

Shorty Impact Awards 2026,  
Influencer Creator, Celebrity Category

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**UNICEF**

**International Day of Play 2026 Entry Deck**

# The Challenge

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**Safe spaces to play is being squeezed out from our societies.  
Access to safe play spaces is a widespread challenge globally.**

**62%**

**of children today  
are less likely to  
play outside than  
their baby boomer  
grandparents.**

**1 in 5**

**children say  
they have no  
safe space to  
play.**

*Save The Children*

# The Objective

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**For a great childhood, every child needs  
a safe space to play.**

We need to give parents inspiration and practical ways to **reclaim** safe spaces for children to play in their everyday environments and also to **advocate** for safe spaces.

# Target audience and behaviour strategy

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Parents, caregivers, and family networks of children aged 0–12, across different family types, cultures, and contexts.

## What they need from the content

- A reminder that play matters
- Practical ideas that feel doable
- No guilt, no lecturing
- Inspiration they can copy today
- A reason to care about safe spaces beyond the home

## Consumption patterns:

- Short snackable content
- Info-tainment. Educational content packaged as entertainment
- Instagram, Tiktok, Facebook and YouTube main channels

### Behavior path

#### Feel

"That looks joyful / that feels like my family."

#### Try

"We can do that at home / outside / on the walk back from school."

#### Share

"Let me post or send this."

#### Advocate

"We need more spaces like this in our community."

Where are parents right now? How do we reach them faster?

How can we disrupt a parent's day and pass on an important message?

# How do we do this?

What language can parents easily understand?

What's the easiest way to get busy overwhelmed parents to do something right now?

# Current social insights

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**Creators drive participation, not just passive viewing**

*TikTok trend report 2025*

TikTok's 2025 trend report emphasizes that brands now need to show up with **authentic voices**, connect through community and engage in ways that feel native to culture rather than overly produced.

**76%**

**of marketers say authentic, low-production video outperforms highly produced content.**

*HubSpot 2025*

**Creators bring authenticity and trust**

*Deloitte 2025*

creators bring **credibility and authenticity** for audiences that may be hard for brands or institutions to achieve directly.

**Creators unlock distribution and engagement beyond Brand's channels**

# How does this inspire IDOP content?

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**We want to create...**

**Content that turn outdoor spaces into a playground.**



**Content that brings spontaneous play and joy to everyday life.**



**Content that is participatory and Fun.**



# How does this inspire IDOP content?

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● Relatability beats polish

● Audiences are more likely to respond to a parent, performer or playful public creator actually *doing* play than to a traditional awareness message telling them play matters.

**“UNICEF tells parents what to do” works but  
“UNICEF + trusted creator(s) show parents how play fits real life” works better.**

**OPEN TO PLAY!**

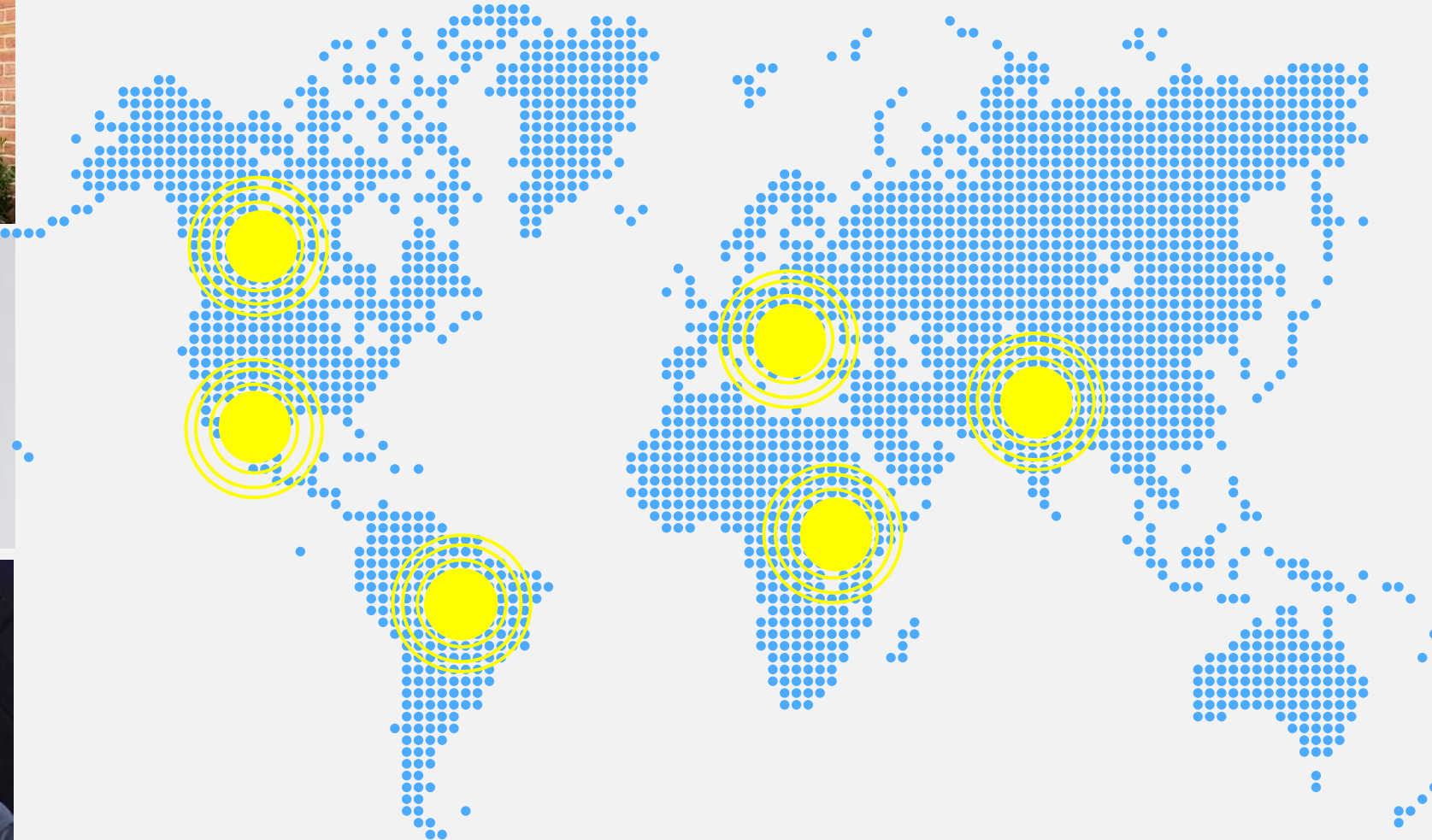
● A creator campaign does not rely only on UNICEF-owned platforms. It multiplies distribution through the creators’ existing communities, their repost ecosystems, algorithmic discoverability, and secondary sharing across other pages.

● Participation beats passive viewing



# IDOP 2026 Approach

## One Global Campaign. Six Creators



# Distribution Plan

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## Creator channels = primary reach

Native posts, Reels/Shorts, replies, creator-community engagement

**UNICEF channels =  
amplification + authority**

**60 second  
Hero video**

→ **Greg Goya + UNICEF HQ Social channels**

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**+5 regional creators**

→ **Creator channel + UNICEF Country/Regional Office Social channels**

# Distribution Plan

**Hero video**

**1 Hero video  
60 seconds**

EN + Languages  
(AR, FR, SP)

YouTube, IG, Facebook,  
LinkedIn,Tiktok

**5 Country/Regional creators**

**1 video**

[CRAZY KENNAR](#)

KENYA/AFRICA

YouTube, IG,  
Facebook,Tiktok

**1 video**

[THE EZZ SHOW](#)

CANADA

IG, Facebook,Tiktok

**1 video**

[Atividades\\_para\\_brin  
car](#)

BRAZIL

Instagram

**1 video**

[AVNEESHA](#)

INDIA

IG, TikTok, YouTube,  
Facebook

**1 video**

[EL CHARRO](#)

MEXICO

Instagram

# Final Contents

## 1 GREG GOYA



- Play as a public invitation
- Low explanation, high visual comprehension
- Participatory storytelling
- Spontaneous human reaction creating authenticity

**Greg Goya translated the IDOP message into a real-world experience rather than a conventional piece of advocacy content.**

Using simple public-art interventions such as a “Dance Here” square and playful challenges embedded within everyday urban spaces, he transformed ordinary environments into temporary opportunities for play.

The content relies on curiosity and spontaneous public reaction: people encounter an unexpected invitation, choose to participate and, in doing so, demonstrate the universal instinct to play.

**UNICEF Global Channels +  
Marketing  
EN, ES, AR, FR**

[Click to play](#)

## 2 AVNEESHA DELULU



- Nostalgia as the emotional hook
- Culturally specific, universally legible storytelling
- Intergenerational tension
- Classic observational humour

**Avneesha turned the IDOP message into a culturally specific memory.**

Rather than instructing parents to value play, the video used humour and the familiar “back in my day” parental trope to trigger memories of their own childhood—riding bikes, playing with friends and spending less time around screens.

Her exaggerated Indian parent character made the content instantly recognizable within her cultural context while keeping the underlying experience universally relatable.

**Organic distribution on  
creator channels +  
@UNICEFINDIA**

[Click to play](#)



# Final Contents

## 3 ATIVIDADES PARA BRINCAR



[Click to play](#)

- Show, don't tell approach.
- Low-barrier play is the central proposition
- Family participation.
- Support organic distribution

**Atividades para Brincar translated International Day of Play into immediately actionable family behaviour.**

Rather than advocating for play through explanation, the creator demonstrated a sequence of simple games using everyday household materials and spaces, with adults actively participating alongside children.

The format reduced the perceived effort required to create opportunities for play: audiences could quickly imagine recreating it at home and take away practical ideas from a single short video. Strategically, the content contains several characteristics that support organic distribution.

**Organic distribution on creator channels + @UNICEFBRASIL**

## 4 EL CHARRO



[Click to play](#)

- Creator acts as a cultural host
- Cultural identity as immediate hook
- Institution-led creator integration

**El Charro brought a distinctive Mexican cultural identity and established creator persona into a UNICEF Mexico play activation, using recognizable visual character and participation to position play as a means of reconnecting with children and adolescents.** Rather than building an entirely separate creator concept around International Day of Play, the partnership integrated the creator into a UNICEF-led physical experience, allowing him to function as a cultural host between the institution, the activity and the audience.

**Organic distribution on creator channels + @UNICEFMEXICO**

# Final Contents

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## CRAZY KENNAR



- Humour driving advocacy
- Contrast between “then” and “now”
- Creator-native satire
- Local realism adds weight

**Crazy Kennar used physical comedy and escalating absurdity to dramatize the disappearance of spaces for play.** The comedic escalation transforms an abstract child-rights issue into a visible and relatable problem: the audience can literally see play being squeezed out of everyday environments. By embedding the message within Kennar's established entertainment style rather than asking him to adopt an institutional voice, the partnership allowed UNICEF to reach audiences through humour while retaining a clear advocacy proposition: **Protect Play. Protect Childhood.**

Organic distribution on creator channels + @UNICEFKENYA + @UNICEFAFRICA

[Click to play](#)

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## THE EZZ SHOW



- Interactive style makes audience a player
- Curiosity as a retention tool
- Promotes cognitive play, not only physical play

**The Ezz Show turned the content itself into an opportunity to play.** Crucially, viewers are exposed to the same clues as participants, allowing them to guess the answers before the on-screen reveal and transforming passive viewing into participatory play.

The format combines curiosity, problem-solving, friendly competition and spontaneous reactions, demonstrating that play can be cognitive and social as well as physical.

Organic distribution on creator channels

[Click to play](#)



# The Results

## Collaboration with content creators and UNICEF Country Offices amplified theme of the campaign

- Various forms of collaborations on social media helped generated 1.7M engagements around parenting topics including play (this includes collabs initiated by UNICEF, by other creators or posts on creators' owned channels).
- 6 creators from Italy, India, Canada, Kenya, Mexico, and Brazil were engaged to localize IDOP key messages for their respective audiences.
- The [collab with Greg Goya on YouTube](#) was the most viewed video on UNICEF YouTube this year and almost 100,000 engagements, in large part from ads.
- [Avneesha Delulu](#)'s video on her own YouTube, Tiktok and Instagram channel (collab post with the [India Country office](#)) had more than 20,000 engagements and over 700,000 organic views.
- [Crazy Kennar](#)'s post on his Instagram (in a collab post with the UNICEF Kenya & UNICEF Africa channels) and TikTok channels generated more than 56,000 engagements •with over 800,000 organic views.
- [TheEzzShow](#) had over 21,000 engagements with over 2.4million organic views across. FB, TikTok and IG.
- [Atividades\\_para\\_brincar](#) IDOP collab post with UNICEF Brazil had over 11 million views on [Instagram](#)
- [Soyelcharromexican](#) also shared IDOP messages on his channels in collab with UNICEF Mexico and @unicefenespanol.

