

PRINCIPAL MODERATOR'S COMMENTS ON EXEMPLARS FOR B321

Candidate C Total: 113/120

Comparative analytical assignment 57/60 Level 4

Title: In what ways have the representations of young people changed over time within children's charity advertisements?

Excellent comparison of representations of young people in Barnardo's and NSPCC advertisements, from the 19th to the 21st century. Excellent understanding of effects of techniques on texts and audiences. Excellent use of technical and medium specific terminology. Personal insight and engagement evidenced.

Production exercise 37/40 Level 4

Task: Produce a new children's charity radio advertisement.

There are five short scripts for the radio advertisement, although only the first advertisement was recorded. There is a very good sense of target audience, together with a very good understanding of the effects of techniques to construct specific representations. Excellent understanding of generic codes and conventions.

Planning and Evaluative Commentary 19/20 Level 4

A well researched and planned production; the "mini-essay" is included as part of the candidate's research, and there is excellent evidence of planning. Excellent reflection on the strengths and weaknesses of the finished production.



Media Studies

OCR GCSE Unit B321

Controlled Assessment Cover Sheet

Please read the instructions printed overleaf before completing this form. One of these cover sheets, suitably completed, should be attached to the assessed work of each candidate in the moderation sample.

Examination session	June	Year	2011
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Candidate C B321

OCR Set Topic: <i>Topic 9: Advertising</i>
Analytical Task: <i>In what ways have the representations of young people changed and/or stayed the same over time within children's charity advertisements?</i>
Media Texts used (minimum of two): <i>Print and TV (Still and moving image). A comparison of children's charity adverts.</i>
Production Exercise: <i>Radio production: Create a new children's charity radio advert.</i>
Media covered in portfolio (minimum of two): <i>Radio, TV and Print.</i>

Skill Area	Mark	
Analytical Task (max 60)	0	57
Production Exercise (max 40)	0	37
Planning and Evaluative Commentary (max 20)	0	19
Total (max 120)	0	<u>113</u>

Is this candidate certificating in this examination series? YES NO

A minimum of 3 media (including one print and one audio/visual) have to be covered across the whole of the specification.

Please list the media covered in each unit below:

B321	<i>Radio, TV and Print.</i>
B322 or B323	<i>Textual analysis and Media studies topic (print)</i>
B324	<i>Video (Set Brief 7) Opening sequence to a new film in chosen genre (horror)</i>

Analytical Task

The candidate's analytical essay demonstrates original and thoughtful engagement with a range of media texts. The essay uses media-specific terminology in a very engaging analysis that calls on appropriate examples to confidently support the points made. The candidate offers personal insight and engagement with both texts and concepts covered and analysis is thoughtful and insightful. The candidate clearly identifies with the messages or values communicated in a range of texts and, further, an understanding of how media language is used to communicate.

57/60

Production Exercise

This production exercise indicates that the candidate has an excellent understanding of the codes and conventions of the children's comedy (radio) genre. The codes and conventions are used to excellent effect and the radio advert is presented with creativity and sensitivity.

An excellent response to the task that brings forward thoughtful and organized planning and execution.

37/40

Planning and Evaluative Commentary

A very sustained and succinct evaluation with evidence of planning and appropriate research into similar texts beyond those covered in the unit. The evaluation is very detailed and offers a very accurate appraisal of the production in the context of the set brief. This candidate has a superb grasp of media-specific terminology and the way in which codes and conventions from the genre can affect the impact and meaning conveyed to a specific target audience.

19/20

In what way has the representations of young people changed and/or stayed the same over time within children's charity advertisements?

Advertising is widely employed in order to promote or raise interest in a particular brand or product to a specific target demographic. The advert design, including mise-en-scene and its denotations and connotations are specifically chosen in order to meet the interests and requirements of the chosen demographic, and so are contrived. For example, if an advert is aimed at children, the content would be bright and colourful to appeal to them, and would not contain anything deemed explicit as this would not suit their requirements.

Children's charity adverts are no exception to this, and upon comparing both old and new adverts it is obvious to see how they have developed over time in order to appeal to a new, more developed society. This essay will be analysing the differences and similarities between both 19th and 21st century advertisements, both still and moving image, as well as the differences between the two children's charities Dr Barnados and the NSPCC, and how they represent children, and if indeed this representation has changed over time.

One advert I will be examining will be the 'Dr Barnados homes' poster advert from the 19th century, in which a child is featured as the main protagonist. Its product placement would have been in a newspaper, of which would have then only been seen by Victorian patrons as they would have been one of the only classes of the time to be able to afford to buy newspapers and therefore afford to donate money to charity. These patrons would have been the target demographic. Another advert I will compare will be another Dr Barnados advert from the 19th century. This advert features five child protagonists and seems to be appealing for money specifically during Easter. It is also one of the only adverts to incorporate the use of facts and figures, of which is a persuasive device as it is emotive language; for example, the statement '108,500 children admitted', is used specifically to shock those reading the poster into pitying the children, and therefore make them donate money to the charity. A third advert is the 21st century Barnados John Donaldson advert; here the protagonist is a baby shown taking heroin, of which is a controversial issue and is therefore the posters way of incorporating shock tactics in order to get people talking about it. If people are then talking about the product, this will raise interest in the advert and the poster will therefore fulfil its purpose of raising interest and therefore promoting the brand. Another advert I will be comparing is a 21st century moving advert from the NSPCC called 'Don't hide it'. This advert features children as protagonists, and includes the motif of masks in order to convey the metaphorical title of the advert. The final advert will also be a 21st century moving advert from the NSPCC titled 'Cartoon Boy', from 2002. This advert cleverly incorporates the use of cartoon animation and realistic footage, and this juxtaposition makes for an interesting connotation.

personal insight
ad engagement

Very good understanding of social messages

Media specific terminology

examples to support points made

Firstly, when analysing the adverts, one of the most obvious differences in the portrayal of children is the fact that

Upon first glance, it is immediately obvious that both 19th century Dr Barnados still image adverts do not employ shock tactics, in comparison to all 21st century adverts, still or moving. This is specifically obvious in the John Donaldson Barnados advert, in which a baby is shown taking Heroin; When compared to the 19th century Barnados adverts it is clearly the most shocking due to the fact that the older adverts, despite being from the same charity, seem to portray needy, destitute children rather than child abuse itself. This is perhaps due to the fact that there do not tend to be as many homeless and orphaned children today as there were in the 19th century due to the fact poverty is not so much of a problem today as it was then, of which therefore makes this an example of how adverts have adapted their portrayal of children over time, and so have been contrived differently in order to accurately advertised the problems of a new century to a new target demographic. This is also evident in the cartoon boy advert; the juxtaposition between the cartoon comical side and the real serious side is, in a sense, like an emotional rollercoaster for an audience, as they are left feeling unsure of what to feel with regards to the advert. This could perhaps be contrived so that the audience are made to feel like the abused child in the advert, unsure and emotionally vulnerable.

Very good understanding of techniques on both sides

Concise comparison of both

Furthermore, the 'Cartoon Boy' advert also incorporates the use of non-diegetic and diegetic sound, both at the same time. This is also an example of juxtaposition, and similar to the use of cartoon animation and real image, the use of canned laughter upon diegetic sound also leaves the audience unsure of how to feel, much like the abused child featured in the adverts. Furthermore, all comical and non-diegetic sound stops at the end of the film, of which happens to be where the image also stops being cartoon and becomes real. This immediate and almost unsettling sudden change from light-heartedness to seriousness could be an example of how the message of the seriousness of child abuse is carried throughout the advert. Moreover, the NSPCC 'Don't hide it' advert also incorporates the use of juxtaposition. The advert includes the use of the motif of a mask, of which contrasts against the stereotypically normal household setting. This also suggests that child abuse can happen to anyone, anywhere, similar to the messages carried in the 'Cartoon Boy' advert. What's more, the adverts also include stereotypical scenes associated with both boys and girls in order to appeal to both sexes; for example, a setting to appeal to girls feature in the advert is the opening, of which is set in what can stereotypically be assumed is a young girls bedroom due to the fact that flowery pink bedcovers are used. A scene to appeal to boys is where an Over the Shoulder long shot is used of a child playing a video game, of which is normally associated with boys. This use of scenes to appeal to both boys and girls conveys that abuse does not only happen to one particular gender. However, this is not the case in the two 19th century Barnados adverts, as both seem to show images that are not particularly shocking, but seem to make an audience feel more empathic rather than shocked. For example, the Dr Barnados Homes advert includes an eye level angle shot, of

Media representation technology

accurate technical analysis

Very good understanding of how text and media language is created meaning

which makes us feel as if we are closer and more emotionally attached to the child, as further accentuated by the use of an extreme close up (ECU). Furthermore, the protagonist appears to be looking up, of which makes us feel more superior and therefore able to help.

Excellent sustained analysis

However an obvious similarity includes the fact that all adverts feature victims, whether they are victims of child abuse, of which is primarily focused upon in the 21st century adverts, or poverty of which is featured mainly in the 19th century Dr. Barnados adverts. Interestingly, all the still adverts feature victims and do not include the people who abuse the children. On the other hand, the 'Cartoon Boy' moving advert does. Furthermore, it is interesting to note that all protagonists featured in the adverts from the 19th century appear to be given hope from the charity. This perhaps is a reflection of the brand promise and ethos, portraying that the aim of the charity is to help the children and provide them with hope. Similarly, the 'John Donaldson' advert also does this. The advert employs shock tactics in order to get people to take notice, however copy also included in the advert states that Barnados could stop the drug taking incident featured in the image from happening; The text states that 'With Barnados help, child abuse need not lead to an empty future', of which appears to be a summary of the brand ethos. Also, it is the only advert to focus on the long term effects of child abuse, of which is perhaps more hard hitting as it is an unusual aspect to approach the situation from; no one normally thinks of the long term effects, and the advert helps highlight this problem. Furthermore, brand logos are also incorporated in all 21st century advertisements, however are not on either 19th century adverts. This is perhaps due to the fact that the brand was just launching; it began in 1987, and therefore a logo had perhaps not been properly established, of which it is today as it has developed as a brand over time, and consequently all 21st century moving and still image adverts incorporate a logo. In all moving adverts, the logo and charity slogan are placed at the end of the advert. This is perhaps because when you watch the advert, you are able to remember what you see last more vastly, of which is useful as the slogan, of which summarises the brand ethos, is made more memorable and therefore the brand is promoted more.

Excellent insight + engagement

However another difference between the portrayal of children within all adverts is the fact that all 19th century adverts feature younger children as the protagonists. The use of younger children makes people feel more empathy towards them as young children are thought of as perhaps more vulnerable and innocent when compared to that of older children. This then will make people more inclined to donate, of which was necessary when the charity was first being established as a brand. Furthermore, as the aim of the 21st century adverts is to raise awareness regarding child abuse, the feature of older protagonists contradicts that of other children's charity adverts by stating that child abuse happens to not only small children, but also older children. This is made evident in the 'Don't hide it' NSPCC advert, of which is the one of the only adverts to feature older children. Interestingly, the 'Cartoon Boy' advert also features an older protagonist when compared to that of the protagonists featured in the early Dr. Barnados adverts, of whom

Detailed and thorough knowledge + understanding of texts studied.

*Profound
identification
of messages
& values
commented
in text*

are smaller children. This suggests that perhaps over time the adverts have changed in order to suit the issues surrounding the different societies; as the theme featured in the older adverts are more to do with poverty, the adverts feature small children because older children were able to work in the numerous factories during the industrial revolution and therefore were not as vulnerable as very small children who could not work or fend for themselves. However, today laws are in place to prevent young children working, and therefore they too are as vulnerable as smaller children in today's society and so are featured in some 21st century posters.

Very good
ideas, handling
of codes
& conventions.

Upon analysing the messages of each advert, all 21st century adverts appear to be set in normal household settings and what could be branded as a stereotypical, every day scene. This is perhaps to convey the fact that child abuse could happen to almost anyone, anywhere. However, due to the fact that the 19th century adverts are focused on poverty, there would be no need for it to be set in a setting appropriate to the settings featured in abuse campaigns, as the setting, or *mise-en-scene*, is often employed in order to convey a certain point or to help further emphasize the message of the advertisement, and messages regarding child poverty and child abuse are very different. It is also interesting to note that the older 19th century adverts appear to be promoting the brand, contrary to the 21st century ones that appear to be trying more to emphasize and provoke awareness about child abuse. This is made evident by the use of shock tactics only incorporated in 21st century adverts, of which, as we have already established, encourages people to talk about the advert and provokes opinion. However, the older Barnados adverts do not, but instead appeal for donations and help. This is un-necessary today as the brand has had time to establish and as a result is now well recognised, so people are likely to donate if they want to. However as the brand was founded in the 19th century, it was necessary for the posters to promote the brand and appeal for help and donations to begin establishing the charity.

Media
technology
moving
beyond
mainstream
early 19th c.

Sustained +
engaging
early 19th
standard

In conclusion, upon comparing both old and new adverts it is obvious how children's adverts have developed over time, both with regards to brand and how they have been created. For example, it is evident when comparing the Barnados adverts and the Cartoon Boy advert that technology has developed, and as a result the cartoon boy advert incorporates the use of animation compared to the rather basic layout of the Barnados adverts, due to the fact they would have been printed rather than developed using a computer. Furthermore, it is also obvious that the brands have developed more over time in order to suit the issues of a different society; poverty is no longer as much of a problem as it would have been in the 19th century, and as a result newer adverts focus more on child abuse. Also, all adverts have been contrived, but we notice propaganda more in the older adverts due to the fact that they are obvious to today's society. Furthermore, the newer adverts incorporate the use of shock tactics more than that of the 19th century and this in turn suggests that we today as a society perhaps need to be shocked in order to pay attention to causes such as these adverts.

Personal
insight,
engagement
and excellent
+ sustained
comparison
of texts
should
well done

57

Examine the similarities and differences between the NSPCC adverts from the 'Don't hide it' campaign (2006) and the 'Someone to turn to' campaign' (2004)

Radio adverts aim to often persuade a listener to buy or use a product or service or promote a particular brand. However, in order to do this they incorporate the use of persuasive devices such as repetition or the use of rhetoric. Furthermore, certain conventions are also included, such as the use of a jingle or a particular scenario or narrative the advert is based on.

This essay looks to examine the similarities and differences of two radio adverts and compare how they use persuasive devices, as well as coded and conventions included within them; the first advert I will be examining will be from the 'Don't hide it' campaign from 2006, as well as the 'Someone to turn to' campaign from 2004.

Firstly it is interesting to note that all adverts include a scenario in which a child is being abused, and at least at one point in the advert directly addresses the listener. This tells us that the target demographic is likely to be children and the use of a child's voice makes it easier for other children in the same situation to relate to the advert, therefore making them feel more comfortable with the idea of telling someone they are being abused, of which appears to be the aim of the advert. However, an advert within the 'Don't hide it' campaign also includes the use of an accent, of which reflects the fact that child abuse can happen to anyone, anywhere. Also, the use of different accents means that more children with similar accents are able to relate to a particular advert, therefore increasing the target demographic and not singling out any children with a different accent.

Both adverts also include the use of tone of voice, or intonation; within the 'Don't hide it' campaign the intonation used is almost that of a robotic voice, of which makes for uncomfortable listening; this then makes listeners uneasy just as the abused child would feel, therefore within this campaign intonation is used to reflect the emotions of the protagonist. Similarly, in the 'Someone to turn to' campaign, a very emotion ridden tone of voice is used, and at times, the intonation sounds almost as if the protagonist is crying; this creates a sombre mood, of which reflects the sadness of the theme of child abuse.

Product placement is also cleverly considered within the 'Someone to turn to' campaign; it is played during the weekly chart show, of which is a time when the target demographic of children and young people are most likely to be listening. Also, it is interesting to note the apparent juxtaposition of the chart show in comparison to the solemn mood created by the advert, of which would perhaps make people listen more intently to the advert as well as making them more aware of the severity of child abuse. However, the information regarding the product placement of the 'Don't hide it' campaign is not known.

Also, all campaign adverts have a short duration. This is perhaps to keep the messages of the advert memorable, as well as easy to listen to. However, within the short time contact details and also the slogan are still included. The short duration helps to keep the audience's attention.

However, the 'Don't hide it' campaign incorporates the use of celebrity endorsement, whereas the 'Someone to turn to' campaign does not. Celebrity endorsement is often used within advertising in order to help appeal to a particular target demographic; for example, this particular campaign features the voice of Dermot O'Leary, who is famous for presenting television programs such as the x-factor, of which children, the target demographic of the advert, make up a majority of viewers of the x-factor. Therefore by using him children are able to relate to him and therefore the advert more. Celebrity endorsement such as this is a key technique often employed within advertisement, and can help the advert to appeal to more people.

In conclusion then, it appears that both these adverts have included codes such as intonation and an anecdote in order to add meaning to the adverts, as well as conventions such as short duration and direct address. These together then contribute to making each advert successful in the sense that it they contain all the conventions an advert should, and appeal to their chosen target demographic of children through their use of code, for example intonation.

This mini-essay demonstrates and excellent understanding of the effects of techniques on text and audience as well as an awareness of generic codes + conventions in radio advertising. Excellent understanding and engagement is shown here. Well done Seaborn!

As part of our GCSE Media course, we were set the brief of creating an advert for a children's charity institution. The advert was to be for a radio station, and had to aim to include the codes and conventions of the genre in order to appeal to a specific target demographic. In order to do this successfully however, we first researched and analysed successful adverts from institutions such as Dr Barnados and the NSPCC; we studied some of their adverts, similar to what we hoped our advert would turn out like, and from this took note of how they had employed certain codes and conventions in order to help them appeal to a particular target demographic; for example the NSPCC included the use of brand ethos, brand promise as well as emotive language. However, Dr Barnados appeared to focus more on the use of shock tactics, but similarly to that of the NSPCC also incorporated intonation. Using this as an example, I then tried to also integrate these into my advert; I chose to target it at both children being abused through the use of first person in order to directly to them, as well as everyone else who may be listening to the advert through the use of emotive language. Furthermore, I chose the protagonist to be a child, of which would appeal to the emotions of adults as a child is, in general, more socially vulnerable in comparison to adults. Also, a child protagonist would make it easier for other children to relate to, and in doing so help appeal to my chosen demographic of children.

However in order to first help generate ideas, we also researched how campaigns from other charities were produced, and what they incorporated; it seemed that the NSPCC produce four or five adverts per campaign, and we focused on one campaign in particular called 'Don't hide it', of which consisted of four adverts, all with the same theme in order to convey that they were in fact part of one campaign, referred to as an Integrated Marketing Campaign (IMC). Additionally, they all contained a similar scenario or anecdote, in which children were speaking out about their abuse and then going on to explain how they got help; this then showed the target demographic that the adverts

well planned production.

Research into similar texts

Potential target audience (beyond those covered in the unit.)

Technical skill demonstrated in identifying generic codes + conventions.

Consideration
of how the
product
relates to the
brief.

were in fact part of the same campaign and therefore from the same charity.

Consequently, I then too had to come up with a campaign, and using the example of the NSPCC came up with five various adverts as part of the same campaign, of which I called 'I'm Sorry' in order to reflect the theme of children feeling like it was their fault they were abused. Furthermore, we also studied and listened to two that were part of a campaign called 'Someone to turn to'; these too consisted of a similar scenario, of which was children reading suicide notes they had written, and was . Unlike that of the 'Don't hide it' adverts however, the 'Someone to turn to' adverts made use of celebrity endorsement from Dermot O'Leary, a well known television presenter, of which presents shows such as the X-Factor, a program widely watched by children. The use of a well know celebrity meant that children, of whom were the target demographic, would be likely to recognise the voice of the celebrity from seeing them on the television, and therefore pay more attention to the advert as they would see someone they looked up to as a role model interacting in some way with the brand, so encouraging them to do so too. I then thought it would be effective for me to do so to in order to help my product appeal to my target demographic however was not able to do so due to the fact that there simply were not the resources to do so whilst in school.

Research into
other Media
texts within
the genre.

celebrity endorsement
with target
audience

I also tried to include codes and conventions as much as I could when coming up with a brand Name, slogan and logo; For example, I decide to call my charity 'Beacon', of which is normally a light signal used to guide aircrafts and ships to safety. By calling my charity this I was connoting that, metaphorically speaking, the charity was like a beacon for children suffering from child abuse, and would provide guidance to safety for them. Furthermore, I tried to continue this theme through my logo, of which enlists the use of the colours yellow and orange, of which are bright and therefore resemble the light that a beacon offers. I also carried the theme in my slogan, of which was 'Because Beacon brings brighter futures'. I incorporated the use of alliteration in order to help

Clear and
thoughtful
reflection

Media - strategy
technology used in
planning phase etc.

Media specific terminology

make the slogan catchy and memorable, and also referred back the running imagery of light by the use of the word 'brighter'.

Codes & conventions of slogan best H.

Moreover, I also included some of these codes and conventions in my actually radio advert as well; I chose to use emotive language, as well as a child protagonist, of which nearly all children's charity adverts I research included. Furthermore, I also incorporate the use of first person in order to make the advert more emotive and so appeal directly to my chosen target demographic, and therefore successfully promote the cause and theme of the advert.

Considered watermark

When doing a run through however, it was made evident that I had in fact forgotten to include any contact details or a website address, of which is an important convention in any type of advertising and is normally included towards the end of an advert in order to make it easier for people to remember it. Therefore, I then had to include these details into my script before I could record it in order to ensure my advert made use of all possible codes and conventions. I also included the use of intonation, of which was used quite effectively in the NSPCC 'Don't hide it' campaign; the tone of voice was unusual, almost robotic, of which helped the advert to stand out and therefore encourage people to listen to it. Similarly, the 'Someone to turn to' advert also made use of intonation, and the sombre tone of voice reflected the sadness of the theme of child abuse. I too tried to include a sombre tone of voice in my advert in order to convey the distressing, emotive feelings of children suffering from child abuse. Furthermore, when reading the part in my script where the contact details were, I changed my tone of voice to a slightly more normal tone; this juxtaposition of tone conveys to the target

Clear & thought out reflection

demographic that by contacting Beacon, they will receive help that will stop their abuse, thus leading them to feel happier and just like any other normal child. Also, I tried to keep to the convention of a short duration, normally between 30-40 seconds, of which is used in order to keep any information given memorable and not overload the audience

Codes & conventions of charity adverts considered & incorporated into product relating to let brief

clearer volume
of drafting &
rewriting

with information. Moreover, a long advert is likely to bore anyone listening, and in keeping it short the advert is automatically easy to listen to, therefore meaning people are more likely to actually listen to it.

Reflecting
on next time
analysing
Media
Language

In conclusion, I feel that the finished production both has strengths as well as weaknesses. For example, I feel that I did incorporate most of the codes and conventions associated with both advertising in general as well as radio advertising; I used other existing radio adverts that I knew were from a well established charity as an example of what a good radio advert should consist of, and then tried to include this in my advert in order to ensure my advert would be successful. However, I also believe that I could have made use of more simple conventions, such as the use of repetition in order to better the final production; I could have repeated the charity name Beacon in order to convey the connotations associated with the name, as so emphasize to the target demographic that like a real beacon, the charity would guide and help them to break the cycle of abuse. Also, if the opportunity had presented itself, I would have liked to have included the use of celebrity endorsement, perhaps using someone such a Cheryl Cole, of whom is presently a popular celebrity and feature in programs such as the x-factor, of which is a program popular with people of all ages therefore meaning that her voice would be well recognised in a radio advert. If had included some of these other conventions then, I feel that the final production would have been greatly improved, however needless to say I am happy with how the production did in fact turn out.

(19)

a very well considered ad thought out evaluation
will done.

Charity Name:
Beacon

Brand Slogan:
Because Beacon brings brighter futures

Colour Scheme:



- The colour scheme reflects a beacon (light) ties in whole campaign

Charity Aim/Ethos:

Our aim is to protect the right children have to a care free and enjoyable childhood, of which means eradicating child abuse. Beacon helps all types of children of all races, suffering from all types of child abuse, and we stand up for them when no one else does, because Beacon helps brings brighter futures.

Charity Logo:



Campaign Ideas:

- o Idea One:

Campaign Name
'Sorry'

Children's voices could state how they are sorry that they are not perfect, and sorry that they are being abused. The aim of the advert is to gain sympathy from those watching as the children themselves have no need to be sorry, but the people abusing them do.

Campaign Slogan:
'Being abused is *NOT* your fault'

- o Idea Two:

Campaign Name:
'Time to talk'

Various voices could be heard asking a child questions such as if they are feeling ok. The child is heard replying in a normal, natural voice stating they are ok, but then a reply is heard in an unnatural, uneasy tone stating that they are in fact being abused. The aim of this advert will be to convey, through the use of intonation, that children often try to hide the fact that they are being abused, and to then try and persuade them to talk to someone if they are being abused.

Campaign Slogan:
'The time to talk is **now**'

- o Idea Three:

Campaign Name:
'Dear diary'

A child could be heard reading a short monologue in the form of a diary of their thoughts regarding the fact that they are being abused. The child protagonist would begin with the words 'dear diary' and would therefore make listeners feel more sympathetic

towards the child as it would be like the child was confessing their deepest feeling to them.

Campaign Slogan:

'A diary can't stop it, but Beacon can'

Advert Four

EXT: In a park, the noise of children playing can be heard in the background

CHLOE:
I'm sorry I'm distant

BEN:
I'm sorry I'm not loud like everyone else

BOTH- BEN AND CHLOE:
Is that why you hit me... Does that mean you don't love me?

INT- studio
CHERYL COLE

It isn't your fault if you've been abused. If you need to talk to someone who will understand, call Beacon on 0800400500, or visit our website at www.becausebeaconcan.org, because there is always someone who cares.

Advert Five:

INT: In a classroom, a teacher can be heard teaching other pupils

JULIE:
I'm sorry I'm not as popular as everyone else

JAMES:
I'm sorry I'm not perfect

BOTH- JULIE AND JAMES:
Is that why you hit me... Does that mean you hate me?

'I'm Sorry':
Advert One

INT: STEREOTYPICAL TEENAGERS BEDROOM

KATIE:

I'm sorry you hate me so much...Is it because I'm not perfect... Is that why you hit me... Does that mean you don't love me..?

INT- Studio
CHERYL COLE

It isn't your fault if you've been abused. If you need to talk to someone who will understand, call Beacon on 0800400500, or visit our website at www.becausebeaconcan.org, because there is always someone who cares.

Advert Two

INT: Stereotypical teenagers bedroom

The sound of a racing car game can be heard in the background to help set the scene

JAMES:

I'm sorry I'm not tough enough... Is that why you call me names...Is that why you sometimes bruise me...Does that mean I'm not good enough for you?

INT- Studio
CHERYL COLE

It isn't your fault if you've been abused. If you need to talk to someone who will understand, call Beacon on 0800400500,

or visit our website at www.becausebeaconcan.org,
because there is always someone who cares.

Advert Three

INT: Stereotypical teenager's bedroom

SHANNON:
I'm sorry I'm not pretty like everyone else

OLIVER:
I'm sorry I'm not clever like everyone else

BOTH- OLIVER AND SHANNON:
Is that why you hit me... Does that mean you hate me?

INT- studio
CHERYL COLE

It isn't your fault if you've been abused. If you need to talk to
someone who will understand, call Beacon on 0800400500,
or visit our website at www.becausebeaconcan.org,
because there is always someone who cares.

INT- studio
CHERYL COLE

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