

# **Cambridge Technicals Digital Media**

## **Unit 1: Media products and audiences**

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

## **Mark Scheme for January 2024**

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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

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##### 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 RM assessor 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 RM assessor 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) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strength 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
<b>BOD</b>	Benefit of Doubt
<b>NAQ</b>	Not answering the Question
<b>TV</b>	Too Vague
<b>REP</b>	Repetition
	Omission mark
<b>T</b>	Terminology/Theory
<b>EG</b>	Use of examples
<b>A</b>	Explanation, analysis, argument
	Not relevant to specific question
<b>R</b>	Rubric

Question		Answer/Indicative content	Marks	Guidance
<b>Section A</b>				
<b>1</b>	<b>(a)</b>	<p>One mark for a correct interpretation, e.g.</p> <ul style="list-style-type: none"> <li>• Mobile devices combined are the most popular format (1)</li> <li>• Browser PC formats are the least popular (1)</li> <li>• PC games account for 22% of the market globally (1)</li> <li>• Any other suitable response</li> </ul>	<p>3</p> <p>5.3</p>	<p>Credit any correct interpretation from the data in Fig 1 The response must be a fact from the data.</p> <p>Do not credit one word answers</p> <p>Accept references to \$ highest / lowest</p>
<b>1</b>	<b>(b)</b>	<p>Three marks for suitable for explanation, e.g.</p> <ul style="list-style-type: none"> <li>• PCs are used mainly at home (1) and it is more common for gamers to want to play on the go to pass time (1) so use mobile technologies (1)</li> <li>• PCs are often used for other activities such as work (1) so gamers choose to play on consoles or smartphones (1) that they have at home and not in the office (1).</li> <li>• Any other suitable response</li> </ul>	<p>3</p> <p>4.2</p> <p>4.3</p> <p>5.3</p>	<p>Credit any plausible explanation that shows understanding of how digital devices are used</p> <p>Credit the effect the pandemic had on media consumption habits.</p> <p>Don't credit an observation or facts taken from the data if there is no attempt to provide a plausible explanation beyond the data</p> <p>Candidates must reference PC games / gamers to achieve full marks</p>
<b>2</b>	<b>(a)</b>	<p>One mark each correct interpretation e.g.</p> <ul style="list-style-type: none"> <li>• Digital games make more money than physical (1)</li> <li>• Mobile games revenue has increased by 21.3% in 2020 (1).</li> <li>• The number of people buying second-hand games decreased by 22.8% (1)</li> <li>• Any other suitable response</li> </ul>	<p>3</p> <p>5.3</p>	<p>Credit any correct interpretation from the data in Fig. 2.</p> <p>The response must be a fact from the data.</p> <p>Do not credit one word answers</p> <p>The same platform device can be used for all three points but there must be a significant difference between points</p>

Question		Answer/Indicative content	Marks	Guidance
2	(b)	<p>One mark for correct explanation, one mark for expansion per reason, e.g. (max. four marks)</p> <ul style="list-style-type: none"> <li>The global pandemic meant people went to shops less (1) so instead bought games across digital formats (1)</li> <li>Gamers are often younger (1) and don't have the disposable income to buy PC games which can be more expensive (1)</li> <li>Any other suitable response</li> </ul>	<p>4</p> <p>4.2 4.3 5.3</p>	<p>Credit any plausible explanations based on digital device uptake</p> <p>Credit the effect the pandemic had on media consumption habits</p> <p>Don't credit an observation or facts taken from the data if there is no attempt to provide a plausible explanation beyond the data</p> <p>There is no requirement to compare the differences, just explain why there are differences</p>
3	(a)	<p>One mark for each correct interpretation, e.g.</p> <ul style="list-style-type: none"> <li>People access news the least by buying a print newspaper (1).</li> <li>The number of people accessing news on the TV stayed the same between 2019 and 2020. (1)</li> <li>More people access news on internet enabled devices than using radio (1).</li> <li>Any other suitable response</li> </ul>	<p>2</p> <p>2.3 4.2</p>	<p>Credit any correct interpretation from the data in Fig 3.</p> <p>The response must be a fact from the data.</p>
3	(b)	<p>One mark for correct explanation, one marks for expansion, e.g.</p> <ul style="list-style-type: none"> <li>TV news programmes are on before flagship programmes in the evening (1) so people traditionally sit down at this time with the television on (1)</li> <li>Many retired people may watch a lot of TV in the house (1) and so there are a large amount of people watching news throughout the day. (1)</li> <li>Any other suitable response</li> </ul>	<p>4</p> <p>2.3 4.3</p>	<p>Credit any plausible explanations based on knowledge of tv viewing habits.</p> <p>Don't credit an observation or facts taken from the data if there is no attempt to provide a plausible explanation beyond the data</p> <p>Don't credit references to digital methods of viewing news unless it is to support a reason why television is still used.</p>



Question		Answer/Indicative content	Marks	Guidance
<b>Section B</b>				
4	(a)	<p>One mark for each correct answer, e.g.</p> <ul style="list-style-type: none"> <li>• Maximise profit (1)</li> <li>• Increase audience reach (1)</li> <li>• Maximise the success of a flagship brand or product (1)</li> <li>• Any other suitable response.</li> </ul>	<p>3</p> <p>1.1</p>	<p>Credit any response which is relevant to the commercial objectives of maximisation of profit and increasing audience reach for a Media Conglomerate</p> <p>Suitable responses <b>e.g</b></p> <ul style="list-style-type: none"> <li>• Synergy</li> <li>• Ownership</li> <li>• References to subsidiaries</li> <li>• Cross platform</li> <li>• Diversify</li> <li>• Accessibility</li> <li>• Brand identity</li> <li>• Horizontal and Vertical Integration</li> <li>• Control</li> <li>• Cross media ownership</li> <li>• Joint venture</li> </ul> <p>Don't credit answers which are too generalised such as</p> <ul style="list-style-type: none"> <li>• get second opinions</li> <li>• become huge and powerful"</li> </ul> <p>Three different points must be made to get full marks</p>

Question		Answer/Indicative content	Marks	Guidance
4	(b)	<p>One mark for example, one mark for explanation; one mark for suitable expansion, e.g.</p> <ul style="list-style-type: none"> <li>The media product should be available across different platforms to maximise distribution (1) so a range of formats should be available for consumers to buy (1) such as when Disney release a DVD alongside side streaming on Disney + (1).</li> <li>To widen audience reach, the product should be available to global audiences (1) so edited and censorship versions need to be available in different countries (1) such as when “Deadpool” was released in China with significant edits to comply with the country's censorship rules (1).</li> <li>Any other suitable response</li> </ul>	<p>3</p> <p>1.1</p>	<p>Any plausible explanation should be credited, it doesn't have to relate to Q4a but accept a commercial objective which has been mentioned in Q4a</p> <p>Cap at 2 marks If there is no example of either a named product e.g Deadpool; or a named producer e.g Disney</p> <p>Accept answers which reference marketing and advertising as examples of distribution</p>

Question		Answer/Indicative content	Marks	Guidance
5	(a)	<p>One mark for each identification, e.g.</p> <ul style="list-style-type: none"> <li>• BBC (1)</li> <li>• Diversity (1)</li> <li>• Information and education</li> <li>• Licence fee (1)</li> <li>• Any other suitable response</li> </ul>	<p>4</p> <p>1.1</p>	<p>Award any suitable term that shows understanding of PSB model.</p> <p>Answers may include <b>but are not limited to:</b></p> <ul style="list-style-type: none"> <li>• Impartial and trusted news</li> <li>• UK oriented programmes</li> <li>• Trusted content</li> <li>• Wide diversity of programming</li> <li>• Remit</li> <li>• Inform</li> <li>• Educate</li> <li>• Entertain</li> <li>• High quality</li> <li>• Original</li> <li>• Innovative</li> <li>• Challenging</li> <li>• Widely available</li> <li>• Any PSB provider as recognised by Ofcom</li> <li>• Tax (Benefit of the Doubt BOD) the license fee is paid to the government, not the BBC, and some people regard this as a tax.</li> </ul> <p><b>Credit “free to use”</b> even though technically this is not true, most learners are comparing it to pay per view</p>

Question		Answer/Indicative content	Marks	Guidance
5	(b)	<p>One mark for product, two marks for suitable expansion, e.g.</p> <ul style="list-style-type: none"> <li>• <b>Our Planet</b> (1<sup>st</sup>)</li> <li>• This BBC programme educates viewers about different parts of the world (1), that they may have not been taught this at school or have no knowledge about the cultures of different places (1).</li> <li>• <b>Blackish</b> (1<sup>st</sup>)</li> <li>• The sitcom features an all black cast (1<sup>st</sup>). Channel 4 have put this on at primetime to increase inclusivity in their schedule (1) and appeal to multicultural audiences (1).</li> <li>• Any other suitable response</li> </ul>	<p>3</p> <p>1.1 2.3</p>	<p><b>This question is asking</b> learners to explain how a product (e.g Eastenders) made by a PSB provider e.g (BBC) reflects the public service broadcasting ethos of the company.</p> <p><b>It is not</b> asking the learners to name a PSB provider and explain their ethos. Therefore, <b>do not credit</b> if the learner has named the provider (BBC; ITV; Ch4) as the product unless the learner has qualified it (e.g BBC News and talks about the News)</p> <p><b>To achieve a mark for the product</b>, the product named must be made by a PSB company and fall within the ethos of public service broadcasting (inform, educate and entertain)</p> <p>Ofcom list the following companies as having psb quotas: BBC; ITV; STV; Channel 4; Channel 5 and S4C</p> <p><b>Credit products</b> made by film divisions of PSB companies e.g Alpha Papa (BBC Films) or Everyone's talking about Jamie (Film 4) because the BBC and CH4 have a psb remit</p> <p><b>Do not credit films eg Skyfall</b> made by commercial companies such as MGM because these companies do not have a psb remit</p> <p><b>Do not credit social media platforms</b> as the product e.g Twitter (X); Facebook; Twitch</p>

Question		Answer/Indicative content	Marks	Guidance
5	(c)	<p>One mark for each potential link, e.g.</p> <ul style="list-style-type: none"> <li>• Independent companies often make programmes that tackle non-mainstream subjects (1)</li> <li>• Independent companies receive funding from public service broadcasters to make diverse programming (1)</li> <li>• Any other suitable response</li> </ul>	<p>2</p> <p>1.1</p>	<p>Credit responses which indicate knowledge of purpose, audience and operating model of either independent companies and / or psb providers as long as the response is relevant to either</p> <p>Links can be either direct links e.g Warp Films work with Channel 4 to produce This is England Or common links such as both aim to produce diverse programmes</p> <p>Answers may include <b>but are not limited to:</b></p> <ul style="list-style-type: none"> <li>• Funding / revenue</li> <li>• Joint ventures</li> <li>• Synergy</li> <li>• Niche audiences (independent)</li> <li>• Diverse programming</li> <li>• Non mainstream</li> <li>• Not owned by conglomerates</li> <li>• Specialist areas</li> <li>• Wide audience (PSB provider)</li> </ul> <p>Don't credit answers which are too generalised and could be attributed to any media organisation</p> <p>Two different points must be made to get full marks</p>

Question	Answer/Indicative Content	Marks	Guidance
6*	<p><b>Level 3</b></p> <p><b>11-15</b>  <b>Excellent</b> discussion of how representation creates meaning. The examples used from products to support ideas are <b>wholly appropriate and justified</b>. Sentences and paragraphs are consistently relevant, have been well structured, using appropriate terminology.</p> <p><b>Level 2</b></p> <p><b>6-10</b>  <b>Good</b> discussion of how representation creates meaning. The examples used from products to support ideas are <b>appropriate and partly justified</b>. There will be some errors of spelling punctuation and grammar some of which may be noticeable and intrusive.</p> <p><b>Level One</b></p> <p><b>1-5</b>  <b>Limited</b> discussion of how representation creates meaning. The examples used from products to support ideas are <b>sometimes appropriate</b>. 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>15</p> <p>3.1 3.2</p>	<p>The guidance for examiners below demonstrates how levels can be achieved by candidates:</p> <p><b>Level 3 answers</b></p> <p>Will include at least <b>three or more theories or key terms</b> about representation with correct names and explanation of theories (4-5 marks)</p> <p>Will include at least <b>four examples</b> from a real media product/s with points supported by production techniques (4-5 marks)</p> <p>Will feature a <b>discussion</b> about how representations are constructed (4-5)</p> <p><b>Level 2 answers</b></p> <p>Will include at least two theories about representation with explanation of theory (2-3 marks)</p> <p>Will include at least <b>three examples</b> from a real media product/s with points supported by production techniques (2-3 marks)</p> <p>Will feature <b>basic discussion</b> about how representations are constructed (2-3)</p> <p><b>Level 1 answers</b></p> <p>May include at least <b>one theory or terminology</b> (1-2 marks)</p> <p><b>Annotation</b>  <b>Use T / E / A</b>  <b>If the maximum mark allowed (5) has been reached for a concept area, continue to annotate that concept with ticks</b></p> <p>Marks split into three areas with up to <b>five marks</b> awarded for each:</p> <p><b>T – Theories / Key Terms (5)</b>  Key Terms e.g</p> <ul style="list-style-type: none"> <li>• Stereotypes</li> <li>• Archetypes</li> <li>• Patriarchy</li> <li>• Mise-en-scene</li> <li>• Cinematography</li> <li>• Protagonist / Antagonist</li> <li>• Hero / Villain</li> <li>• Juxtaposition</li> <li>• Verisimilitude</li> </ul> <p><b>Credit</b> narrative and genre theory if they are relevant to the context of the discussion</p> <p><b>Don't credit</b> an explanation of the plot (telling the story) which doesn't reference aspects of representation / theory or examples</p> <p><b>Representation</b> Theorists and Theories could include but are <b>not limited to</b>:</p> <ul style="list-style-type: none"> <li>• Laura Mulvey / Objectification of women / Male gaze</li> <li>• Judith Williamson / Gender roles</li> </ul>

Question		Answer/Indicative Content	Marks	Guidance	
		<p>0– no response or no response worthy of credit.</p>		<p>Will include at least <b>one example</b> from a real media product/s with points supported by production techniques (1-2 marks)</p> <p>May feature only <b>limited discussion</b> about how representations are constructed. May not mention a specific product as part of discussion (1)</p>	<ul style="list-style-type: none"> <li>• Manuel Alvarado / Cultural representations</li> <li>• Stuart Hall / Constructed representations</li> <li>• Judith Butler / Gender performativity</li> <li>• Richard Dyer / Star Theory</li> <li>• Tessa Perkins / Stereotype Theory</li> </ul> <p><b>E – Examples (5)</b></p> <ul style="list-style-type: none"> <li>• <b>Don't credit the product itself e.g Skyfall</b></li> <li>• Credit examples of specific representations within the product and / or use of specific production techniques used to develop the representation</li> </ul> <p><b>A – Argument/discussion (5)</b></p> <ul style="list-style-type: none"> <li>• Develops the discussion of the example or theory</li> <li>• Explains the meanings being constructed</li> </ul>

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7	(a)	<p>One mark for explanation, one mark for suitable expansion, e.g.</p> <ul style="list-style-type: none"> <li>Audiences are categorised by type (1). This is so that they can effectively tailor products by gender, age or social class (1).</li> <li>Used to find gaps in the market (1) so new products can be launched to underserved audiences (1).</li> <li>Any other suitable response</li> </ul>	<p>2</p> <p>4.2</p>	<p>Answers should demonstrate that candidates understand demographics and audience targeting.</p>
7	(b)	<p>One mark for each primary method, e.g.</p> <ul style="list-style-type: none"> <li>Audience Survey (1)</li> <li>Selective audience sampling (1)</li> <li>Social media response analysis (1)</li> <li>Questionnaires (1)</li> <li>Focus Groups (1)</li> </ul> <p>Any other suitable response</p>	<p>3</p> <p>5.1</p>	<p>All plausible responses about how organisations conduct audience research should be credited.</p> <p>The method offered must be a primary method</p> <p>Accept one word answers</p>
8	(a)	<p>One mark for example, one mark for explanation; one mark for suitable expansion e.g.</p> <ul style="list-style-type: none"> <li>Technological convergence allows advertisers to run campaigns across multiple platforms (1) meaning they allow audiences to engage with adverts (1,) such as when you can click on a pop up advert for Love Island on social media and it takes you to ITV Hub (1).</li> <li>Many digital adverts can be distributed across a variety of platforms (1) with algorithms tracking content from device to device (1) meaning films you have searched for such as Marvel appear on your Instagram feed (1).</li> </ul>	<p>3</p> <p>2.1</p> <p>2.2</p>	<p>There must be an understanding that technological convergence refers to the coming together of technologies, online tracking and interactivity into one device.</p> <p>There must be a reference to both technological convergence and digital advertising</p> <p>Cap at 2 marks If there is no supporting example e.g Love Island / ITV hub or Marvel / Instagram</p> <p>Examples can include but are not limited to:</p> <ul style="list-style-type: none"> <li>Media Products (Marvel)</li> <li>Platforms (Instagram)</li> <li>Providers (Disney)</li> <li>Methods (email)</li> </ul>



Question		Answer/Indicative content	Marks	Guidance
8	(b)	<p>One mark for digital advertising method, two marks for suitable explanation, e.g.</p> <ul style="list-style-type: none"> <li>Digital billboards (1st) are used by producers to capture attention (1) because colour and lighting effects make adverts appear brighter and less worn (1).</li> <li>Pop up ads (1st) are used to push exclusive content to identified audiences (1) to make them feel they are gaining something extra by clicking on the advert (1).</li> </ul>	<p>3</p> <p>2.1</p>	<p>Answer must have a correct method of digital advertising as a 1<sup>st</sup> mark.</p> <p>The explanation must be relevant to the method of advertising selected</p> <p><b>Don't credit social media</b> as a method of digital advertising <b>unless a specific platform is identified</b> e.g Facebook; Snapchat; Instagram</p> <p>Responses could include <b>but are not limited to:</b></p> <ul style="list-style-type: none"> <li>Facebook</li> <li>Google ads</li> <li>Youtube ads</li> <li>Film trailers</li> <li>Banner ads</li> <li>Digital billboards</li> <li>Pop up ads</li> <li>Direct email</li> <li>Viral Marketing</li> </ul>

Question	Answer/Indicative Content	Marks	Guidance
9*	<p><b>Level 4</b> <b>16-20</b> An <b>excellent</b> discussion is provided by the candidate about the accuracy of the statement. The examples used from media products and audiences to support ideas are <b>wholly appropriate and justified</b>. 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><b>Level 3</b> <b>11-15</b> A <b>good</b> 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 <b>appropriate and sometimes justified</b>. There will be some errors of spelling punctuation and grammar but these are unlikely to be intrusive or obscure meaning.</p> <p><b>Level 2</b> <b>6-10</b> A <b>basic</b> 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 <b>mostly appropriate</b>.</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><b>Level 4 answers</b></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 (8-10 marks)</p> <p>Will include at least four examples from a real media product/s and/or contemporary case studies. (4-5 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 (4-5 marks)</p> <p><b>Level 3 answers</b></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 (5-7 marks)</p> <p>Will include at least three examples from a real media</p> <p><b>Annotation</b> <b>Use T / E / A</b> <b>If the maximum mark allowed has been reached for a concept area, continue to annotate that concept with ticks</b></p> <p><b>Marks split into three areas:</b></p> <p><b>T - theory (max 10 marks)</b> <b>Award T for:</b> <b>Regulators</b> (Ofcom; BBFC; PEGI; IPSO; ASA) if more than one in a sentence, <b>credit each one</b> mentioned.</p> <p><b>Credit the first mention</b> of the regulator, don't credit subsequent references to the same regulator</p> <p>Since October 2023, <b>Ofcom</b> has got some regulatory impact on <b>social media</b></p> <p><b>Key Terms</b> e.g</p> <ul style="list-style-type: none"> <li>• Active / Passive</li> <li>• Desensitisation</li> <li>• Gatekeepers</li> <li>• Moral Panic</li> <li>• Opinion leader</li> <li>• Parental lock</li> <li>• Cookies</li> <li>• Censorship</li> <li>• Ad-blockers</li> <li>• Trending</li> <li>• User generated content</li> <li>• Influencer</li> <li>• Cyber-bullying</li> <li>• Google SafeSearch</li> </ul>

Question	Answer/Indicative Content	Marks	Guidance
	<p>There are likely to be some errors of spelling and grammar some of which may be noticeable and intrusive.</p> <p><b>Level 1</b> <b>1-5</b></p> <p><b>Limited</b> discussion is provided by the candidate about the accuracy of the statement. The examples used from media products and audiences to support ideas are <b>sometimes appropriate</b>.</p> <p>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><b>0</b>– no response or no response worthy of credit.</p>		<p>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. (3-4)</p> <p><b>Level 2 answers</b></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 (3-4 marks)</p> <p>Will include at least two examples from a real media product/s and/or contemporary case studies. (2-3 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><b>Level 1 answers</b></p> <p>Are likely to include only one or two key terms (1-3)</p> <p>Will include at one three examples from a real media</p> <ul style="list-style-type: none"> <li>• Copyright</li> <li>• Web 2.0</li> <li>• AI</li> </ul> <p><b>Theories e.g</b></p> <ul style="list-style-type: none"> <li>• Hypodermic Needle</li> <li>• Cultivation</li> <li>• Two step flow</li> <li>• Uses and Gratifications</li> <li>• Reception analysis</li> <li>• Mean world syndrome</li> </ul> <p><b>Theorists eg</b></p> <ul style="list-style-type: none"> <li>• Livingstone and Lund</li> <li>• Gerbner and Gross</li> <li>• Stuart Hall</li> <li>• Dennis McQuail</li> <li>• Albert Bandura</li> <li>• David Gauntlett</li> <li>• Benedict Anderson</li> <li>• Stanley Cohen</li> </ul> <p><b>E – examples (max 5 marks)</b> <b>Media products</b> e.g GTA 5; 13 Reasons Why; Doom; chatgpt</p> <p><b>Media providers</b> if used in context e.g Youtube; Netflix</p> <p><b>Credit reference to Media Case studies e.g</b> Molly Russell / Instagram Andrew Tate / Tik Tok; Twitter; Youtube; Instagram Toyota / ASA</p>

Question	Answer/Indicative Content	Marks	Guidance
			<p>product/s and/or contemporary case studies. (1-2 marks)</p> <p>Is likely to not feature any a discussion.</p> <p>Also credit understanding of regulations in other countries e.g Russia, China, North Korea</p> <p><b>A – argument/discussion (max 5 marks)</b> Credit engagement or discussion with the debate eg</p> <ul style="list-style-type: none"> <li>• I agree / disagree;</li> <li>• Therefore;</li> <li>• I think;</li> <li>• In my opinion;</li> <li>• Personal experience</li> </ul> <p>or other similar approaches</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>

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