

DIGITAL MEDIA AND DESIGN

Paper 9481/01 Portfolio
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Key messages

- Centres are reminded that it is not necessary to submit duplicates of either the Supporting Studies, or Proposal in different file formats.
- Learners should remember that this is a visual qualification and resist the temptation to explain their motivations through extended pages of text.
- When considering the work of others, learners should refer to the visual properties of the work rather than biographical detail.
- Stronger scripts demonstrated originality, effective use of feedback, and clear progression from ideas to outcomes.

General comments

During this examination window a range of creative responses and a variety of ways of working were seen. These included visualisations, projections, hand drawn work, handmade camera obscuras, digital manipulation, photo montage, photography, analogue printmaking, animation, digital illustration, and video. Learners were seen to have worked in each of the areas of study - Digital Photography, Moving Image, and Mobile and Multimedia Applications.

Often lower scoring scripts appeared to demonstrate a concern for the topic rather than a study of the areas of practice. Learners are encouraged to research how a particular topic can be explored and communicated creatively, rather than conducting a study of the topic itself. Learners should avoid compounding this oversight when gathering feedback which focusses on the theme rather than the candidate's design work. Whilst enthusiasm for and interest in the theme is encouraged, marks are not available for emotional engagement alone. Successful learners translated their concern for the theme into persuasive visual language in one or more of the areas of study. Those scripts achieving higher marks often included feedback on how the candidate's work communicated their ideas.

Learners should understand that media refers to the tools, materials or techniques used to express ideas – rather than media studies or media production. Media should be understood in the way that a paint brush would be understood in Art & Design. Learners are not expected to demonstrate complex technical skills or expertise in software. Learners should remember that this is a visual qualification and avoid the tendency to explain their motivations through pages of text. However, a sparing use of annotations may support the learner's critical analysis and understanding of the formal elements of design and visual language. Please keep in mind that this is not a design history or art analysis qualification.

Among lower scoring scripts the work would have been improved by avoiding the inclusion of extended descriptive passages, artist and designer biographies, or histories of different areas of practice, such as photography or animation. Whilst some scripts contained critical analysis in writing, this work would be more persuasive if it had been visual, perhaps supported by text. Any writing should focus on the use of visual language or creative practice, rather than biographical detail.

Where learners submitted moving image work, some of this material was longer in duration than the guidance provided in the syllabus. This approach may result in marks being limited. Centres are required to submit concise video content. This is mentioned in the previous report and centres are reminded to monitor the duration of moving image work. Please do not submit duplicate video and image files. This is strongly discouraged as it is unnecessary and may create potential confusion and limitations to marking. Learners are strongly encouraged to perform a thorough check of all work before the final submission. Please remember, it is not necessary to submit duplicates of either the Supporting Studies, or Proposal in different file formats. Some centres provided a video narration of learner work instead of a PowerPoint or PDF file. This is not

required, and learners are discouraged from this practice. It can be consuming for the centre and learner and provides an unnecessary level of complexity. Learners are encouraged to focus on the clarity and communicative properties of the visual content of their portfolios.

Comments on the themes

Boundaries

The Examiners saw a range of intriguing and imaginative responses to this theme. Some investigations took the form of mirroring and split-screens to reflect the notion of boundaries. Others focused on the boundaries between nature and the man-made environment, boundaries created by make-up and masking, the '4th wall', territorial boundaries, war zones, personal and emotional boundaries, the shifting tideline, sensory boundaries, and economic boundaries. In some scripts, physical boundaries were explored through shadow play, woven images from cut up photographs, physically manipulated printouts, or digital painting over scanned analogue backgrounds.

Some lower scoring scripts worked with simpler notions of boundaries such as those represented by silhouettes. Other lower scoring scripts tended to reference traditional black and white photography. This often included the work of Dorothea Lange, for example. Typically, the reference to an artist or photographer was accompanied by biographical notes. This is not required by the syllabus. Such scripts would have been improved by reflecting on the artist or photographer's practice or by gaining insight from their work. Lower scoring scripts also tended to record scenes and portraits from a distance. This tends to limit the impact of the human or environmental elements of the image. Some learners appeared to use a black and white filter over their own colour photographs. Where learners wish to work in black and white, they are advised to set their cameras to expose in black and white or use black and white film as appropriate. Where candidate's submitted hard-hitting and effective documentary photography, this was rewarded in the higher bands. Higher marks were also achieved where learners were seen to have engaged more fully with their subjects and achieved more sophisticated perspectives and insights.

The Digital Classroom

There were not enough responses to this theme to discern a pattern.

Digital Poetry

This theme produced some innovative ideas but varied greatly in execution. Stronger candidates combined text and visuals creatively, achieving a cohesive outcome that aligned with their intentions. Candidates with higher marks explored media effectively and refined their work consistently. Some innovative scripts focused on the appearance of text and letterforms. Some interesting examinations were seen which addressed the way both individual characters and blocks of text work on the imagination. Higher scoring scripts typically included visualisations of ideas in context or final works in location and continued to explore materials and develop ideas even towards the conclusion of the project. Such activity included projections of transparencies, colour manipulation or close up work. Weaker submissions struggled with integrating textual and visual elements effectively. Such scripts would have been improved by applying a more coherent use of visual language to communicate ideas.

Emotions

Learners responded to this theme by exploring a wide variety of ideas. These ranged from investigations into self-help apps or books, to the iconography of the human skull. Among lower scoring scripts some simple still-life arrangements were photographed. These images were often digitally manipulated in an attempt to understand texture, shape or patterns. Such an approach would have benefited from a more robust method of recording observations and insights prior to an exploration of materials and techniques.

Among higher scoring scripts, some learners used their families as models and undertook studies of inter-generational relationships. Sometimes learners used double-exposures or stitched images together. Other learners presented their work in the form of traditional photographic books as their proposals. This approach was seen to reflect the domestic or familial character of the response. Stronger submissions also demonstrated a deeper understanding of the theme by presenting clear intentions and a creative, and well-executed digital outcome. In such scripts, research and exploration were seen to be thorough and candidates showed effective use of digital tools to explore concepts. Feedback was used to make critical judgements, and proposals were often engaging and a convincing reflection of a learners' intentions.

Higher scoring scripts were seen to engage with a variety of approaches from the layout and compositional structure of graphic novels to the use of personal photography, and digital manipulation. Such scripts presented a unique style which reflected the high marks awarded for a personal response in AO4. An understanding of a range of emotions and an exploration of context characterised work rewarded in the higher bands.

As higher scoring learners sought to develop original and novel designs, the Examiners noted an enthusiasm for combinations of digital and analogue processes, and combinations of image and text. The results were particularly effective in designs for apps, posters, and book covers. Higher scoring candidates also addressed more complex blends of emotions, such as love and fear within families. Such complications were resolved visually using overlays, filters or the creative use of typography. Care needs to be taken however, that images do not become over-processed, relying solely on technique rather than visual language to communicate a message. Care should also be taken to ensure text remains distinct and legible to achieve reward.

Travel

Submissions for this theme frequently followed familiar approaches, with many relying on straightforward and literal representations of the theme rather than approaching more creative or complex ideas. However, some candidates stood out by presenting unexpected or surprising interpretations of the theme. Typically, this involved using travel as a metaphorical vehicle with which to explore abstract concepts. High scoring work frequently demonstrated thorough research and clear development from initial ideas to a consistent proposal. Higher scoring scripts were also seen to make good use of both analogue and digital image processing. However, more attention to critical awareness of aesthetic quality and to the control of media would more consistently attract higher marks among learners who employ a more experimental mode of investigation. Higher scoring candidates were also seen to be more imaginative in their interpretation of the theme referring to the migration of animals or the flights of insects, for example. Some excellent examples of in-camera drawing with light, were seen where a lyrical, almost magical quality of image was achieved.

Some learners produced travel app designs. These often included the development of logotypes and icons. This was done by hand drawing initial ideas and then developing and refining the image using digital manipulation software. Where the Examiners noted an indiscriminating adherence to process, additional marks would have been attracted through a critical reflection on the constraints of the activity, or a reflection on feedback within this process. Other scripts combined the idea of a geographical journey with a journey towards wisdom or self-knowledge. Others interpreted the theme in terms of interesting destinations or holiday locations, a concentrated study of a site or establishment.

Another approach to the theme of Travel, was the travel diary, with learners carefully composing composites of their own digital photography. Montages were framed by the windows of cars or trains, for example to order and structure images of travel destinations and travel essentials (such as passports, tickets and compass). Lower-scoring submissions often showed limited reflection and lacked refinement, resulting in work that was seen to be incomplete or underdeveloped.

Wellbeing

Responses to this theme ranged widely in quality. High-scoring submissions presented thoughtful interpretations of well-being, often using digital tools to highlight emotional or societal aspects of the theme. Learners who scored well demonstrated a strong connection between their research and final outcomes. Lower-scoring submissions would have benefited from more in-depth research and recording, and a more effective refinement of ideas. Many scripts focused on app design as their area of study. The apps frequently promoted wellbeing through sport and healthy eating. The scripts which achieved higher marks clearly demonstrated a command of design elements in the visual development of apps. Such scripts also demonstrated a secure and reliable development of ideas and concepts. The learner's investigations were often tested using feedback from peers and sometimes from professionals. The constraints of the activity were considered and used to inform planning and development, which often provided a robust platform from which to develop good quality proposals. Where learners had not demonstrated sufficient critical reflection, marks awarded were limited.

Food as medicine and eating for health were explored through food photography. Lower scoring candidates could have increased their marks when photographing food by exploring the use of lighting. It is possible to create an indoor lighting setup using everyday household items. In some cases, learners were seen to exploit the expressive character of daylight illuminating interior spaces. Design boards often included strike

through fonts, text filled with image, overlaid motifs, photographs and multiple fonts over backgrounds with contrasting colours. Whilst this was seen to produce a vibrant interplay of visual elements, more marks would have been achieved through a more controlled presentation of images and clearly legible text.

Some learners investigated subjects such as racism or sexism through interviews. The audio recordings were embedded within the script and digital manipulation software was used to develop a visual response to the text of the interviews. Higher scoring scripts often considered a range of potential fonts and made appropriate choices for effective typographic poster design. Other higher scoring scripts took a more radical approach to the use of analogue processes and materials. For example, this could involve handwritten slogans, work with face-paint, or paper and body combinations. Image manipulation software was often used effectively to unify images and provide a structure to the learner's use of visual language.

DIGITAL MEDIA AND DESIGN

Paper 9481/02 Externally Set Assignment
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Key messages

- Moving image work should be no longer than 5 minutes in duration.
- Learners often presented their work in a clearly structured format.
- Among stronger scripts, contextual studies research was consistently relevant and insightful.

General comments

Learners submitted a wide range of research and recording relevant to intentions, using a range of media and techniques. Many learners submitted work showing sequential development demonstrating a clear understanding of the chosen topic. Many learners produced digital outcomes demonstrating skill both in design and in the use of digital media. Weaker scripts sometimes contained interesting ideas but were not seen to explore or develop them as the assignment progressed. Learners are advised to spend time organising the evidence they intend to submit to demonstrate attainment in each of the four assessment objectives. Some scripts used the word *Proposal* in their evidence for the Final Outcome. Please note that a Proposal is required for Component 1. Component 2 requires a Final Outcome. Many learners appeared to have spent time compiling evidence of feedback and their own evaluation of their work, at the end of the assignment. This is not necessarily required or will not necessarily attract marks. Instead, learners are required to develop their ideas or concepts through investigations informed by feedback, testing and constraints, demonstrating critical understanding, throughout the assignment. Whilst learners are encouraged to show evidence of the process of using software to develop ideas, learners are also encouraged to apply their critical judgement to the effectiveness of their outcomes.

Often lower scoring scripts appeared to demonstrate a concern for the topic rather than a study of the areas of practice. Learners are encouraged to research how a particular topic can be explored and communicated creatively, rather than conducting a study of the topic itself. Learners will wish to avoid compounding this oversight when gathering feedback which is focused on the theme rather than the candidate's design work. Whilst enthusiasm for, and interest in, the theme is encouraged, marks are not available for emotional engagement alone. Successful learners translated their concern for the theme into persuasive visual language in one or more of the areas of study. Those scripts achieving higher marks often included feedback on how the candidate's work communicated their ideas.

Learners should understand that media refers to the tools, materials or techniques used to express ideas – rather than media studies or media production. Media should be understood in the way that a paint brush would be understood in Art & Design. Learners are not expected to demonstrate complex technical skills or expertise in software. Learners should remember that this is a visual qualification and avoid the tendency to explain their motivations through pages of text. However, a sparing use of annotations may support the learner's critical analysis and understanding of the formal elements of design and visual language. Please keep in mind that this is not a design history or an art analysis qualification.

Among lower scoring scripts the work would have been improved by avoiding the inclusion of extended descriptive passages, artist and designer biographies, or histories of different areas of practice, such as photography or animation. Whilst some scripts contained critical analysis in writing, this work would be more persuasive if it had been visual, perhaps supported by text. Any writing should focus on the use of visual language or creative practice, rather than biographical detail.

Some of the submitted moving image work was longer in duration than the guidance provided in the syllabus. This approach may result in marks being limited. Candidates are required to submit concise video content and centres are reminded to monitor the duration of moving image work. Please do not submit duplicate video and image files. This is strongly discouraged as it is unnecessary and may create potential confusion

and limitations to marking. Tutorials from YouTube were submitted as additional files by some learners. This is not required and should be avoided. Learners are strongly encouraged to perform a thorough check of all work before the final submission. Please remember, it is not necessary to submit duplicates of either the Supporting Studies or Final Outcomes in different file formats. Some centres provided a video narration of learner work instead of a PowerPoint or PDF file. This is not required, and learners are discouraged from this practice. It can be time consuming for the centre and learner and provides an unnecessary level of complexity. Learners are encouraged to focus on the clarity and communication of the visual content of their portfolios.

Approaches to the assignments

1. Routes.

The Examiners noted a wide variety of responses to this theme. Some learners submitted work promoting walking and cycling as an animation, others explored the concept of a mobile game based on their local area. The most successful game designs included multilayered activities which progressed through successive stages and destinations. Other learners developed complex and detailed concepts which included photographic images, menus and links. They also used meaningful feedback to review and modify their work. Where some learners submitted storyboards, scripts and evidence of 3d modelling for an animation, the work would have been improved by more sustained development and refinement of ideas.

Other learners explored the concept of a digital illustration advertisement. Often this work was characterised by highly effective connections between the concept and the digital media design. The work also contained detailed investigations of design ideas which was informed by relevant research and recording. This work frequently resulted in a final outcome which demonstrated a clear understanding of the principles of design. Such submissions revealed an originality and individuality in planning and development, and a sophistication in the choice of imagery and typography. Any text, where used, was clear and unambiguous. Images used in these submissions were seen to be complex and imaginative, and constructed using appropriate media and technology.

Where learners submitted a photography project, the strongest work used techniques such as multilayering of images or doubly exposed images. Higher scoring scripts were seen to go beyond a straightforward photographic display. Some learners presented their work as moving mobiles and storyboards. These submissions provided personal and innovative responses which were sufficiently robust to deal with a more complex narrative.

In some cases, a learner's achievement was unevenly distributed across the assignment. For example, where a final piece was seen to be strong, evidence of exploration and development of ideas were seen to be more limited. In some cases, research was focused on a specific interpretation of the term *Routes*. Whilst this approach may open a productive space, the Examiners would also advise learners to research how ideas about the theme can be communicated through the areas of study. It is important that learners understand that their research should be relevant to the direction of the assignment and the learner's intentions. In some cases, reference was made to online apps or proprietary software. It is important that learners clearly indicate which is their own work, and which work has been generated using an app or other software.

2. Light Box.

The Examiners noted the variety of work submitted. Some learners created complex games and the requirement to produce extensive development work from concept to final piece frequently attracted marks in the higher bands. Lower scoring scripts typically included a range of photos where little consideration had been given to composition, depth, lighting or pattern. Such scripts would have benefited from a more careful examination of the chosen locations to reveal their characteristics. Stronger scripts often explored their photography locations in detail finding opportunities to record insights and observations which were relevant to the learner's intentions. This was seen to generate a variety of creative directions and permutations of visual language. Among stronger scripts, contextual studies research was consistently relevant and insightful. Lower scoring scripts would have benefited from clearly demonstrating the development of techniques that had been successfully applied in a final outcome.

Where learners visited local museums to gather research, they took the opportunity to record artefacts through their own photography. Many scripts chose folklore or histories from their own country and culture, such as migration tales. In some scripts, the theme of Travel from Component 1 was referenced in the

supporting studies. Some scripts included mobile games or animations which explored the basis for truth in myths or legends.

Where learners made a documentary, they were frequently well edited to maintain the viewer's attention. Stock images and found film footage were used by a few scripts which were incorporated into the documentary. Some learners submitted very personal documentaries based on their connection to an historical event. These were particularly successful when accompanied by a clear narrative and supported by well composed scripts and storyboards. Often, submissions included a separate submission of the material from which the learner made their selections. This duplication of material is not required and should be avoided. Documentaries showing a clarity of ideas, an exploration of media and technology, and critical understanding often achieved higher marks.

The photographic essay concept inspired an exploration of architecture among a number of submissions. Elsewhere, healers or Shamans were featured along with their powers of insight and knowledge. Other learners submitted well researched and original photographic images for the photography essay based on a significant location. These locations frequently included religious buildings, sports venues or places of work. Higher scoring scripts explored photographic manipulation techniques to create photographic essays and established persuasive connections between their chosen concept and its expression using visual language.

3. Kinship.

Friendship among learners appeared to underpin many responses to this question. Many learners produced a photographic project about friendship. However, too many learners focused on taking candid photographs of their friends rather than exploring the complex definition of friendship through digital media. Whilst learners submitted well taken photographs of friends, the work would have been improved by a more exploratory and developmental approach. For example, higher scoring scripts were seen to use techniques which both enriched and disrupted the creative process, such as montages, moving images or projections. Such scripts were seen to have made effective connections between personal intentions and digital and design elements.

Some learners submitted a documentary film about their relatives who had had a significant influence on their lives. These documentaries involved filming the relatives as well as researching and recording observations and insights. This work clearly demonstrated careful planning and development of ideas. There was often evidence of feedback from parties involved in the filming, and learners were seen to use the feedback to review and refine their concepts and ideas.

Many learners who submitted digital illustrations of kinship, demonstrated a clear knowledge and understanding of the processes involved in creating a digital image of the human form or groups of people. Researching personal identity at the start of the assignment gave some scripts a strong focus to their creative intentions. These scripts frequently demonstrated a sequential development involving initial photographic research, portrait sketches, exploration of colourways, and a critical review and refinement of the digital image. Some learners produced highly accomplished personal digital outcomes of kinship. This work was frequently used to create Manga style comic pages effectively incorporating images and text.

Many learners produced a photographic project in response to this theme. Stronger scripts included a solid body of research with a critical analysis of the artists who were relevant to the learner's intentions. They then typically provided a range of exploratory work which included a continued critical understanding of the progress of the work. Weaker scripts typically gathered photographs of friends which provided little visual insight into the theme. Such scripts would have been improved by the consideration of composition, posture, colour, texture, and shape and form as described by lighting. Lower scoring scripts would also have benefited from a robust understanding of the constraints of the activity. Evidence of feedback and testing of ideas would have been helpful. Among stronger scripts, feedback demonstrably directed changes and improvements in the work. It should be noted that the value of feedback is in its function to provide perspectives not necessarily known to the learner.

DIGITAL MEDIA AND DESIGN

Paper 9481/03 Personal Investigation

Key messages

- The importance of the visual aspect of this A Level component is key to successful achievement. This should be supported by written commentary that goes beyond the descriptive to be critically analytical of the creative research and journey.
- Well-presented and organised submissions that communicate the candidate's creative work are attributes of high achieving scripts.
- Higher scoring submissions excelled in originality, depth of investigation and effective use of feedback and testing throughout.

General comments

A range of well-chosen themes or topics, that demonstrated the candidate's personal interest from the start, made for engaging submissions that recorded a wealth of pertinent source material. The work of stronger candidates demonstrated clear articulation of intentions that consistently aligned with the approach chosen. Higher achieving candidates also used testing and feedback to inform development and showed an understanding of the assessment objectives.

Submissions were generally more successful when the visual creative endeavour was integrated with the written commentary. PowerPoints were seen as aiding this format e.g. Video clips can be embedded into slides at different points in the submission. Candidates who communicate their creative ideas, their research and exploration through thoughtful layout enables the viewer to better understand the investigation. This component's submission should demonstrate a substantial period of study, not necessarily by just submitting a large number of pages/slides. Lower attaining submissions all too often showed a lack of time given to their project and a lack of understanding of what evidence was needed to meet the assessment objectives.

It is important that candidates reference the Assessment criteria for Component 3, which has the same Assessment Objectives as Components 1 and 2 as well as a third section that explains each of the requirements of the 5 bands, emphasising the step up to the full A level.

Approaches to the Personal Investigation

Final Outcome

There was a good range of interesting ideas and initial concepts from candidates that in the main went on to produce engaging outcomes resulting from a continued period of enquiry. Many submissions chose themes that could be traced back to the two other components of this syllabus, especially Emotions, Wellbeing and Travel from Component 1. Others had chosen themes that less obviously related to previous themes or assignments, such as variations of dreams and dreaming, study of architecture, parody, reflections and shadows and fashion. All submissions were well informed by one or more of the given areas of study within this syllabus, particularly the use of photography. Fashion and architectural submissions often consisted of maquettes and fashion constructions that were used as part of videos or magazine covers. This aspect gave these types of scripts a certain energy and dynamic that enabled them to attain in the higher mark bands.

Many candidates used moving image in their final outcome which included short films, documentaries, animations and the demonstrating of games and mobile apps. There were many that were well edited and engaging throughout and some of the stronger animations and videos were under a minute in length. Weaker submissions had not seemingly reviewed and further edited the final film or animation to ensure that the content and length was engaging and fully communicated the narrative or message.

Higher scoring submissions evidenced testing and feedback and considered the audience/viewer's experience of the app/artwork/installation/video, often early on in the exploration. They demonstrated through the development of practical work that they had considered the results and feedback to positively refine their work. Sometimes feedback is seen at the end of the project and can be summative, along with a self-evaluation. Whilst this is important for future creative work by the candidate it does not attract marks.

Candidates in the mid mark range explored a range of artists and designers but did not always fully develop the visual ideas of their source material. Creative ideas are rewarded especially where creativity is sustained through multiple stages of development, not just in repeated ideas, but in the development of new independent concepts.

Where original ideas cannot sustain an entire submission, reinvigorating may be achieved by returning to A01, and, for example, producing a new mood-board, or focusing on a detailed analysis of a single artwork/moving image; this will be rewarded in A01 and A03.

When typography is studied and researched in a systematic and serious manner it can enhance achievement and not just in submissions of graphic outcomes where text is paramount.

Some documentary videos used subtitles and the choice of font regarding these captions should be considered as a part of the whole design. Often the contrast and the length of time they appeared on the screen made them hard to read.

All candidates would be advised to consider what evidence will attract marks and what evidence will not. It is the intent, concepts researched and explored in a creative manner, the addressing of design principals and the choosing of appropriate media to render outcomes that enable marks to be awarded. Evidencing how much time the candidate spent on tasks will not be rewarded, it is the results from effort and creativity that will be acknowledged. Recording of interviews are sometimes included. However, it is understanding the answers and findings from interviewing, if pertinent to the development of the work, that should be evidenced. This also applies to candidate's surveys. Submitting evidence of using software, in itself may well not be rewarded, it is the effective and purposeful results of applying various software tools that is rewarded. Care needs to be taken that images do not become over-processed, with the images becoming just about techniques and processing – the message still needs to be clear. Care should be taken to ensure text remains distinct and legible to achieve reward in the excellent band.

There were many scripts that attained well with many pages of exciting work that had been explored in various directions by the referencing of the work of others and the insightful use of media. These submissions could be fine-tuned further through more refined selection of this evidence without losing the demonstration of sustained endeavour and could well attain further marks.

There were some submissions where candidates uploaded a video of their slides with a voice over explaining the work. This is not helpful when examining the work. If candidates wish to submit a video and feel a voice over will further illuminate their work, they should also submit the supporting studies evidenced as a pdf, as an additional file. Occasionally, links to external websites were submitted. These cannot be accessed due to permissions needed and unknown platforms. If this evidence is required and important it should be included in either the written analysis or final outcome uploads.

Written element

Various ways of submitting the evidence for the written analysis requirement were seen. Some candidates submitted a separate piece of writing, often uploaded as a word document. In many cases these were simply a description of the execution of the project, rather than critical analysis and insightful creative problem solving. The most successful submissions, in terms of comprehension of the overall investigation, were where candidates submitted the written analysis as a supporting study, integrating the written requirement with their creative visual work and then using the final practical outcome to showcase the conclusion of their investigation.

Referencing and bibliographies were explicitly seen in the majority of submissions. This, along with attributing source material and identifying their own work, was an attribute of good achievement and higher, by candidates.

Many candidates used either pdfs or PowerPoints to submit the written element which was integrated with their visual work. Successful candidates used specialist language and technical vocabulary in insightful annotations about their concepts and their creative use of relevant digital media. Less successful submissions focussed on annotating the journey of their project without critical insight.