



GCE AS MARKING SCHEME

SUMMER 2025

**AS
MEDIA STUDIES - COMPONENT 2
B680U20-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE AS MEDIA STUDIES

COMPONENT 2: INVESTIGATING MEDIA FORMS AND PRODUCTS

SUMMER 2025 MARK SCHEME

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question, covering all options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed.

- Where a candidate's work convincingly meets the descriptors, the highest mark within the band should be awarded
- Where a candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where a candidate's work just meets the descriptors, the lowest mark within the band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question that candidates may explore in their responses. This is **not a checklist** for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response, considering the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1 Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes

AO1 1a Demonstrate knowledge of the theoretical framework of media.

AO1 1b Demonstrate understanding of the theoretical framework of media.

AO1 2a Demonstrate knowledge of contexts of media and their influence on media products and processes.

AO1 2b Demonstrate understanding of contexts of media and their influence on media products and processes.

AO2 Apply knowledge and understanding of the theoretical framework of media to:

- analyse media products, including in relation to their contexts and through the use of academic theories
- make judgements and draw conclusions.

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

AO2 2 Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 2

Assessment Objective	Questions 10, 20, 30	Questions 40, 50, 60	Questions 71, 81	Questions 72, 82
AO1 1a	✓		✓	
AO1 1b	✓		✓	
AO1 2a				
AO1 2b				
AO2 1		✓		✓
AO2 2		✓		

SECTION A: TELEVISION

Option 1: *Peaky Blinders*

- | | |
|---|---|
| 1 | 0 |
|---|---|
- Explain how production processes influence the success of television programmes. Refer to
- Peaky Blinders*
- in your response. [20]

Option 2: *Black Mirror*

- | | |
|---|---|
| 2 | 0 |
|---|---|
- Explain how production processes influence the success of television programmes. Refer to
- Black Mirror*
- in your response. [20]

Option 3: *Killing Eve*

- | | |
|---|---|
| 3 | 0 |
|---|---|
- Explain how production processes influence the success of television programmes. Refer to
- Killing Eve*
- in your response. [20]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media.
5	17-20 marks • Excellent, detailed and accurate knowledge and understanding of how production processes influence success of television programmes • Detailed reference to the set product and production processes, demonstrating a thorough knowledge and understanding of media industries • Detailed reference may be made to relevant critical concepts and/or theories
4	13-16 marks • Good, accurate knowledge and understanding of how production processes influence success of television programmes • Reasonably detailed reference to the set product and production processes, demonstrating a secure knowledge and understanding of media industries • Appropriate reference may be made to relevant critical concepts and/or theories
3	9-12 marks • Satisfactory knowledge and understanding of how production processes influence success of television programmes • Reference to the set product and production processes is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of media industries • Reference to relevant critical concepts and/or theories may not be made, may lack relevance or be undeveloped
2	5-8 marks • Basic knowledge and understanding of how production processes influence success of television programmes • Reference to the set product and production processes is undeveloped, demonstrating a partial understanding of media industries. There may be a tendency to simply describe • Reference to relevant critical concepts and/or theories is unlikely to be made
1	1-4 marks • Minimal knowledge and understanding of how production processes influence success of television programmes • Significant inaccuracies, irrelevance or lack of clarity • Reference to the set product and production processes is superficial and generalised, demonstrating little or no understanding of media industries • Reference to relevant critical concepts and/or theories is not made
0	0 marks Response not worthy of credit.

Questions 10, 20, and 30: Indicative Content

*This is an extended response question with a focus on **industry**. This is an AO1 question, so textual analysis is **not required**. The emphasis is on knowledge and understanding of the theoretical framework with a focus on how production processes influence the success of television programmes.*

To achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured. Responses in the higher bands are likely to identify key factors within the production processes that are relevant to the success of the set product studied, with detailed reference to production choices, such as genre, representations, and narrative, as well as distribution.

*Responses in the higher bands will demonstrate a detailed understanding of the influence of explicitly named production processes – such as the creative freedom of the collaborative production, e.g. Caryn Mandabach Productions, Tiger Aspect, and Yorkshire Screen Fund for *Peaky Blinders*, and the reputational influence of the BBC. Specific reference to theories is not a requirement but reference to theories surrounding industry, e.g. Curran and Seaton, may be present in higher band responses.*

*Responses at Band 3 may straightforwardly explain with some reference to the set product, and the processes involved in pre-production, production, and post-production, while responses in the lower bands may not engage with the question or will simply describe different aspects of the set products, such as genre and casting choices e.g. Crime Drama, with Cillian Murphy and Tom Hardy for *Peaky Blinders*.*

The following content is not prescriptive, there is no requirement for candidates to include these suggestions or to reference the following examples. Please mark on merit and reward all valid points.

Set product indicative content:

Responses may refer to:

1	0
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Peaky Blinders:

- The collaboration between Caryn Mandabach productions, Tiger Aspect (both independent) – allowing for creative freedom, and Yorkshire Screen Fund - set up to promote production and representation of the county, and influence on domestic success.
- The ‘showrunner’ for all six seasons, Steven Knight, established screenwriter and TV producer (*Dirty Pretty Things*, *Hummingbird* and *Eastern Promise*).
- The reputational influence of the BBC and high production values.
- The influence of the BBC’s drive to celebrate ethnic minorities in its output, and its responsibility to develop fresh and unique content and with/for diverse voices.
- The distribution in the USA, by the Weinstein Company and Endemol; and then purchased by Netflix in 2014, leading to a global audience.
- Netflix’s renowned commitment to ‘telling local stories on a global platform’, i.e. commissioning or purchasing content based in a very specific location and culture, that also has international appeal.
- The exploration of social and political issues of that time, e.g. communists, IRA, minority social groups.
- The freedom of the PSB the BBC, and Netflix (which is subscription based) - having more opportunity for experimentation and taking risks without constraints, can appeal to fans of genres, particular stars and directors.
- The hybrid-genre, long form TV drama that combines gangster, western and historical drama elements, set in regional location.
- The use of globally relevant narratives, themes, and issues including national and class identity, and the use of lavish production design to evoke a specific period and location concentrating on Birmingham in 1919 which has an international appeal.
- Casting choices with Cillian Murphy, and Tom Hardy as actors having achieved global success.

2	0
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Black Mirror:

- The first season production by Zeppotron (a division of Dutch media company Endemol Shine) for Channel 4.
- The success and popularity of Charlie Brooker, as a writer and satirist.
- The impact of a co-production with Channel 4, on budget and creative freedom.
- The development of a co-production with Netflix and the impact of exclusive US distribution rights.
- The creative freedom enabled by Netflix co-production, leading to a product, unafraid to take risks and ‘push the envelope’ of what makes successful TV.
- The product’s global reach on a digital streaming platform - extending its audience beyond the UK (and US) into over 80 different territories.
- The extension of the *Black Mirror* brand into a number of webisodes produced by Netflix Polska and América Latina in collaboration with some of Poland and South America’s most popular YouTubers.
- The popularity of the science fiction genre, and the anthology style TV show, appealing to a contemporary audience.
- The use of ‘speculative fiction’ or ‘dystopian’ sci-fi, where specific elements of our contemporary world are exaggerated and distorted in a near future setting, representing universal themes.

- The 1980s and 1990s settings and intertextual references to American culture from the period, providing global familiarity.
- The same-sex romance reflects the changes to social norms for a global contemporary audience.
- Brooker's decision to create more female and non-heteronormative characters in *Black Mirror* after realising the first season focused on straight male protagonists.
- The inter-racial relationship between two elderly women, one of whom is physically disabled, also challenges more stereotypical representations of these social groups.

3	0
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Killing Eve:

- The impact of original commissioning by BBC America in collaboration with BBC Three.
- BBC America being partly owned by BBC Studios (a commercial arm of the BBC that produces international content) and AMC (a USA cable TV network), and the impact of high production values – ability to attract Sandra Oh as Eve.
- The influence of the UK independent production company, Sid Gentle Films, and shooting locations around the UK, Europe, and Russia.
- The use and influence of social media fuelling a record- breaking 82% rise in viewing figures after episode 1 aired in April 2018 the USA.
- The influence of the BBC's global reputation as a quality media brand.
- The impact of the subscription model of BBC America and the PSB model of BBC TV.
- The fact BBC Three – on which *Killing Eve* had its UK premiere – was an online-only streaming service – the greater opportunities this offered.
- The impact of a cross-genre long form television drama - characteristics of the spy and thriller genre but also a 'dramedy', a show that fuses serious drama and black comedy.
- The appeal of a sub- genre of female-led 'cat and mouse' thrillers, where a driven woman detective becomes personally obsessed with her quarry and the appeal of seeing familiar character tropes inverted, often through naturalistic dialogue and behaviour (e.g. Eve's need for a croissant to ease her hangover during an important briefing).
- The deliberate choices made by Author and Show Runner to challenge female stereotypes and show the kind of female characters that had not been seen on TV before.
- The seldom explored darker sides of female desire, sexuality, and relationships.
- Casting choices with Jodie Comer, and Sandra Oh as actors having achieved global success

SECTION B: MAGAZINES

Option 1: *Woman*

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|---|---|
| 4 | 0 |
|---|---|

 To what extent do audience responses to magazines change over time?
Refer to the set edition of *Woman* magazine in your response. [20]

Option 2: *Woman's Realm*

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|---|---|
| 5 | 0 |
|---|---|

 To what extent do audience responses to magazines change over time?
Refer to the set edition of *Woman's Realm* magazine in your response. [20]

Option 3: *Vogue*

- | | |
|---|---|
| 6 | 0 |
|---|---|

 To what extent do audience responses to magazines change over time?
Refer to the set edition of *Vogue* magazine in your response. [20]

Band	AO2 1 and 2 Apply knowledge and understanding of the theoretical framework of media to: analyse media products, including in relation to their contexts and using academic theories make judgements and draw conclusions
5	17-20 marks - Excellent, detailed, and accurate application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis of the set magazine is perceptive and insightful - Judgements and conclusions regarding the extent to which audience responses change over time are perceptive and fully supported with detailed reference to aspects of the set product
4	13-16 marks - Good, accurate application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis of the set magazine is logical and coherent - Judgements and conclusions regarding the extent to which audience responses change over time are logical and well supported with appropriate reference to aspects of the set product
3	9-12 marks - Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis of the set magazine is generally sound - Judgements and conclusions regarding the extent to which audience responses change over time are reasonable and supported in a straightforward manner with some reference to aspects of the set product
2	5-8 marks - Basic application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis of the set magazine is basic and undeveloped. There may be a tendency to simply describe aspects of the magazine - Some basic conclusions regarding the extent to which audience responses change over time are drawn, but these are undeveloped and only partially supported by reference to the set product
1	1-4 marks - Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity - Analysis of the set magazine is superficial and generalised - Any conclusions regarding the extent to which audience responses change over time are likely to be superficial, generalised and lacking in supporting evidence from the set product
0	0 marks Response not worthy of credit.

Questions 40, 50, and 60: Indicative content

This is an extended response question. This question assesses AO2 – applying knowledge and understanding of the theoretical framework with a specific focus placed upon analysis of audience responses to the set product. The focus should therefore be on analysis and making judgements and drawing conclusions. As such, responses in the higher bands will readily engage in discussion driven by analysis, exploring in detail how and why audience responses change over time.

Candidates are required to make judgements and draw conclusions about the extent to which audience responses to magazines change over time. Various conclusions are acceptable provided they are substantiated by analysis of the set product.

In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning that is coherent, relevant, substantiated and logically structured. Responses may refer to changing values and attitudes in society, the influence of specific audience demographics (e.g. those relating to gender, age, social class/socio-economic status, ethnicity, nationality etc.), with detailed reference to the set product.

Specific reference to theories is not a requirement, but reference to theories of representation and theories of audience such as Hall or Gerbner may be present in responses in the higher bands.

Responses at band 3 will engage with a satisfactory assessment of changing audience perceptions, but examples and arguments may be undeveloped. In the lower bands, responses may not engage with the “to what extent” element of the question and may simply describe aspects of the set product.

The following content is not prescriptive, there is no requirement for candidates to include these suggestions or to reference the following examples. Please mark on merit and reward all valid points.

General arguments

AO2

In analysing the set magazine and making judgements about the extent to which audience responses change over time, responses may refer to:

- Audience demographics
- Media contexts; social, historical, political and changing attitudes and beliefs
- Stereotypical representations of gender and sexuality
- Hall’s reception theory; dominant, negotiated, and oppositional reading
- Gerbner’s cultivation theory

Set product indicative content:

Responses may refer to:

4	0
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Woman:

- How working women of the time, and contemporary audiences may oppose the representation of the kitchen as the woman’s domain, (e.g. ‘Seven star improvements for your kitchen’).
- The historical and contemporary relevance of the stereotypically female concerns and interests (e.g. ‘Beauty at a moment’s notice’ *Max Factor* advert and the ‘A present for your kitchen’ feature).

- The differing audience responses for articles providing an insight into men, such as the 'Extra special on men: getting to know them' feature.
- Use of images of stars to position audiences– e.g. *Grace Kelly, Burt Lancaster, and Deborah Kerr*.
- The extent to which audiences are influenced to take a preferred reading by dominant social and cultural norms, e.g. the use of the coverline, 'Are you an A-level beauty?'
- The extent to which social and cultural changes in the 1960s effect an oppositional reading of features in *Woman* such as the interview with Alfred Hitchcock (e.g. some may regard his attitudes towards women as outdated and/or patriarchal).
- The extent to which the cultural shift from 'make-do-and-mend' to 'shop and spend' that occurred between the 1940s and the 1950s/1960s might influence audience responses – e.g. in 'A Present for Your Kitchen', and the significance of current societal norms reverting to the 'make-do-and-mend' philosophy.

5	0
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Woman's Realm:

- The historical and contemporary relevance of the stereotypically female concerns and interests, changing audience responses over time (e.g. 'Bottled Beauty' and 'The Sunday Cook').
- How the historical context of working women, and contemporary audiences may oppose the representation of the kitchen as the woman's domain.
- The way in which the short story 'Game of Hazard' uses the conventions of a period romance, effecting differing audience responses.
- The extent to which the advertisements focus on female fashion and home-baking and the historic and contemporary audience response, e.g. *Gor-Ray* and *Australian Sultanas*.
- The use of the cartoon image to reinforce the stereotypical nuclear family, which may be argued as outdated by a contemporary audience.
- The extent to which social and cultural changes in the 1960s might lead some readers to make an oppositional reading of the representations of gender, e.g. some may regard these representations as outdated and/or patriarchal.
- The extent to which the cultural shift from 'make-do-and-mend' to 'shop and spend' that occurred between the 1940s and the 1950s/1960s might influence audience response with advertisements in *Woman's Realm* (e.g. for *GorRay Skirts*), and the significance of current societal norms reverting to the 'make-do-and-mend' philosophy.

Vogue:

- The extent to which audience responses to *Vogue* might be influenced by broader social and cultural trends (e.g. the more permissive society of the 1960s and the rise of subcultures such as the hippy movement might lead readers to make a preferred reading of the *Cutex*, 'bare essentials' advertisement).
- The extent to which social and cultural contexts might influence the way in which audiences respond to the representations of different cultures in *Vogue* (e.g. non-Western audiences might view some of the representations in the 'Picnics Probable and Improbable' feature as ethnocentric).
- Responses to the use of images used in the 'Picnics: Probable and Improbable' article – implying domestic and maternal femininity.
- The extent to which the social and cultural circumstances of audiences influences the perception of articles and features in *Vogue* (e.g. whether those with higher levels of disposable income and greater financial independence might view the 'Holiday Heatwave' fashion spread and the 'Money: Questions and Answers' feature differently compared with those in less affluent social circumstances).
- The historical audience response to the 'Heatwave Holiday' images, as constructing women as independent travellers, strong and active (using the iconography of suitcases etc.), in contrast to the contemporary audience's perception of independent travel.
- Candidates may discuss the oppositional audience response to the 'Holiday Heatwave', as women objectified and fetishized through the setting (the bed), make-up, facial expressions, and body language (the arms behind the head) and costume (e.g. the "vest" with undone ribbon or the kitten heels).
- Candidates may discuss the way in which the maternal figure in the *Cussons Soap* advertisement targets a traditional female audience, therefore excluding a range of contemporary audiences.

SECTION C: ONLINE MEDIA

Option 1: JJ Olatunji/KSI

- | | |
|---|---|
| 7 | 1 |
|---|---|

 (a) Briefly explain Gauntlett's theory of identity. Refer to JJ Olatunji/KSI in your response. [5]

Option 2: Zoe Sugg

- | | |
|---|---|
| 8 | 1 |
|---|---|

 (a) Briefly explain Gauntlett's theory of identity. Refer to Zoe Sugg in your response. [5]

Band	AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media
5	5 marks • Excellent, detailed and accurate knowledge and understanding of Gauntlett's theory of identity • This will be clearly and confidently exemplified
4	4 marks • Good, accurate knowledge and understanding of Gauntlett's theory of identity • This will be securely exemplified
3	3 marks • Satisfactory knowledge and understanding of Gauntlett's theory of identity • This will be reasonably well exemplified, although there may be some minor inaccuracies
2	2 marks • Basic knowledge and understanding of Gauntlett's theory of identity • Exemplification is likely to be basic or partially flawed
1	1 mark • Minimal knowledge and understanding of Gauntlett's theory of identity • Exemplification is likely to be limited or significantly flawed
0	0 marks • Response not worthy of credit

Questions 71 and 81: Indicative Content

This question addresses AO1 and the focus is therefore on displaying knowledge and understanding of the theoretical framework. Textual analysis is not required. Candidates only need to provide one example to access full marks for this question. A best fit approach should be taken where exemplifications and explanations are detailed at different band levels.

The following content is not prescriptive, there is no requirement for candidates to include these suggestions or to reference the following examples. Please mark on merit and reward all valid points.

Points may include:

- the idea that the media provide us with 'tools' or resources that we use to construct our identities
- the idea that in the past the media tended to convey singular, straightforward messages about ideal types of male and female identities
- the idea the media today offers us a more diverse range of stars, icons, and characters from whom we may pick and mix different ideas

Set product indicative content

Responses may refer to:

7	1
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JJ Olatunji/KSI:

- identity has evolved over time across multiple platforms and genres, initially on YouTube in 2013 for sharing gaming videos under the channel 'KSI Olatunji', to vlogging, and creating music with his rap group The Sidemen. In 2018, Olatunji participated in a professional boxing match against fellow YouTuber Logan Paul
- JJ Olatunji/KSI's identity shaped by content that resonates with his audience – vlogger, rapper, boxer, designer.

8	1
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Zoe Sugg:

- identity has evolved over time. Initially as a fashion blogger on YouTube in 2013 with the channel 'zoellabeauty', to author - Zoella: Girl Online, then cosmetics with her skincare products under her own brand name 'Zoella'.
- Zoe Sugg's identity shaped by content that resonates with her audience – 'girl next door', 'girlfriend', 'motherhood'.

Option 1: JJ Olatunji/KSI

- 7 2** (a) Explore how online media producers construct representations of themselves. Refer to JJ Olatunji/KSI in your response. [15]

Option 2: Zoe Sugg

- 8 2** (b) Explore how online media producers construct representations of themselves. Refer to Zoe Sugg in your response. [15]

Band	AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts
5	13-15 marks - Excellent detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis is fully supported with detailed reference to specified aspects of the set product
4	10-12 Marks - Good application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis is logical and well supported with reference to specified aspects of the set product
3	7-9 Marks - Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product - Analysis is reasonable and supported in a straightforward manner with some reference to specified aspects of the set product
2	4-6 Marks - Basic application of knowledge and understanding of the theoretical framework to analyse the set product, although this will lack development - Analysis is basic and likely to be undeveloped, only partially supported by reference to specified aspects of the set product
1	1-3 Marks - Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity - Analysis is lacking in supporting evidence from the set product
0	0 marks Response not worthy of credit

Questions 72 and 82: Indicative Content

Please note that the following content is not prescriptive. There is no requirement for candidates to include these suggestions or to reference the examples cited. Please mark on merit and reward all valid points.

Responses may refer to:

- representations of identity in online media (e.g. gender, sexuality, age, ethnicity, nationality, social class etc.)
- the construction of an online persona or identity
- processes of selection and combination
- the way in which online identities are staged and performed
- gatekeeping and limitations on authenticity
- how the changing shifts in cultural values influence construction of representation of identity
- Gauntlett's theory of identity (e.g. the idea that online media products provide tools or resources that can be used for identity construction)
- the construction of star image
- maturing audiences.

Set product indicative content

Responses may refer to:

7 2

JJ Olatunji/KSI

- Comparison made to early KSI vlogs and more recent examples analysing a shift in values and political 'correctness'
- Earlier videos especially (e.g. 'FIFA 13/Blacks vs The World'), the video is based around banter between Olatunji and his brother creating authenticity and relatability
- Conventional elements that are familiar from other hip-hop music videos demonstrating influence of commercial interests.
- Desire to capitalise on and through sponsorships and the influence this exerts on JJ Olatunji's individual representation over time
- KSI as a brand, and a desire to minimise risk to revenue streams
- Strategy to increase revenue through monetisation and YouTube by moderating current content in comparison to earlier video content
- Ownership of own video production company and streaming platform allowing for more personal freedom and creativity
- The way in which Olatunji constructs or represents himself as ordinary 'working-class', achieving success through hard work, frequently discussing topics like the importance of education, perseverance, and hard work to build success
- The way in which Olatunji is represented as a role model in vlogs that raise mental health awareness, such as "Life Update" series where he shares intimate details about his own struggles with depression, anxiety, self-doubt, and other common issues
- Output that is more commercially aligned erodes opportunities for self-representation - that Olatunji constructs ideals rather than authenticity.
- Unmediated presentation: analysis might cite specific examples of Olatunji's direct to-camera style or to the self-penned edits presented.

8 2

Zoe Sugg:

- Comparison made to early Zoella vlogs and more recent examples analysing a shift in values and the influence of a maturing audience
- The construction of her individual identity as authentic and relatable as an ordinary 'girl-next door' to appeal to a mainstream female audience
- Desire to capitalise on and through sponsorships and the influence this exerts on representations over time
- Zoe Sugg as a brand, and a desire to minimise risk to revenue streams
- Strategy to increase revenue through monetisation and YouTube
- Ownership of own video production company allowing for more personal freedom and creativity
- The way in which Zoe Sugg constructs or represents herself as an ordinary 'girl-nextdoor', to appeal to mainstream audience
- The way in which Zoella is represented as a role model in vlogs such as 'It's Okay To Be Sad/Chummy Chatter' and 'Your Skin Doesn't Define You' as she offers advice and guidance to her fans in the manner of a friend or older sister
- the way in which representations of Zoella's gender identity are constructed through a focus on stereotypically female interests such as make-up and baking

- Output that is more commercially aligned erodes opportunities for self-representation - that Zoella constructs ideals rather than authenticity.
- Unmediated presentation: analysis might cite specific examples of Zoella's direct to-camera style or to the self-penned edits presented.
- Zoella's commercialism and the presentation of an ideal self rather than unmediated self-representations might be explored in uploads like 'Christmas Baby Haul & Stocking Filler Shopping'.