

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

DIGITAL MEDIA

05843-05846, 05875

Unit 1 January 2024 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 1 series overview

It was pleasing to see candidates engaging with digital media issues and showing understanding of audience engagement with digital media texts.

In Section A many candidates were able to explain data effectively and show understanding of why television is still an important way of accessing news in the digital age. In Section B, while many candidates displayed a strong understanding of demographic profiling and primary research sources, some were less confident in explaining technological convergence and articulating how different technologies merge and interact within digital media advertising.

Examiners noted that some candidates would have benefited from more confidence with exam techniques in order to avoid misunderstanding or misreading questions which can jeopardise marks. Centres are reminded about the importance of embedding exam technique into teaching and learning.

Candidates who did well on this paper Candidates who did less well on this paper generally: generally: interpreted the data well found it difficult to explore the concept of representation in media products had good knowledge of conglomerates and public service broadcasting were unable to explain how technological convergence worked within digital advertising had a good grasp of representation and demonstrated the ability to explore aspects of used sweeping statements such as 'massively representation in their chosen media products popular' when discussing conglomerates or public service ownership demonstrated the ability to debate the concept of regulation in relation to the internet with did not show understanding of different relevant theoretical ideas and contemporary ownership models examples were unable to identify a product made by a showed good understanding of the role of public service broadcaster. television in the digital age and the effect of the pandemic on media consumption.

[3]

Section A overview

Question 1 (a)

Responses to this session demonstrated that candidates were able to draw on their LO4 and LO5 learning by discussing demographic profiles of audiences and being able to interpret and evaluate research data.

<u> </u>	
1	
(a)	Identify three interpretations that can be made about type of devices used by global gamers in 2020.

Most candidates were able to interpret the data and achieve full marks for this question. The most common misconception in places was that tablets had the lowest share of the market, when in fact Browser PC Games were the lowest.

Question 1 (b)

(b)	Explain one reason that could account for the percentage of global gamers using PCs in 2020.
	[3

Examiners noted that many candidates chose to discuss the impact of Covid and lockdown in relation to global gamers using PCs. Some discussed the percentage being a low number due to these devices being expensive while others explained that the percentage was low as mobiles, consoles and tablets are more accessible and portable. Many candidates were able to get at least 2 marks for this question.

Question 2 (a)

2 (a)	Identify three interpretations about the revenue of gaming software in the UK (2020).				
	1				
	2				
	3				
	[3]				

Most candidates answered this correctly and discussed the devices/software with the highest and lowest share of the market. A few mentioned that boxed software had the lowest share, when in fact pre-owned was the least popular in terms of physical sales.

Question 2 (b)

(b)	Explain two reasons why there are differences between the revenue of digital and physical sales.
	1
	2
	[4]

Responses to this question demonstrated that most candidates understood the impact of Covid on the games industry and had a good knowledge of the advantages and disadvantages of physical versus digital sales. For example, issues of scratched discs, convenience, and ease of digital downloads.

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3 (a)	Identify two interpretations that can be made about how UK audiences consume news.			
	1			
	2			
		[2]		

Most candidates answered this by stating that 'most consumed news via TV compared to newspapers which was the least'. A few responses mentioned that 'most people preferred news media that was visual' which wasn't credited as it was too vague.

Question 3 (b)

b)	Explain two reasons why television is still used to access news in the digital age.
	1
	2
	[4]

Question 3 was answered well. Candidates used their LO4 and LO5 learning to good effect here, as they could explain how different demographics, habits and lifestyle related to use of television. For example, 'the news is on when people come home from work which is why we still use TV to watch the news'. Candidates showed awareness of age demographics and modern trends. Screen size was also mentioned a lot in terms of preferring television. It was pleasing to see use of terms such as 'digital immigrants' and 'digital natives'.

Section B overview

Responses to Section B showed candidates understood key concepts such as regulation and the media effects debate and were able to explore aspects of representation in a variety of media products. Less successful responses showed a lack of knowledge about public service broadcasting, technological convergence, and the commercial objectives of conglomerates.

For the extended response questions (Questions 6 and 9) examiners noted that outdated case studies are restricting the ability of candidates to develop answers. Centres are advised to use contemporary case studies which will allow students to explore and debate the role of emerging technologies as part of the regulation and effects debate.

Question 4	(a)
Question 4	(a)

Qu	estion 4 (a)	
4 (a)	Identify three commercial objectives of a conglomerate company.	
	1	
	2	
	3	
		[3]

Most candidates discussed profit, increasing audience and LO1 ownership terms (cross media ownership, subsidiaries, horizontal and/or vertical integration) for this question. Only responses specific to a conglomerate were credited, not those that were too general and applied to all types of ownership.

Question 4 (b)

b)	Explain how one commercial objective might impact on the distribution of a media product.
	Use an example to support your answer.
	ro.
	[3]

Successful responses came from those candidates who were able to identify a commercial objective and explain how it might impact on the distribution of a media product. Many discussed the use of multiple platforms and were able to support their points with examples such as the success of Disney+. Less successful responses were those which offered over generalised comments about distribution without linking it to either a commercial objective or providing an example.

Question 5 (a)

5

(a') Identify	four terms	associated	with pu	ıblic :	service (ownershi	р
١	-	,		0,000,000					

1	
2	
3	
4	
	[4]

While many candidates were able to supply four terms associated with public service ownership, examiners noted that several candidates were less successful and did not have a secure understanding of who the main public service broadcasters are, or the ethos of public service broadcasting. Common responses included names of PSBs, TV licence, non-profit, and tax. Answers that were applicable to a conglomerate were not credited.

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OCR support



Public Service Ownership is explained on page 4 of the <u>Digital Media Level 3 OCR endorsed textbook.</u>

Question 5 (b)

(b)	Explain how one product you have studied reflects a public service broadcasting ethos.
	Media product:
	[3]

Several candidates misunderstood the question which is asking candidates 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. As a result, many candidates, who offered the BBC or Channel 4 as the product and then explained what was meant by PSB were unable to get full marks for this question.

Examples of products came from a range of PSBs. Examples that were discussed well and linked to the ethos of their provider included: *Cuffs*, *Planet Earth*, *Eastenders*, *It's a Sin*, *The Archers*, *Strictly Come Dancing* and *Blue Story* (BBC films). A few candidates mentioned products from independent studios who hadn't worked with a PSB and so were unable to get any marks and a few also mentioned Disney products which could not be credited.

Misconception



Examples of a media product would include any television/radio programme, film, print publication, or video/digital game which has been created by a media company for an audience e.g. a soap opera or news bulletin.

Question 5 (c)

(c)	Identify two potential links between independent media companies and public service ownership.	
	1	
	2	1
		[2

Successful candidates were able to discuss the links of joint ventures to distribute products, targeting niche audiences and smaller budgets. Less successful candidates offered responses which were too generalised and applicable to all ownership models and so were not credited. Understanding of the differences and similarities of the different ownership models is needed as part of LO1.

Question 6*

*	Discuss how representations create meaning in a media product you have studied.
	Use examples from the media product to support your answer.
	[15]

A range of media products were discussed for this question. These were mainly video products but some print products were also mentioned. Successful case studies included positive body image representations in the music video for 'About Damn Time' by Lizzo, analysis of *SLAM* magazine and black culture, representations in *Blue Story*, *Hidden Figures*, and *Get Out*. Candidates also successfully explored masculinity in *GQ*, and representations of sexuality in *It's a Sin*. The use of binary oppositions to create representation in films such as *Star Wars* was also popular.

Narrative theories such as Levi Strauss' binary oppositions and Propp's character roles were discussed well, and showed good understanding of how they can be used to create representations supported by detailed references to aspects of mise-en-scène and cinematography within the text. Popular representation theorists cited included Laura Mulvey, Judith Williamson, Stuart Hall and Van Zoonen. Carol Clover's 'final girl' theory exploring gender representation in horror films was also used.

Less successful candidates referred to theories with generalised comments on representations without providing specific examples from the product or reference to any production techniques. Other candidates were confused in places and discussed media audience theory including cultivation theory, passive audiences and the hypodermic needle model which were not relevant for this question. Several responses only discussed the plot of the chosen product without specific examples of action/scenes and/or production techniques as outlined in LO3 of the specification. Centres are advised to teach students how to fully explore the ways in which production techniques, such as camerawork, editing, sound and mise-en-scène are used to construct representations within a media text and link these constructions to specific representation theories.

Examiners felt that some candidates discussed very outdated films for Question 6 such as *Gone with Wind* and *Rebel without a Cause*, which restricted their ability to engage with contemporary discussions of representation within digital media.

Centres are advised to use contemporary case studies which will allow candidates to explore and debate the role of representations in the digital media world.

Question 7 (a)

7	
a)	Explain how demographic profiling is used by media producers.
	101
	[2]

This was answered well, with many candidates able to provide a definition of demographic profiling and how it is used. Many responses explained why demographic profiling is beneficial (profit was the popular answer) but not which methods producers use as part of demographic profiling.

Question 7 (b)

(b)	Identify three primary methods that media organisations can use to conduct audience research.
	1
	2
	3

Most candidates were able to successfully list three primary methods. The most common were surveys, questionnaires, interviews, and focus groups. A few responses given weren't relevant such as PEST analysis and SWOT analysis.

[3]

Question 8 (a)

a)	Explain how technological convergence relates to digital advertising.
,	Use examples to support your answer.
	[3]

Successful candidates were able to demonstrate an understanding that technological convergence refers to the coming together of technologies, online tracking and interactivity into one device. They then linked this to how multifunctional devices ease the process of digital advertising to audiences, with Disney and Marvel being popular examples. Less successful candidates didn't define technological convergence correctly and instead defined synergy by stating technological convergence is cross-promotion of a brand.

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OCR support



Technological convergence as a key term is explained on pages 9 and 10 of the <u>Digital Media</u> <u>Level 3 OCR endorsed textbook</u>.

Question 8 (b)

(b)	producers.
	Method of advertising:
	[3]

Successful candidates were able to cite pop-up adverts and digital billboards as examples or discuss the use of YouTube or Instagram as methods of advertising. Successful case studies mentioned for this question were the *Spider-Man: No Way Home* Twitter campaign; *The Jungle Book* Snapchat filter; McDonald's zebra crossing guerrilla marketing; the *Deadpool* Tinder campaign; *Ghostbusters* and Snapchat.

Less successful candidates were those who named either social media as a generalised term as the method without identifying a social media platform, or a traditional advertising method (television advert, billboard). It is important that students understand that the term 'social media' is all encompassing and can be applied to a wide range of platforms and that advertisers use specific platforms as methods of advertising to specific target audiences e.g. a care home to over 60's via Facebook; or Covergirl makeup to women between the ages of 15 to 40 on TikTok.

Question 9*

9* 'Media regulators have no control over media that is accessible on the internet.'

Using your knowledge about the media effects debate and media regulation, discuss the accuracy of this statement.

Use examples to support your answer.

[20]

Candidates were well-prepared for the requirements for the extended response question that tests knowledge of LO6. Relevant regulators mentioned include PEGI, BBFC, ASA and Ofcom. It was pleasing to see candidates challenging the premise of the question and exploring the problems associated with regulation of the internet. Most could effectively debate for and against media regulators having no control over media that is accessed on the internet, with some very thoughtful debate about the growing role of AI and the internet. Google Incognito and Safe Search mode were used as examples in relation to regulation of young people accessing non-age appropriate content.

Successful case studies included: the Momo Challenge and the Blue Whale Challenge as examples of social media trends; Marcus Rashford and Bukayo Saka and racial abuse on Twitter, and a JD advert banned by the ASA as examples of how regulators can and do have control. There were some well-developed case studies such as Molly Russell and Instagram, and Andrew Tate as arguments for lack of control. Candidates found it challenging to link case studies such as *GTA 5*, *Doom*, and *Child's Play 3* to a question regarding regulation and the internet.

Theory was used correctly by many candidates; Cohen, Gauntlett, Gross and Gerbner and Packard were referenced and applied well. Popular choices included passive and active audiences, moral panics, the hypodermic needle model, cultivation theory, and desensitisation. Some candidates tried to bring in representation theorists such as Laura Mulvey but were not always successful in linking these to a debate about regulation and the internet.

Some common misconceptions from candidates included referencing PamCo, BARB and RAJAR as regulators. Some centres are still using very dated case studies, such as such as Jamie Bulger and *Childs Play 3* from 1993. Using such a dated case study disadvantages candidates, making it difficult for them to make links to points about the relevance of the effects debate in a digital age, and internet regulation in the 21st Century. Centres are advised to develop more contemporary case studies which will allow learners to explore and debate the role of new and emerging technologies as part of the regulation and effects debate.

Contemporary case studies

Centres are strongly advised to use contemporary case studies and explore contemporary digital media products. The use of dated media products as case studies disadvantages candidates as it limits their ability to engage with issues in contemporary digital media.

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