



Oxford Cambridge and RSA

# **Cambridge Technicals Digital Media**

## **Unit 25: Research for product development**

Level 3 Cambridge Technical in Digital Media  
**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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**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. If you have any questions or comments for your team leader, use the phone 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
	Unclear
	Explanation, analysis, argument
	Benefit of Doubt
	Blank page
	Omission
	Cross
	Use of examples
	Not relevant to specific question
	Rubric
	Repeat
	Too vague
	Tick
	Excellent point

Question			Answer	Marks	Guidance
1	(a)	(i)	<p><b>One</b> mark per convention, e.g.</p> <ul style="list-style-type: none"> <li>• British actors (1)</li> <li>• Improvised script (1)</li> <li>• Improvised scripts (1)</li> <li>• Natural lighting (1)</li> <li>• Political themes (1)</li> <li>• Settings are often in working class towns and cities (1)</li> <li>• Social class narratives (1)</li> <li>• Unknow/Less well-known actors (1)</li> <li>• Any other valid response.</li> </ul>	4	Any convention that can be applied to social realist films should be accepted.
1	(a)	(ii)	<p><b>One</b> mark for social realist film, <b>One</b> mark dramatic characterisation use, <b>One</b> mark for expansion, e.g.</p> <ul style="list-style-type: none"> <li>• I, Daniel Blake (1st), cast working class comedian Dave Johns (1) to ensure that the protagonist's descent into poverty was believable (1).</li> <li>• Sorry We Missed You (1st) was focused on the socio-economic context of zero contract hours (1) to make a statement about the problems of working conditions for many UK families (1).</li> <li>• Any other valid response.</li> </ul>	3	<p>Films cited must be considered social realist (e.g. directed by Ken Loach, Shane Meadows, starring a British cast)</p> <p>Dramatic characterisation can include:</p> <ul style="list-style-type: none"> <li>- Themes of narrative</li> <li>- Peeling back the layers</li> <li>- Casting choices</li> <li>- Repetition of genre conventions</li> <li>- Representation of social / historical contexts</li> </ul>

Question			Answer	Marks	Guidance
1	(b)	(i)	<p><b>First</b> mark for primary research, <b>One</b> mark expansion (max.4 marks), e.g.</p> <ul style="list-style-type: none"> <li>• Historical analysis</li> <li>• Key personal interviews</li> <li>• Audience based activities</li> </ul> <p>e.g.</p> <ul style="list-style-type: none"> <li>• Textual analysis of where social realist films is distributed on and offline (1<sup>st</sup>) as this provides comparable qualitative information (1)</li> <li>• Interview with a representative of a film distribution company about how to market and screen non blockbuster films (1<sup>st</sup>) as someone with experience will provide detailed answers (1).</li> <li>• Audience Survey/Questionnaires (1<sup>st</sup>) to gather data of where they accessed films (1)</li> <li>• Any other valid response.</li> </ul>	4	Only plausible primary research methods should be credited.
1	(b)	(ii)	<p><b>One</b> mark for validity method, <b>One</b> mark for explanation, <b>One</b> mark for link to experience/research, e.g.</p> <ul style="list-style-type: none"> <li>• Cross referencing/checking with other research (1) because this allows to check for accuracy of information (1) and I found this information at <u>9 Ways to Verify Primary Source Reliability — Margot Note Consulting LLC</u> (1).</li> <li>• Using experts in their field as subjects (1) because this allows you to verify that information is credible (1) such as when I interviewed Rob Speranza from SYFN for locations to use for Unit 5. (1).</li> <li>• Any other valid response</li> </ul>	3	For full marks candidates must use experience or research.



Question		Answer	Marks	Guidance
2	(a)	<p><b>One</b> mark for each type of information, e.g. (max 2 marks)</p> <ul style="list-style-type: none"> <li>• Age range of those who watch similar content (1)</li> <li>• Gender split across different types of programming (1)</li> <li>• Most popular times that people watch films across different services (1)</li> <li>• Any other valid response.</li> </ul>	2	Any plausible data that can be gathered from researching BARB.
2	(b)	<p><b>One</b> mark for <b>specific</b> source, <b>One</b> mark for explanation, <b>One</b> mark for link to experience/research e.g.</p> <ul style="list-style-type: none"> <li>• <u>What to Watch Right Now - TV Guide</u> (1st) because this show what is on different types of BVOD and SVOD services aimed at ABC1 (1) and I compiled my list of the number of social realist films on Netflix from this. (1).</li> <li>• <u>Young people and TV   Thinkbox</u> (1st) because this provides an overview of what younger audiences watch across different services (1) which allowed me to research the most popular UK actors to cast for planning for BestFilmUK (1).</li> <li>• YouGov website (1<sup>st</sup>) shows survey results film popularity with audience's (1) so you can see what content could be included (1)</li> <li>• Any other valid response.</li> </ul>	3	1 <sup>st</sup> mark must be an actual secondary source or media organisation (such as Ofcom) that conducts research.

Question		Answer	Marks	Guidance
3	(a)	<p><b>One</b> mark per area of media representation, e.g. (MAX three marks)</p> <ul style="list-style-type: none"> <li>• Accessibility (1)</li> <li>• Gender representation (1)</li> <li>• Mental health (1)</li> <li>• Political (1)</li> <li>• Regional/cultural identity (1)</li> <li>• Social class (1)</li> <li>• Any other valid response</li> </ul>	3	
3	(b)	<p><b>First</b> mark for issues surrounding representation, <b>Two</b> marks for expansion, e.g.,</p> <ul style="list-style-type: none"> <li>• Lack of ethnic diversity</li> <li>• Lack of gender diversity</li> <li>• Lack of accessibility diversity</li> <li>• Lack of regional diversity</li> <li>• Stereotype reinforcement</li> <li>• Negative portrayal of groups.</li> </ul> <p>e.g.</p> <ul style="list-style-type: none"> <li>• Increased inclusivity of cast members (1<sup>st</sup>) so that views do not feel excluded from consideration (1) as they do not seem themselves portrayed (1)</li> <li>• Ethnic diversity of cast will be expected (1<sup>st</sup>) so actors from a range of ethnicities/cultures should be hired (1) to promote inclusivity for all audiences (1)</li> <li>• Historical representation of gender roles may offend modern audiences (1<sup>st</sup>) so if content is set in the past (1) the narrative may be developed to include modern values of gender equality (1)</li> <li>• Teenagers being seen at lazy/drug taking/drinking (1<sup>st</sup>) portray in positive light (1) with activities contributing to society/ using free time well/ clean /sober (1)</li> <li>• Broken family/Dysfunctional family (1<sup>st</sup>) using positive roles models where family members support each other and those around them (1) showing community spirit (1)</li> <li>• Any other valid response</li> </ul>	6	

Question	Answer	Marks	Guidance
4	<p><b>First</b> mark for way of using social media. <b>One</b> mark for explanation, <b>One</b> mark for link to experience/research, e.g.</p> <ul style="list-style-type: none"> <li>• Adverts on SM channels</li> <li>• Competitions/Challenges</li> <li>• Designated/special SM account</li> <li>• Different platforms</li> <li>• Filters</li> <li>• Give aways</li> <li>• Hashtag use</li> <li>• Link with celebrity</li> <li>• Viral campaign</li> </ul> <p>e.g.,</p> <ul style="list-style-type: none"> <li>• Working with established open casting call social media services for film extras on Twitter (1<sup>st</sup>) to engage the target audience and make them aware of the new service and type of content (1) such as with @OpenAuditionsUK who work with CBS and Disney + (1).</li> <li>• Invite the target demographic to connect and play a game linked to the film narrative via Instagram or Snapchat (1<sup>st</sup>) as it is an interactive way to create a buzz (1) such as when Hunger Games asked audiences to connect to one of the districts and play against each other to promote the film release (1)</li> <li>• Hashtag linked to the theme / politics of a film (1<sup>st</sup>) to encourage the press to discuss it in depth (1) such as when Sixteen Films created the hashtag #wearealldanielblake to promote the message about lack of job opportunities for older members of society (1).</li> <li>• Any other suitable response</li> </ul>	9	<p>Any creative / inventive method to gain interest or attention to the service should be credited.</p> <p>For full marks, there must be a link to research/experience.</p>

Question	Answer	Marks	Guidance
5	<p><b>First</b> mark for job role, <b>One</b> mark for explanation, e.g.</p> <ul style="list-style-type: none"> <li>• Actor</li> <li>• Casting director</li> <li>• Costume designer</li> <li>• Location scout</li> <li>• Director</li> <li>• Camera operator</li> <li>• Sound technician</li> <li>• Editor</li> </ul> <p>e.g.,</p> <ul style="list-style-type: none"> <li>• Director (1<sup>st</sup>), often an auteur as they determine the creative vision and aesthetic that contributes to the main message of the narrative (1)</li> <li>• Line Producers (1<sup>st</sup>) works in budget and location departments in both pre-production and production to make it cheaper for indie producers (1)</li> <li>• Any other valid response.</li> </ul>	4	

Question		Answer	Marks	Guidance
6	(a)	<p><b>First</b> mark for way to assist, <b>Two</b> marks for expansion, e.g.</p> <ul style="list-style-type: none"> <li>• Researcher could investigate locations <b>previously</b> used in social realist films (1<sup>st</sup>) they then collect this and feedback to pre-production team (1) which will assist in the creation of narrowing down of places suitable for the narrative and genre (1).</li> <li>• Researcher may investigate <b>cost</b> and <b>permissions</b> of filming in different locations as part of role (1<sup>st</sup>) which will allow the BestFilmUK to work out where they can afford to film (1) to avoid going over budget (1).</li> <li>• Any other valid response.</li> </ul>	3	Answer must be linked to issues surrounding sourcing of locations.
6	(b)	<p><b>First</b> mark for health and safety document, <b>Two</b> marks for expansion, e.g.</p> <ul style="list-style-type: none"> <li>• Risk Assessment (1<sup>st</sup>) because the producers need to evaluate what can cause harm in populated locations (1) that are often completely shut off to traffic or the general public for indie productions (1)</li> <li>• Recce (1<sup>st</sup>) because a film production company cannot turn up to a location (1) with knowing if equipment can fit and be operated safely by the crew (1)</li> <li>• Any other suitable response</li> </ul>	3	Accept recce if answer is tailored to safety. Accept Health and Safety Policy Document.

Question		Answer	Marks	Guidance
6	(c)	<p><b>Three</b> marks for suitable point and expansion, e.g. (MAX six marks)</p> <ul style="list-style-type: none"> <li>• Confined spaces</li> <li>• Continual shots</li> <li>• Develop feeling of intensity</li> <li>• Equipment weight</li> <li>• Reduce severity of /smoothen movement</li> <li>• Stabilise moving shots</li> </ul> <p>e.g.</p> <ul style="list-style-type: none"> <li>• So that the camera operator can film characters in confined spaces (1) because urban areas have narrower streets than rural places (1) where large equipment rigs can be easily built (1)</li> <li>• So that the audience is given a sense of being more involved in the action (1) as steadicams have the ability to allow the camera operator to get exceptionally close to the subject (1) without any jarring movement that may occur on a traditional tripod or dolly in a street location (1).</li> <li>• Any other suitable response</li> </ul>	6	Other responses may discuss actors being technology brand ambassadors and influencers.

Question		Answer	Marks	Guidance
7	(a)	<p><b>One</b> mark for each company, e.g.</p> <ul style="list-style-type: none"> <li>• Apple (1)</li> <li>• Sony (1)</li> <li>• Google (1)</li> <li>• Any other suitable response</li> </ul>	3	Do not credit any clothing or food brands.
7	(b)	<p><b>First</b> mark each way, <b>One</b> mark for explanation, e.g.</p> <ul style="list-style-type: none"> <li>• App developed for TV/device</li> <li>• Cross advertisements</li> <li>• Discounts/Deals</li> <li>• Direct finance</li> <li>• Equipment/Services provision</li> <li>• Product placement</li> <li>• Sponsorship</li> </ul> <p>e.g.</p> <ul style="list-style-type: none"> <li>• Could have a product placement feature in a film (1<sup>st</sup>) so audiences become aware of the product when watching the film (1)</li> <li>• Cross promotion and synergy in advertising (1<sup>st</sup>) so a tech brand becomes sponsor of the film and service (1)</li> <li>• Any other suitable response</li> </ul>	4	

Question	Answer	Marks	Guidance
8*	<p><b>Level 4</b> <b>16-20 marks</b> There is an <b>excellent</b> discussion of <b>four</b> reasons <b>why</b> BestFilmUK need to gather audience feedback on their content that are <b>wholly appropriate and justified</b> and research has been <b>fully considered</b>. Sentences and paragraphs, consistently relevant, have been well structured, using appropriate technical terminology. There may be few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3</b> <b>11-15 marks</b> There is a <b>good</b> discussion of <b>at least three</b> reasons <b>why</b> BestFilmUK need to gather audience feedback on their content that are <b>appropriate</b> and <b>sometimes justified</b> and research has been <b>considered</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 marks</b> There is a <b>basic</b> understanding of <b>at least two</b> reasons <b>why</b> BestFilmUK need to gather audience feedback on their content that are <b>appropriate</b>. There are likely to be some errors of spelling, punctuation and grammar of which some may be noticeable and intrusive.</p> <p><b>Level 1</b> <b>1-5 marks</b> A <b>limited</b> understanding of <b>methods used</b> to gather audience feedback is demonstrated. Few, if any, of the methods suggested <b>may not be appropriate</b>. There will be some errors of spelling, punctuation and</p> <p><b>0</b>– no response or no response worthy of credit.</p>	20	<p>A candidate can only gain a level 4 if <b>four</b> plausible methods have been discussed and are appropriate for the brief and linked to research/experience.</p> <p>Reasons to gain feedback on content may include:</p> <ul style="list-style-type: none"> <li>- To inform changes needed to the production before it is released, such as a screen test (evidenced by the Sonic the Hedgehog films that needed changes to character, story and re-edits, VFX)</li> <li>- Whether marketing methods and distribution are reaching audiences – do audiences know about content/film?</li> <li>- To see whether audiences agree with media representations in the content – do these cause offence? Are they accurate?</li> <li>- Does the content reflect commercial or wider purpose of film in society? (Evidenced with I, Daniel Blake)</li> <li>- Overall measurement of success as a quality product.</li> </ul>



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