

# FUCKING HOPE



THE NEXT TEENANGST BINGE-WATCH OBSESSION  
WRITTEN BY JULIA JAMIE SPARROW

A YA Dark Dramedy Series

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			Julia Jamie Sparrow

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# FUCKING LOGLINE

Freya - cunning as hell, angry and possibly cursed to meet people at their worst - is counting down to the final day, when she'll leave this drab and hypocritical world, by ending her life.

But when the moment comes, nothing goes as planned. Not only does she survive, but now is stuck taking care of a seemingly lost and stubborn 12-year old girl and her feisty pet turtle.

While trying to find a home for the kid, she's ready to go to the extreme and face her curse, by interrupting the worst moments in peoples lives. Not only does she unwillingly keep saving them; she accidentally creates a family of weird and good-hearted strangers, that make her question if their community might already be enough to stay in a world as unperfect and disordered as ours.



Julia Jamie Sparrow

# The Fucking Format

**Title:** Fucking Hope

**Author:** Julia Jamie Sparrow

**Genre:** Dark Dramey

**Format:** 8 Episodes, 25-30 Minutes each

**Unique Selling Points:**

- Distinctive style & voice
- Relatable & flawed characters
- social media friendly
- themes have market appeal
- has a Multi-season expandable universe

# The Fucking Key Facts

- **Clear Gen Z core audience** (17–28, streaming-native, high digital usage)
- **Social media amplification potential** (clip-friendly structure, driven dialogue, strong emotional hooks)
- **European YA market gap** (US dominance in the genre, limited EU flagship titles)
- **Multi-season scalability + expandable character universe → IP**

- **Budget-flexible**: depending on single / co-production structure
- **Eurimages & MEDIA compatible**
- **International co-production** viable
- **Relatable & encouraging female lead with multigenerational support**
- **Responsible handling of mental health themes**



**TOP  
STORY**

**Euphoria  
Sass**



**plot events**

**The End of the  
f\*cking World**



**Fucking**

**The**

**References**

**Fleabag**

**Characters &  
DIALOGUE**



**tonality**

**Hungry**



*je*

JULIA JAMIE SPARROW.



# Fucking Visuals



# Fucking Audience Profiles

## CORE AUDIENCE →

### Discovery Engine

The Social Discovery Viewer (17–24)

Discovers series through clips, edits and peer recommendation.

Responds strongly to emotionally intense characters, dark humor and themes of identity and belonging.

## SECONDARY AUDIENCE →

### Retention Audience

The Character-Driven Dramedy Viewer (25–34)

Chooses series more deliberately and values tone, writing and psychological depth.

This audience often follows critically discussed dramedy formats with distinctive authorial voices.

## EXTENDED AUDIENCE →

### Cultural Reach

The Compassionate Crossover Viewer (35–49)

Engages with emotionally complex storytelling that explores care, grief and unexpected connection.

This segment expands the series beyond youth audiences without shifting its core identity.

**Together, these segments position FUCKING HOPE as a project that is youth-driven in discovery while remaining broadly accessible in emotional themes.**

# The Fucking Audience Architecture

FUCKING HOPE is designed for a **digitally native, emotionally literate audience** that responds strongly to character-driven storytelling, dark humor and themes of belonging. **Tonally**, FUCKING HOPE sits at the intersection of dark comedy and emotional drama.

**The series treats heavy themes with sharp, often ironic humor.** Characters rarely say the right thing, situations rarely unfold gracefully and moments of care often arrive wrapped in chaos, sarcasm or emotional misfires.

The **core audience (17–24)** consists of socially connected, urban-minded viewers who actively discover new series through social media signals, peer recommendation and clip-based discovery. This group shows a strong affinity for psychologically complex protagonists, found-family dynamics and emotionally honest storytelling.

A **secondary audience (25–34)** expands the reach of the series. This segment is more writing- and tone-driven, and tends to follow critically discussed dramedy series with distinctive characters and thematic depth.

An **adjacent audience (35–49)** further broadens accessibility through themes of care, emotional repair and intergenerational connection.

This layered structure allows FUCKING HOPE to operate as a **youth-driven discovery property** while remaining **broadly programmable for streamers, broadcasters and festival contexts.**



# Fucking Emotional Drivers of the Audience

The **core audience** of FUCKING HOPE responds strongly to edgy stories that combine emotional intensity with tonal sharpness and dynamic pace.

They are drawn to characters who are **familiar, messy, contradictory and often making objectively terrible life choices** – feeling more real than heroes living instagram-perfect lives and still **stylized** enough to be comfortable following their journey.

**Dark humor** plays an important **accessibility role**: it allows **emotionally heavy themes to remain watchable, shareable and socially discussable**. Painful situations are rarely treated solemnly; instead they are often undercut by awkwardness, sarcasm or the quiet absurdity of human behavior. Themes such as **belonging, loneliness and unforeseen community** resonate strongly with this audience, particularly when hope is portrayed as something fragile and hard-earned rather than self-evident.

The emotional promise of FUCKING HOPE therefore lies in portraying **people one eye-level** who feel damaged, are funny and chaotic and experience them **making connections** with each other. This balance between darkness, humor and emotional sincerity creates **a strong audience identification** while maintaining broad cultural relevance.

# Fucking Discovery & Viewing Behaviour

For the core audience, series discovery often begins **socially** – through **clips, quotes, edits or emotionally striking moments shared online**. Shows that combine emotional intensity with a distinctive tone, themes and set of characters travel especially well in these environments.

Scenes from FUCKING HOPE frequently contain moments where **humor and discomfort entrap** bittersweet dialogues, awkward attempts of honesty and characters facing their desires in situations they still need to learn to handle. These moments are particularly suited for **short-form discovery**, because they capture the series' **tonal identity** in seconds and leave room for **universal identification**, favored by our **social-media-affine target audience**.

Once viewers enter the story, **engagement** is sustained through ensemble dynamics, emotional tension, tight spots and the **ongoing paradox** of the show: a protagonist trying to push everything away while constantly involving herself in new connections.

Additionally the heart and healing part of their story: **a group of strangers sticking together, to find and create a safe place for the youngest of them**. During their journey, those characters become exactly the ones **we** do wish for in our darkest hours, **creating a web of comfort, thrill and support**, the audiences are **drawn back to again** and again, during their daily life.

# CHARACTERS

**Freya**

**Freya** - Cynical yet deeply vulnerable. Wants to die, ends up saving everyone.

**Ayliah**

**Ayliah** - Runs away to take her future in her own hands, before she can get lost in the system.

**Richard**

**Johann** - Takes the easy way to escape any consequences - annoyingly, he keeps running into them.

**Nika**

**Nika** - Keeps offering her dreamy heart freely - until she learns that not everyone knows how to hold fragile things.

**Jael**

**Jael** - A guardian and protector, giving chances to strangers. She is both calm and storm.

**Johann**

**Anders** - Wary and daring, he shuts out the world, to shield his foster siblings from it's coldth.

**Anders**

**Richard** - A social worker dissapearing in the cracks of the system he's working in.

**More Details** →





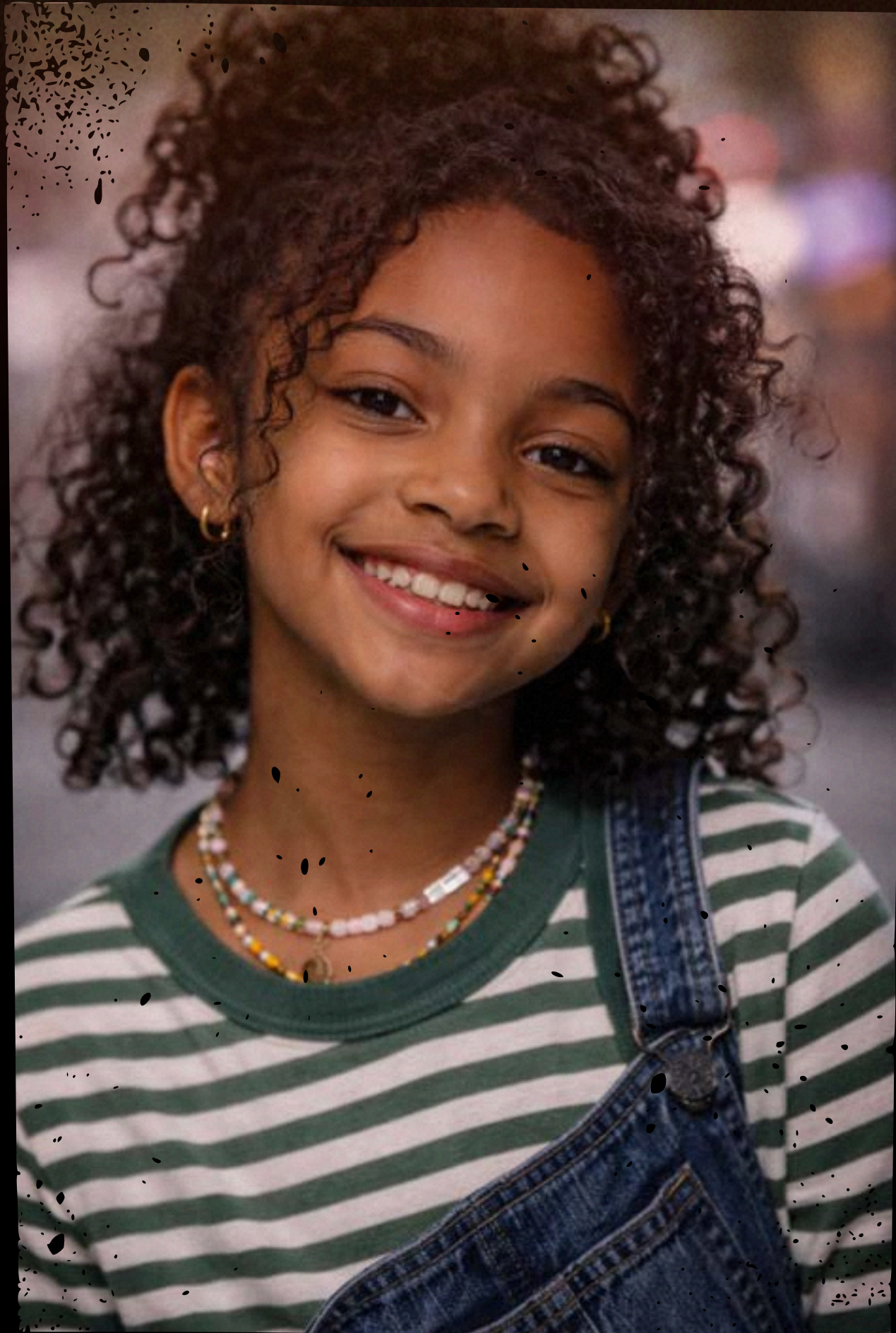
# FREYA

## The Reluctant Heroine

Sharp and deeply disillusioned **FREYA** - raised on constant narratives of crisis and decline - has come to believe **the world is slowly falling apart**. What unsettles her even more is how often **adulthood seems to turn passionate people into** exhausted, cynical and quietly disengaged, **“zombie-fied” versions of themselves**. Since such a future feels inevitable, **Freya decides that she would rather die than becoming one of them**.

Her plan is interrupted by **AYLIAH**, a sharp twelve-year-old girl who is clearly not where she is supposed to be. However determined Freya may be to follow-through, she cannot bring herself to leave a child alone like that and **her instinct to protect someone in need**, however much she tries to suppress it, gets in the way. **She decides to help**. What begins as a relatively simple mission - **finding out where Ayliah belongs** - gradually turns into a far more complicated task, full of detours, emotional entanglements and an unexpected enemy.

During their journey, **Freya’s habit of protecting herself through sarcasm, sharp observation and emotional distance**, is challenged the longer she stays with Ayliah and **the GROUP forming around them**. Other colors start lighting through the ashes and Freya shows to be **energetic, funny and compelling**. Over the course of the season, **she, who believes to bring misfortune into people’s lives, slowly becomes the person everyone relies on** - a reluctant, human version of a guardian angel she herself would never admit to being.



# AYLIAH

## The Active Catalyst

**AYLIAH** lives in an emotionally overloaded **foster household**, together with her **protective** older foster **brother Anders** and ingenious 11-year old Tilo. Growing up in the system, has given her a **strong sense of loyalty and injustice and the capability to read people quickly**. Without Freya's involvement, Ayliah would likely continue moving through temporary arrangements and improvised stability. **Yet, she has made a choice of her own:** she intends to **build a good life** for herself and **running away** is her **attempt to take that future into her own hands**. Because of this **determination**, she **actively shapes the events around** her through questions, observations and small but decisive choices.

When she meets **FREYA**, she recognizes something **familiar** in her guarded independence. Unlike most adults, Freya doesn't overlook her by pretending to be in control of anything, but treats Ayliah as someone capable of **understanding what is happening and participating in decisions**. Ayliah grows to be certain, that **the universe has sent her one of his guardian angels**.

As the story unfolds and she witnesses a **GROUP OF FORMER STRANGERS** gradually joining forces to **secure her well-being**, Ayliah is reinforced to **trust her instinct and choices** and experiences **how families can be build in the most unusual ways**. After all, she slowly allows herself to be a **12-year old again**.



# JOHANN

## The Unreliable Ally

**JOHANN** lives lightly, drifting through situations with **charm, improvisation** and **reckless confidence that things will somehow work out**. Used to following the **path of least resistance**, he rarely stays long enough for consequences to catch up with him; a mindset that makes it unsurprising that he has **no deeper relationships** and occasionally ends up dealing with people operating **in legally questionable environments**, such as the **PAWN DEALER** he has become entangled with. When he first meets **FREYA** and **AYLIAH**, although being **fascinated**, that instinct leads him to **betray them immediately** by stealing their car, phone and ID - a decision he treats as a practical shortcut rather than a moral failure.

Yet the story keeps pulling him back into Freya and Ayliah's orbit. What begins as uncomfortable encounters slowly turns into reluctant involvement with **THE GROUP** forming around them. Johann initially treats these connections casually, enjoying the warmth and acceptance they offer without feeling responsible for it, but **accidentally grows to be fond of their involvement and - to his dismay - protective of their well-being**.

Without their interruption, his life would likely continue as a pattern of temporary solutions and constant movement - one that could eventually lead him **into deeper trouble or isolation**. Instead, the events of the season confront Johann with **choices he can no longer avoid**. As his **moral boundaries are tested** and **unresolved tensions with his father Richard** resurface, he must decide whether continuing to run is still the path he chooses. **If he decides to stay, he is required to become someone he has never tried to be.**



# JAEL

## The Pragmatic Advisor

**JAEL** runs a small independent **CINEMA** that she has kept alive through years of **persistence and practical decision-making**. The space has gradually become a stable meeting point in the neighborhood and reflects Jael's own approach to life: **continuity, responsibility and the belief that communities grow through everyday effort rather than grand gestures**. This achievement gives her a standing and feeling of belonging, it is the lighthouse her life circuits.

After only briefly encountering **FREYA and AYLIAH**, Jael soon **agrees to give them shelter** when **JOHANN**, who she has a parental softspot for, asks for help. The cinema becomes the first place where the group can stay long enough to think clearly and deal with the increasingly high-stakes situation.

Jael rarely interferes directly, but gives everyone their space to learn. Her experience allows her to recognize consequences the others often overlook and at key moments **she offers perspective that helps the younger characters navigate decisions they are not yet used to making**.

When the cinema is eventually destroyed, Jael loses more than a workplace. Rebuilding it becomes a commitment to the community that has formed there and **a reminder that belonging is something people create through the choices they make together**.



## NIKA

### The Emotional Mirror

A perceptive **artist** who hides herself behind her **people-pleasing** tendency, until the group supports her to claim a place and **raise her voice**. Contrary to Freya, **Nika** is all **comfort and softness**.

## RICHARD

### The System Insider

As a **social worker**, **Richard** is **struggling** with the **limitations of a system** he poured all his **faith** in. When Ayliah vanishes, he has to make a **high-stake choice**, that might not only bring her, but also his **estranged son** Johann back.

## ANDERS

### The Burdened Protector

Being paired with his **foster siblings** Tilo and Ayliah, gave **Anders** something **to fight for**. **Marked by life**, he found his cause in **protecting** the two of them, making it difficult for him to **trust** anyone else, let alone life itself.

JULIA JAMIE SPARROW

FUCKING HOPE

teen  
angst

# FUCKING SYNOPSIS

all hope is  
lost(?)

**Freya**, who has always had the unfortunate gift of meeting people at their worst, has made the one decision, that still feels like hers: **she will not make it to 22**. Convinced that the world is broken beyond repair and that she is powerless to change any of it, she wants to leave, **before adulthood, hopelessness and "Weltschmerz" can wear her down like everyone else.**

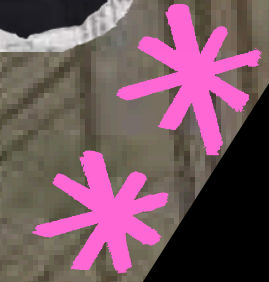
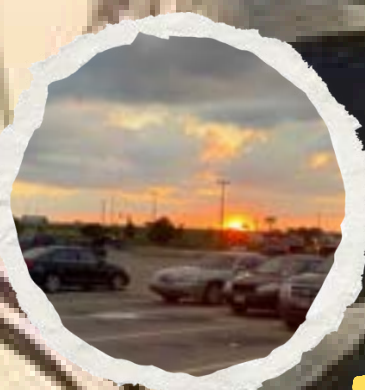
Her plan is put to the test, when she meets **Ayliah** - a sharp, self-possessed twelve-year-old girl who is clearly not where she is supposed to be. And Freya cannot bring herself to leave the kid behind. What begins as a detour turns into **a life-changing and increasingly high-stakes mission to find a real safe place for Ayliah.**

That mission drags Freya across the city and straight into the lives of people who are **lost, messy and stubbornly figuring out how to make life work: Johann**, a runaway drifter and occasional thief; **Jael**, the tough owner of a struggling cinema; **Nika**, an eager to please street artist; **Anders**, Ayliah's overburdened foster brother; and **Richard**, a social worker trapped inside a failing system.

As Ayliah's situation grows more urgent, these strangers are pulled into each other's lives and slowly become **a chosen family**. The longer Freya stays with them, the more difficult it becomes to remember her original plan: **leave.**

From edgy binge-watch to recurring comfort show.

**FUCKING HOPE** is a dark dramedy about teen despair, social failure and the terrifying inconvenience of making meaningful connections when you were already ready to disappear.



# FUCKING SEASON ARC

## Episode 1

Drained by hopelessness and “Weltschmerz”, Freya has decided to **end her life**. When she disappears to carry out her plan, **she crosses paths with 12-year-old Ayliah**, wandering the streets alone. Suddenly, Freya is confronted with a situation, where her actions **can make a difference** and she postpones her plan, trying to help the lost girl **find back home**, while staying off the radar.

That proves to be harder than anticipated. When a charming, young drifter named **Johann offers assistance**, she reluctantly puts her faith in him - and gets **betrayed** instantly. **He steals her car, phone and ID**, confirming Freya's belief that humans cannot be trusted and will always chose the easiest route. When the loss and emotional exertion trigger a panic attack, Ayliah sticks to her and unexpectedly helps Freya through it. Confronted with a child who now depends on her, **Freya's priorities change**.

- 1. Track down Johann.**
- 2. Get Ayliah home safely.**
- 3. When all is done, leave this place for good.**

## Episode 2

With new energy, Freya and Ayliah go on a **scavenger hunt for Johann**. While being on his heels, they **uncover more of his swindles and secrets**. And they learn, that even a restless chameleon like him, needs a friend - **Jael**, the tough, 55-year old owner of a nostalgic theatre and **Nika** - a sweet and observant street artist. They use them to eventually catch the thief. During their hunt, **Freya and Ayliah grow closer to each other**. Finally, Ayliah admits she cannot return to the home she ran away from. That complicates Freya's plan into **finding a real safe place** in a world, she's lost all hope in.

When they catch and confront Johann, he has already sold the car to a **pawn dealer** in order to solve his own problems. When the dealer threatens Freya and Ayliah, **Johann has to choose** between running again or helping them escape. This time, **he chooses to help**. The group gets away, but loses **Freya's ID** in their fight with the dealer, **ensuring the conflict will continue**. They've just made a vengeful enemy.

# FUCKING SEASON ARC

## Episode 3

Jael allows Freya, Ayliah and Johann to **temporarily stay in her theatre**, giving the group its **first refuge** and a very fragile sense of stability. While washing their clothes, Freya discovers **an address written inside Ayliah's sweater** and secretly investigates. The address leads to a **foster household** where Ayliah lives with two other foster kids - 11-years-old Tilo and **24-years-old Anders**. By observing them all day, Freya realizes the situations complexity: while **Anders gives his all to care for the others, the foster parents show to be emotionally unstable and overburdened**. During her observation, Ayliah, Jael, Johann and Nika explore the theatre and grow closer.

**Anders confronts Freya** about spying on them, who disguises as the worried older sister of a classmate of Ayliahs. Their electric conflict shifts as they recognising something painfully familiar in each other. Just after opening up about feeling cursed, **Freya's true identity and hiding of Ayliah** are accidentally **revealed** by Johann. **Anders** lashes out and **takes Ayliah back home** to supposed safety.

## Episode 4

The episode opens from **Ayliah's point of view, showing what life** in her foster home **actually looks like**. Moments of sibling closeness, are overshadowed by constant tension with the foster parents. **Richard**, the assigned social worker, **visits the family** as usual and, although he suspects something, **cannot intervene** because the situation seems legally acceptable, explaining Ayliah's urge to run away. **All he can do is, to leave a card**.

At another part of the city, with the help of her ID, the **pawn dealer** pays Freyas worrying mother, **Sloane**, a visit, trying to subtly find her and Johann.

Meanwhile, at the cinema, Freya struggles with the loss of Ayliah and the reinforced belief in her curse. **Her despair escalates and she lashes out at Johann and Nika**, damaging the fragile bond the group has built. Johann takes off. Just as she approaches another breaking point, **Anders** arrives. Furiously, he **accuses Freya of hiding Ayliah again**. After forcefully searching the whole theatre and realizing the absence of his sister, he admits: **Ayliah has run away again**.

# FUCKING SEASON ARC

## Episode 5

Ayliah's running away, **forces the devided group, Freya and Anders to work together** in order to find her. While they're combing the whole neighbourhood in teams, the **pawn dealer** retaliates against Johann and Freya, by **vandalizing Jael's theatre**, destroying the group's only refuge.

The loss devastates Jael and pushes the group into further chaos. Since Johann has been absent during the vandalization, Freya assumes he has betrayed them again and closes off, **leaving it to Jael, to hold the group together.**

When all seems lost, **Anders receives a call from Ayliah**: she has gone to **Richard**, who had left his card with them, the day before. **The group reaches her there and for a moment, all worries fade away.** Richard allows the patchwork group to stay with Ayliah at his place for the night.

## Episode 6

At Richard's apartment, **the group confronts a difficult reality**: there is no simple legal solution that can immediately remove Ayliah from the foster system, without seperating her from her foster siblings and risking placing her with another overburdened family. **Richard explains that without evidence or a formal process, his hands are tied.**

**Johann**, who has been on a journey of **painful self-reflection** since Freya's confrontation, is ready to face what he has been running away from. Starting with his father, he makes a surprising appearance at the groups current location, when everyone realizes: **Johann is Richard's son.**

**Johann talks things out with Freya and Richard.** The group realizes they must protect Ayliah themselves while searching for a long-term solution. Freya accepts help for the first time rather than isolating herself. The group begins acting as a coordinated unit instead of a collection of individuals reacting to emergencies.

# FUCKING SEASON ARC

## Episode 7

After having made little peace with his father and the group members, Johann admits to having not only found the destroyed theatre, but also a **message addressed to him and Freya**, making clear, that the **pawn dealer** won't let them leave, without a **final confrontation**. **Freya's internal conflict reaches its peak**. Convinced that her presence brings danger to others, she decides to use herself as bait to draw the pawn dealer away from Ayliah and the people she has grown so fond of.

**We jump to the moment of the confrontation**. Only, when Freya's baiting goes horribly wrong, we learn the group's true reaction to her decision.

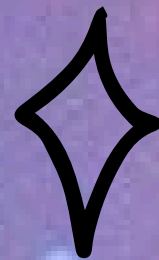
Bewildered, the group refused to let her face this danger alone. Instead, **they back up their friend and corner the dealer**. When she still doesn't want to give up, they show their hidden ace and **threaten exposure to the people she works for, created by a practical contribution by every group member, forcing her to back down**. The external conflict is resolved, but Freya's internal struggle remains.

## Episode 8

After the confrontation with the pawn dealer, the group turns to the **practical consequences** of what happened and **starts rebuilding the destroyed cinema**, hoping to turn it into a stable place where they can meet and support each other.

At the same time, Ayliah's immediate future must be addressed. **Together, the group visits the foster family** and introduces themselves openly, making clear that Ayliah is no longer alone and that they **will remain present in her life**. Knowing that people will keep returning for her, she agrees to stay there for now, **while Richard continues working on a more secure solution, now with new witnesses at hand**.

Watching the small but concrete changes their presence creates, **Freya realizes that her being and actions now have real consequences for other people's lives**. Instead of returning to her suicidal plan, she decides to stay and take responsibility for what they have started. **"Together, we can face a burning world."**



## Viewing Experience

WATCHING "FUCKING HOPE" FEELS LIKE AN EMOTIONAL ROLLERCOASTER: RAW, PAINFULLY FUNNY, UNEXPECTEDLY TENDER AND DEEPLY CATHARTIC. IT'S LIKE CATCHING A GLIMPSE OF HOPE IN LIFE'S DARK CORNERS.

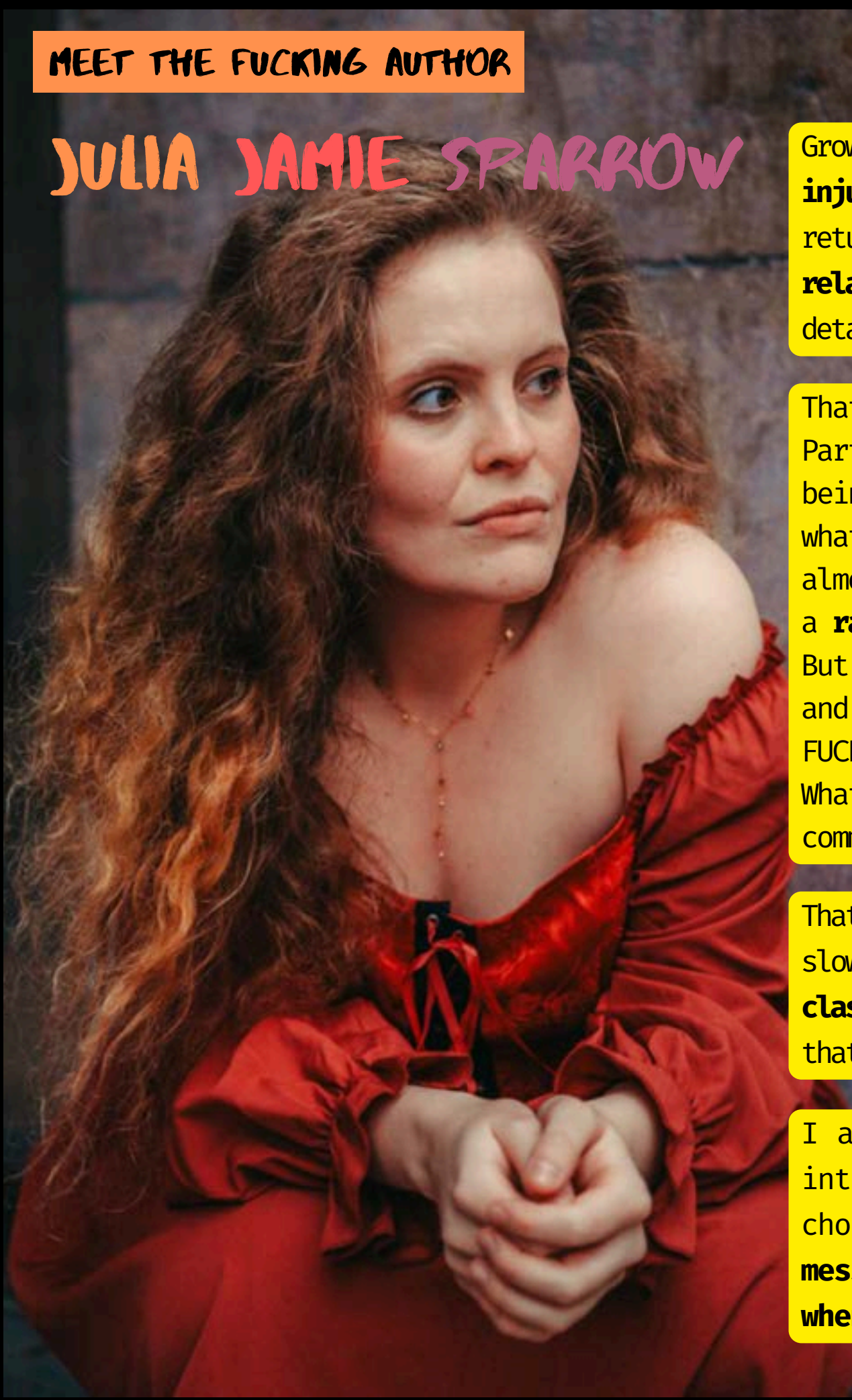


@juliajamiesparrow

JULIA JAMIE SPARROW

## MEET THE FUCKING AUTHOR

# JULIA JAMIE SPARROW



I write from a place of contradiction: I am deeply romantic about people and increasingly distrustful of the world they are expected to thrive in.

Growing up today often means being exposed, from a very young age, to an **endless stream of crisis, opinion, injustice, propaganda, urgency and emotional noise** – without ever being taught how to metabolize any of it. I keep returning to what that does to a person over time: **how it shapes their nervous system, their sense of safety, their relationship to action** and the terrifying possibility that caring deeply may eventually curdle into exhaustion, detachment or despair.

That tension led me to **FREYA** – **this raw, incredible head-strong and once so dreamy and hope-fueled person**. Part of her came from watching, very closely, what **prolonged suffering can do to a human being** – and from being confronted with the unsettling truth that death is not always the most frightening thing. Sometimes what terrifies people more is the idea of being trapped inside a life or a body or a reality that has become almost impossible to bear. **I wanted to write a character who arrives at that realization early**, and who makes a **radical decision** because she **cannot imagine a future** that does not end in some form of emotional erosion. But **I am not interested in despair for its own sake**. At my core, **I believe in tenderness, humor, connection** and the possibility that **people can become meaningful to one another** in broken circumstances. That is where **FUCKING HOPE** really began for me: in the question of **what might keep someone who has already given up going**. What could **cause a change**? In the root of all of my answers, I found **connection**. More often than not, community can become a form of resistance when larger systems feel unreachable or insufficient.

That is why **FUCKING HOPE** is build around a group of **people** who would **not normally choose each other** and still, slowly, **become essential to one another**. They offer **identifiable perspectives** on what happens when **loneliness, class, grief, care, cynicism, youth, age, fear and love all collide in the same space** and in the fragile possibility that **solidarity** can emerge from there. It happens all over to globe and still we forget how to do it frequently.

I also wanted to write against a kind of passivity I often find in **female-led stories**. I am far more interested in **characters who claw their way through the world** than in characters who are solemnly chosen by it. **I want to read about and so I write women – and people more broadly – who are active, messy, funny, furious, emotionally exposed and feel not ready**. People who **fight for one another, even when they are exhausted**. People who **create enough safety for softness to exist in brutal conditions**.

That is the **cause and core** of my work, and **FUCKING HOPE** is the clearest expression of it so far.

**You prefer a resume?**



**Scan the code.**

# THE FUCKING AUTHORS VISION

SOMETIMES HOPE WILL DRAG YOU DOWN THE PATH OF LIFE - WHETHER YOU WANT IT OR NOT.



I talked with 72 young adults. These are the stories they care about.

What makes this story unique?

It's raw, unpolished, and unapologetic. It refuses to romanticize mental health struggles and fights for the idea that life, with all its flaws, is worth exploring.

This story embodies very different experiences of what it means to lose and win hope while growing up in current times - cut out for the needs and viewing behavior of Y/A. It doesn't promise easy answers; it doesn't fix what's broken; but it highlights very real ways to feel less alone or chanceless within it all.

Why do we want to tell this story?

We live in a time of division and quiet loneliness. The world is more connected than ever, yet belonging feels harder to find. People are exhausted by wars, expectations and fear; they struggle with the question, if **hoping for a better tomorrow** is even worth it.

"**Fucking Hope**" is for anyone who has **felt lost, battled their own mind or searched for connection in a seemingly ignorant and fractured world**. It's about people who have nothing in common except the choice to stay - and how, sometimes, that's enough.

Why me?

I've experienced what it is like to lose someone who would've had so many reasons to stay - and how someone who really wanted to leave, couldn't because her heart wouldn't stop beating.

Growing up changes the way we see the world, threatening to take away its wonders. We have to make an effort to see with curious eyes again - to seek the light and reclaim the magic.



Honest, Edgy and about to find Hope

This is a story about choosing each other.



JULIA JAMIE SPARROW. Have you ever lost someone and realized, they took all the colours with them?



Julia Jamie Sparrow

# Fucking Budget Scenarios

## Scenario A - Fully German Production

- Budget per episode: €250K
- Total season: €2.0M–€2.8M
- High production control
- Strong regional funding (Medienboard, FFF Bayern, etc.)
- Limited Eurimages eligibility

### Comparable:

- House of Yang
- Wir Kinder vom Bahnhof Zoo
- Hungry
- How to Sell Drugs Online (Fast) (~€1M/ep est.)

## Scenario B – 2-Country Co-Production

Example: Germany + France/Poland/Portugal

- Budget per episode: €350K–€500K
- Total season: €2.8M–€4.0M
- Access to: Eurimages, MEDIA Development, National Film Funds in both territories
- Stronger international positioning

### Comparable:

- Normal People (IE/UK co-pro, BBC/Hulu)
- The Head (Spain/Japan co-pro)

## Scenario C – 3–4 Country Co-Production

Germany + 2–3 EU partners

- Budget per episode: €450K–€550K
- Total season: €3.6M–€4.8M
- International cast
- Strong festival positioning
- Higher administrative complexity
- Requires stronger pre-sales

### Comparable:

- Euphoria (US scale but multi-financing)
- 1899 (DE/US multi-territory, €60M total season)
- Other People's Money (Nordic-Co-Pro)

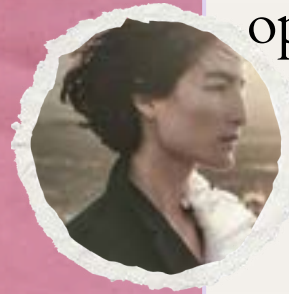
# FUCKING CREATIVE

# FUCKING UNIQUE

Let's  
Play  
fucking  
BINGO

(Wanna hear a secret?)  
(With this series, your  
BINGO is safe to go.)

JULIA JAMIE SPARROW



Rich World-Building  
with Multi-Season  
Potential  
A layered narrative with  
opportunities for spin-offs, fan  
engagement and long-term  
growth

Sounds chill

Scalable Production  
with Adaptable  
Budgets  
Works beautifully as low-  
budget intimate storytelling  
or a high-budget visual  
masterpiece.



Visual Aesthetic  
Edgy Realism x  
Dreamy Urban

Fuck Yeah!!



Emotional Depth +  
Dark Humour  
Deep & Witty, Warm &  
Bittersweet

Addressing Modern  
Themes  
Flawed, Raw and Funny as  
Fuck

Relatable Characters  
Mental health, generational  
trauma and belonging in a  
world of  
crumbling peace

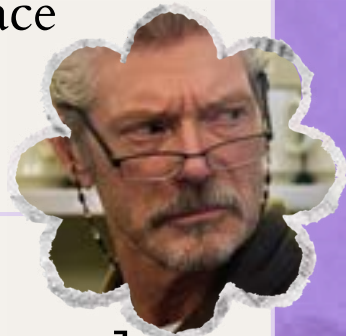


Edgy!

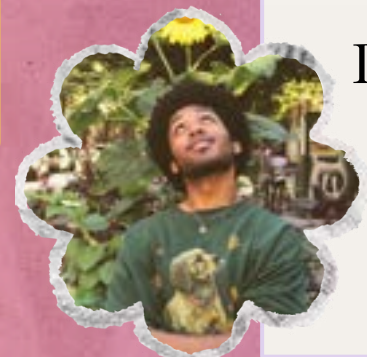


Bold + Unapologetic  
Voice  
Daring Storytelling with a  
Distinctive Edge

Meme Culture and  
Social Media Appeal  
TikTok-Ready Visuals x  
Shareable One-Liners x Tarot  
Cards, Cats, and Chaos



Bridging Cultural  
Boundaries with  
relatable Core Beliefs  
+ Questions



Let's talk!

