T Level Technical Qualification in Media, Broadcast and Production

Mark Scheme (Results)

Summer 2025

Core Examination

Media, Broadcast and Production Core Exam

General Marking Guidance

- All students must receive the same treatment. Examiners must mark the first student in exactly the same way as they mark the last.
- Marking grids should be applied positively. Students must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the marking grid not according to their perception of where the grade boundaries may lie.
- All marks on the marking grid should be used appropriately.
- All the marks on the marking grid are designed to be awarded. Examiners should always award full marks if deserved. Examiners should also be prepared to award zero marks if the student's response is not rewardable according to the marking grid.
- Where judgment is required, a marking grid will provide the principles by which marks will be awarded.
- When examiners are in doubt regarding the application of the marking grid to a student's response, a senior examiner should be consulted.

Points-Based Mark Scheme Guidance

Points-based mark schemes are made up of:

1) Mark scheme rubric

A mark scheme rubric instructs an examiner as to how each mark is awarded.

2) Example responses

These demonstrate the type of acceptable responses that a student might provide and where each mark is awarded.

3) Additional marking guidance

This informs examiners about any parameters which should be applied e.g. 'accept any other appropriate responses.'

Applying the points-based mark scheme guidance

Examiners should follow the mark scheme rubric and use the example responses as a guide for the relevance and expectation of the responses. Students must be credited for any appropriate response. Should candidates provide answers that meet the rubric but in an alternative order, credit should be given.

Levels-Based Mark Scheme Guidance

Levels-based mark schemes (LBMS) have been designed to assess students' work holistically. They consist of two parts:

1. **Indicative content**
   Indicative content reflects content-related points that a student might make but is not an exhaustive list. Nor is it a model answer. Students may make some or none of the points included in the indicative content as its purpose is as a guide for the relevance and expectation of the responses. Students must be credited for any appropriate response.
2. **Levels-based descriptors**
   Each level is made up of a number of traits which when combined articulate the quality of response that a student needs to demonstrate. The traits progress across the levels to demonstrate the different expectations of each level. When using a levels-based mark scheme, the 'best fit' approach should be used.

Applying the levels-based descriptors

- Examiners should take a 'best fit' approach to determining the mark.
- Examiners should first make a holistic judgement on which level most closely matches the student's response. Students will be placed in the level that best describes their answer. Answers can display characteristics from more than one level, and where this happens markers must use any additional guidance (e.g. weighting of traits) and their professional judgement to decide which level is most appropriate.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all traits are displayed at that level:
    - marks will be awarded at the top of that level if the student has evidenced each of the descriptor traits securely.
    - where the response does not securely meet all traits, the marks should be awarded based on how closely the descriptor has been met.

Section A

Question Number	Answer:	Mark
1	Award **one** mark for the correct response: • **A** – Sound heard by the characters and audience	1

Question Number	Answer:	Mark
2	Award **one** mark for a correct characteristic of sector skills councils, from: • comprise key industry figures (1) • not for profit/not commercially driven (1) • develop occupational standards (1) • reduce skills gaps/increase performance in the sector (1) Accept any other appropriate responses.	1

Question Number	Answer:	Mark
3	Award **one** mark for each correct way that having financial acumen supports a creative practitioner working in the creative industries up to a maximum of **two** marks, from: • supports appropriate production volumes (1) • supports appropriate setting of financial goals/actions (1) • supports cost-effective decision making (when allocating finances) (1) • enables effective monitoring of financial health/cash flow/operating costs (1) • supports accurate forecasting (of predicted sales/costs) (1) • supports evaluation/financial decision making (1) **Do not accept** supports accurate creation of budgets. Accept any other appropriate responses.	2

Question Number	Answer:	Mark
4	Award **one** mark for each correct way a creative practitioner can establish the expertise of an author up to a maximum of **two** marks, from: • check their credentials/qualifications/awards (1) • check their affiliations (1) • use of citation (by the author in the publication/of the author in other publications)(1) • check if they have other/prior publications (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
5	Award **one** mark for a correct way academic publications can be used to support research in the creative industries (1), and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Academic publications provide an insight into issues/keep a creative practitioner up to date with current trends in the creative industries/ (1) because they provide information on previous research/ theories/observations/methodologies/statistical studies (1) • Academic publications provide information/analysis that can be trusted/is reliable (1) because they are peer-reviewed/from respected/reliable sources (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
6	Award **one** mark for a correct way measuring increased demand for a media product from audiences is important in the creative industries (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • It can be used to determine the success of a media product/predict future profit (1) because demand-driven longevity is a measure of the enduring popularity of a media product (1) • It can be used to inform future creative developments (1) because a creative practitioner can identify media products that are popular in different (global) markets/with different audiences (1) • It can be used to make improvements to an existing media product (1) because the media product can be refined based on franchising/licensing patterns (1) • It can be used to make comparisons to similar media products (1) because the patterns/level of increased demand can be measured against similar media products (1) • It can be used to attract future endorsements/sponsorships/investment (1) because the media product continues to be popular with audiences (1) • It can be used to generate further income (1) because the media product has found new audiences (1) • Can be used to judge future demand (1) because this will allow producers to increase production to meet this demand (1) Accept any other appropriate responses.	4

Question Number	Answer:	Mark
7	Award **one** mark for a correct way economic factors can influence the emergence of trends in the creative industries (1) and **one** mark for a justification for that factor (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Changes in disposable income (1) because this results in the increased/decreased spending power of audiences (1) • Changes in the cost of production/distribution (due to new technology/downturn to the economy) (1) because it impacts the affordability/production values of media products/services (1) • External investment (1) because this can lead to increased distribution of new products (1) Accept any other appropriate responses. Do not accept responses relating to high/low budget for product. Do not accept responses of trends relating to copying other successful products or in response to non-economic factors (e.g. global warming).	2

Question Number	Answer:	Mark
8	Award **one** mark for a correct way cash flow can impact a project in the creative industries (1) and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • A creative practitioner/company may not be able to meet the project's day-to-day expenses (1) because of negative cash flow (1) • The project may run over budget (1) because a creative practitioner/company has to take out finance to cover negative cash flow (1) • The project may have to be adapted/costs cut/terminated (1) because of uneven cash flow (1) • The project runs to time/budget (1) because of positive cash flow (1) Accept any other appropriate responses. Do not give a mark just for reference to positive/negative cash flow without expansion.	2

Question Number	Answer:	Mark
9	Award **one** mark for a correct benefit of using depth of field in media content to help tell a story (1) and **one** mark for a justification of that benefit (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • A shallow depth of field directs the audience to what's important in the frame (1) because it is in sharp focus (1) • A shallow depth of field can add intrigue (1) because aspects of the frame can be blurred (1) • Reducing the depth of field creates subject separation (1) because it softens distracting elements in the foreground/background (1) • A deep/large depth of field allows the audience to see/explore all the details in the frame (1) because everything is sharp/clear/in focus (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
10	Award **one** mark for a correct way the protected characteristic provides equality for the creative practitioner (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • The creative practitioner has job security (1) because they cannot be removed from their position/have other staff members promoted over them (just because they are pregnant) (1) • The creative practitioner's pregnancy should not affect their ability to work (1) because adjustments should be made to their working conditions (1) • The creative practitioner's career progression will not be affected (1) because they have the right to take maternity leave/ return to work in the same position/same salary after maternity leave (1) Accept any other appropriate responses. Do not accept provides equality/can't be discriminated against as these just paraphrase the question	4

Question Number	Indicative content:	Mark
11	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • It's important to establish a low-cost channel for direct sales of media products/content/services, for example a personal website, to facilitate sales • The risk of not completing projects is greater with the self-generated model because there's no client/commissioner and no external finance • Exploring the possibility of selling intellectual property rights (IPR) to third parties is one way to maximise profitability • Licensing intellectual property to third parties, negotiating licensing agreements and making deals are all important aspects of the self-generated model and an inexperienced creative practitioner may need to use an agent to make money from their own intellectual property • It provides greater creative freedom, which can support the development of a distinctive/personal style that can set the creative practitioner apart from the competition and help find a niche audience • Although it provides the freedom to experiment/innovate, the creative practitioner may need to compromise on their artistic vision/individuality to make products/content that will sell • The creative practitioner must maintain control of the production costs to be able to sell the product/content/service at a reasonable price • Products/content could be sold as a loss leader (less than the cost of production) to help develop a reputation for quality/help generate interest in the creative practitioner's work • The creative practitioner is responsible for generating awareness of their products/content/services and must	9

	devote time to establishing and maintaining different low-cost marketing methods, such as a vlog, blog, social media.	

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b).
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Question Number	Indicative content:	Mark
12	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • They will receive direction from the commissioner/client and therefore must build rapport with the client, as they will need to communicate with them throughout the project, e.g. providing progress updates using customer relationship management (CRM) software • They're responsible for managing the project from its conception to closure, so the creative practitioner should consider how best to use appropriate project tools to help plan, manage and track the project • They will need to consider different aspects of project leadership, including scheduling and tracking tasks, forecasting, managing risks, reporting progress to stakeholders • They will need to consider how they are going to communicate tasks to the wider production team because one of the interdependencies is providing direction to the project production team • They will need to manage the project budget, including tracking costs and cash flow • They will need to consider the available resources, including personnel, equipment and materials, and how best to manage them, including contingency planning • Responding to the issues that arise over the course of the project lifecycle is a key responsibility and because they need to work with others to find solutions, successful completion of their key responsibilities is dependent on others in the production team • They are also responsible for initiating project evaluation and closure to finalise the deliverables, celebrate achievement and help improve future performance.	9

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b).
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Section B

Question Number	Answer:	Mark
13	Award **one** mark for the correct response: • **B** – population	1

Question Number	Answer:	Mark
14	Award **one** mark for a correct reasonable adjustment to improve the accessibility of created content for users with cognitive, learning, neurological and neurodiverse conditions up to a maximum of **two** marks, from: • adapted screenings (1) • relaxed performances (1) • restrictions on content for photosensitive audiences (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
15	Award **one** mark for a correct feature of employment legislation up to a maximum of **two** marks, from: • payments for termination of employment/unfair dismissal/redundancy (1) • protection of wages (1) • regulated working hours (1) • trade union membership (1). • Holiday entitlement Accept any other appropriate responses.	2

Question Number	Answer:	Mark
16	Award **one** mark for a correct benefit to a creative practitioner of enhancing their awareness of evolving developments in the creative industries (1), and **one** mark for a justification for that benefit (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Staying up to date with industry knowledge (1) because new/evolving technologies constantly reshape the creative industries (1) • Receiving information on new techniques/equipment (used in the industry) (1) because a creative practitioner needs to understand how new/evolving technologies will change working practices (1) • Raising awareness of new terminology (used in the industry) (1) because a creative practitioner must stay relevant/current/can enhance employment opportunities (1) • Learning how to use new technology/techniques (1) because it will give a creative practitioner a competitive edge (over rivals)/enable a creative practitioner to use/adapt to new platforms/practices (1) • Awareness of/participation in networking/training opportunities (1) because new/evolving technologies require creative practitioners to work together/learn how to respond to/exploit changes to their working practices (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
17	Award **one** mark for a correct benefit to a creative practitioner of the Digital Millennium Copyright Act 1998 (1) and **one** mark for a justification that benefit (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • It protects creative practitioners from online theft of digital content (1) because it makes it illegal to reproduce/distribute copyright-protected material (1) • It sets out the rights for digital management (1) because it established a safe harbour for online service providers/introduced the copyright notice and takedown system (1) • It prevents unauthorised access to copyrighted works/discourages piracy (1) because it criminalises creation of tools to circumvent copyright systems (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
18	Award **one** mark for a correct key responsibility of a venues technician (1) and **one** mark for a justification for that responsibility (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • Assembling/disassembling/storing technical equipment (1) because the venues technician must work with the creative team to deliver its creative ideas (1) • Carrying out risk assessments for the venue (1) because production equipment involves dangers/hazards that must be mitigated (1) • Managing/reviewing the technical characteristics of the venue/equipment (1) because the venue must be adapted for touring shows/different purposes (1) • Managing routine inspections of the building/equipment/facilities (1) because the venue must work to relevant legislation/standards (1) • Producing/updating technical specifications for the venue (1) because the venues technician must ensure the technical specification is tailored to each event/purpose/performance (1) • Monitoring/resolving technical issues during an event (1) because this with prevent disruption to the event (1) Accept any other appropriate responses.	4

Question Number	Answer:	Mark
19	Award **one** mark for an appropriate way the creative practitioner can follow professional work etiquette to communicate the idea appropriately to the potential investor (1) and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • Non-technical terms should be used in the communication (1) because the potential investor needs to be able to easily understand the proposal (1) • A meeting via video conferencing software to sell the idea (is appropriate) (1) because a short explanation of the proposed live event is sufficient/recording can be controlled by the creative practitioner (1) • By sending the potential investor an overview of the proposed event (1) because detailed proposals should only be shared with confirmed investors/competitors will not learn the details of the live event (1) • By providing only the necessary details to the potential investor/by using a moodboard/sketch/ plan (NOT presentation/pitch) (1) because they need sufficient information to allow them to make an investment decision (1) Accept any other appropriate responses. **Do not accept** responses that are incorrectly applied to the context of the scenario, such as: • Technical terms should be used in all communication because the creative practitioner should portray themselves as an expert • A detailed proposal should be sent to the potential investor because they need all the technical information about the proposed live event to decide if to invest or not	2

Question Number	Answer:	Mark
20	Award **one** mark for a correct benefit of using psychographics to support the diverse needs and interests of audiences in the creative industries (1) and **one** mark for a justification for that benefit (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • It provides understanding/information about what motivates audiences (1) because psychographics provides information on the audience's attitudes/lifestyle/behaviour/consumption preferences/beliefs/values/preferences/social status (1) • It provides insights into patterns of audience behaviour (1) because psychographics control/affect/impact audience choices (1) • Audiences can be identified/targeted more precisely (than demographics/geographics) (1) because audience profiles can be created based on specific psychographic factors/traits (1) • Audience profiles can be refined/improved (1) because analysing audience research/analytics can provide updated information on the psychographic factors relating to a specific audience (1) Accept any other appropriate responses. Do not reward reference to 'providing information on audience interests' as this is in the question.	4

Question Number	Indicative content:	Mark
21	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • Fixed-term contracts do not provide long-term job security as there is a pre-determined end date, so the creative practitioner must carefully plan what they will do after the contract expires • The creative practitioner can receive a higher rate of pay than employees on permanent contracts because the contract is temporary • Fixed-term contracts are an opportunity to gain valuable experience of different roles/responsibilities and working environments • It may lead to a permanent contract if that suits both parties • Fixed-term contracts allow the creative practitioner to be more flexible in their working patterns, take on more interesting work and avoid long-term commitments • The creative practitioner has the same employment rights as permanent employees so cannot be treated less favourably than permanent staff • The creative practitioner is also entitled to training and so may have the opportunity to expand their skills • The opportunities for promotion are likely to be limited on a fixed-term contract • The creative practitioner is tied to that job for the period of the contract, which limits their ability to search for future employment and secure continuous employment • It can affect future employment prospects, as the creative practitioner may become associated with short-term/fixed-term contracts, which may suggest to employers a lack of commitment to any one company. • It might be difficult for the creative practitioner to prove that they worked on a project when looking for future work because of confidentiality reasons/use of NDAs when employed on a fixed term contract	9

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b)
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Question Number	Indicative content:	Mark
22	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. **Benefits of cultural appreciation** • Portraying another country's cultural traditions respectfully can address under-representation in the media • If there is a legitimate reason to include the dress in the campaign and the representations demonstrate understanding of the historical significance of the dress, then the creative practitioner could receive praise/acclaim/positive publicity • The creative practitioner is supporting cultural diversity and raising awareness of other cultures, promoting tolerance among different cultures, which may create an uplift in the country's cultural standing by recognising their cultural heritage • Authentic representations of other cultures can help the creative practitioner to broaden the audience/appeal of the product being advertised **Risks/impacts of cultural appropriation** • If the creative practitioner lacks understanding of the historical significance of the country's traditional dress, it may lead to misrepresentation • The advertising campaign may be viewed as exploiting the heritage of another country leading to a negative audience reaction/negative publicity/negative financial impact • It may cause offence because the campaign could be seen as mimicking the country's cultural traditions/reinforcing inequalities/perpetuating stereotypes • Stereotypical cultural references can marginalise/trivialise the country's cultural heritage because it's not seen as important enough to represent thoughtfully/respectfully	12

	• It may be seen as profiteering/racism, which can damage the creative practitioner's and brand's reputation • Cultural appropriation may lead to the Advertising Standards Authority (ASA) preventing the campaign from appearing again if complaints about the campaign are upheld by the ASA **Conclusion** If the creative practitioner includes elements from other cultures in their campaign, they must recognise the importance of knowledge and respect for the cultural significance of those elements. Respectful and informed cultural appreciation that values the traditions of that culture can foster unity and shared human experiences, whilst recognising and respecting cultural differences. If a creative practitioner misrepresents/exploits the country's heritage in the campaign for commercial gain, it will be viewed as disrespectful, leading to reputational damage and negative financial impacts.	

Guidance on the application of marking traits		
The first trait (AO2) carries twice as much weight as the second trait (AO3a) and the third trait (AO3b): • AO2 – 6 marks • AO3a - 3 marks • AO3b - 3 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-4	• Demonstrates basic application of knowledge and understanding that is partially relevant to the context of the question (AO2) • Demonstrates a basic analysis of the situation by superficially breaking down the different aspects into component parts (AO3a) • Demonstrates a basic assessment which partially considers different factors and their relative importance, leading to a conclusion which is superficial or unsupported (AO3b)
Level 2	5-8	• Demonstrates good application of knowledge and understanding that is relevant to the context of the question (AO2) • Demonstrates a good analysis of the situation by breaking down the different aspects into component parts (AO3a) • Demonstrates a good assessment which considers different factor and their relative importance, leading to a conclusion which is partially supported (AO3b)
Level 3	9-12	• Demonstrates comprehensive application of knowledge and understanding that is consistently relevant to the context of the question (AO2) • Demonstrates a thorough analysis of the situation by comprehensively breaking down the different aspects into their component parts (AO3a) • Demonstrates a thorough assessment which comprehensively considers different factors and their relative importance, leading to a conclusion which is well supported (AO3b)

Section C

Question Number	Answer:	Mark
23	Award **one** mark for a correct definition of the term 'capital allowance': • claiming certain business development expenses/asset purchases against taxation (1) Accept any other appropriate responses.	1

Question Number	Answer:	Mark
24	Award **one** mark for a correct reason why it is important for a creative practitioner to maintain their professional development up to a maximum of **two** marks, from: • to maintain industry/sector/ relevance/currency (1) • to develop/share transferable skills/ understanding new technolgy (1) • to broaden employment opportunities/work prospects (1) • to meet professional body accreditation requirements (1) • to conform to industry standards (1) • to meet legislative requirements (1) • to comply with health and safety requirements (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
25	Award **one** mark for each correct reason why audience research is important in the creative industries up to a maximum of **two** marks, from: • determines the commercial opportunities available (1) • determines the commercial viability (1) • generates feedback on initial ideas/proposals (1) • highlights existing/emerging trends of consumption (1) • provides insight into cultural sensitivities (1) • allows correct identification of specific target markets (1) • supports efficient spending/budgeting (1) • provides more information about the audience/audience needs to allow more precise targeting (1) **Do not accept** influences the creative process of development (for example, generating new products, tailoring products to audiences). Accept any other appropriate responses.	2

Question Number	Answer:	Mark
26	Award **one** mark for a correct drawback to a creative practitioner of using quantitative research methods (1) and **one** mark for a justification for that drawback (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • It does not provide meaningful insights into opinions/attitudes/relationships (1) because it is limited to the collection/analysis of numerical information (1) • Drawing conclusions from numerical data is not always reliable (1) because interpreting the data is open to bias/subjective opinion/researchers do not know the context that influences these figures (1) • It may be difficult to draw meaningful conclusions (on patterns and trends in the data) (1) because the data is not sufficiently robust/relevant/detailed/broad enough/too narrow (1) • It is expensive (1) because gathering/analysing relevant data is time consuming/because of the cost of producing appropriate/valid sample sizes (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
27	Award **one** mark for a correct implication for a creative practitioner of not complying with the Environmental Protection Act 1990 (1) and **one** mark for a justification for that implication (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • A custodial sentence (of up to five years)/(unlimited) fine (1) because the unauthorised/harmful depositing/treatment/disposal of waste is prohibited under the Act (1) • The Act ensures businesses that generate waste keep it safe/ensure it is handled responsibly/is only passed onto authorised businesses (1) because breaches of the Act result in a warning/(£300 on-the-spot/unlimited) fine (1) • Damage to reputation/ business could close down (1) because audiences will respond negatively to breaches of environmental law (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
28	Award **one** mark for a correct way a creative practitioner can meet the creative industry's professional standards for data management (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • The data should be processed in a lawful/fair/transparent manner (1) because the creative practitioner must comply with data protection principles (1) • Use of organisational security procedures (1) because the data should be collected/used for a specific/explicit/legitimate purpose (1) • Use of appropriate access/permissions to restrict access (1) because the data must be protected against unauthorised use/accidental damage or loss (1) • Appropriate safe storage/sharing/archiving of assets (1) because the data should not be kept for longer than necessary/should be deleted without delay (1) • Data/data sources should be accurately recorded/regularly audited (1) because data must be used appropriately/with integrity (1) Accept any other appropriate responses.	4

Question Number	Answer:	Mark
29	Award **one** mark for a correct way the Office of Communications (Ofcom) fulfils its purpose (1) and **one** mark for a justification for that way (1), up to a maximum of **two** marks. Marking points may be reversed/given in any order. • It keeps people safe online (1) because it makes sure companies have effective systems in place to protect users from harm (1) • It protects viewers and listeners from harmful content (1) because Ofcom will review complaints (1) • It ensures competition/guards plurality (1) because it approves media ownership changes (1) • It ensures the radio spectrum is used in the most effective way (1) because it manages demand to reduce interference (1) • It promotes media literacy (1) because it has strategies to support everyone to navigate/evaluate content critically (1) Accept any other appropriate responses.	2

Question Number	Answer:	Mark
30	Award **one** mark for a correct way camera movement can be used to help tell the story of the scene (1) and **one** mark for a justification for that way (1), up to a maximum of **four** marks. Marking points may be reversed/given in any order. • A push in shot/moving the camera towards the character's face to heighten the emotion (1) because it emphasises the character's joyous mood (1) • A pull out shot/moving the camera away from the character to provide the viewer with more visual information (1) because it reveals details of the sunny park setting (1) • Tracking shot of the character to immerse the viewer in the scene (1) because it follows the character's journey through the sunny park (1) • POV/point-of-view shot with a handheld camera to allow the viewer to experience the character's joy (1) because the viewer can see the park from the character's perspective (1) Accept any other appropriate responses. **Do not accept** responses where the camera remains in a fixed position, such as: • Zoom in on the character's face because it reveals the character's emotions • A pan of the character to show their journey because it follows the character walking • A tilt up to establish the character in their setting because it reveals the scale of the setting **Do not accept** generic responses that do not relate to the scenario, such as: • A boom shot of the character because it reveals information about the context of the scene	4

Question Number	Indicative content:	Mark
31	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below. The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses. • Specialised target audiences are difficult to identify with demographics and geographics because they are niche social groups, groups with specialist or non-mainstream needs, which require precise profiling with psychographics • Media practitioners should consider researching how specialised audiences can be reached, for example the most relevant platforms/technologies, and how to communicate with them • Specialised audiences are smaller than mainstream audiences and identifying their shared/specialist interests is essential to producing media content that will appeal to them • Research into specialised audiences could be expensive because more in-depth qualitative research methods may be needed to gather meaningful insights into the audience's needs and demands • The audience is small but passionate/loyal and it may require innovation outside the mainstream to reach them • Specialised audiences are often looking for added value to enhance their experience, opportunities for further engagement/to develop their knowledge and understanding of their area of interest • Specialised audiences are popular with advertisers because they are specific audiences who are deeply invested in their area of interest • Narrowcasting is one way media practitioners can target specialised audiences, as the audience can be targeted directly and use of interactive technology will help retain specialised audiences, as it makes the media content more engaging	9

	• Specialised audiences are more likely to want to be involved with the media content targeted at them, such as podcasts and community media.	

Guidance on the application of marking traits		
The second trait (AO1b) carries twice as much weight as the first trait (AO3a): • AO3a - 3 marks • AO1b – 6 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-3	• Demonstrates a basic analysis of the issue/situation by superficially breaking down the different aspects into component parts with limited consideration of how they interrelate (AO3a) • Demonstrates basic understanding that is partially relevant to the question but which may only consider one point of view (AO1b)
Level 2	4-6	• Demonstrates a good analysis of the issue/situation by breaking down the different aspects into component parts and some consideration of how they interrelate, but not always in a sustained way (AO3a) • Demonstrates good understanding that is relevant to the question and considers different points of view, but not always in a balanced way (AO1b).
Level 3	7-9	• Demonstrates a thorough analysis of the issue/situation by comprehensively breaking down the different aspects into their component parts and considering how they interrelate, in a sustained way (AO3a) • Demonstrates comprehensive understanding that is consistently relevant to the question and considers different points of view in a balanced way (AO1b)

Question	Answer:	Mark

Number		

32	Responses will be credited according to the learner's demonstration of knowledge and understanding of the material, using the indicative content and level descriptors below.
	The indicative content that follows is not prescriptive. Responses may cover some or all indicative content, but learners should be rewarded for other relevant responses.
	Potential benefits of using extended reality at the food festival
	• Extended reality (XR) applications are easily accessible via most electronic devices
	• XR-based apps offer immersive experiences by overlaying digital information on real objects, which can increase audience engagement. For example:
	  ○ during a product demonstration eventgoers can access overlayed digital content in real time, such as advice on food and beverage pairings. Visuals and sounds can also be manipulated to create a more personalised and interactive experience
	  ○ the event brochure could enable eventgoers to view additional digital content overlaid on the printed page, such as an animated 3D event mascot and information about attractions/exhibitors
	  ○ a virtual/interactive tour of the event is possible by drawing a high-poly 3D model, applying the art-asset technology and using VR headsets to reproduce the desired pictures
	  ○ Augmented reality (AR) configurators could allow eventgoers to customise ingredients for a recipe to establish a more visual and emotional connection with the event
	  ○ AR Face Filters can enhance company brand recognition, as companies can develop their own virtual masks
	• Wayfinding means eventgoers can access real-time directions to specific locations at the event
	• Gamification enables event organisers to create custom games for eventgoers to play on their smartphones, such as treasure hunts for special ingredients, which will encourage interaction between eventgoers and the sharing of the event on social media
		12

- XR can also support crowd management through AR-based interactive maps to help eventgoers navigate through venues, guide them to less crowded areas and display waiting times for specific attractions

Potential challenges of using extended reality at the food festival

- XR has technical limitations because it relies on a robust internet connection and advanced hardware, which may not be available at the event
- Performance issues across different devices and operating systems may affect user experience/enjoyment
- Accessibility is a challenge because not all eventgoers will have access to a device compatible with XR applications and the cost of providing eventgoers with a device on-site could be prohibitive
- There are privacy concerns surrounding the use of XR because AR apps collect and process user data including location, personal preferences, which could be misused unless robust data protection measures are in place
- It can reduce social interaction if eventgoers spend more time interacting with technology than their fellow eventgoers
- XR has sensory limitations, which may not be suitable for a food festival

Conclusion

XR technologies (AR/VR and MR) can create immersive experiences at the food festival, which encourage greater interaction, engagement and participation.

However, these immersive experiences, such as 3D images, videos and models, are only possible with reliable 5G technology and therefore will remain a fringe benefit for eventgoers until there is sufficient improvement in AR technologies, network infrastructure and compatibility with different devices to ensure XR experiences can be accessed by all. Until then, possibilities such as remote participation/virtual attendance in virtual spaces, which will revolutionise the event industry, reduce cost and increase accessibility, will not be widely adopted.

Guidance on the application of marking traits		
The first trait (AO2) carries twice as much weight as the second trait (AO3a) and the third trait (AO3b): • AO2 – 6 marks • AO3a - 3 marks • AO3b - 3 marks		
Level	**Mark**	**Descriptor**
	0	No rewardable material
Level 1	1-4	• Demonstrates basic application of knowledge and understanding that is partially relevant to the context of the question (AO2) • Demonstrates a basic analysis of the situation by superficially breaking down the different aspects into component parts (AO3a) • Demonstrates a basic assessment which partially considers different factors and their relative importance, leading to a conclusion which is superficial or unsupported (AO3b)
Level 2	5-8	• Demonstrates good application of knowledge and understanding that is relevant to the context of the question (AO2) • Demonstrates a good analysis of the situation by breaking down the different aspects into component parts (AO3a) • Demonstrates a good assessment which considers different factors and their relative importance, leading to a conclusion which is partially supported (AO3b)
Level 3	9-12	• Demonstrates comprehensive application of knowledge and understanding that is consistently relevant to the context of the question (AO2) • Demonstrates a thorough analysis of the situation by comprehensively breaking down the different aspects into their component parts (AO3a) • Demonstrates a thorough assessment which comprehensively considers different factors and their relative importance, leading to a conclusion which is well supported (AO3b)

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