

unicef  PRESENTS

~~BASED ON A~~ TRUE STORY

Team Frontline



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ISO 100



THE BRIEF #4

BACKGROUND

Ironically, UNICEF – one of the world's leading agents of change – faces a significant challenge in engaging Gen Z and Millennials, the two audience groups most hungry for change.

While they have heard of the organisation, their lack of familiarity and personal memories don't foster a connection with the brand.

Furthermore the nature of UNICEF's current communication is primarily designed to engage older audiences, often failing to resonate with Gen Z and be present on the platforms native to them. This leads to a lack of perceived relevance and investment in the organisation's mission.

INSIGHT

Culture breeds culture – Gen Z and Millennials have been raised in an era of information overexposure, in turn fuelling a voracious appetite for content.

Their desire for authentic and immediate narratives aligns with their passion for social change. However, they don't want to interact with information as information, but rather as content that piques their interest.

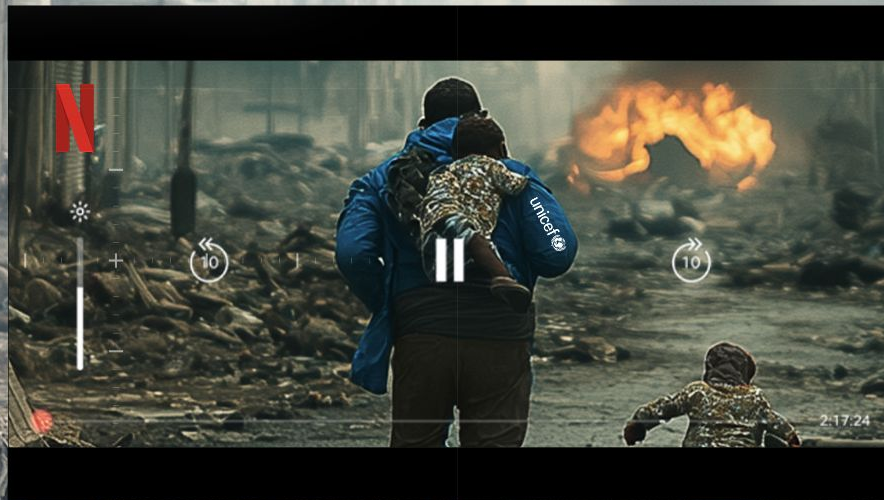
By leveraging the power of storytelling, UNICEF can create more engaging and meaningful connections with them. More importantly, it can imbue its message with a vital-but-missing ingredient that sparks Gen Z interest – consumability.

NETFLIX

unicef  PRESENTS

~~BASED ON~~ A TRUE STORY

HAPPENING AS YOU WATCH IT.



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THE BRIEF #4

LET'S BLUR THE LINES BETWEEN JOURNALISM AND PRODUCED CONTENT TO GIVE GEN Z AN OTT SERIES LIKE NEVER BEFORE – ONE THAT'S HAPPENING LIVE AS THEY STREAM IT.

REAL STORIES

An OTT series, in partnership with Netflix, following the lives of actual UNICEF volunteers helping children in the biggest humanitarian crisis right now - Gaza. Covers the plethora of aid initiatives UNICEF has already deployed.

REAL HEROES

No actors. No studio sets. Real aid workers as our cast. Camera crews on-site, with remote writer-editor teams advising what footage or interactions to capture, guiding the storyline.

REAL TIME

Every episode's content captured, edited and streamed within 48 hours. Reaching audiences faster than the news can. One concise and intense season, spanning 5 weeks.



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OTT - Over The Top content platforms

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THE BRIEF #4

THREE INITIATIVES. THREE STORY ARCS. TEN EPISODES.

Identity bracelets help keep Gaza Strip children with their families in the midst of the war

With the support of the Government of Japan, UNICEF distributes identity bracelets to children in the Gaza Strip.

UNICEF



Following fresh attacks, aid worker Ramesh Patel struggles to reunite displaced children with their villages, and fit them with identity bracelets.

45,000 first graders unable to start the new school year in the Gaza Strip: UNICEF

Lack of access to education is impacting children's mental health, safety and development and raising their future prospects.

UNICEF



Aid worker and teacher Morena Roberdo tackles language barriers to educate children in makeshift classrooms, while raising funds for schools reconstructions.

3 major obstacles to delivering aid in Gaza

Children in the Gaza Strip are in desperate need of support. But serious access challenges remain.

UNICEF



In an effort to transport supplies and medicines to the remotest village, aid worker Jaha Uchedu braves gunfire, unexploded bombs and unknown dangers on the open road.



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THE BRIEF #4

PRE-LAUNCH

Hyping the release and unique real-time premise



The Missing Panel

A PR stunt at Comic-Con, where all the hottest new shows hold cast meets. For our panel discussion, audiences face an empty stage, save for UNICEF ambassador Liam Neeson who explains that the cast isn't here because they're in Gaza right now, doing the work that you'll soon be seeing.



Hoardings

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THE BRIEF #4

COMMUNITY ENGAGEMENT

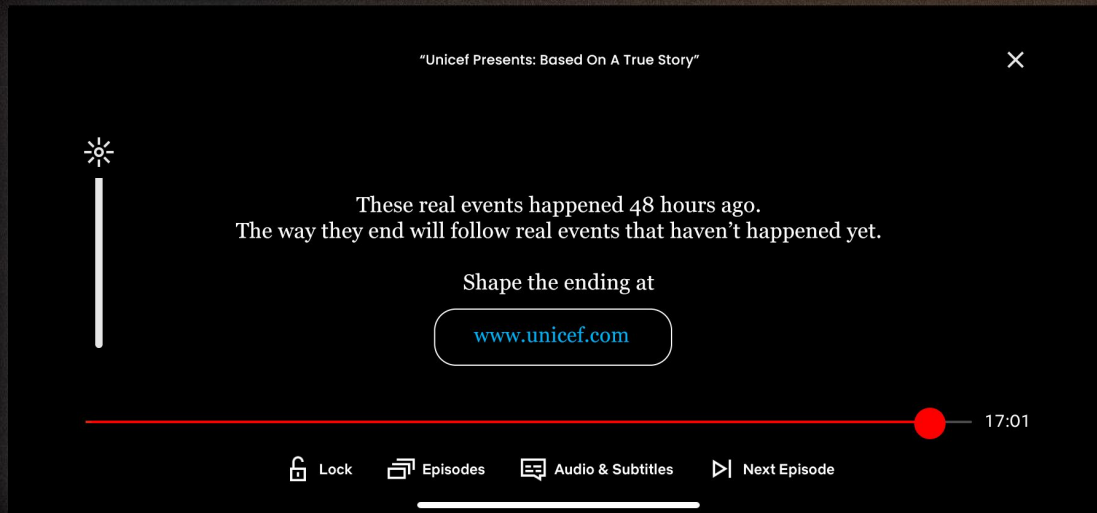
NOT JUST VIEWERS. PARTICIPANTS.

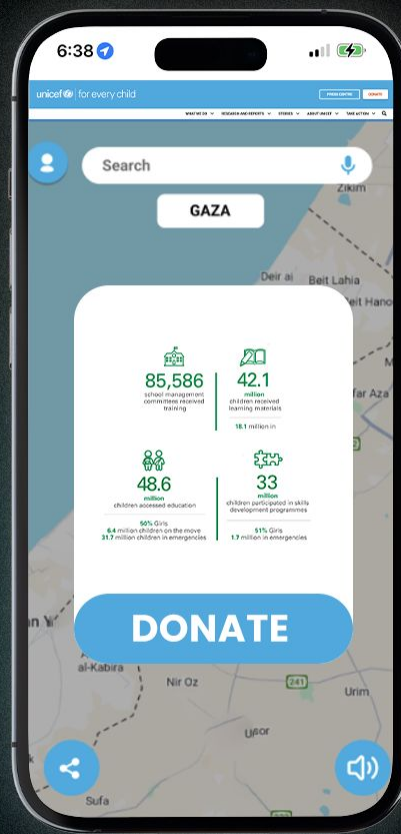
At the end of each episode, we'll reveal a gripping truth that invites audience interaction – the story's ending is still undecided.

Since it follows real-time events, our protagonists are still working towards their end-goals.

This introduces a unique interaction mechanism – audiences can influence the ending by partnering in UNICEF's efforts. The more the resources, the greater the chance of initiatives succeeding.

This gives audiences the whole season to bring about the ending they're hoping for.





HOW?

The ending can be shaped by partnering with UNICEF in a variety of ways - spreading the word, signing petitions, appealing for donations from corporates and governments or even through personal contributions.

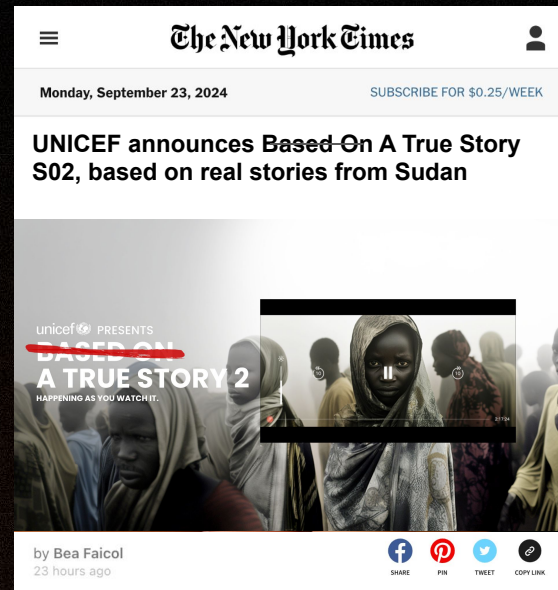
All these efforts will be consolidated on an extension of the UNICEF page, where people can also learn more about character stories and the challenges they face.

Post-season Publicity



Post the first season, we'll consolidate our message by getting our volunteers on panel discussions at key events like the Cannes Film Festival. There they'll describe their experiences with such a unique live show and also give an update on the positive impacts of their initiatives.

Season 2 Announcement



At the height of post-season publicity, we'll also announce Season 2 and the humanitarian crisis it'll follow. Because there's always another place where children need UNICEF.



1 PRE-LAUNCH

Hyping the release of the show and its unique real-time premise through hoardings and PR stunts like an empty comic-con panel.

3 COMMUNITY ENGAGEMENT

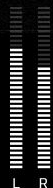
Encouraging the community to shape how this true story ends by partnering with UNICEF and joining the conversation.

2 SERIES RELEASE

Premiering **'Based On A True Story'** with 10 real-time episodes spanning 5 weeks. A first-of-it's-kind short run series blurring the lines between journalism and produced content.

4 POST AND PERPETUITY

Consolidating our message through panel discussions and story updates. Plus, fostering the legacy of the IP by announcing Season 2 and the true story it follows.



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