# Principal Examiner Report

## Summer 2025

## T Level Technical Qualification in Media, Broadcast and Production - Core Examination Paper

## Introduction

The Core Examination paper forms one of the two mandatory assessments which form the Core Component of the T Level in Media Broadcast and Production. This was the first examination for this unit. The level of demand was broadly similar to the Sample Assessment Material (SAM) and Additional Sample Assessment Material (AddSAM) available to centres

The examination assessed a breadth of content, with varying levels of demand. The paper was divided into three sections with each section containing questions across the breadth of the specification. Each section started with recall questions in give/state/multiple choice style with difficulty ramping up in later questions requiring students to analyse and discuss. Sections 2 and 3 some later questions also required students to apply knowledge to scenarios and provide evaluation.

Centres are reminded that although the paper generally will have the same structure, the nature of questions in each section will differ from one series to the next. It is important therefore for centres to remember that, due to the nature of the specification, they should continue to ensure that students are given the opportunity to become familiar with all the topic areas covered by this paper, and also the importance of providing contextualised answers for questions that require explanations, analysis, discussions or evaluations.

A total of 480 students sat the paper. 218 students identified as being female, with 261 students identifying as male and one preferring not to say. Students were mostly 17 years old, with ninety-six 18-year-olds, thirty-eight 19-year-olds and three students who were 20 or over. The number of marks available was 120. The lowest mark achieved by students was 1 and the highest was 84. The average (mean) mark was 32.41 with a standard deviation of 11.69.

## Individual questions

The following section considers each question on the paper, providing examples of popular student responses and a brief commentary of why the responses gained the marks they did. This section should be considered with the live external assessment and corresponding mark scheme.

**Question 1**

This multiple choice question asked students to identify the option which best described diegetic sound. Students typically found this question very easy as the mean mark was 0.87 out of 1.

Students were awarded one mark for selecting answer A.

1 Which **one** of these best describes diegetic sound?

- [x] **A** Sound heard by the characters and audience
- [ ] **B** Sound that cannot be heard by the characters
- [ ] **C** Sound that is custom-made in post-production
- [ ] **D** Sound used in immersive environments

**(Total for Question 1 = 1 mark)**

**Question 2**

This question asked students to give one characteristic of sector skills councils. Students found this question very difficult as the mean mark was 0.21 out of 1.

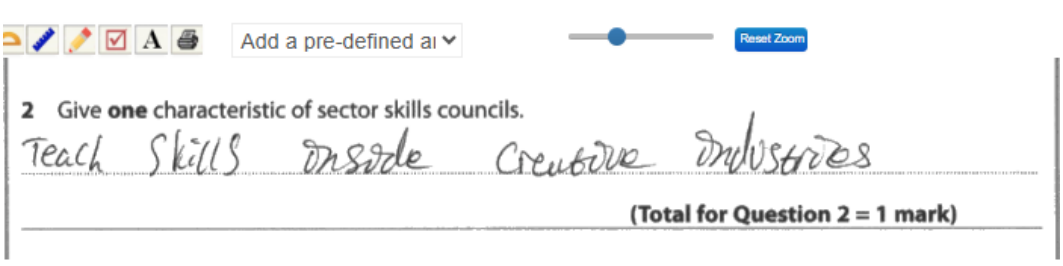
This response was awarded one mark. The student has accurately stated that a characteristic of sector skills councils is the bridge or reduce the skills gap.

2 Give **one** characteristic of sector skills councils.

To develop skills within To bridge the skills gap within the creative industry

**(Total for Question 2 = 1 mark)**

This response was awarded no marks. Although sector skills councils do bridge or reduce the skills gap, which is how they could have got the mark, they do not provide training or teach skills.



**Question 3**

This question asked students to give two ways (other than creating budgets) that having financial acumen supports a creative practitioner. Students found this question moderately difficult as the mean mark was 0.66 out of 2.

This response was awarded two marks. The student has accurately made points relating to the forecasting of costs and monitoring of cash flow.

Financial acumen supports a creative practitioner to create accurate budgets.

**3** Give **two** other ways that having financial acumen supports a creative practitioner working in the creative industries.

1 it could allow for a basic understanding of ~~how~~ how much you can spend anyphase.

2 Helps them to see the cashflow and expenses during the project.

**(Total for Question 3 = 2 marks)**

This response was awarded no marks. Financial acumen does not allow a creative practitioner expenses (although it may allow them to be accurately budgeted for, this is not expressed in the response). Financial acumen does not directly demonstrate success to investors.

1 ~~It~~ can allow them the expenses for working on a product

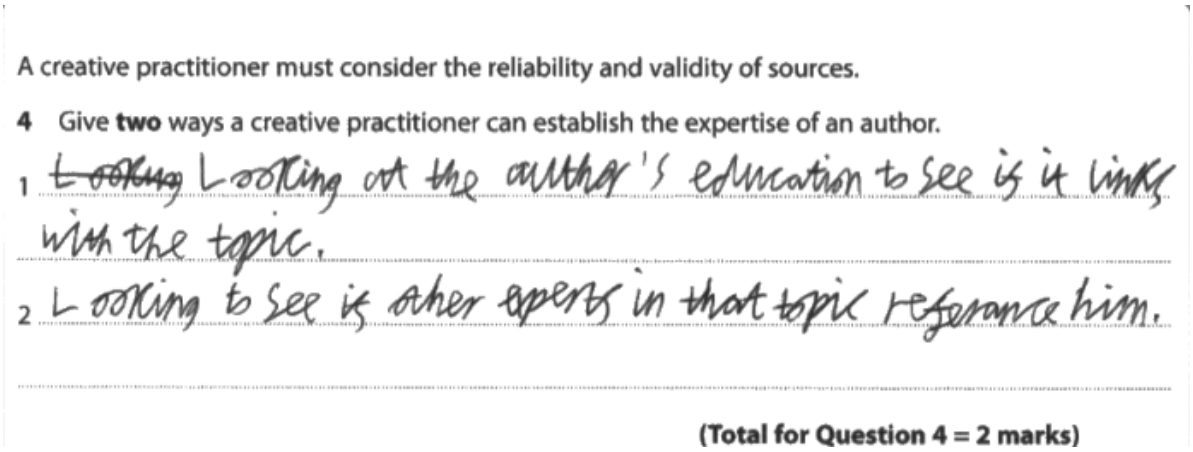
2 It can show investors that they're successful

**(Total for Question 3 = 2 marks)**

**Question 4**

This question asked students to give two ways a creative practitioner can establish the expertise of an author. Students found this question moderately difficult as the mean mark was 0.77 out of 2. Student responses often focussed on how to establish the reliability and validity of content rather than the expertise of an author.

This response was awarded two marks. The student has accurately made points relating to checking the authors credentials and the use of citations by others to support the author's credibility.



A creative practitioner must consider the reliability and validity of sources.

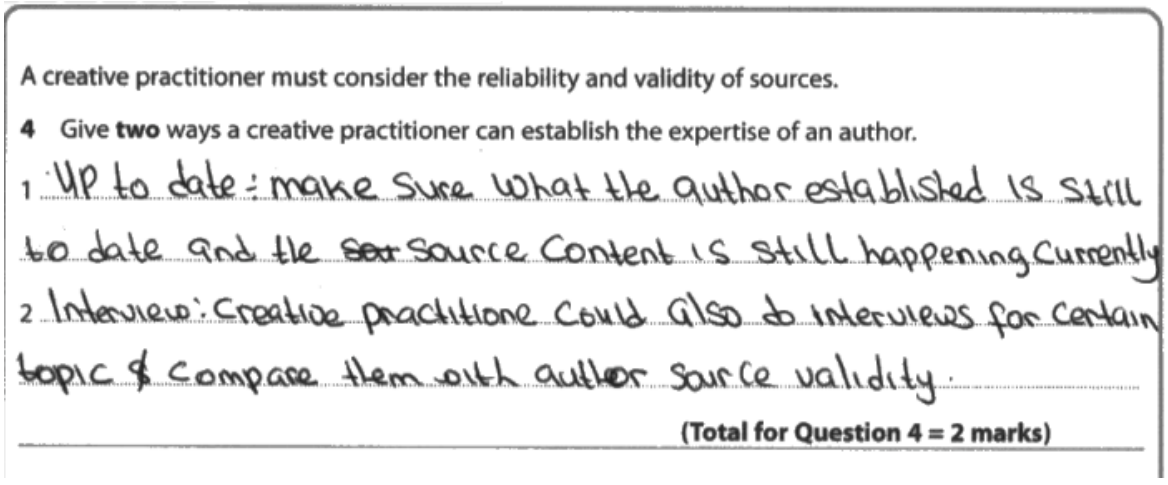
**4** Give **two** ways a creative practitioner can establish the expertise of an author.

1 ~~Looking~~ Looking at the author's education to see if it links with the topic.

2 Looking to see if other experts in that topic reference him.

**(Total for Question 4 = 2 marks)**

This response was awarded no marks, both responses relate to checking the reliability and validity of content, not the establishing the expertise of the author to get the two marks.



A creative practitioner must consider the reliability and validity of sources.

**4** Give **two** ways a creative practitioner can establish the expertise of an author.

1 Up to date: make sure what the author established is still to date and the ~~sear~~ source content is still happening currently

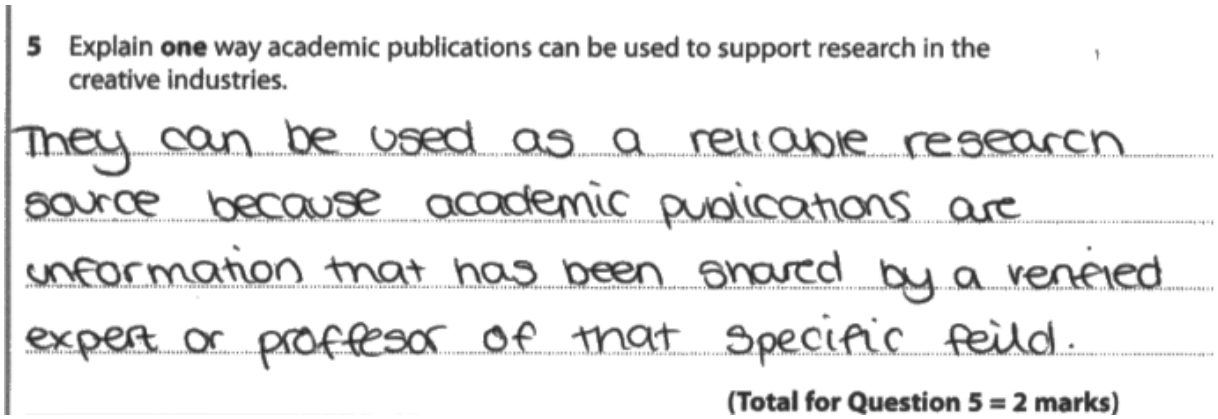
2 Interview: Creative practitione could also do interviews for certain topic & compare them with author source validity.

**(Total for Question 4 = 2 marks)**

**Question 5**

This question asked students to explain one way academic publications can be used to support research. Students found this question moderately difficult as the mean mark was 0.65 out of 2.

This response was awarded two marks. The student has accurately identified that academic publications can be used as a reliable source (1) and explained that this is because information has been verified by an expert (1).

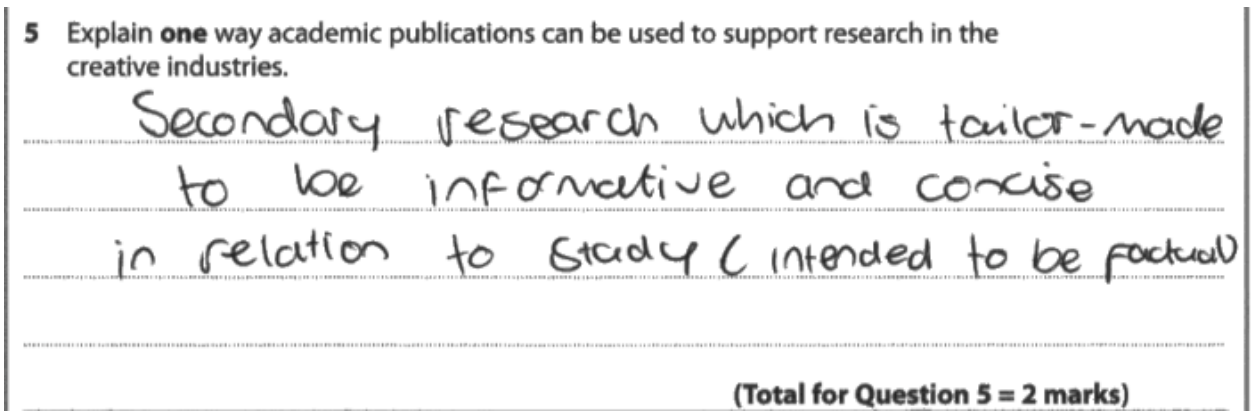


5 Explain **one** way academic publications can be used to support research in the creative industries.

They can be used as a reliable research source because academic publications are unformation that has been shared by a reveied expert or proffesor of that specific feild.

**(Total for Question 5 = 2 marks)**

This response was awarded no marks. To get two marks the response needs to be clear in which way academic publications support research and provide a justification for their use.



5 Explain **one** way academic publications can be used to support research in the creative industries.

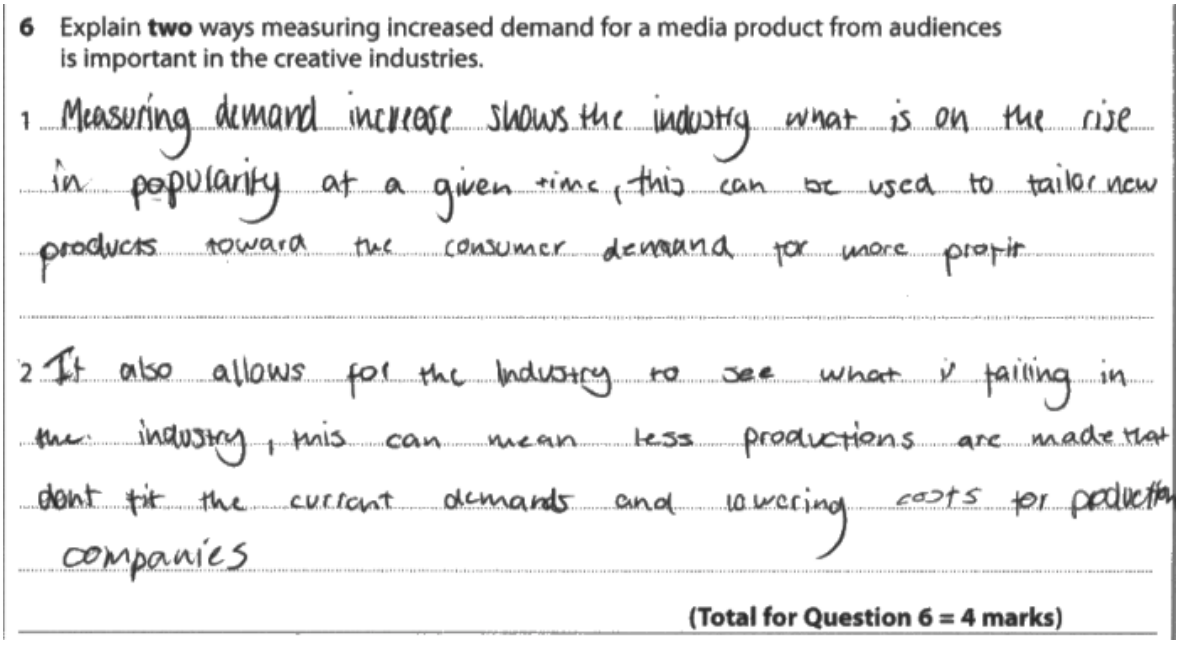
Secondary research which is tailor-made to be informative and concise in relation to study ( intended to be factual)

**(Total for Question 5 = 2 marks)**

**Question 6**

This question asked students to explain two ways that measuring increased demand from audiences is important. Students found this question moderately difficult as the mean mark was 1.34 out of 4.

This response was awarded two marks. The first point links to measure of popularity (1) and allowing media products to be refined. (1) The second responses reference to falling demand is not rewardable as it duplicates and inverts the point relating to rise in popularity (failing in the industry) so its insufficiently clear that it may link to judging future demands leading to decreasing production.



6 Explain **two** ways measuring increased demand for a media product from audiences is important in the creative industries.

1 Measuring demand increase shows the industry what is on the rise in popularity at a given time, this can be used to tailor new products toward the consumer demand for more profit

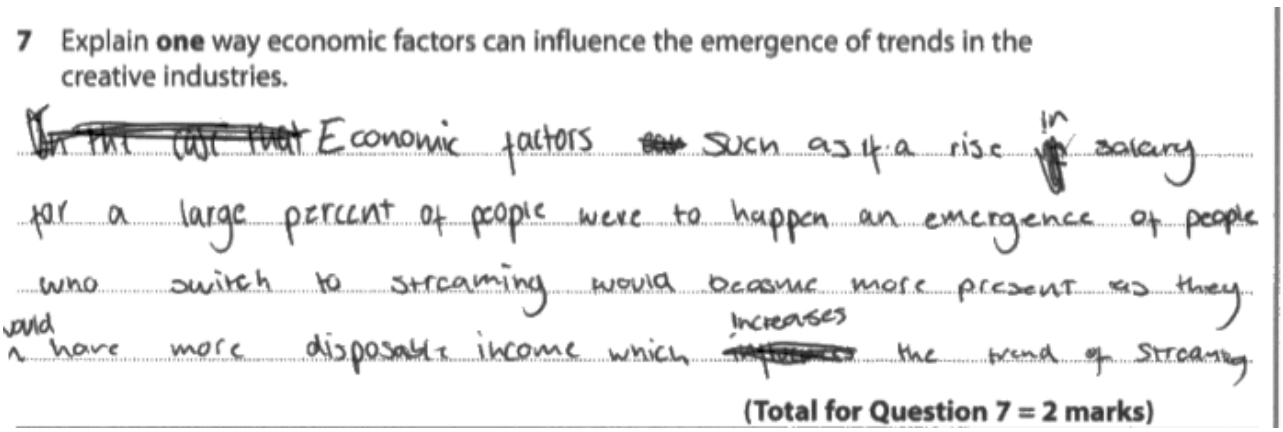
2 It also allows for the industry to see what is failing in the industry, this can mean less productions are made that dont fit the current demands and lowering costs for production companies

(Total for Question 6 = 4 marks)

**Question 7**

This question asked students to explain one way that economic factors can influence the emergence of trends. Students found this question very difficult as the mean mark was 0.49 out of 2.

This response was awarded two marks. Although the answer is not well expressed it relates to having more disposable income (1) leading to the emergence of a specific trend (1).

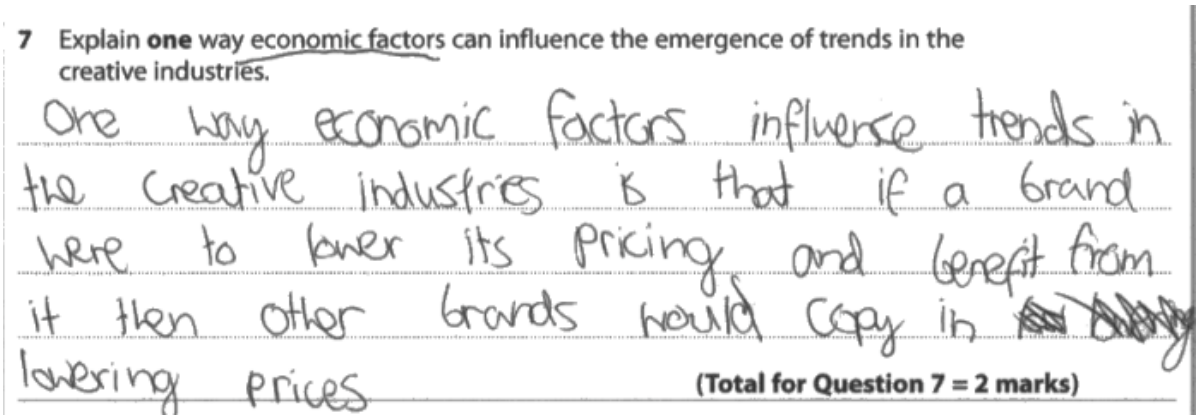


7 Explain **one** way economic factors can influence the emergence of trends in the creative industries.

~~In the last few~~ Economic factors ~~can~~ such as if a rise in salary for a large percent of people were to happen an emergence of people who switch to streaming would because more present as they would have more disposable income which ~~influences~~ increases the trend of streaming

(Total for Question 7 = 2 marks)

This response was awarded no marks. A brand choosing to lower its pricing and others following suit is not viewed as an economic factor resulting in a trend. Changes in disposable income as this results in the increased spending power of audiences for example would have gained two marks.



7 Explain **one** way economic factors can influence the emergence of trends in the creative industries.

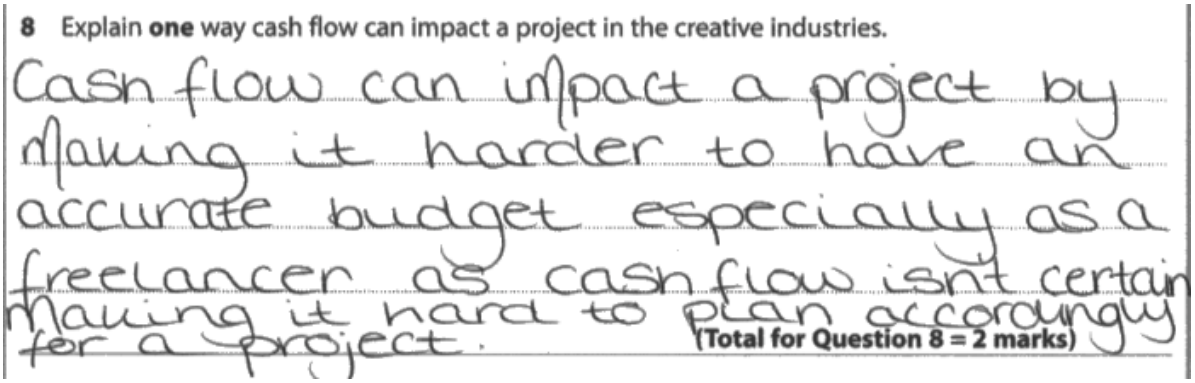
One way economic factors influence trends in the creative industries is that if a brand were to lower its pricing and benefit from it then other brands would copy in lowering prices

**(Total for Question 7 = 2 marks)**

**Question 8**

This question asked students to explain one way that cash flow can impact a project. Students found this question moderately difficult as the mean mark was 0.84 out of 2.

This response was awarded two marks. The final sentence refers to uncertain cash flow (1) making it harder to plan accordingly (1) which is a legitimate impact of uneven cash flow.

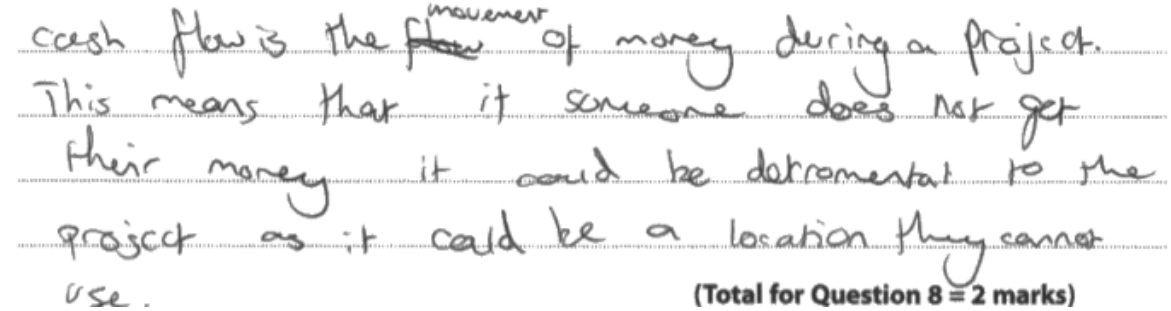


8 Explain **one** way cash flow can impact a project in the creative industries.

Cash flow can impact a project by making it harder to have an accurate budget especially as a freelancer as cash flow isn't certain making it hard to plan accordingly for a project.

**(Total for Question 8 = 2 marks)**

This response was awarded no marks. Although it may tentatively link to not covering day-to-day expenses it is insufficiently clearly expressed which would have gained those marks.



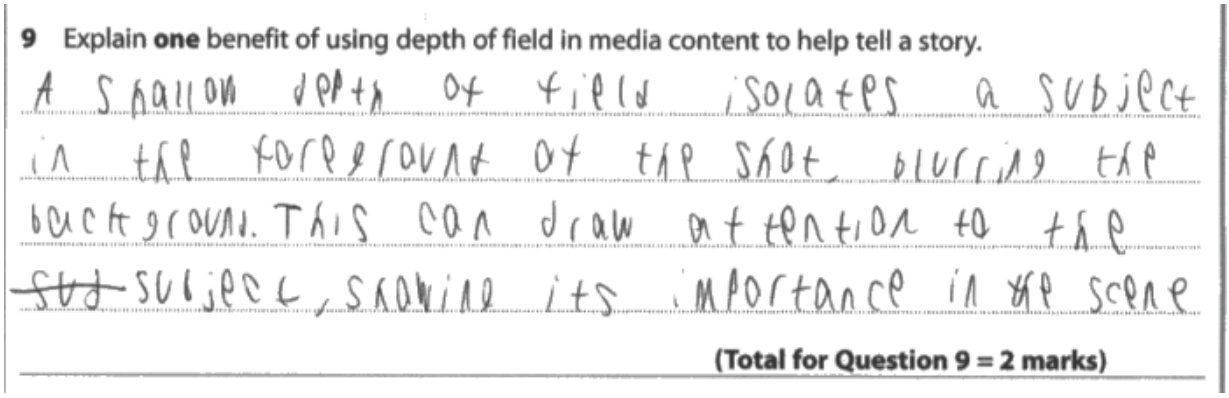
cash flow is the ~~flow~~ movement of money during a project. This means that if someone does not get their money it could be detrimental to the project as it could be a location they cannot use.

**(Total for Question 8 = 2 marks)**

**Question 9**

This question asked students to explain one benefit of using depth of field to tell a story. Students found this question very difficult as the mean mark was 0.48 out of 2.

This response was awarded two marks for a correct benefit of using depth of field in media content to help tell a story (1) and for a justification of that benefit (1).

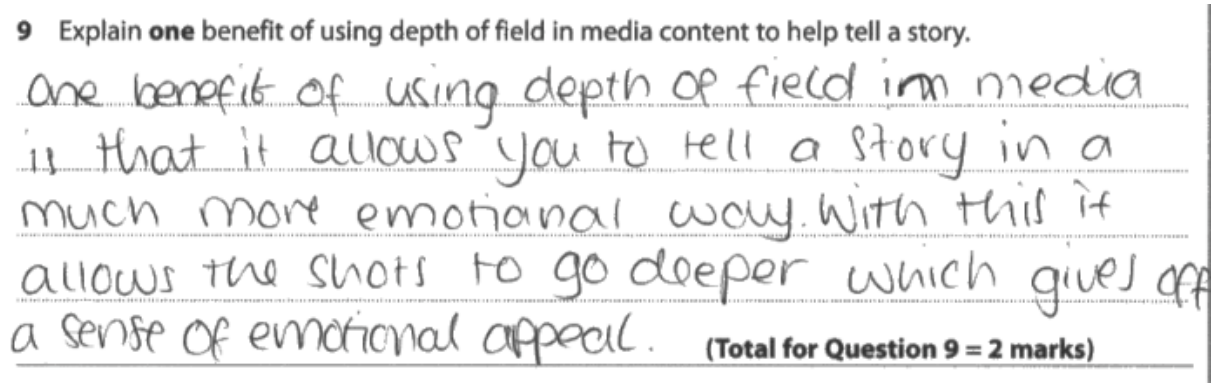


9 Explain **one** benefit of using depth of field in media content to help tell a story.

A shallow depth of field isolates a subject in the foreground of the shot, blurring the background. This can draw attention to the ~~sub~~ subject, showing its importance in the scene

**(Total for Question 9 = 2 marks)**

This response was awarded no marks as the response refers generically to 'emotional appeal' without clearly showing how this relates to depth of field which would have gained the two marks.



9 Explain **one** benefit of using depth of field in media content to help tell a story.

One benefit of using depth of field in media is that it allows you to tell a story in a much more emotional way. With this it allows the shots to go deeper which gives off a sense of emotional appeal.

**(Total for Question 9 = 2 marks)**

**Question 10**

This question asked students to explain two ways that the protected characteristic of pregnancy provide equality for an employed creative practitioner. Students found this question moderately difficult as the mean mark was 1.36 out of 4.

This response was awarded two marks for accurately providing two ways in which the protected characteristic provides equality. However, neither part of the response provides sufficient justification for an additional mark. To gain additional marks part 1 of the response could have expanded that this means that the creative practitioner's career progression will not be affected. To gain additional marks part 2 of the response could have expanded that this is because adjustments should be made to the creative practitioner's working conditions.

An employed creative practitioner is pregnant, which is a protected characteristic.

**10** Explain **two** ways this protected characteristic provides equality for the employed creative practitioner.

1 One way this protected charateristic provides equality for the employed practitioner is that they get mantemity leave, which allows them to take 9 months off.

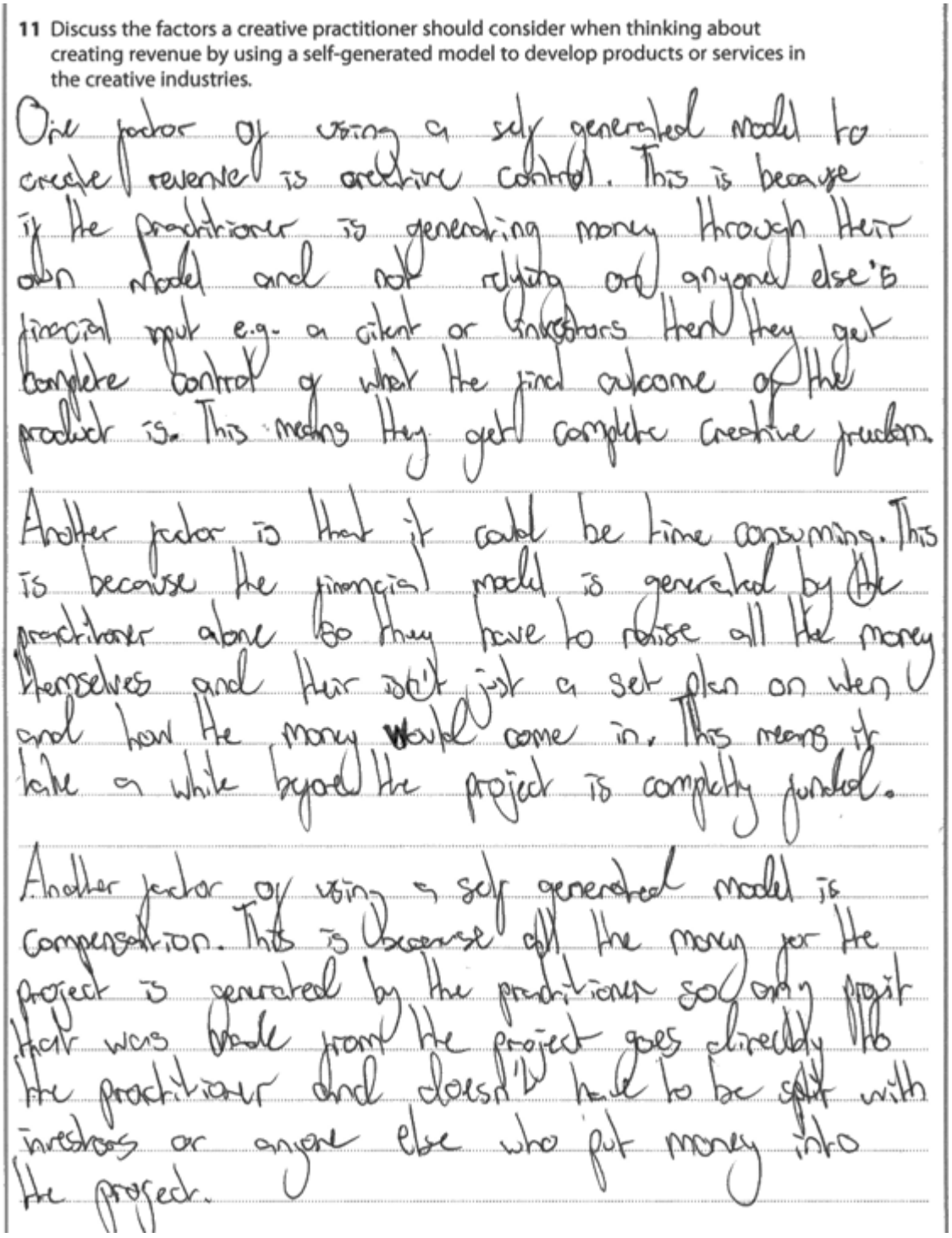
2 Another way, is that they might be able to work from home, which will allow them to have access to thieir kid.

**(Total for Question 10 = 4 marks)**

**Question 11**

This question asked students to discuss the factors that a creative practitioner should consider when thinking about creating revenue using a self-generated model. Students found this question very difficult as the mean mark was 1.44 out of 9. Several students misinterpreted the term 'self-generated model' and based discussions around 'AI generated content'.

This response was awarded five marks. It makes several points demonstrating good understanding and some analysis and has been awarded in level band 2.



**11** Discuss the factors a creative practitioner should consider when thinking about creating revenue by using a self-generated model to develop products or services in the creative industries.

One factor of using a self generated model to create revenue is creative control. This is because if the practitioner is generating money through their own model and not relying on anyone else's financial input e.g. a client or investors then they get complete control of what the final outcome of the product is. This means they get complete creative freedom.

Another factor is that it could be time consuming. This is because the financial model is generated by the practitioner alone so they have to raise all the money themselves and their isn't just a set plan on when and how the money would come in. This means it take a while beyond the project is completly funded.

Another factor of using a self generated model is compensation. This is because all the money for the project is generated by the practioner so any profit that was made from the project goes directly to the practitioner and doesn't have to be split with investors or anyone else who put money into the project.



Pearson

This response has been awarded 1 mark. The points made do not generally relate to creating revenue using a self-generated model which would have got the marks, but a mark is awarded for the point relating to unique brand identity which relates to the creative freedom inherent in self-generated models.

**11** Discuss the factors a creative practitioner should consider when thinking about creating revenue by using a self-generated model to develop products or services in the creative industries.

When using a self-generated model they should consider bias within the company. For example if they used this biased model for products and services the sucsess of the products would be hindered as the products may cause public backlash against the business model.

Another factor would be if their model was flawed it could result in a loss of profit as for example continuly using a flawed model means created models are ~~flawed~~ flawed which negatively affects the company

The model they generate may work for them as a individual which can offer them a sense of brand individuality which can make their products truly unique to them which may increase sales

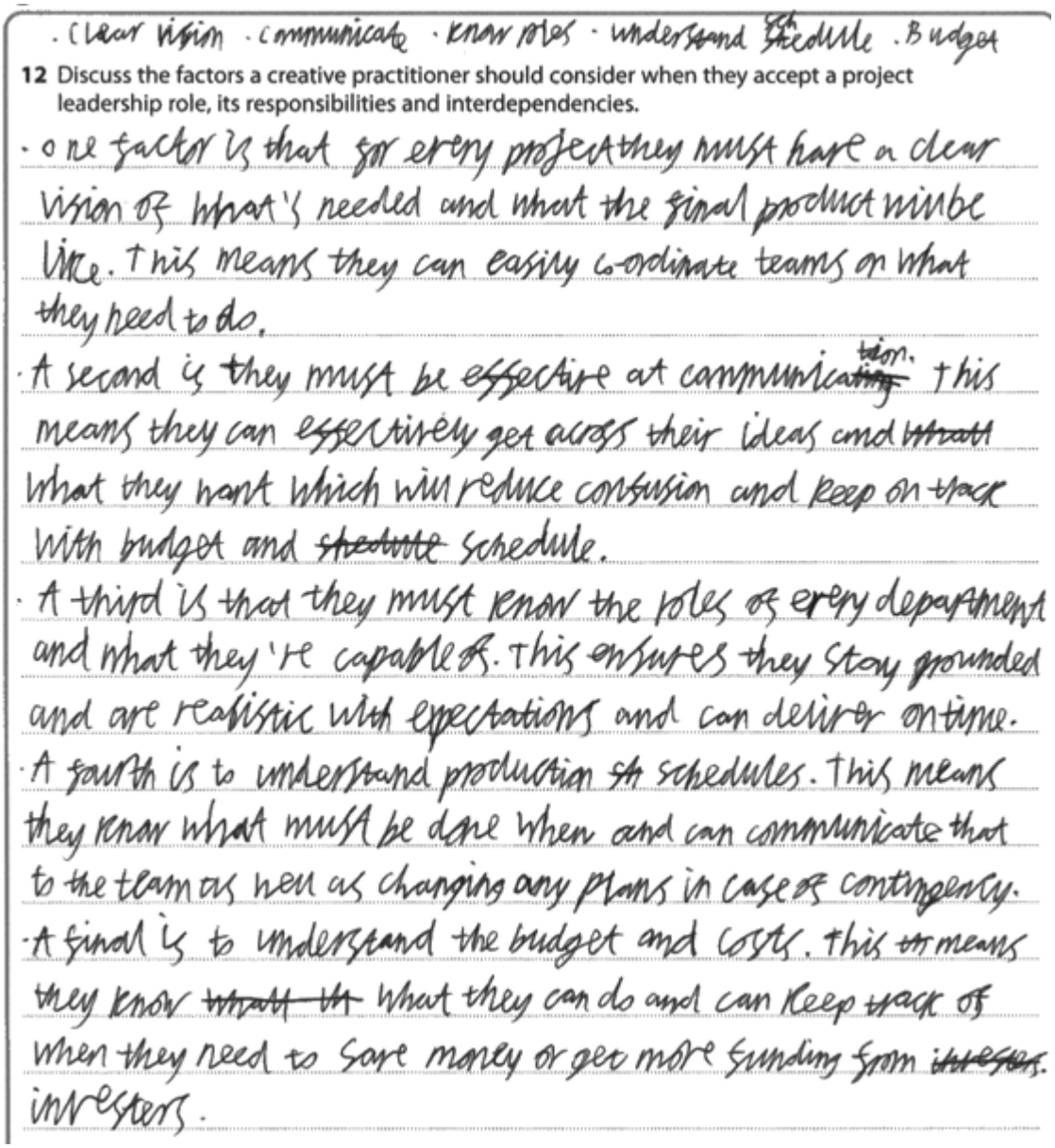
The model may have issues staying up-todate with current market trends which ~~was~~ would affect the sucsess of new products. for example producing content based off of older trends wont appeal to the audience as a new trend would be on its rise leaving the product out of the public eye

**(Total for Question 11 = 9 marks)**

**Question 12**

This question asked students to discuss the factors that a creative practitioner should consider when accepting a project leadership role. Students found this question difficult as the mean mark was 2.34 out of 9.

The response does demonstrate a near-comprehensive understanding of project leadership roles in the creative sector and includes some good analysis. Although there is less discussion of interdependencies the response is awarded a mark at the top of level band 2. (6 marks)



. Clear vision . communicate . know roles . understand schedule . Budget

**12** Discuss the factors a creative practitioner should consider when they accept a project leadership role, its responsibilities and interdependencies.

- One factor is that for every project they must have a clear vision of what's needed and what the final product will be like. This means they can easily co-ordinate teams on what they need to do.
- A second is they must be effective at communication. This means they can effectively get across their ideas and what they want which will reduce confusion and keep on track with budget and schedule.
- A third is that they must know the roles of every department and what they're capable of. This ensures they stay grounded and are realistic with expectations and can deliver on time.
- A fourth is to understand production schedules. This means they know what must be done when and can communicate that to the team as well as changing any plans in case of contingency.
- A final is to understand the budget and costs. This means they know what they can do and can keep track of when they need to save money or get more funding from investors.

This response was awarded 1 mark. Although the responses discuss some personal considerations when taking on a project leadership role these are not well developed and, despite the mention of production processes, not clearly related to the sector. A mark is awarded for reference to the responsibility of overseeing the project. Therefore, further development and thorough analysis would have gained more marks.

**12** Discuss the factors a creative practitioner should consider when they accept a project leadership role, its responsibilities and interdependencies.

The factors a ~~project~~ creative practitioner should consider when they accept a project leadership role include multiple different things, for example, when a creative practitioner is give a role as a projects leader they must take into account the large responsibility that is on their shoulders, one responsibility would be overlooking the project cycle or process, this includes pre-production, on-set production, and post-production. ~~the practio~~

The practitioner if anything were to go wrong have to take the majority of the blame, they would have to work long, constantly overlooking the process and constantly organising crew.

When taking a leadership role, the practitioner should consider the fact long hours and constant use of organisations skills to make sure the project runs smoothly.

**(Total for Question 12 = 9 marks)**

**Question 13**

This multiple choice question asked students to identify a geographic consideration. Students typically found this question moderately difficult as the mean mark was 0.7 out of 1.

Students were awarded one mark for selecting answer B.

**13** Which **one** of these is a geographic consideration to support the diverse needs and interests of audiences?

- ☒ **A** Lifestyle
- ☒ **B** Population
- ☒ **C** Religion
- ☒ **D** Values

**(Total for Question 13 = 1 mark)**

**Question 14**

This question asked students to give two reasonable adjustments to improve accessibility of content for users with cognitive, learning, neurological and neurodiverse conditions. Students found this question very difficult as the mean mark was 0.36 out of 2. Responses often related to adjustments to improve accessibility for users with visual or auditory impairments (such as closed captions or audio descriptions) rather than the conditions referred to in the question.

This response was awarded 2 marks for accurately giving two appropriate adjustments.

**14** Give **two** reasonable adjustments to improve the accessibility of created content for users with cognitive, learning, neurological and neurodiverse conditions.

1 Adapted screenings

2 turn off photosensitivity sections such as flashing lights.

**(Total for Question 14 = 2 marks)**

This response was awarded 0 marks as mentioned above this relates to improvements for users with visual or auditory impairments and needs to relate to the conditions in the question to gain the 2 marks.

**14** Give **two** reasonable adjustments to improve the accessibility of created content for users with cognitive, learning, neurological and neurodiverse conditions.

1 subtitles on content

2 show simpler words on screen

**(Total for Question 14 = 2 marks)**

**Question 15**

This question asked students to give two features of employment legislation. Students found this question difficult as the mean mark was 0.54 out of 2.

This response was awarded 2 marks for accurately giving two appropriate features, although the second point relating to 'regulated working hours' was not fully expressed.

Employment legislation applies to the creative industries.

**15** Give **two** features of employment legislation.

1 Minimum wage.

2 Working hours.

This response was awarded no marks. The specification content is specific in listing 'Health and Safety legislation' and 'Safeguarding legislation' separately from 'Employment legislation' so answers referring to legislation were not awarded a mark. Similarly, legislation relating to mandatory training typically relates to Heath and Safety or Safeguarding so no marks are awarded for this response.

Employment legislation applies to the creative industries.

**15** Give **two** features of employment legislation. - Hanas approp train.

1 Employees should recieve all the appropriate training required.

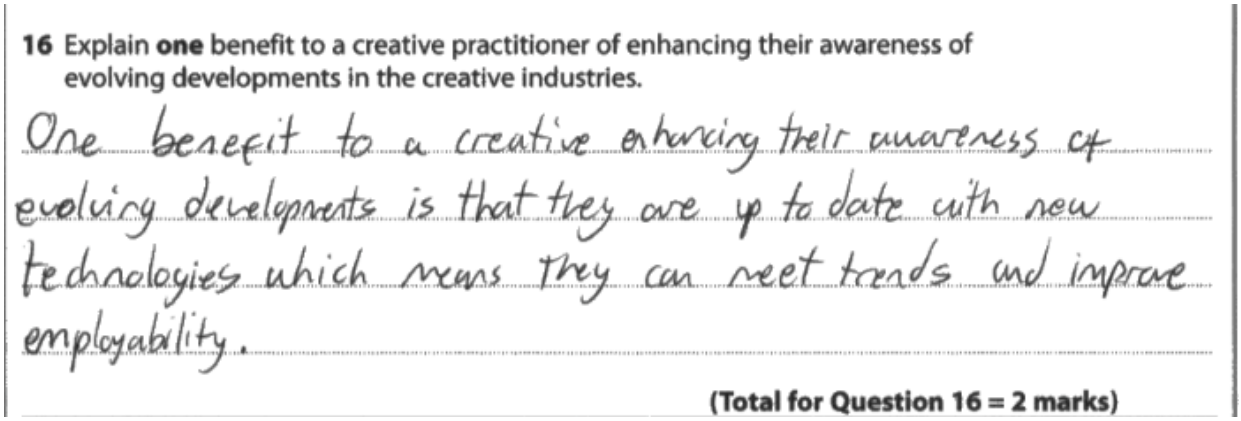
2 Health and Safety should be always taken into consideration.

**(Total for Question 15 = 2 marks)**

**Question 16**

This question asked students to give explain one benefit of a creative practitioner enhancing their awareness of evolving developments. Students found this question moderately difficult as the mean mark was 0.86 out of 2.

This response was awarded 2 marks for a correct benefit to a creative practitioner of enhancing their awareness of evolving developments in the creative industries (1), and for a justification for that benefit (1.

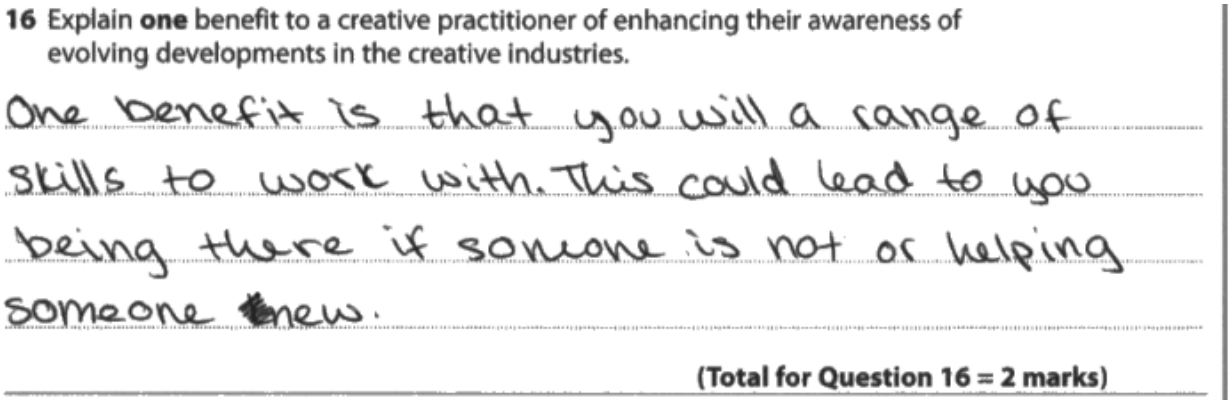


**16** Explain **one** benefit to a creative practitioner of enhancing their awareness of evolving developments in the creative industries.

One benefit to a creative enhancing their awareness of evolving developments is that they are up to date with new technologies which means they can meet trends and improve employability.

**(Total for Question 16 = 2 marks)**

This response was awarded no marks. Although 'learning new techniques' would be a rewardable response, 'having a range of skills' does not sufficiently relate to this to be awarded a mark.



**16** Explain **one** benefit to a creative practitioner of enhancing their awareness of evolving developments in the creative industries.

One benefit is that you will a range of skills to work with. This could lead to you being there if someone is not or helping someone new.

**(Total for Question 16 = 2 marks)**

**Question 17**

This question asked students to explain one benefit of the Digital Millenium Copyright Act 1998. Students found this question very difficult as the mean mark was 0.41 out of 2. Most responses did not refer specifically to the 'digital' element of this act and were generic to other acts such as Copyright, Designs and Patents Act 1988, which was not rewarded.

This response was awarded 2 marks for a correct benefit (1) and justification (1) of that benefit.

17 Explain **one** benefit to a creative practitioner of the Digital Millennium Copyright Act 1998.

One benefit is that their work is protected online. This means that if their work gets stolen they are able to take legal action.

**(Total for Question 17 = 2 marks)**

This response was awarded 1 mark. The first part of the response was insufficiently clear that 'the creator's work' referred only to digital and therefore a point was not rewarded. However, the reference to the Act allowing the creator to 'issue a takedown request' was accurate and awarded one mark.

17 Explain **one** benefit to a creative practitioner of the Digital Millennium Copyright Act 1998.

One benefit of the Digital Millenium Copyright Act (DMCA) would be that a creator's work is forbidden to use without permission. This would mean that if the work has been used illegally, the creator could issue a takedown request.

**(Total for Question 17 = 2 marks)**

**Question 18**

This question asked students to explain two responsibilities of a venues technician. Students found this question moderately difficult as the mean mark was 1.81 out of 4.

This response was awarded three marks. The first point was awarded two marks for a correct responsibility of a venues technician (1) and a justification for that responsibility (1). The second point correctly gave another responsibility (1) but no justification was provided.

**18** Explain **two** key responsibilities of a venues technician.

1 A responsibility is to do risk assesments. This keeps those at the venue safe and ensures the performance, live event or rehearsal goes accordingly.

2 Secondly is to de-rig and set up equipment such as lighting. They understand how to set up and take down equipment correctly and safely which they do before, sometimes during and after.

**(Total for Question 18 = 4 marks)**

This response was awarded 1 mark for identifying a key responsibility. There needed to be another responsibility and justification for both points in order to gain 3 more marks.

**18** Explain **two** key responsibilities of a venues technician.

1 One key responsibility is too make sure the event matches the vibe of the host

2 Another key responsibility is to make sure the event is safe for people to participate

**(Total for Question 18 = 4 marks)**

**Question 19**

This question asked students to explain one way a creative practitioner can follow professional work etiquette to communicate an idea to a non-expert potential investor without sharing detailed information. Students found this question difficult as the mean mark was 0.57 out of 2.

This response was awarded two marks. The response relates to providing only necessary details (1) and a justification that this would be sufficient to allow the investor to make an informed decision (1).

A creative practitioner wants to explain an idea for a live event to a non-expert potential investor.

The creative practitioner does not want to share detailed information about the idea with the potential investor.

**19** Explain **one** way the creative practitioner can follow professional work etiquette to communicate the idea appropriately to the potential investor.

The practitioner could explain the general idea of the event, ~~the~~ giving the investor just enough information without going into details. This would get enough information across to allow ~~them~~ the investor to make an informed decision.

**(Total for Question 19 = 2 marks)**

This response was awarded no marks. A presentation is not necessarily a way of limiting information and, although the response states that it will give the practitioner control over what information they provide there is no reference to the practitioner limiting this so no marks were awarded. To gain a mark, the student could have mentioned that the control over information meant that the information could be limited to what was necessary.

**19** Explain **one** way the creative practitioner can follow professional work etiquette to communicate the idea appropriately to the potential investor.

To appropriately communicate their idea to the investor, the practitioner could deliver the idea through a presentation. This gives the practitioner full control over what information they wish to provide and clearly presents their idea to the investor.

**(Total for Question 19 = 2 marks)**

**Question 20**

This question asked students to explain two benefits of using psychographics to support the needs and interests of audiences. Students found this question very difficult as the mean mark was 0.81 out of 4.

This response was awarded two marks. Each part of the response relates to finding information about audience preferences/hobbies (1) and a justification that this could be used to target them more precisely (1). However, both parts of the response make a similar point so only two marks are awarded in total.

**20** Explain **two** benefits of using psychographics to support the diverse needs and interests of audiences in the creative industries.

1 One benefit of using psychographics to support needs and interests is that you learn about the audiences preferences which could used to create a product that is useful for them.

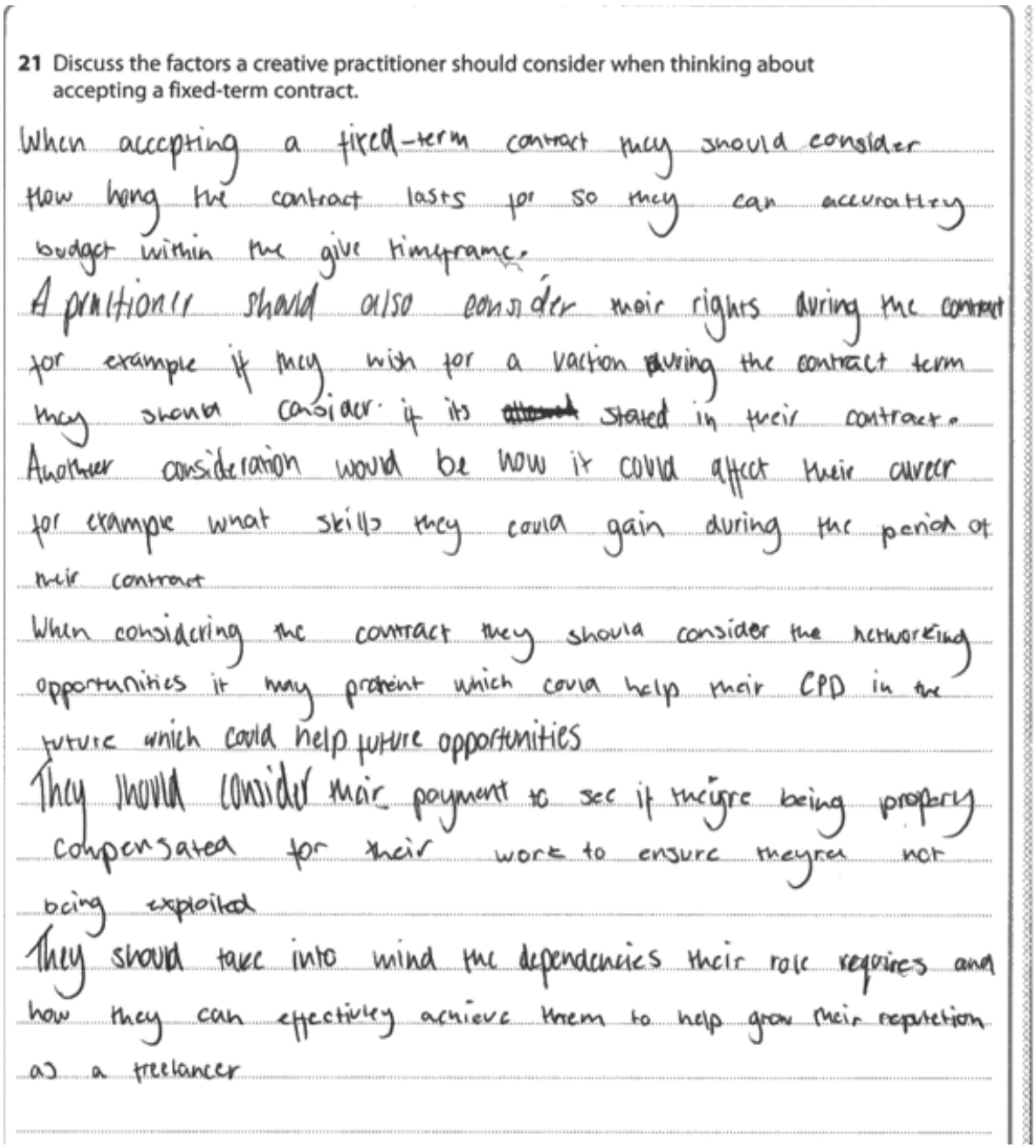
2 Another benefit of using psychographics is that you would be able to see an audience's hobbies which would be easier to market products to them.

**(Total for Question 20 = 4 marks)**

**Question 21**

This question asked students to discuss the factors that a creative practitioner should consider when thinking about accepting a fixed term contract. Students found this question very difficult as the mean mark was 2.04 out of 9.

This response was awarded 5 marks. The response includes several points demonstrating a good understanding of the considerations of fixed term contracts including using them to gain skills and network. However the response lacks the analysis or comprehensive understanding typical of band level 3 and has been awarded in band level 2.



**21** Discuss the factors a creative practitioner should consider when thinking about accepting a fixed-term contract.

When accepting a fixed-term contract they should consider how long the contract lasts for so they can accurately budget within the give timeframe.

A practitioner should also consider their rights during the contract for example if they wish for a vacation during the contract term they should consider if its ~~allowed~~ stated in their contract.

Another consideration would be how it could affect their career for example what skills they could gain during the period of their contract

When considering the contract they should consider the networking opportunities it may present which could help their CPD in the future which could help future opportunities

They should consider their payment to see if they're being properly compensated for their work to ensure they're not being exploited

They should take into mind the dependencies their role requires and how they can effectively achieve them to help grow their reputation as a freelancer

This response has been awarded 1 mark. The response demonstrates only a basic understanding of fixed term contracts and only the point made about planning for employment after contract completion is rewardable. The response needs the analysis and comprehensive understanding to get into band level 3.

**21** Discuss the factors a creative practitioner should consider when thinking about accepting a fixed-term contract.

- A fixed term contract is when someone is only hired for a certain amount of time. This is often on a project by project basis and for freelancers.
- one factor is they should know what project their doing after so they don't spend too much time out of work once the project is done.
- another factor is pay. These kinds of contracts will either pay you up front or as the project goes but either way you must ensure you're paid the right amount for how much work you do.
- A nother factor is the specialism of the job. contracts like this are typically for people who specialise in a certain job. This means you have to make sure you can perform well enough for the job and what's been asked of you.

**Question 22**

This question asked students to evaluate the suitability of a creative practitioner using a country's traditional dress as part of an advertising campaign. Students found this question moderately difficult as the mean mark was 3.62 out of 12.

This response is awarded 8 marks. The response makes a several relevant points and demonstrates a near comprehensive understanding with good analysis and a well drawn conclusion. Although it is not sufficiently developed to be awarded marks in level band 3 marks are awarded at the top of level band 2.

A creative practitioner admires the traditional dress of a particular country. The creative practitioner has visited the country and has a basic understanding of the origins of the country's traditional dress.

**22** Evaluate the suitability of the creative practitioner using the country's traditional dress as part of an advertising campaign.

← ethics

(12)

It is an opportunity to give the country a voice. Certain cultures, countries and minority groups can often be overlooked and stenyotyped by the media, so by using the traditional dress is a chance to give them a voice. However, if used without permission, it may cause offence. This can lead to reputational damage for creators, causing them to loose their fanbase and damage their brand.

It can rally communities. By creating media with dress that is not usually used, people can feel included and it can bring groups together in a positive way. However, if used incorrectly, it can be seen as appropriation. This opens the potential for financial loss as not only can practitioners loose investors & funders, they can also loose their audience - reducing their profit and over-all funds going into their company

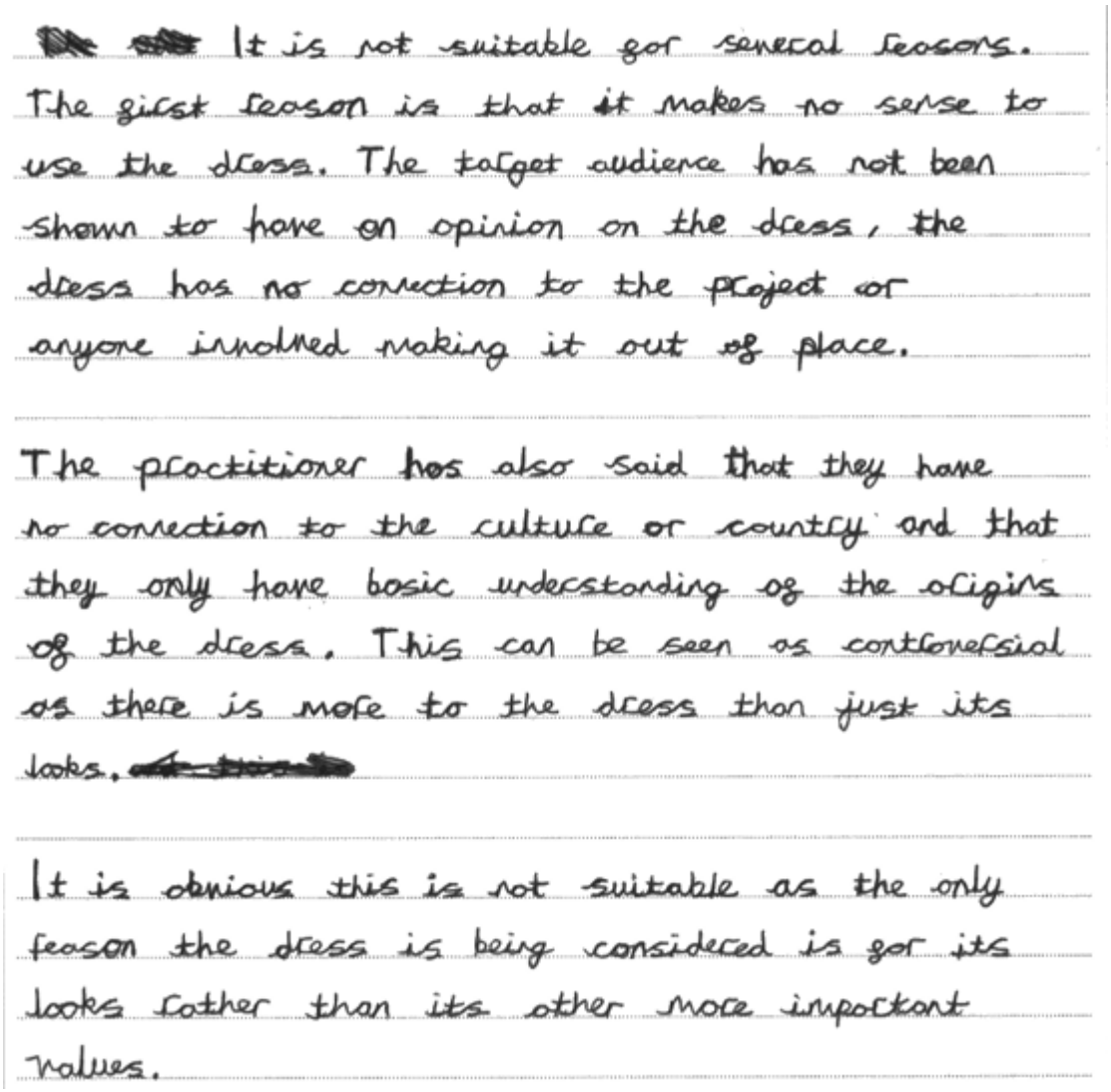
It can promote diversity. By using

traditional dress, practitioners can give communities a ~~head start~~ way into the media which they may not have had before. This can help to foster diverse and positive workplaces - making the media a better place to work. However, there are some ethical concerns. If practitioners only include certain communities to gain more views, without proper research, or to make more profit this can be seen as exploitation which can loose companies money and the potential to associate with other brands in the future.

In conclusion, I think that if handled with care, using traditional dress can be a great opportunity for communities and practitioners. By carrying out extensive research, hiring people from ~~those~~ the countries that the dress is from, and gaining permission from the communities, practitioners can eliminate the risk of appropriation and create an inclusive and diverse campaign.

**(Total for Question 22 = 12 marks)**

This response was awarded 2 marks. It makes a couple of relevant points and demonstrates a basic understanding. It is not sufficiently developed to be awarded marks in level band 3 marks.


It is not suitable for several reasons. The first reason is that it makes no sense to use the dress. The target audience has not been shown to have an opinion on the dress, the dress has no connection to the project or anyone involved making it out of place.

The practitioner has also said that they have no connection to the culture or country and that they only have basic understanding of the origins of the dress. This can be seen as controversial as there is more to the dress than just its looks.

It is obvious this is not suitable as the only reason the dress is being considered is for its looks rather than its other more important values.

**Question 23**

This question asked students to state what is meant by 'capital allowance'. Students found this question very difficult as the mean mark was 0.05 out of 1. Incorrect answers referred to 'grant from the government' 'budget allowed for a project' and 'the amount you can earn before paying tax'.

This response is awarded 1 mark. Although the response is not clearly expressed it is sufficiently accurate for a mark to be awarded.

**23** State what is meant by the term 'capital allowance.'

Capital allowance is money that cannot be taxed for business expenses

**(Total for Question 23 = 1 mark)**

**Question 24**

This question asked students to give two reasons why it is important to maintain professional development. Students found this question moderately difficult as the mean mark was 0.63 out of 2.

This response was awarded 2 marks for two correct reasons why it is important for a creative practitioner to maintain their professional development.

**24** Give **two** reasons why it is important for a creative practitioner to maintain their professional development.

1 So if opportunities come up they can progress as they have the right skills.

2 To stay relevant within the industry.

**(Total for Question 24 = 2 marks)**

This response was awarded no marks. Neither 'networking' or 'gaining clients' is a direct reason for maintaining professional development.

**24** Give **two** reasons why it is important for a creative practitioner to maintain their professional development.

1 One reason is because they can gain more audiences and clients

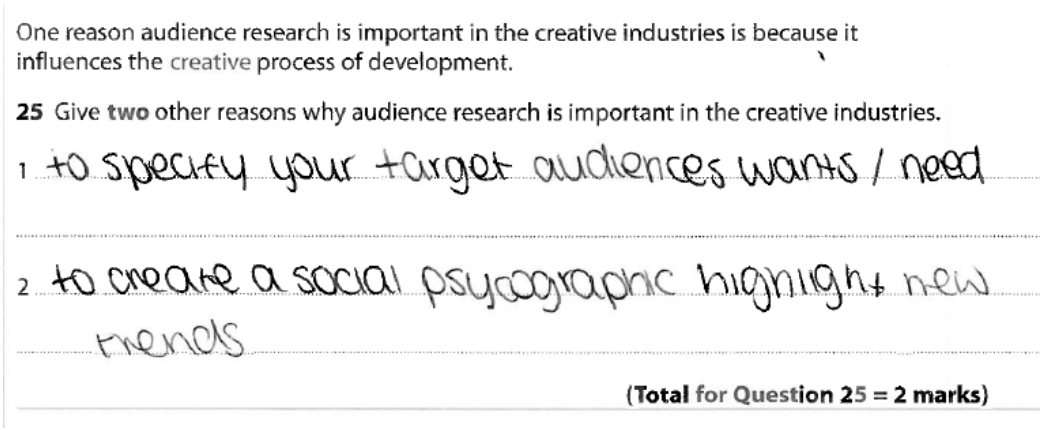
2 another reason is for networking as well.

**(Total for Question 24 = 2 marks)**

**Question 25**

This question asked students to give two reasons (other than influencing the creative development process) why audience research is important. Students found this question moderately difficult as the mean mark was 0.84 out of 2.

This response was awarded 2 marks, 'highlight new trends' (1) and 'specify target audience needs' (1).



One reason audience research is important in the creative industries is because it influences the creative process of development.

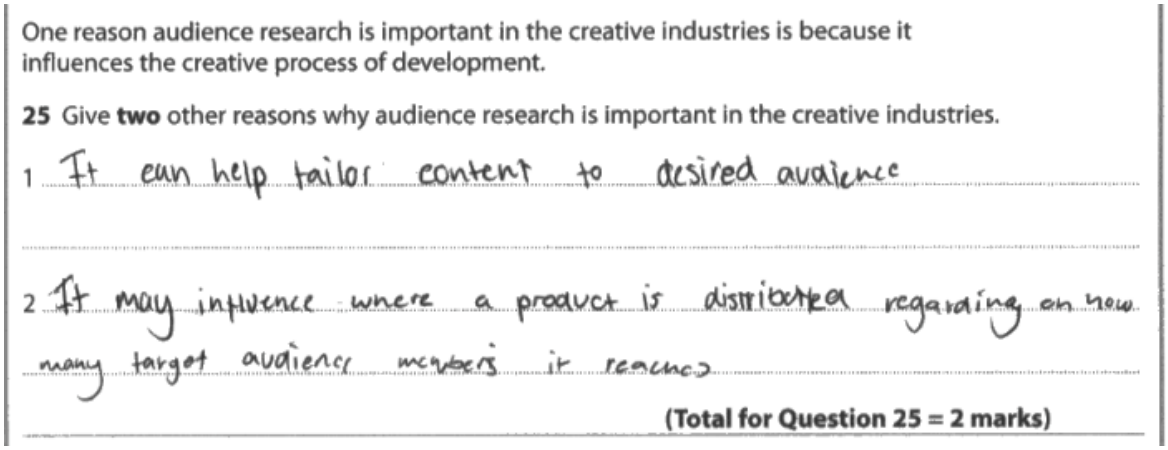
**25** Give **two** other reasons why audience research is important in the creative industries.

1 to specify your target audiences wants / need

2 to create a social psycographic highlight new trends

**(Total for Question 25 = 2 marks)**

This response was awarded 1 mark. 'Helping tailor content' is part of the creative development process and excluded within the question so receives no marks. However the second point relating to identifying the target audience to influence distribution has been awarded a mark.



One reason audience research is important in the creative industries is because it influences the creative process of development.

**25** Give **two** other reasons why audience research is important in the creative industries.

1 It can help tailor content to desired audience

2 It may influence where a product is distributed regarding on how many target audience members it reaches

**(Total for Question 25 = 2 marks)**

**Question 26**

This question asked students to explain one drawback of quantitative research methods. Students found this question moderately difficult as the mean mark was 0.79 out of 2.

This response was awarded 2 marks. Though not well expressed it relates to quantitative research not providing meaningful insights into opinions/attitudes (1) because it is limited to numerical information (1).

**26** Explain **one** drawback to a creative practitioner of using quantitative research methods.

A drawback is that you don't know how the viewer felt about the production as it is data that is numbers.

**(Total for Question 26 = 2 marks)**

This response was awarded 1 mark for identifying a drawback. However, to gain another mark they needed to provide justification.

**26** Explain **one** drawback to a creative practitioner of using quantitative research methods.

Quantitative research is ~~number research~~ numeric research. One drawback is that it might be unreliable unlike qualitative with is opinion based.

**(Total for Question 26 = 2 marks)**

**Question 27**

This question asked students to explain one implication of not complying with the Environmental protection Act 1990. Students found this question moderately difficult as the mean mark was 0.91 out of 2.

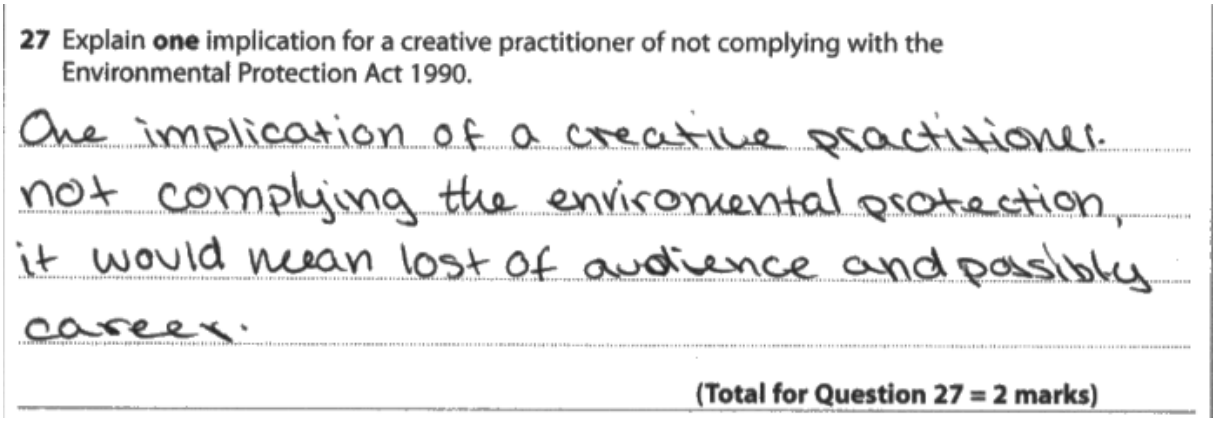
This response was awarded 2 marks. The response correctly states a fine as being an implication of not complying with the Environmental Protection Act 1990 (1) and a justification for that implication (1).

**27** Explain **one** implication for a creative practitioner of not complying with the Environmental Protection Act 1990.

One implicatin for not complying with the Environmental Protectin Act 1990 are fines if the carbon footprint/ building or aset releases too much greenhouse gases into the atmosphere

**(Total for Question 27 = 2 marks)**

This response was awarded no marks. Loss of audience or career is not a direct implication of not complying with the Act, for a mark to be awarded the student would need to identify that this is a result of the audience responding negatively, or the practitioner's loss of reputation, due to non-compliance.



**27** Explain **one** implication for a creative practitioner of not complying with the Environmental Protection Act 1990.

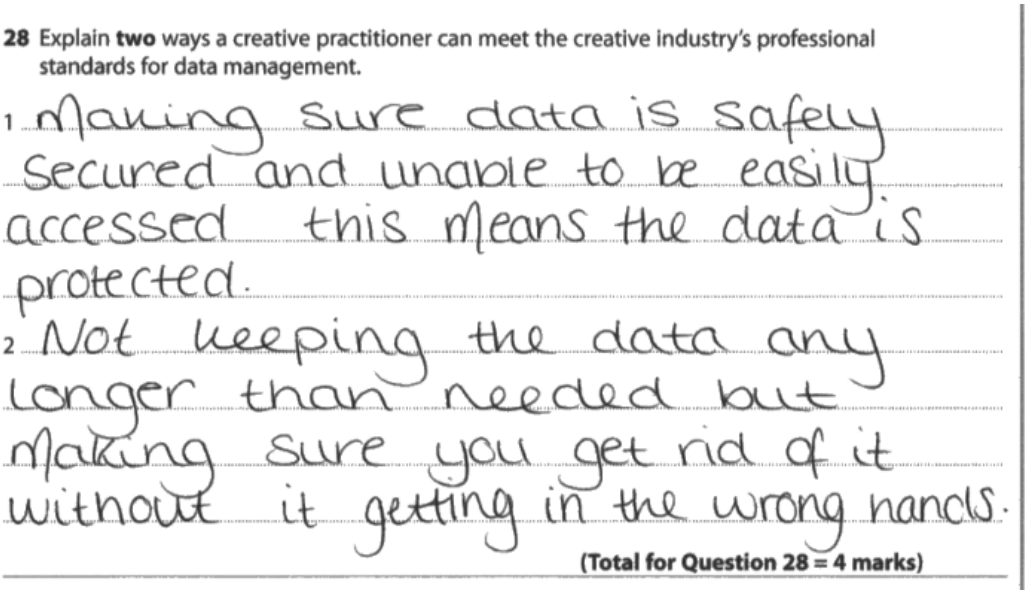
One implication of a creative practitioner not complying the environmental protection, it would mean lost of audience and possibly careey.

**(Total for Question 27 = 2 marks)**

**Question 28**

This question asked students to explain two ways a creative practitioner can meet professional standards for data management. Students found this question moderately difficult as the mean mark was 1.27 out of 4.

This response was awarded 2 marks. The response gives two correct ways a creative practitioner can meet the creative industry's professional standards for data management but neither point made provides sufficient justification for an additional mark.



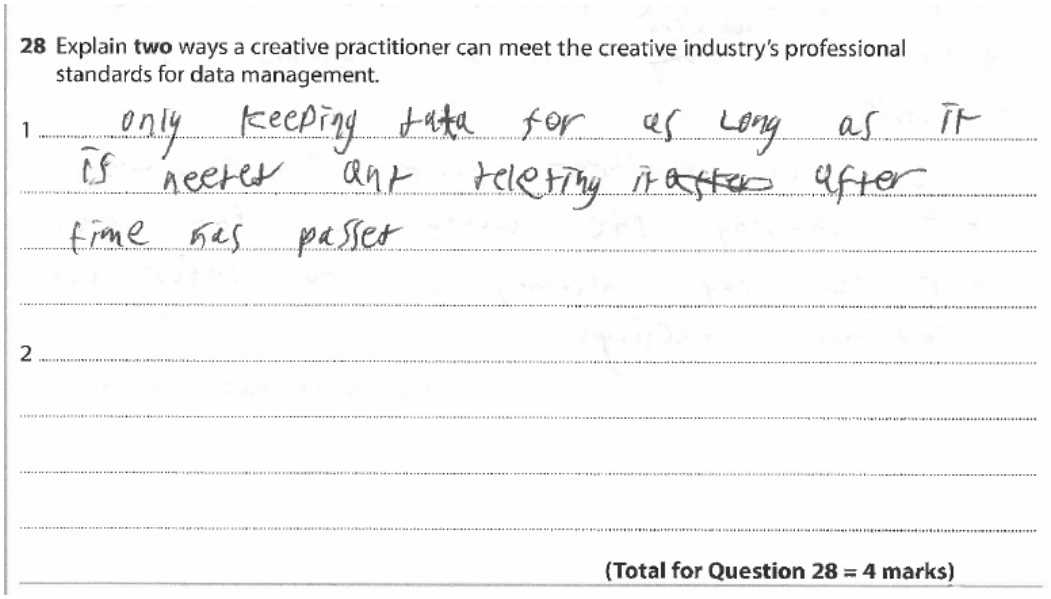
**28** Explain **two** ways a creative practitioner can meet the creative industry's professional standards for data management.

1 Making sure data is safely secured and unable to be easily accessed this means the data is protected.

2 Not keeping the data any longer than needed but making sure you get rid of it without it getting in the wrong hands.

**(Total for Question 28 = 4 marks)**

This response was awarded 1 mark. The response one correct way a creative practitioner can meet the creative industry's professional standards for data management but did not expand and no additional way and justification for those additional marks.



**28** Explain **two** ways a creative practitioner can meet the creative industry's professional standards for data management.

1 only keeping data for as long as it is needed and deleting it after time has passed

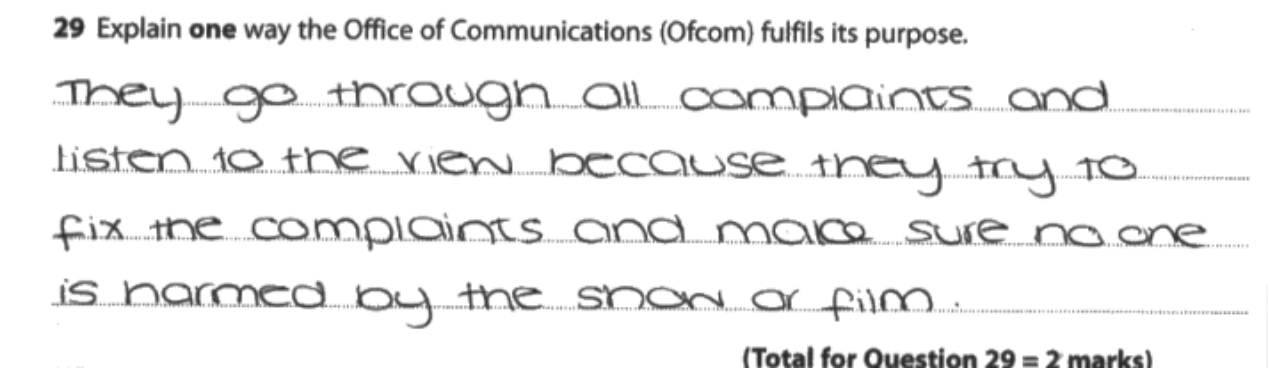
2

**(Total for Question 28 = 4 marks)**

**Question 29**

This question asked students to explain one way Ofcom fulfils its purpose. Students found this question difficult as the mean mark was 0.53 out of 2. Incorrect answers related to Ofcom censoring media content, setting age ratings for films and helping companies communicate with each other.

This response was awarded 2 marks. The response relates to Ofcom protecting viewers from harmful content (1) because they review complaints (1).



**29** Explain **one** way the Office of Communications (Ofcom) fulfils its purpose.

They go through all complaints and listen to the view because they try to fix the complaints and make sure no one is harmed by the show or film.

**(Total for Question 29 = 2 marks)**

This response was awarded 1 mark. To gain full marks the response needed to provide justification for the way.

**29** Explain **one** way the Office of Communications (Ofcom) fulfils its purpose.

Ofcom fulfils its purpose by making sure that any Media texts comply with standard regulations and are suitable for public use

**(Total for Question 29 = 2 marks)**

**Question 30**

This question asked students to explain two ways physically moving a camera from a fixed position can be used to tell the story of a joyous walk in the park. Students found this question very difficult as the mean mark was 0.79 out of 4. Many students did not refer to specific camera movement or the specific impact of them.

This response was awarded 2 marks. The first point relating to the quick movement of the camera received no marks because this is not linked to a specific type of camera movement. The second point in the response relates to **t**he camera movement towards the character (1) 'to show his joyous face' which was specific enough to the character's expression (rather than 'joy' in general) to award a second mark (1)

A creative practitioner is shooting a scene for a film where the character is walking through a park on a sunny day. The character is joyous.

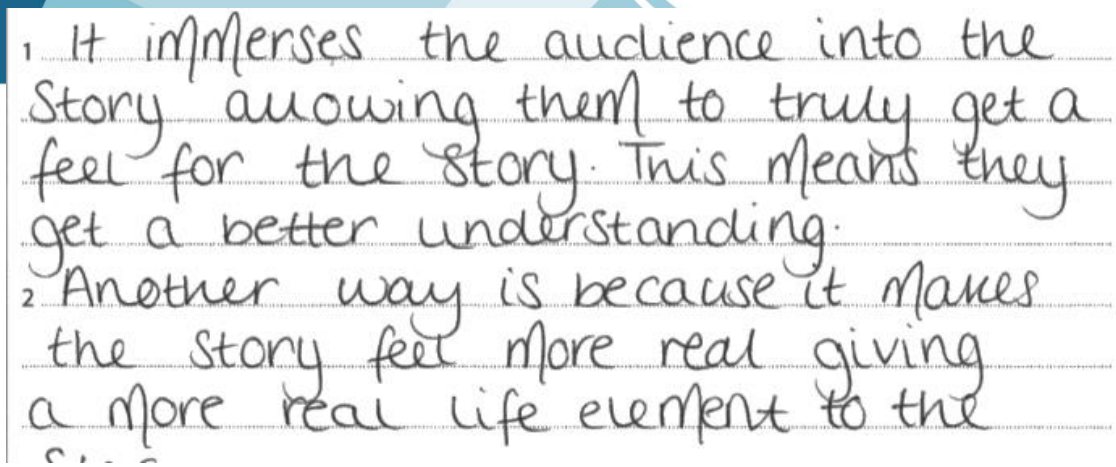
The creative practitioner wants to use camera movement to shoot the scene by physically moving the camera body away from a fixed position.

**30** Explain **two** ways physically moving the camera body away from a fixed position can be used to help tell the story of the scene.

1 If camera is moved quickly it could be seen as happy, joyous, excited to * really show the viewer the feelings.

2 The camera could go towards the character to show his * joyous face

This response was awarded no marks. Both points are too generic and do not relate specifically to the scenario, in order to gain full marks.


1 It immerses the audience into the story allowing them to truly get a feel for the story. This means they get a better understanding.
2 Another way is because it makes the story feel more real giving a more real life element to the

**Question 31**

This question asked students to discuss factors a practitioner should consider when identifying and researching a specialised target audience. Students found this question very difficult as the mean mark was 1.32 out of 9. Responses were typically generic and didn't demonstrate understanding of 'specialised target audiences' or were limited to a reference to these audience having 'niche interests'.

This response was awarded 5 marks. It demonstrates some good understanding of specialised audiences and the impact on researching but is insufficiently comprehensive or analytical to be awarded a mark in band level 3.

**31** Discuss the key factors a creative practitioner should consider when identifying and researching a specialised target audience.

One factor that should be considered is that they are usually niche and not mainstream. This means there is a smaller audience hence your product not making as much as it would've if you targeted a non specialised audience as there would be more people interacting with it.

Specialised audiences tend to have a wide demographic as they are focused on specific interests/needs making it harder to target. This means your product will need to cater to a wide demographic.

When researching, you need to ensure it is very thorough and accurate as they have specific interests and needs which may not provide the best sources of research. To help this, you could conduct primary research to understand exactly what your audience want. A good way to do

**(Total for Question 31 = 9 marks)**

This response was awarded 2 marks The specialist needs of an audience is rewardable in this context and the response identifies specialist needs including cultural sensitivities and makes suggestions on how to address these. However this starts to address producing content for these audiences, rather than identifying and researching them, which is not relevant to this question. The response shows basic understanding and is partially relevant and is awarded in level band 1.

**31** Discuss the key factors a creative practitioner should consider when identifying and researching a specialised target audience.

A practioner should consider the audiences needs, for example if the audience has issues with hearing they should consider ways to support them eg. subtitles, sign language interpreter

They should also put into consideration that their may be certain regulations in place ~~with~~ for certain groups such as the child safety act which protects their intended audience from exploitation.

Another consideration would be sensitive topics for the specialised audience as there may be historical events that would need to be avoided discussing to prevent any harm being done to the audiences experience.

They should also consider offense when looking into the audience as avoiding offence can positivley impact the product

When looking into the audience protected characterists should be considered to ensure they remain protected and free from and scruting regarding these factors

**Question 32**

This question asked students to evaluate the suitability of using extended reality at a food festival. Students found this question very difficult as the mean mark was 2.13 out of 12. Few responses referred to specific ways that extended reality could be used.

This response has been awarded 5 marks. Although the response demonstrates good understanding, for this question the response must demonstrate both application of knowledge and analysis. The response begins to demonstrate some good application of knowledge to the scenario with basic suggestions for how extended reality could be used to draw a conclusion, but there is little analysis evident. The response has been awarded a lower mark in Level band 2.

32 Evaluate the suitability of using extended reality at the food festival.

(12)

One reason why it is suitable is because it allows for the visualisation of local produce. This means that extended reality would allow for potential customers to see what it is like where their produce comes from. As a result they can understand the company and its purpose. In addition, extended reality is engaging and memorable for customers.

In addition, extended reality would allow for an educational element. This means that because things can be brought into real life, there is an opportunity to provide facts and figures about the local produce and its impact on the environment. As a result, potential customers are able to understand more about the company and be marketed through teaching.

Also, extended reality makes it easy for potential customers to visualise using local produce to create recipes. This means that potential customers could be demonstrated how local produce can be turned into cookable meals at home. As a result, more people are likely to purchase local produce because they understand its use case and can see themselves using it.

However, there is a high cost to using extended reality. This means that it may be beneficial to instead use a low cost marketing solution instead such as demos. As a result more money could be invested into marketing for the potential audience to come.

In addition, some potential customers may want to physically experience things rather than see something that isn't real and is not tangible. This means that less people may enjoy the live event or go to it. As a result, the reputation of the live event may decrease as it changes.

Also there may not be a demand for extended reality. This means that despite the creative practicing wanting to use it. They will have to conduct some primary and secondary research to see if there is a demand for it.

In conclusion, extended reality could be used to educate, inform and demonstrate how different local produce could be used. This means that more awareness would improve the use of local produce. However, there is a cost to extended reality. for example, the high price to set it up and use it alongside the unknown of a demand for extended reality.

**(Total for Question 32 = 12 marks)**

This response was awarded one mark. For this question the response must demonstrate analysis and application of knowledge to get level band 3. The response is largely generic and contains little rewardable material though the comment relating to remote participation demonstrates basic application to the scenario.

When thinking about the suitability of using extended reality at the food festival there is alot to consider.

One advantage is that it is unique and will want to make people go to the food festival which then means more popularity for the brand. This also leads to more profit for the brand which means that more live events can be held in the future.

Another advantage is that it makes it easier for people to be at the live event without being there in person. This will attract more people from different places with exrended reality to go to food festival.

**Summary**

Based on the performance on this paper centres should focus on:

- Paying particular attention to areas of the specification which students found very difficult (questions 2,7,9,11,14,17,20,21,23,30,31,32). Many of these relate to Core element content area 1: The creative economy, 2: The individual in the creative industries and 3: Cultural context and vocabulary
- Continue to develop students' skills and knowledge in all other areas.
- Continue to develop students' abilities to provide justification for responses to be gain the second mark for each point made in 2 and 4 mark 'explain' questions.
- scenarios.
- Developing examination techniques with a focus on how to answer open response questions. This can be done by:
    - Ensuring that students are familiar with the level of demand for each of the command words used.
    - Developing skills in deconstructing question requirements.
    - Ensuring that students relate their response to the question context and include specific information relating to this scenario in their response (e.g. for question 32 specific ways that the use of extended reality could be applied to the scenario).
    - Continuing to develop students' abilities to analyse and evaluate
    - Continuing to develop students' abilities apply knowledge to specific scenarios
    - Providing balanced responses to questions by considering both positive and negative factors
    - Developing skills in forming conclusions for 12 mark questions, which are supported by the points made in their answer.

'T-LEVELS' is a registered trade mark of the Department for Education.
'T Level' is a registered trade mark of the Institute for Apprenticeships and Technical Education.
The T Level Technical Qualification is a qualification approved and managed by the Institute for Apprenticeships and Technical Education.
'Institute for Apprenticeships & Technical Education' and logo are registered trade marks of the Institute for Apprenticeships and Technical Education.
Pearson Education Limited is authorised by the Institute for Apprenticeships and Technical Education to develop and deliver this Technical Qualification.
All the material in this publication is copyright © Pearson Education Limited 2025.
Pearson and logo are registered trademarks of Pearson.