

Cambridge Technicals Digital Media

Unit 1: Media products and audiences

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

Mark Scheme for June 2023

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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 posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

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. Award No Response (NR) if:
 - there is nothing written in the answer space.

Award Zero '0' if:
















- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

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.** If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. Assistant Examiners 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:
- 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

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

Question	Answer/Indicative content	Marks	Guidance
Section A			
1 (a)	One mark for a correct interpretation, e.g.: <ul style="list-style-type: none"> • 11% more men than women watch the Men's Premier League 'Very Often' (1) • 23% more women than men 'Never' watch the Men's Premier League (1) • There is a bigger percentage gap between men and women watching the Men's Premier League 'Very Frequently' and 'Fairly Frequently' (1) • Any other suitable response 	3 4.2	Credit any correct interpretation from the data. Phrases such as 'very frequently' etc are from the Insert and so acceptable.
1 (b)	One mark for correct definition, two marks for suitable for explanation, e.g. <ul style="list-style-type: none"> • Football is a male dominated sport traditionally (1) so it is likely that more men will watch football at home as part of their regular viewing habits (1) whereas women are likely to watch TV programmes such as soap operas more (1) • Women may prefer to watch the Women's Premier League more often (1) because there are strong female role models (1) that women can relate to more than if they watched Men's football (1) • Any other suitable response 	3 4.3 5.3	Credit any plausible explanations based on gender viewing habits and gender roles.
2 (a)	One mark each correct interpretation, e.g. <ul style="list-style-type: none"> • Viewing figures are higher on sporting events on PSB channels than on non-PSB channels (1) • Big rugby matches on PSB are a lot more popular than big football on non-PSB channels (1) • The combined number of viewers for the PSB three big sporting events is 32 million, whereas the three biggest sporting events on non-PSB were only a combined 7.1 million viewers (1) • Any other suitable response 	3 1.1 4.2	Answer must have a difference, do not accept responses that only discuss one type of broadcast.

Question	Answer/Indicative content	Marks	Guidance
2 (b)	<p>One mark for correct explanation, one mark for expansion, e.g. (max. four marks)</p> <ul style="list-style-type: none"> • There are no adverts on some PSB channels, such as BBC 1, (1) so people would rather watch PSB avoid sponsorship and advertising (1) • The big sporting events such as The Grand National and The Rugby World Cup were national events (1) meaning that more people tuned in to watch them than with the weekly football (1). • Any other suitable response 	<p>4</p> <p>1.1 4.3 5.3</p>	<p>Credit any plausible explanations based on knowledge of PSB channels and types of programmes they show. Has to be an explanation not a statement</p>
3 (a)	<p>One mark for each correct identification, e.g.</p> <ul style="list-style-type: none"> • Streaming services are more relevant to Generation Z (1) • Generation Z value catch up on demand services (1) • Commercial radio stations are more relevant to the Generation Z audience than the BBC (1) • Any other suitable response 	<p>2</p> <p>2.3 4.2</p>	<p>Credit any correct interpretation from the data.</p>
3 (b)	<p>One mark for correct explanation, one mark for expansion, e.g. (max. four marks)</p> <ul style="list-style-type: none"> • BBC Radio services have a lot of political programmes that appeal to older audiences such as on BBC Radio 4 (1) which do not appeal to young people as much as programmes on commercial stations (1) • BBC Radio services feature less celebrity and reality TV presenters (1). This may make young people tune into stations like Capital FM that feature influencers and stars such as Roman Kemp (1). • Any other suitable response 	<p>4</p> <p>2.3 4.3 5.3</p>	<p>Credit any plausible explanations based on knowledge of the content of BBC Radio services and preferences of 16-24 year olds.</p>

Question	Answer/Indicative content	Marks	Guidance
Section B			
4 (a)	One mark for each correct answer, e.g. <ul style="list-style-type: none"> • Pre-production (1) • Production (1) • Post-production (1) 	3 1.1	These are the three stages of the production process. No other answer should be credited.
4 (b)	One mark for identification, two marks for suitable explanation, e.g. <ul style="list-style-type: none"> • The pre-production stage allows all the planning to be completed (1st), including tasks such as writing scripts and creating storyboards. (1) This means that everything is organised and contingencies are developed in case of any problems during production (1). • The post-production stage is the stage where a media product is put together and finalised, (1st) including when material is edited together (1). This allows things like special effects to be added to things like print and video so that meaning is created for the audience (1) • Any other suitable response 	3 1.1	Answer must show understanding about the stage of production process. Even if they have Q4a) wrong they can be awarded for Q4b)

Question	Answer/Indicative content	Marks	Guidance
5 (a)	One mark for each identification, e.g. <ul style="list-style-type: none"> • Synergy (1) • Horizontal integration (1) • Multiple platform marketing (1) • Consistent house style (1) • Trans media storytelling (1) • Any other suitable response 	4 1.1 2.2	Award any suitable term that shows understanding of cross media promotion. Below the line and above the line are specific to advertising. New/old media are umbrella terms not specific for cross media promotion
5 (b)	One mark for media company, two marks for suitable expansion, e.g. <ul style="list-style-type: none"> • Disney cross promote their products (1st). They do this by featuring characters from films as their theme parks (1), as well as using their Disney + channel to show TV spin off programmes of familiar characters (1). • The BBC cross promote their radio programmes (1st). They do this by linking the BBC Sounds app links and content (1) to BBC iPlayer (1). • Any other suitable response 	3 1.1 2.2	Answer must have a name of a company that uses cross promotion. Be aware of a too generic response – must be specific to the organisation stated. If another organisation could be substituted and it still makes sense then it is too generic – e.g. Youtube is not Disney but Disney + is acceptable.
5 (c)	One mark for each identification, e.g. <ul style="list-style-type: none"> • You don't have to outsource production or advertising (1) • You can utilise specialist personnel across companies for production (1) • Any other suitable response 	2 1.1	

Question	Answer/Indicative Content	Marks	Guidance	
6*	<p>Level 3</p> <p>11-15 marks Excellent discussion of narrative is constructed. 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>6-10 marks Good discussion of narrative is constructed. 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>1-5 marks Limited discussion of narrative is constructed. 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.</p> <p>0 marks— no response or no response worthy of credit.</p>	<p>15</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 narrative with correct names and explanation of theories (4-5 marks)</p> <p>Will include at least five examples from a real media product/s with points supported by production techniques (3-4 marks)</p> <p>Will feature a discussion about how narrative is constricted (4-5)</p> <p>Level 2 answers</p> <p>Will include at least one theory about how narratives are constructed with correct name and explanation of theory (2-3 marks)</p> <p>Will include at least three 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 (2-3)</p> <p>Level 1 answers</p> <p>May include at least one theory or terminology (1-2 marks)</p> <p>Marks split into three areas with up to five marks awarded for each:</p> <p>T – theory</p> <p>E – examples</p> <p>A – argument/discussion</p> <p>Candidates will reference a range of digital media products. They will discuss how narrative is constructed.</p> <p>Theory may include:</p> <ul style="list-style-type: none"> - Todorov - Cook - Barthes - Levi-Strauss <p>Credit narrative terminology even if no theory mentioned – e.g. cliffhanger, equilibrium.</p> <p>But don't credit twice – e.g if Todorov discussed then equilibrium is the theory.</p> <p>A name of a product is not an example – needs to be examples from the product.</p> <p>They can have more than one example from one product.</p>	

Question	Answer/Indicative Content	Marks	Guidance
			<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 narratives are constructed May not mention a specific product as part of discussion (1)</p> <p>If a candidate has applied a theory to a product: – award T for theorist (e.g Todorov) – award A analysis of each stage (e.g. disruption) – award EG for example from product (e.g. bangs and explosions)</p> <p>Stereotype is a rep term not narrative</p>

Question		Answer/Indicative content	Marks	Guidance
7	(a)	<p>One mark for explanation, two marks for suitable expansion, e.g.</p> <ul style="list-style-type: none"> • Media producers use psychographic profiling to target audiences by appealing to their needs and interests (1). They do this so they can create products that have a guaranteed audience (1), and to advertise their products effectively (1). • Psychographic profiling is used as a way to categorise different audiences based on their lifestyle (1). This allows media producers to analyse what types of people are engaging with their products (1), with desirable audience percentages sold to advertisers (1). • Any other suitable response 	<p>3</p> <p>4.2</p>	<p>Answers should demonstrate that candidates understand psychographics is based on lifestyle, audience needs and interests.</p> <p>Do not credit age, gender, social grade.</p>
7	(b)	<p>One mark for each identification, e.g.</p> <ul style="list-style-type: none"> • PamCo/NRS • BARB • RAJAR • Ofcom (although a regulator does now conduct research into audiences) • Ipsos • Any other suitable response 	<p>2</p> <p>4.1</p> <p>4.2</p>	<p>Double check before awarding a mark that the research organisation classifies by social grade.</p>

Question		Answer/Indicative content	Marks	Guidance
8	(a)	<p>One mark for explanation, two marks for suitable expansion, e.g.</p> <ul style="list-style-type: none"> • Can reach a specific audience (1) because adverts will reach followers of a particular brand or product (1) and producers can easily track their engagement with advertising content (1). • Social media advertising is cheaper (1) so posts can be made at minimal costs (1) meaning advertising budgets can be kept low (1). 	<p>3</p> <p>2.2</p>	<p>Award any plausible answer that shows understanding of social media marketing</p>
8	(b)	<p>One mark for below the line method, two marks for suitable explanation, e.g.</p> <ul style="list-style-type: none"> • Fan conventions. (1st) This allows companies to advertise a new product to a specific group of fans (1) and gain feedback on ideas through Q and A sessions (1) • Direct mail. (1st) This allows local companies to contact their audience via post (1) meaning it is less likely to be ignored than an email. • Any other suitable response 	<p>3</p> <p>2.1</p>	<p>Answer must have a correct below the line method - personalised/ localised marketing such as emails, flyers, one to one form of advertising.</p> <p>If example is wrong then whole answer is wrong.</p>

Question	Answer/Indicative Content	Marks	Guidance		
9*	<p>Level 4 16-20 marks 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 11-15 marks 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 6-10 marks 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, 5.3, 6.1, 6.2</p>	<p>The guidance for examiners below demonstrates how levels can be achieved by candidates:</p> <p>Level 4 answers</p> <p>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 (6-7 marks)</p> <p>Will include at least four examples from a real media product/s and/or contemporary case studies (5-6 marks)</p> <p>Will feature a discussion that makes at least four points about the concepts of media regulation and copyright in the digital age (6-7)</p> <p>Level 3 answers</p> <p>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 (4-5 marks)</p> <p>Will include at least three examples from a real media product/s and/or contemporary case studies. (3-4 marks)</p> <p>Will feature a discussion that makes at least three points about the concepts of media regulation and copyright in the digital age. (4-5)</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.</p> <p>Top answers are likely to demonstrate and understanding of relevant effects theory, contemporary debates (Gerbner and Gross Anderson, Cohen, Hall, McQuail) and choice of theorists is likely to depend on the medium and product chosen.</p> <p>Use highlighter to show where marks are awarded.</p>

Question	Answer/Indicative Content	Marks	Guidance
	<p>Level 1 1-5 marks 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 marks – no response or no response worthy of credit.</p>		<p>Level 2 answers</p> <p>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 (2-3 marks)</p> <p>Will include at least two examples from a real media product/s and/or contemporary case studies. (3-4 marks)</p> <p>Will feature a discussion that makes at least two points about the concepts of media regulation and copyright in the digital age. (2-3)</p> <p>Level 1 answers</p> <p>Are likely to include only one or two key terms (1-2)</p> <p>Will include at one three examples from a real media product/s and/or contemporary case studies. (1-3 marks)</p> <p>Is likely to not feature any discussion.</p> <p>Allowing examples from text book – e.g. Jamie Bulger and Hungerford.</p>

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