

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Moderators' report

DIGITAL MEDIA

05843–05846, 05875

Summer 2023 series

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Introduction

Our Lead Moderators' reports are produced to offer constructive feedback on centres' assessment of moderated work, based on what has been observed by the moderation team. These reports include a general commentary of accuracy of internal assessment judgements; identify good practice in relation to evidence collation and presentation and comments on the quality of centre assessment decisions against individual Learning Objectives. This report also highlights areas where requirements have been misinterpreted and provides guidance to centre assessors on requirements for accessing higher mark bands. Where appropriate, the report will also signpost to other sources of information that centre assessors will find helpful.

OCR completes moderation of centre-assessed work in order to quality assure the internal assessment judgements made by assessors within a centre. Where OCR cannot confirm the centre's marks, we may adjust them in order to align them to the national standard. Any adjustments to centre marks are detailed on the Moderation Adjustments report, which can be downloaded from Interchange when results are issued. Centres should also refer to their individual centre report provided after moderation has been completed. In combination, these centre-specific documents and this overall report should help to support centres' internal assessment and moderation practice for future series.

Online courses

We have created online courses to build your confidence in delivering, marking and administering internal assessment for our qualifications. Courses are available for Cambridge Nationals, GCSE, A Level and Cambridge Technicals (2016).

Cambridge Nationals

All teachers delivering our redeveloped Cambridge Nationals suite from September 2022 are asked to complete the Essentials for the NEA course, which describes how to guide and support your students. You'll receive a certificate which you should retain.

Following this you can also complete a subject-specific Focus on Internal Assessment course for your individual Cambridge Nationals qualification, covering marking and delivery.

GCSE, A Level and Cambridge Technicals (2016)

We recommend all teachers complete the introductory module Building your Confidence in Internal Assessment, which covers key internal assessment and standardisation principles.

Following this you will find a subject-specific course for your individual qualification, covering marking criteria with examples and commentary, along with interactive marking practice.

Accessing our online courses

You can access all our online courses from our teacher support website [Teach Cambridge](#).

You will find links relevant to your subject under Assessment, NEA/Coursework and then Online Courses from the left hand menu on your Subject page.

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

General overview

The qualification is now in its seventh year and the number of centres offering the qualification continues to grow. Centres report that their candidates find the units stimulating and engaging and the qualification offers a good opportunity to deepen their understanding of the digital media sector.

There are five qualifications within the Level 3 Cambridge Technicals 2016 Suite in Digital Media. Certificate = 180 GLH/equivalent to 1 AS Level. Extended Certificate = 360 GLH/equivalent to 1 A Level. Foundation Diploma = 540 GLH/equivalent to 1.5 A Levels. Diploma = 720 GLH/equivalent to 2 A Levels. Extended Diploma = 1080 GLH/equivalent to 3 A Levels.

Centres are reminded of the two key documents for the Cambridge Technicals Level 3 in Digital Media:

- the [qualification handbook](#) which is the main reference point for course leaders and tutors (there is one version for the Certificate qualifications and one for the Diploma qualifications)
- the [Cambridge Technicals Administration section](#) of the website which provides guidance for administering entries and maintaining quality assurance structures across the centre.

In addition, [a guide to the command verbs](#) has been published by OCR. It is strongly recommended that both assessors and candidates familiarise themselves with the contents of this document.

Each unit specification contains an Assessment Guidance section. It is strongly recommended that both assessors and candidates familiarise themselves with the Assessment Guidance section in each internally assessed unit specification and that the Assessment Guidance is incorporated into centre devised assignments. Centres are advised to use the Assessment Guidance as an indication towards what evidence should be completed to achieve the assessment criteria. To support this centres were provided with further guidance regarding application of the Assessment Guidance and inclusion of the i.e. elements of the teaching content in candidates' evidence.

The qualifications are being delivered in a variety of different formats dependent on their size. Centres have varied significantly in the way they structure the qualification in terms of when they teach examined units and how much time is allowed for moderated units and those units selected for the second year of the course.

There have been a wide variety of creative, innovative, and original pieces of digital media work across all units submitted. Centres are not required to present candidate work in hard copy format and moderators have reported many instances of good practice through digital presentations such as blogs, web pages and video presentations. Evidence for specific learning outcomes continues to be imaginative and relevant with an increasing number of centres using digital, video, annotated photographic, peer feedback sessions and annotated screenshot approaches for capturing key developmental moments, enabling candidates to gain a range of transferable skills.

Centres continue to successfully use the model assignments provided by OCR, but many are becoming more proactive in tailoring the methods of assessment to suit their candidates' needs and to meet the local centre environment. There has been an increase in the number of centres who are working with employers to create assignments which allow candidates to work within a real world scenario further developing their employability skills as well as their digital skills. Many centres have made good use of the OCR [assignment checking service](#), submitting their own assignments to be checked by OCR subject experts.

Meaningful Employer Involvement (MEI) evidence is highly commendable in some centres where the centre is proactive in bringing in industry speakers for interactive workshops along with many centres working alongside local businesses on several 'live' projects. MEI centre plans are required for the following specifications:

05845 OCR Level 3 Cambridge Technical Foundation Diploma in Digital Media.

05846 OCR Level 3 Cambridge Technical Diploma in Digital Media.

05875 OCR Level 3 Cambridge Technical Extended Diploma in Digital Media.

Further details on MEI can be found [on the website](#) and in the qualification handbook. The [centre plan](#) can be found on Teach Cambridge.

Most centres are using the relevant paperwork well to provide candidates with feedback, to record assessors' decisions, to illustrate where the candidate evidence can be located and to evidence internal standardisation. Centres are reminded that the Unit Recording Sheets (URS) must be completed with relevant feedback explaining why the candidate has achieved the criteria, and that the location column on the URS must signpost the visiting moderator to the evidence by which each assessment criteria has been awarded by the assessor.

Following the lifting of pandemic restrictions, this year centres have had the option of either face to face moderation visits or virtual visits using Microsoft Teams and the OCR Secure Exchange platform. Feedback from centre representatives is positive about the choice of virtual or face to face visit with centres commenting on how good it is to get back to face to face. While those selecting virtual visits comment on the convenience of being able to upload the evidence and carry on with teaching while the moderation is taking place.

Candidate performance overview

Candidate performance for this year has been one of continuing high standards as centres become increasingly familiar with the specifications. Visiting moderators found many instances of good practice during their moderation visits. These included thorough research and annotation, and the use of websites to put together evidence facilitating an extra extension skill being learnt. Moderators are also seeing evidence that candidates are generally demonstrating effective planning using a range of pre-production documents and visual techniques. Other areas of good practice which have been noted are comprehensive portfolio organisation and clear signposting of where grading criteria had been met supported by detailed unit recording sheet comments. Visiting moderators have noted that centres are getting more used to using the Assessment Guidance for the unit and encouraging candidates to evidence the i.e., content where required, ensuring that evidence is substantial.

Most common causes of candidates not passing moderation

The most common cause of centres not passing moderation is mainly due to candidates not fully completing all elements of the Pass criteria, especially pre-production planning, documenting aspects of production or not providing evidence of post-production activity. Visiting moderators report that some centres do not follow the Assessment Guidance and as a result some elements of the Pass criteria are not met.

Centres are reminded that for Unit 3, P4, candidates must provide evidence of production processes. This can take the form of a production diary supported by annotated photographs demonstrating how candidates worked to safe practices during the production phase of their projects.

A further cause for not passing has been centres misunderstanding the concept of integration of units, the most popular of which is combining Unit 3 Create a media product and Unit 21 Plan and deliver a pitch for a media product. While it is acceptable for integrated units to share the same scenario, the evidence submitted must be differentiated for each specific unit. The same piece of evidence cannot be submitted for two different units, and there have been some instances where visiting moderators have found double counting, e.g. using the same evidence for Unit 3 and Unit 21, which caused real problems.

Centres are reminded that while integrating units is good practice, candidates must produce separate evidence related to the assessment requirements of each specific unit to be awarded the grade.

Common misconceptions

One common misconception seen this year by visiting moderators has been that the centre assessor has not always understood what is required for the distinction criterion. This is particularly evident in Unit 3. Candidates often produced a general review of the pre-production and production process and have not analysed how the post-production techniques and processes they used created meaning in the media product. This must include reference to meeting the requirements of the client brief and the proposal created for LO1, and include the specific post-production tools used to create meaning supported with examples (e.g. annotated screen shots, screen recording, recorded/written discussions) from the media product.

Another misconception is the importance of audio in audio-visual production. Moderators are reporting that audio is not always well considered in audio-visual production. Centres should encourage candidates to spend equal time planning both audio and video for A/V products.

Centres do not always realise they need to show evidence of candidate authentication as well as evidence of internal standardisation to the visiting moderators.

Repurposing of content for Unit 23 has also led to some common misconceptions. The candidates must change the medium of the repurposed content, not just the file format.

A further misconception is related to the identification of assessors and submission of claims on Interchange. Several centres only identified the course leader as the assessor, but when it came to moderation the visiting moderators noted that there were other assessors who had not been named. This occurred most often when claims were entered onto Interchange by exams officers and not the centre assessors. Centres are encouraged to make sure that all assessors should be identified on the Interchange claim. Centres are also reminded of the need to press Submit not Save when entering grades onto Interchange to make sure the claim gets sent to the visiting moderator.

Additional comments

Centres are reporting that the impact of the pandemic is still influencing candidates' application to the course. It has improved but is still affecting some areas such as motivation and keeping to deadlines. This has had a knock on effect that visiting moderators are reporting that more centres than usual are postponing visits because candidates' work is not completed.

It is good to see centres making full use of the moderation reports and that where there are issues with the quality of the work in terms of the grade awarded, they are following action points and recommendations. This has also resulted in a higher standard of centre marking. Visiting moderators have reported there are usually several improvements to be made after the initial moderation visit, however after feedback to the centre, it is noted that centres use the advice given and generally take action to improve and move forward with confidence for the second visit.

Centres should upload grades to Interchange at least two weeks before the scheduled visiting moderation, and make sure that, for a virtual visit, the sample evidence is available at least five days before the scheduled moderation visit.

On the whole visiting moderators have reported that centres communicate well with moderators, but that in some cases there is a lack of response to introductory emails. Centres are encouraged to continue to communicate with their visiting moderator on any centre updates including staff changes and advanced notice on rescheduling a visiting moderation. Centres are encouraged to schedule their two moderation visits with their allocated moderator at the beginning of an academic year, this will allow for careful planning and avoid late visiting moderations especially for centres that have final year UCAS candidates.

Some centres do not demonstrate evidence of internal standardisation. While centres report that they have discussed candidates' work with colleagues, they do not document the process. As per the qualification handbook evidence of internal standardisation is required and should be made available to the moderator during the visiting moderation. Centres can use their own internal standardisation processes and templates; centres can also use the OCR internal standardisation guidance and templates which are available on [Teach Cambridge](#).

Comments on individual units

Unit 3 – Create a media product

As the core mandatory unit, Unit 3 requires candidates to demonstrate knowledge of planning, production and post-production which will underpin their skills in other units. Candidates also need to demonstrate the ability to review their own products and work to a client brief. A wide range of media products were created for Unit 3, with the most popular for print work being film posters, billboards, or social media advertising, magazine front covers and double page spreads, and websites. Popular audio-visual products included film trailers, music videos, short animations, short dramas and documentaries. The most successful candidates submitted detailed and substantial evidence, which documented every stage of the production process thoroughly for P4, supported by annotated photographic images, with candidates justifying their decisions at all stages. For P5 candidates presented clear explanations of how post-production tools were used to convey meaning, often as annotated screenshots, or by videoing the editing processes. Planning documentation was extensive and presented using industry standard proformas. For M2, it is important that candidates demonstrate not only knowledge of legal and ethical issues but also understanding of how regulation and legislation can affect their own product. For M3, many candidates drew on the knowledge gained through study of Unit 1, to evaluate how they have used codes and conventions in their own work. Candidates are developing more creative ways to demonstrate their understanding of planning and pre-production, through 'making of' videos and video presentations to the assessor.

The most common reasons for not achieving this unit were:

1. Candidates omitting to include and discuss the headings highlighted in the teaching content when creating the proposals for LO1 P1 in relation to the media product that they were making.
2. Candidates not developing their justifications of content, marketing, and distribution for M1 in more detail than that presented for LO1 P1.
3. Not fully completing the pre-production materials outlined in the LO2 P3 teaching content for the specific media form that the candidate is going to produce, such as an animatic for a video production.
4. Omitting to provide evidence of setting up equipment for LO3 P4 or post-production editing processes for LO4 P5.
5. Not fully discussing how they would export the media product in a file format that is suitable for the distribution of a media product (M4).

Unit 20 – Advertising media

Other than the mandatory Unit 3, this was the most popular unit for centres. A wide range of case studies were used for LO1, and it was pleasing to see candidates following the headings listed in the Assessment Guidance for P1 when presenting their evidence. Many centres saw this unit as an opportunity to embed employability skills by collaborating with local employers to create a real world brief for the candidates. Visiting moderators reported a wide range of campaign briefs, ranging from developing a campaign for a local pet rescue centre; a campaign to promote a local café; campaigns to promote their school or college and campaigns to promote a new soft drink. Many candidates produced a broad range of sample materials such as visualisation diagrams and storyboards to support their plans for a cross-media advertising campaign in response to a client brief. It was pleasing to see candidates demonstrating a wide range of technical skills in their print and video adverts, and to see radio advertising being given a prominent role in some centres.

Following the advice given to centres at the start of the academic year, visiting moderators reported that they are now seeing more evidence of the production processes being presented in support of the products being created for LO3 P4. This takes many forms including annotated screenshots, illustrated production diaries, and 'making of' videos.

Unit 22 – Scripting for media products

This has been a popular unit this year. Candidates have shown strong understanding of media scripts, and centres have been very successful in providing candidates with a wide range of scripts to analyse. Candidates have then used the knowledge gained through the study of these scripts to generate ideas for scripted elements of a media product for a client brief. These scripts have covered a wide range of genres with the most popular being teen drama. It is pleasing to see candidates drawing on their own experience to create engaging and compelling scripts. The most successful candidates were those who demonstrated good understanding of narrative and characterisation and were able to evaluate the scripted elements, explaining how their written extract had met the requirement of the client brief.

A common cause of not passing the unit was not presenting a correctly formatted script.

Unit 23 – Create a personal media profile

This unit is becoming a popular choice for centres, allowing candidates the opportunity to develop their CVs in preparation for university courses and other career opportunities. Many candidates chose to develop a website using Wix.com or present their work on a blog platform.

Candidates used the research they undertook for LO1 P1 and M1 to inform their own work produced for LO2 and LO3. While centres coped well with guiding their candidates in scoping their work, and planning and creating their personal media profiles, there were varying levels of success with the repurposing content aspect of the specification.

Common misconceptions: The main misconception with this unit is a misunderstanding of the term 'repurposing'.

In the context of this unit, repurposing is taking an aspect of a previously created product such as a video trailer and selecting elements of that product to adapt or repurpose to expand the reach and life cycle of the product.

The main point to remember is that the repurposed content should be a different medium from the original content. Here are some examples of how content can be repurposed by candidates.

1. Taking images from a video drama, and using them to create a poster for that drama.
2. Taking a blog and turning it into an infographic.
3. Converting video content into Instagram reels.
4. Using an image from an advertising campaign to create a magazine front cover.
5. Using images from a personal website to create an advertising pamphlet for the website.
6. Taking an image from an animation project and creating a social media advert for the animation.

The most common cause of centres not passing this unit: Candidates changing the file format, e.g. a poster from a Word document to a PDF without changing the content of the product.

Useful resources

The [Delivery guide for this unit](#) is a useful resource for approaching this unit.

Unit 24 – Cross-media industry awareness

The aim of this unit is for candidates to develop their understanding of how different media sectors operate and the products they produce. They are also able to investigate different job roles within the media industry and plan a suitable route of progression into a media career. The most popular choice of industry this year has been audio-visual, with the emphasis on the film and television industries. Although most candidates concentrated on Hollywood film, it was pleasing to see others looking at independent films, Netflix and Bollywood as well. The most popular choice of company and franchise to study was Disney's *Star Wars* sequel trilogy, but visiting moderators also reported seeing case studies such as *Stranger Things*, *Game of Thrones* and *Grand Theft Auto*.

The second part of the unit allows candidates to concentrate on developing their CVs and researching job roles and opportunities within their chosen sector. Visiting moderators reported seeing evidence of good practice in the referencing and researching of sources, and the exploration of professional etiquette when working as part of a team/in a specific role on a media production.

One of the most common causes of not passing this unit is confused presentation where it's not clear which industry is being studied for LO1 and not exploring how new technologies are used in pre- and post-production. Another is candidates researching several roles, but not sourcing current job advertisements.

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