experience or research to support your answer.

1

2

[6]

9

- (a) Identify and explain TWO ways that market research on ADVERTISING can be used by FilmChord to inform their audience about the content of their documentaries.**

Use your experience or research to support your answer.

1 _____

2 _____

[6]

(b) Identify and explain TWO reasons why a PUBLIC SERVICE LICENCE FEE might impact FilmChord's MARKETING MIX when planning their campaign.

1

2

[4]

10* Identify FOUR ways that SOCIAL MEDIA MARKETING could be used by FilmChord and the public service broadcasters they are working with, to promote the new video streaming service.

Explain how each way could be used to successfully promote the new streaming service.

Justify your answers with reference to your experience or research you have undertaken. [20]

1 _____

2 _____

3

4

END OF QUESTION PAPER

EXTRA ANSWER SPACE

If you need extra space use these lined pages. You must write the question numbers clearly in the margin.



Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact The OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.

OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.