

CAMBRIDGE TECHNICALS LEVEL 3 (2016)

Examiners' report

DIGITAL MEDIA

05843–05846, 05875

Unit 2 January 2023 series

Contents

Introduction	3
Unit 2 series overview	4
Section A overview	5
Question 1 (a) and (b)	5
Question 2	6
Question 3 (a) and (b)	7
Question 4	8
Question 5	9
Question 6	10
Question 7	11
Section B overview	12
Question 8	12
Question 9	13
Question 10	14

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 OCR.

Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

Unit 2 series overview

This series provided candidates with the opportunity to demonstrate their knowledge of the pre-production and planning process involved with a brief centred around planning an interactive animated maths quiz aimed at primary school children. On the whole candidates were able to understand audience and client requirements and identify the advantages and disadvantages of pre-production documents and processes in relation to the brief.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none">• understood planning documentation that could be used to communicate initial ideas• demonstrated they understood the difference between audience and client requirements• understood the purpose of a prototype.	<ul style="list-style-type: none">• did not understand the format or contents of an asset log• did not demonstrate that other pre-production materials would be needed to create an animated quiz alongside a storyboard.

Section A overview

Once again, candidates had clearly been prepared successfully to work to a set brief. The majority of candidates could identify and understand legal issues that need to be considered at the stage of pre-production, project management tools and how to communicate initial ideas.

Question 1 (a) and (b)

1 (a) Identify **three** assets that the team could use to create the interactive animation.

- 1
- 2
- 3

[3]

(b) Explain **one** potential consequence if the team do **not** consider all the assets needed to complete the task.

.....

.....

.....

.....

.....

.....

.....

.....

[3]

In contrast to previous years, Question 1 (a) was not answered as successfully as expected. This is because candidates were unable to identify the assets that would be required to create an animation and instead listed hardware and software requirements. Some incorrect responses also included a list of client requirements, which suggested that some candidates had been practising past papers and expected that the first question would be about client or audience requirements.

Correct responses from the brief included music, links to educational content and colourful characters. Responses to Question 1 (b) were more successful, with candidates explaining what would happen if assets were not considered. Candidates were not penalised if they answered Question 1 (a) incorrectly if the Question 1 (b) response was plausible.

Misconception



Media assets are the elements that are central to the visual, aesthetic and sounds of a product. Equipment and resources are the tools that are used to create and edit assets, such as hardware and software. The categorisation of media assets can be found on websites such as [What are media assets? \(promax.com\)](http://promax.com)

Question 2

2 Identify and explain **two** audience requirements that need to be considered when designing the animation interface.

1

.....

.....

.....

.....

.....

.....

2

.....

.....

.....

.....

.....

.....

[6]

Most candidates were able to correctly identify two audience requirements for Question 2 (a) with the age of primary school children, the need for engagement and the necessity that the children were able to learn from the animation cited and explained well.

Less successful responses tended to confuse audience requirements with client requirements. Centres are reminded to demonstrate the explicit differences between the two when practising the review of set briefs.

Question 3 (a) and (b)

3 (a) Identify **three** planning tools that Jem Animation can use to show their initial ideas to Daylight Education.

- 1
- 2
- 3

[3]

(b) Other than communicating ideas to the client, identify and explain **one** reason why Kofi would need planning and pre-production tools to fulfil his job role.

-
-
-
-
-
-
-

[3]

For Question 3 (a) many responses demonstrated that candidates understood the difference between planning materials that can be used to show initial ideas as opposed to documents that can be used further down the pre-production process. Correct responses included mind map, mood board, blue sky thinking and proposal/treatment.

Less successful responses included call sheets, storyboard and scripts that would be used after ideas had been confirmed by the client and team. Therefore, centres should look at the different types of documentation available and encourage candidates to look at when and how they might be used as part of the pre-production process. For Question 3 (b) candidates were able to cite Kofi's job role and explain how documents could be used. Although this was not a requirement, the best responses were able to link to Question 3 (a) and suggest why documents, such as wireframes and production schedules as opposed to mind maps and mood boards, would be used by Kofi.

Question 4

4 Identify and explain **two** client requirements that will impact on Ben's job role.

1

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

[6]

For Question 4 most candidates were able to correctly identify how two client requirements would impact Ben's job role with, for example, the six-month deadline and requirement for parental feedback through the animation frequently cited.

Less successful responses tended to confuse client requirements with audience requirements. Centres are reminded to demonstrate the explicit differences between the two when practising the review of set briefs.

Question 5

5 Jem Animation use project management tools to organise their activities and timescales.

Discuss the **advantages** and **disadvantages** of **two** project management tools that Jem Animation could use to organise their activities and timescales.

Project management tools 1

2

.....

.....

.....

.....

.....

..... [8]

Whilst many responses to Question 5 demonstrated candidates had a clear understanding of project management tools and systems available for creative teams to use, including Gantt charts, production schedules and propriety systems such as Microsoft Teams and Monday.com, it was clear that some candidates did not understand the difference between general planning and project management.

Less successful responses cited tools such as call sheets, mind maps and storyboards which are not used to manage a full project. Centres are reminded to encourage candidates to look into the different types of documentation available that can be used to manage and track a full production.

Assessment for learning



Ensure that candidates fully understand the different types of pre-production documentation and when and how these are used. Centres should offer the opportunity to go through each stage of the planning process. This could be done by setting a flow-chart task, labelling which documents can be used at each stage and why. This could be linked to a set brief from a previous exam session.

Question 6

6 Identify and explain **two** legal issues that the team will need to consider before finalising design ideas.

[6]

1

.....

.....

.....

.....

.....

2

.....

.....

.....

.....

.....

Many candidates were able to correctly identify two legal issues for Question 6, citing copyright issues, intellectual property, privacy and libel. Benefit of the doubt was also given to offence and use of inappropriate language, even though this would technically be an ethical issue, owing to the target audience being primary age school children.

Overall, it was clear that centres had been encouraging candidates to explore a range of legal issues when learning about the pre-production and planning processes when developing ideas for creative projects.

Question 7

7 Explain **two advantages** of creating a prototype of the interactive animation.

1

.....

.....

.....

.....

2

.....

.....

.....

[4]

As with Question 6, Question 7 was answered extremely well. Candidates were fully able to explain why creating prototype is advantageous and they were fully able to link it to the set brief. The most successful responses explained that prototypes allowed the team to gather feedback so ideas could be changed, show the client an early working animation and that any bugs or glitches in the animation could be corrected before the launch date.

Section B overview

Section B demonstrated that many candidates have the ability to produce pre-production documents that they are familiar with, particularly if they studied the L2 Cambridge National in Creative iMedia where concept art and visualisations are regularly used for mandatory coursework units. It was evident, however, that candidates struggled to replicate more sophisticated pre-production documents, such as asset logs. The extended response evaluation question proved to be well written in the main with candidates able to evaluate the advantages and disadvantages of using the storyboard as part of the pre-production and planning of an interactive animation.

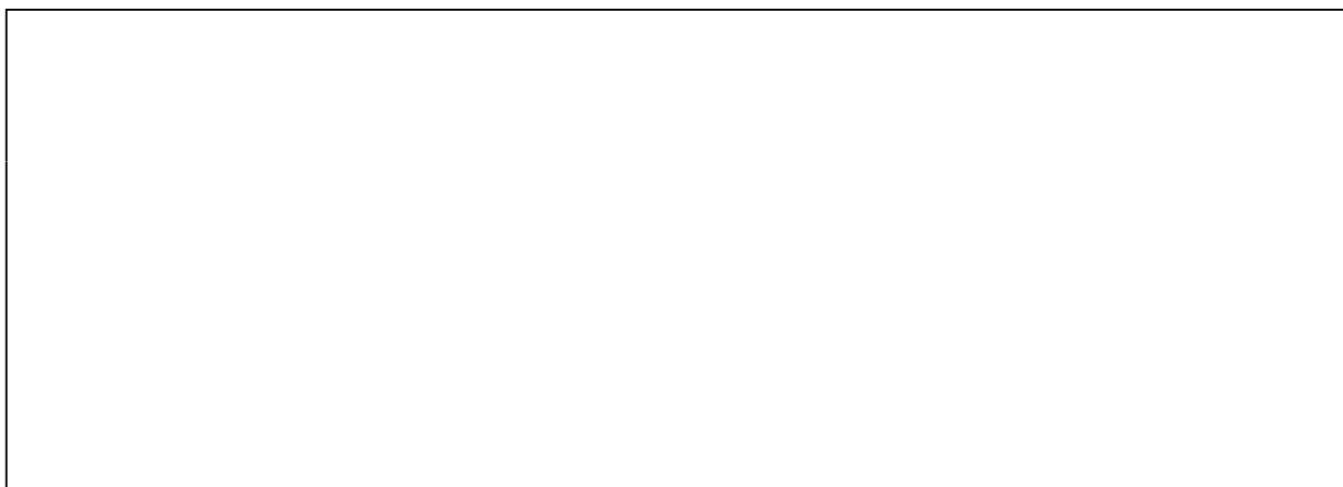
Question 8

8 You are helping to plan the character design for Number Hero.

In the space below, draw a piece of **concept art** for **one** potential design for Number Hero. Use the information in the brief.

Marks will be awarded for:

- content
- fitness for purpose
- justifications of decisions.



[8]

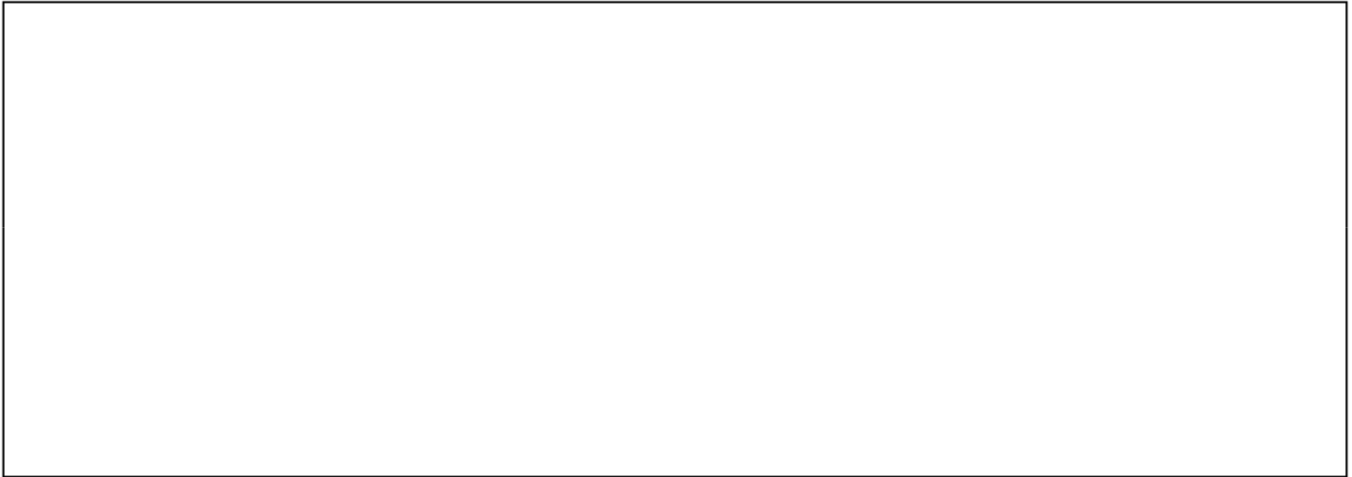
Many responses to this task were extremely impressive and it was clear that candidates have had extensive practice in creating concept art. Some of the Number Hero designs were delightful and very creative. As a recommendation, centres should remind candidates that annotations to justify decisions of fitness for purpose and link to brief, as well as describing colour and aesthetics, should be detailed in order to reach fulfil the requirements of the mark scheme and therefore the top marks.

Question 9

- 9 In the space provided, create an **asset log** that catalogues the different assets required for the project, based on the information in the brief.

Marks will be awarded for:

- content
- layout
- fitness for purpose.



[10]

Responses to Question 9 were less successful and it was clear that some candidates have not had the opportunity to look at the format, content or layout or content of an asset log. Some candidates confused an asset log with a production schedule, mind map or call sheet, and others simply listed information, such as equipment, that would be required to create an animation. As a recommendation, centres should ensure that candidates have had the opportunity to investigate all the pre-production documentation on the specification as part of teaching and learning for this unit.

Question 10

10* Evaluate the effectiveness of creating a **storyboard** as part of the pre-production and planning process for the interactive animation.

Use the content from the set brief to support your answer.

[20]

Most candidates clearly knew what a storyboard was used for and why it would be beneficial to use one as part of the pre-production and planning process when creating an animation. Candidates had clearly not only understood the content of storyboards but evidenced how each of the team members in Jem Animation might incorporate using storyboards into their job role.

The best responses linked fully to the brief. As per the requirements of the question, other more potentially appropriate documents needed as part of the process were suggested such as scripts, navigation / site structure tools and prototypes were cited.

Less successful response did not link the use of a storyboard to the brief. It is recommended that candidates do this, particularly on the extended response question to show their understanding of working in a given production context

OCR support



To further support teaching and learning for Unit 2 LO4 please refer to the [OCR delivery guide for Unit 2 Pre-production and planning](#)

Supporting you

Reviews of marking

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Keep up-to-date

We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular CPD courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses on the relevant subject page on our [website](#) or visit [OCR professional development](#).

Signed up for ExamBuilder?

ExamBuilder is the question builder platform for a range of our GCSE, A Level, Cambridge Nationals and Cambridge Technicals qualifications. [Find out more](#).

ExamBuilder is **free for all OCR centres** with an Interchange account and gives you unlimited users per centre. We need an [Interchange](#) username to validate the identity of your centre's first user account for ExamBuilder.

If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on
01223 553998

Alternatively, you can email us on
support@ocr.org.uk

For more information visit

 **ocr.org.uk/qualifications/resource-finder**

 **ocr.org.uk**

 **facebook.com/ocrexams**

 **twitter.com/ocrexams**

 **instagram.com/ocrexaminations**

 **linkedin.com/company/ocr**

 **youtube.com/ocrexams**

We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



I like this



I dislike this

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



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

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2023 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource freely if you keep the OCR logo and this small print intact and you acknowledge OCR as the originator of the resource.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.