



شاهد أ بعد

yusi

Every great lesson starts with a story.

COMPLETE BRIEFING PACKAGE

Educator Brief Government Brief
Platform Overview Strategy & Vision

February 2026 · Confidential

CONTENTS

What you'll find in this package.

01 Platform Overview

What YUSI is, how it works, and why it exists.

02 The Opportunity

The problem we solve and the evidence behind our approach.

03 School & Educator Brief

For teachers, curriculum coordinators, and school administrators. How to adopt YUSI, what it costs, and what to expect.

04 Government & Ministry Brief

For ministries and government procurement. Curriculum alignment, implementation model, and pilot partnership terms.

05 Founders' Strategy

Platform strategy, business model, unfair advantages, and the path to scale. Confidential · founders only.

06 Launch Plan

Step-by-step sequence from founding library to first ministry contract. Prerequisites, phases, the moat, and the measure of success. Confidential · founders only.

How to use this document: Sections 01–02 are suitable for sharing with any audience. Section 03 is for schools and teachers. Section 04 is for government and ministry contacts. Sections 05–06 are confidential to founders and close advisors.

PLATFORM OVERVIEW

What YUSI Is

YUSI brings world cinema into the classroom: structured, curriculum-mapped, and ready to teach.

Every great teacher knows that a well-chosen film can do what a textbook cannot: create a memory, build empathy, open a question that stays with a student for years. YUSI is the infrastructure that makes this possible at scale.

YUSI works at the depth each institution chooses. Some schools integrate a film into an existing Language Arts or History unit, enriching the lesson without changing the timetable. Others build a dedicated media literacy programme with YUSI at its centre. Both are supported. Both are valuable. The platform is designed to grow with each school's ambitions.

We curate world cinema, with a focus on **short films**, and map every title to curriculum standards. Every film in the YUSI library comes with a complete lesson package: preparation guide, discussion framework, assessment rubrics, and student reflection tools. Teachers spend five minutes preparing. A lesson takes fifty.

Why Short Films?

Short films (typically 10 to 30 minutes) are YUSI's structural foundation. A complete narrative arc: setup, conflict, resolution. All within a single class period, with time for discussion and reflection. One period. One complete story. Every hand in the air at the end.

The Three Layers

The Library

Rights-cleared, age-appropriate world cinema. Every film indexed by subject, grade, learning objectives, language, and runtime.

Teacher Tools

Pre-viewing guides, discussion frameworks, curriculum alignment docs, assessment rubrics. Ready for every film, every lesson.

Student Space

Guided reflection prompts, private journal, moderated peer discussion. A safe, school-managed environment.

A Lesson in One Period

Here is what a YUSI lesson looks like, with **Sing** (Kristóf Deák, Hungary, 2016 · 25 min · Academy Award winner), a film about a school choir, belonging, and what it means to do the right thing.

- 10 min** **Before the film.** Teacher reads the pre-viewing guide. Students discuss: “What does it mean to belong somewhere, yet sense that something needs to change?”
- 25 min** **The screening.** Subtitled. Rights-cleared. The room falls quiet, drawn in completely.
- 15 min** **Guided reflection.** Students open YUSI’s reflection space. Prompts appear. They write. Then they discuss.
- After** **The learning sticks.** Teacher submits the session. YUSI logs curriculum objectives covered: ethical reasoning, oral expression, critical analysis, civic values.

Total teacher preparation: 5 minutes. Total class time: one standard period. Curriculum objectives covered: 4.

Sample Films

Subject	Grade	Film	Runtime	Award
Language Arts	9	Stutterer (2015)	13 min	Oscar winner
Social Studies	7	Sing (2016)	25 min	Oscar winner
English / EFL	10	Two Cars, One Night (2003)	11 min	Nominated
History	11	An Irish Goodbye (2022)	23 min	Oscar winner
Science	8	The Dam Keeper (2014)	18 min	Nominated
Citizenship	6	Hair Love (2019)	7 min	Oscar winner
Ethics	9	Feeling Through (2020)	18 min	Nominated
Arts	10	La Maison en Petits Cubes (2008)	12 min	Oscar winner
Culture & Geography	8	Nefta Football Club (2019)	17 min	Nominated

This is a sample. The full library is continuously expanded in consultation with curriculum specialists.

THE OPPORTUNITY

The Problem Every Educator Knows

Students engage more deeply with stories than with textbooks. Teachers have always known this. And yet, using film in the classroom has remained complicated: finding the right film, justifying it administratively, building the lesson around it, navigating copyright.

YUSI clears every one of these obstacles.

Beyond individual teacher experience, international data points to a persistent systemic challenge:

- **Declining reading motivation** among secondary students
- **Low cultural literacy:** students arriving without exposure to diverse world heritage
- **Passive learning** patterns that translate poorly to 21st-century competencies
- **Media literacy** ranked as the most underdeveloped skill in schools (OECD, 2023)

The root cause is format. Traditional instruction reaches cognition; sustained engagement requires something more.

The Evidence Base

Neuroscience and pedagogical research converge on a single finding: **narrative and emotion are the conditions under which humans learn most effectively.**

“The brain does not distinguish between a real and a deeply imagined experience. Stories activate the same neural pathways as lived events.”

— Paul Zak, Claremont Graduate University

“Students who engage with narrative-based learning demonstrate 22% higher retention of conceptual content over 6 months compared to lecture-only instruction.”

— Journal of Educational Psychology, 2019

“Media literacy (the ability to critically read and analyze visual media) is the most underdeveloped 21st-century competency in schools worldwide.”

— OECD Education Report, 2023

Why Now

Active Policy Demand

UNESCO's Media and Information Literacy framework has been adopted in more than 100 countries. IB Language and Literature requires analysis of visual and media texts at MYP and DP levels. Curriculum coordinators are seeking structured programmes to deliver it. Budget lines exist. YUSI is the implementation framework they are looking for.

Media Literacy as Core Competency

OECD, UNESCO, and IB frameworks now classify visual media literacy as a core competency. YUSI is the first product built specifically to deliver it through a structured classroom experience.

Short Film Rights Are Acquirable

Consumer platforms optimise for runtime: most short films earn less from streaming than a single festival screening fee. Educational licensing offers filmmakers guaranteed recurring income. Regional funding institutions are seeking educational channels to fulfil their cultural impact mandates. This window will not stay open indefinitely.

Curriculum Priorities Are Shifting

Sustained attention, cross-cultural empathy, contextual reasoning, and ethical judgment now appear explicitly in IB learner outcomes, OECD future-of-work frameworks, and Gulf education reform agendas. Structured cinema education is one of the most direct delivery mechanisms available.

What Makes YUSI Different

Platform	What It Offers	What It Misses
Khan Academy / Edraak	Text + lecture	Same cognitive mode as school
Netflix Education	Consumer content	Not curriculum-integrated
Kanopy	Film library	Academic, US-centric, no Arab world strategy
YouTube in class	Free access	No curation, no lesson framework, copyright risk
YUSI	Curated films + lesson framework	Designed for schools from the ground up

SCHOOL & EDUCATOR BRIEF

FOR: SCHOOL PRINCIPALS • CURRICULUM COORDINATORS • CLASSROOM TEACHERS

How YUSI Works in the Classroom

1. Browse by Subject and Grade

Open YUSI and search by your subject area and grade level. Every film in the library has been reviewed by educators and mapped to curriculum standards. You'll see exactly which learning objectives it addresses.

2. Read the Teacher Guide

Every film comes with a complete lesson package:

- **Context brief:** What you need to know before showing this film
- **Pre-viewing activities:** How to activate student knowledge and curiosity
- **Discussion questions:** Structured for different levels of engagement (recall → analysis → personal response)
- **Assessment options:** Reflection rubrics, essay prompts, creative alternatives
- **Cross-subject connections:** How this film could be used by a colleague in another department

3. Show the Film

Stream directly in the classroom. Subtitles in Arabic and English (varies by title). No downloads, no copyright risk.

4. Guide Student Reflection

After the film, students access YUSI's reflection space: a safe, school-managed environment where they respond to prompts, keep a private journal, and participate in moderated peer discussion.

5. See the Results

Your administration dashboard shows viewing completion, reflection participation, and a simple report you can share with your curriculum coordinator to document learning objectives met.

What Teachers Tell Us

"I've been using film in class for years, but always felt guilty about the time it took to justify it. YUSI gives me the curriculum documentation I need in seconds."

“My Grade 9 students watched Stutterer and it sparked the most sustained discussion I’ve had in four years of teaching. The reflection space let the quieter students have their say.”

“I sent the cross-subject connection to my Science colleague and she used the same film two weeks later for a completely different unit. The students loved the connection.”

Quotes from early educator conversations and curriculum research (to be replaced with testimonials from pilot schools).

Curriculum Alignment

YUSI aligns to:

- **IB MYP and DP:** Media Studies, Language and Literature, Individuals and Societies
- **Cambridge IGCSE and A Level:** English Literature, Global Perspectives, Media Studies
- **National curriculum frameworks:** custom mappings available for your specific standards

For each film, the curriculum alignment document specifies: strand and substrand, learning objective codes, competency level (knowledge → evaluation), and assessment type compatibility.

This documentation can be submitted directly to your curriculum review process.

Pricing

School Size	Annual License
Up to 200 students	\$3,000 / year
200–500 students	\$5,000 / year
500–1,000 students	\$7,000 / year
1,000+ students	Contact us

Pricing includes: full platform access, complete film library, all teacher guides, admin dashboard, technical support, and two teacher professional development sessions per year.

The Pilot Programme

Not ready to commit yet? We offer a **free one-semester pilot** for qualifying schools:

What you get: Full platform access for up to 3 classrooms · Curated film selection tailored to your active curriculum units · Teacher onboarding and support · Outcome reporting at end of semester

What we ask: 2 participating teachers willing to use YUSI twice per month · End-of-semester survey from teachers and a sample of students · Permission to use anonymised outcome data in our research

Apply at: yusiapp.com/pilot

Data and Privacy

- All student data stored within GDPR and PDPL compliance frameworks
- Student data is never shared with third parties or used for commercial purposes
- Schools retain full control over student accounts and data
- YUSI complies with international standards for protection of minors' digital data
- Parental consent workflows and school data governance policies supported

Frequently Asked Questions

How much class time does this take?

A standard film session is one class period (45 to 60 minutes). YUSI's primary format (short films) is designed to fit completely: a 20 to 28 minute film leaves ample time for discussion and reflection within a single period. We recommend 2 sessions per month, roughly 2 to 4% of total instructional time. Research consistently identifies narrative-based learning as among the highest-leverage uses of classroom time.

What if the film has content that parents might object to?

Every film is reviewed for age-appropriateness before entering the library. Teacher guides flag any potentially sensitive content with suggested classroom discussion approaches. Parents can request a content preview for any film their child's class will view.

Can we use YUSI for clubs or after-school programmes?

Yes. Your school license covers any educational use within school premises and hours.

Is there an Arabic-language interface?

Yes. Teacher and student interfaces are available in Arabic. Teacher guides for Arab-world films are in Arabic-primary format. All other guides are being translated on a rolling basis.

Get started: yusiapp.com/pilot · yusiapp.com/meeting · hello@yusiapp.com

GOVERNMENT & MINISTRY BRIEF

FOR: MINISTRY OF EDUCATION OFFICIALS · GOVERNMENT PROCUREMENT · POLICY ADVISORS

Executive Summary. YUSI is a curriculum-integrated cinema platform for K-12 schools. It curates world cinema, primarily short films selected for their completeness within a single class period, mapped to national curriculum standards, and equips teachers with ready-to-use lesson frameworks. Every film is a lesson. Every viewing is a learning experience.

We are seeking a **pilot partnership** with your institution to deploy YUSI across partner schools during the upcoming academic year, establishing cinema as a validated pedagogical tool within your curriculum framework.

The Challenge We Address

Education systems worldwide have made extraordinary progress in infrastructure, teacher training, and digital adoption. Yet a persistent challenge remains: **student engagement**.

International assessments and national education reviews consistently identify:

- Declining reading motivation among secondary students
- Low cultural literacy: students arriving without exposure to diverse world heritage
- Limited development of critical thinking in traditional instructional formats
- Passive learning patterns that translate poorly to 21st-century competencies

The root cause is format. Text-based instruction, however well-delivered, reaches cognition; sustained emotional engagement, the kind that produces lasting memory, requires something more.

Curriculum Alignment

YUSI is designed to align with IB (MYP/DP), Cambridge (IGCSE/A-Level), and national curriculum frameworks. Custom mappings are available for your specific standards.

Sample Curriculum Mappings

Subject · Grade	Film & Learning Objectives	Student Activity
Language Arts · Gr. 9	Stutterer (Cleary, 2015, 13 min · Oscar winner) Oral expression · identity · narrative analysis · empathy	Write from the protagonist's perspective. Explore inner vs. outer voice.
Social Studies · Gr. 7	Sing (Deák, 2016, 25 min · Oscar winner) Civic ethics · fairness · belonging · collective action	Pre-viewing discussion; post-viewing structured debate on whether the

		students made the right choice.
English as Second Language · Gr. 10	Two Cars, One Night (Waititi, 2003, 11 min · Oscar nominated) Listening comprehension · vocabulary · writing from prompt	Journal from a character's perspective; guided vocabulary spotlight.
Citizenship · Gr. 8	Feeling Through (Roland, 2020, 18 min · Oscar nominated) Disability inclusion · civic responsibility · empathy	Discussion: how communities support differently-abled people. Reflection on helping a stranger.

Implementation Model

Phase 1: Pilot (One Term)

Who: 3–5 schools; 2–3 teachers per school; nominated subject areas

What: 2 film viewings per class per month (approximately 50 to 60 minutes per session, one complete class period)

Support: Dedicated teacher onboarding; monthly check-in; real-time platform support

Deliverables to Ministry at end of pilot:

- Usage report (films viewed, teacher adoption, student participation)
- Learning outcome assessment (teacher-designed, YUSI-facilitated)
- Student and teacher satisfaction survey
- Curriculum alignment analysis
- Recommendation for full-scale rollout

What we ask of the Ministry:

- Designation of pilot schools and teacher leads
- Administrative clearance for classroom viewing
- Data sharing agreement (anonymised student data only)
- 60-minute orientation session for participating teachers

Phase 2: School Rollout

Following a successful pilot, YUSI offers annual institutional licensing for full-school deployment:

- Per-school: \$3,000–\$8,000/year (based on enrolment)
- Per-Ministry (all public schools): Negotiated government rate
- Includes: platform, all content, teacher training, quarterly reporting, annual curriculum review

About the Founder

Aya Al Blouchi

Founder & CEO

Aya is an education and cinema specialist whose career has been built at the intersection of pedagogy and film culture. She has developed learning programmes within school systems and cultural institutions, giving her a rare dual fluency in what educators need and what cinema can provide. Her institutional relationships span schools, arts organisations, and government bodies across the region, and she brings to YUSI both the vision and the credibility to place cinema at the heart of the curriculum.

To discuss a pilot partnership: hello@yusiapp.com · yusiapp.com

FOUNDERS' STRATEGY

CONFIDENTIAL · FOUNDERS ONLY · VERSION 2.0 · FEBRUARY 2026

The Founding Insight

Films have never been more accessible, and teachers across subjects already reach for them: as mood-setters, conversation starters, and evidence for abstract concepts that text alone struggles to convey. The obstacle is the full sequence that surrounds every screening: identifying a film that maps to a specific learning objective, building the lesson around it, navigating rights clearance, securing administrative approval, facilitating the classroom discussion, and producing a documented learning outcome. Each step is a specialist task that teachers currently face alone.

The gap persists because bridging it requires living at the intersection of film expertise and curriculum design, two disciplines that have largely developed on parallel tracks. Aya Al Blouchi, Chevalier de l'Ordre des Arts et des Lettres, has spent over a decade at precisely that intersection: film curation, youth education, and curriculum design, with deep relationships with filmmakers across the Arab world and the institutional credibility to open doors in both film and education that take years to build. That combination is the structural advantage that makes YUSI possible and difficult to replicate.

The opportunity YUSI is built on: The first product to systematically bridge film access and teacher infrastructure in a national curriculum system becomes the institutional standard for that system.

Our Founding Conviction

Cinema is among the most underutilised tools in formal education. The barrier is teacher infrastructure: every existing cinema in schools initiative encounters the same obstacle, a teacher without the right film, the right lesson plan, and the right reflection framework. YUSI is the first product built to solve that at the structural level.

The disciplines have developed on parallel tracks. The category exists at an intersection very few people occupy, and that is the ground on which YUSI is built.

Why Short Films Are the Strategic Core

Shorts (typically 10 to 30 minutes) are pedagogically superior for classroom deployment. A complete narrative arc (setup, conflict, resolution) fits inside a single class period alongside discussion and reflection. The story lands, the room reacts, the learning happens. All in one sitting.

This is YUSI's structural advantage over any platform built around feature films. It also fits institutional procurement cleanly: one period per film session means no curriculum disruption, no block scheduling required, and no administrative overhead.

Language and Market Sequencing

YUSI launches English-first with one non-negotiable commitment: Arabic and English subtitles on all 30 founding library films from day one. The subtitle archive (Arabic, English, eventually French) is a proprietary compound asset that competitors must build from scratch. Phase 2 triggers an Arabic-first platform when the first Arabic-medium school commits or a ministry conversation begins: a known and costed decision, not a surprise. French-speaking North Africa is a Phase 3 market. Each language choice is a deliberate market sequencing decision, built into the architecture from the start.

The Strategy

Stage 1: Win One City (Months 1-18)

Target: 5-10 schools in a single city

Entry point: A cluster of progressive schools or a Ministry pilot programme

Method: Direct relationship, the founding team's network, pilot programme with measurable outcomes

Goal: Become the cinema-education standard in one school system. Get referenced in curriculum guidelines.

Why start small: A focused market can be dominated completely. Proof from one system opens doors to neighbouring systems. Small enough to learn fast; prestigious enough to reference internationally.

Why this creates a moat: Government contracts in education are multi-year and sticky. Switching costs for curriculum tools are enormous (teacher training, student data, institutional memory). First mover becomes standard.

Stage 2: Regional Expansion (Months 18-36)

Target: Neighbouring school systems and ministries

Method: Pilot case studies as proof. Ministry-to-Ministry introductions.

Approach: Adapt curriculum mappings to local standards frameworks. Leverage pilot data for credibility.

Stage 3: International (Years 3-5)

Target: IB Organisation, Cambridge Assessment, UNESCO partnerships

Why global works: The cinema-education concept is universal. Proof from one system validates the model for international institutions.

The Unfair Advantages

1. Founder Credentials and Access

Aya Al Blouchi, Chevalier de l'Ordre des Arts et des Lettres, has spent over a decade at the intersection of film curation, youth education, and curriculum design. She brings deep filmmaker relationships across the Arab world, personal access to ministry and curriculum networks, and a decade of knowledge about what makes short films teachable. This combination was built over

fifteen years of institutional work in both film and education, and represents a form of access that takes time and relationships to establish.

2. Rights Access Creates Alignment

Educational licensing of short films is an underserved market. Streaming economics have narrowed commercial distribution paths for short-form work, and filmmakers and funding institutions are increasingly open to educational arrangements. Aya's relationships give her access to rights conversations that take years of institutional work to open. Filmmakers gain a revenue channel; YUSI builds a library. The arrangement creates structural alignment of interests on both sides.

3. The Curriculum Map (last mover per territory)

The curriculum map (every film linked to specific learning objectives in specific national frameworks) is labour-intensive, expert-dependent, and territory-specific. In each territory, the first to complete it becomes the institutional default: any subsequent entrant must replicate months of specialist work before offering a viable alternative, and a school mid-contract faces high switching costs. The first mover here is also the last.

4. Category Definition

Cinema-curriculum tools are entering schools for the first time as a formal product category. The first to establish credibility shapes what the category becomes. Early institutional relationships define the terms, standards, and procurement criteria that later entrants must meet on the incumbent's ground.

5. Data Flywheel

Every teacher interaction generates usage data: which films, which subjects, which grade levels, which curriculum contexts. This compounds. A new entrant launches with zero data. YUSI's product improves with every school added, and the gap between YUSI and any new competitor widens as the installed base grows.

Business Model

Revenue Stream	Notes
Institutional Annual License	\$3,000–\$8,000/school · \$3K–\$5K × n for Ministry contracts · Includes platform, content, training, reporting
Professional Development	Film Pedagogy Certification · \$500–\$1,500 per teacher cohort · Offered 2× per year
Content Licensing (inbound)	Filmmakers pay placement fee or YUSI takes educational rights + revenue share

Unit Economics (Target)

- Average school contract: \$5,000/year
- Target: 100 schools by Year 2 = \$500K ARR
- Target: 500 schools by Year 3 = \$2.5M ARR
- Path to \$10M ARR: Ministry-level contracts in 3 countries

Context on pricing: The \$3,000–\$5,000 annual school licence is below the cost of a single day of external CPD for a teacher cohort in the region. YUSI delivers structured film-based learning across an entire academic year for a comparable investment.

The Name

YUSI (يوسي)

YUSI is a name. Names carry warmth, identity, and trust. Names are the most powerful brand form: they suggest a person, a relationship, a guide. Yusi is the guide who sits with students and shows them worlds they didn't know existed.

The name is Arabic-resonant while being globally pronounceable. It is warm, memorable, and completely distinctive in the EdTech space.

This strategy document will be updated as pilot conversations and market feedback produce real data. The underlying thesis is that cinema is one of the most powerful tools available for teaching, and the infrastructure to use it systematically in schools remains largely unbuilt. That gap is what YUSI is built to close. · hello@yusiapp.com · yusiapp.com

LAUNCH PLAN

CONFIDENTIAL · FOUNDERS ONLY · VERSION 1.0 · FEBRUARY 2026

No one has built the systematic infrastructure to bring world cinema into school curricula at scale. This is not a content gap. It is an infrastructure gap. The gap persists because the people who understand cinema do not think about schools, and the people who build for schools do not understand cinema. Aya Al Blouchi holds both: fifteen years building curriculum for young audiences through film, and the institutional relationships to source and license the films themselves.

The underlying priority is to establish YUSI as the standard in this category before competitors identify it.

What Must Be True Before Launch

Before YUSI approaches a single school, five conditions must be met. Skipping any one creates a credibility gap that institutional buyers will detect immediately.

1. The Founding Library (30 films)

Thirty films, each one meeting all five criteria: curriculum-mappable to at least two subjects, runtime under 30 minutes, age-appropriate for Grades 7–12, rights-clearable for educational streaming, and available with Arabic and English subtitles.

Priority sourcing: (1) Doha Film Institute catalog. Aya’s professional relationships are the fastest path to rights. (2) Award-winning shorts. Oscar nominations carry instant credibility with school administrators. (3) Festival-circuit shorts that never found classroom distribution.

Rights model: Educational-only streaming license, territory-specific, annual renewable. Flat fee per year or per-view micro-royalty. Most short filmmakers will prefer the flat fee.

Why rights are harder than they look: Short films may carry territory restrictions from co-production agreements, distributor lockups, or music rights complications. Start outreach on 50 films to sign 30. Build 4–6 weeks of lead time per conversation.

Why YUSI’s position solves most of this: DFI-funded films come first: Aya has direct filmmaker relationships and DFI’s educational mission makes the ask natural. Festival-circuit films with no distribution deal follow, because the filmmaker holds full rights with no competing agreement. Films with distributor lockups or complex co-production structures are screened out by the “rights-clearable” criterion before any outreach begins.

2. The Curriculum Map (per film)

Every film in the founding library must have a complete curriculum alignment document. This is the product: what separates YUSI from “a teacher showing a film.”

Per-film package: standards alignment (IB MYP/DP, Cambridge IGCSE, national framework), pre-viewing teacher guide with bilingual vocabulary, 8–10 Socratic discussion questions at three cognitive levels, an assessment rubric, and content advisory notes.

The design principle: Teachers already want to use film. YUSI's job is to make acting on that instinct effortless. Every package must require zero preparation: the teacher opens a one-page PDF, reads three sentences, and is ready. If that bar is not met, the same friction that discourages unsupported film use applies here too.

Who builds this: Aya leads. She reviews and approves every package.

3. The Platform (MVP)

The pilot does not need a platform. It needs a delivery mechanism: a password-protected portal, film browser, managed streaming player, downloadable teacher guides, a student reflection form, and a basic teacher dashboard. Nothing more.

4. The Pitch Deck (8 slides)

For ministry officials and school principals, not investors. The eight slides: the classroom moment, the problem, what YUSI does ("every film comes with the lesson plan built in"), how it works (Choose → Teach → Reflect), the evidence, sample films, the pilot ask, and the team. Designed for both projection and email, in English and Arabic.

5. The Legal Framework

Three templates: an educational streaming license for filmmakers, a school data processing agreement (GDPR and PDPL compliant), and a pilot partnership agreement. Use a lawyer with education-sector and data-protection experience in the target territory.

On timing: Templates can be drafted in weeks. Getting them signed takes longer. Schools operate on institutional timelines: data processing agreements require IT review, pilot agreements may need principal sign-off and district approval. Start the conversation with the target school before the templates are fully drafted and build 4–6 weeks of lead time into Phase 0 for this process.

The Launch Sequence

Phase	Timeline	Goal
Phase 0 Foundation	Months 1–3	Build all five prerequisites. No external activity, no announcements. End state: 30 films licensed, 30 curriculum packages complete, MVP platform functional, legal templates signed off.
Phase 1 First School	Months 3–6	Choose the right school: where Aya has a personal relationship, where one teacher will champion the programme, where the administration can approve without months of bureaucracy. Be physically present. Learn, not manage. End state: one school using YUSI biweekly for a full semester with quantitative and qualitative data.
Phase 2 Proof	Months 6–9	Turn the pilot into a 6–8 page case study: what the school did, what happened, student voices (anonymised), teacher testimonials (named). Share privately with 5 specific decision-makers. End state: a polished case study document, shared

with the pilot principal, the network coordinator, the closest ministry contact, and 2 target principals.

**Phase 3
The
Cluster** Months 9–15 Expand from one school to 5–10 schools via warm introductions from the pilot principal. Each new school gets the same pilot offer: one semester, free, 2–3 classrooms. After one semester, pay or exit. End state: 2–3 paying annual licenses, library grown to 50–60 films, repeatable onboarding process.

**Phase 4
The
Ministry** Months 12–18 (overlaps Phase 3) This phase begins while Phase 3 is still active: a cluster operating in 5–10 schools within a system is what makes the ministry listen. The ask: a formal pilot designation for 20–50 schools, one academic year. Government rate: \$1,500–\$2,500/school. Total contract: \$30K–\$125K. End state: signed ministry pilot agreement. YUSI transitions from startup to institutional partner.

The Moat

Once YUSI is operating in schools, five compounding advantages make it progressively harder to displace: the curriculum map (labour-intensive, expert-dependent, cannot be automated); teacher adoption (institutional tools are sticky by nature); multi-year government contracts; the curation trust signal (every film reviewed by an educator, complete lesson included); and network intelligence (every teacher interaction improves the product for every subsequent school).

Decision Points

#	Decision	Recommendation
01	Which territory first?	Qatar. Aya's institutional network is deepest there: DFI, the Ajyal community, and the Doha private school ecosystem provide the fastest path to a first pilot and the most credible entry point for a ministry conversation.
02	DFI anchor or independent library?	Start with DFI as anchor. The time-to-launch risk outweighs the dependency risk. Add independent titles in parallel from day one.
03	Free or paid pilot?	Free for first school (learning). Paid-at-discount for cluster (qualification).
04	When to hire?	After the cluster phase begins. First hire: a curriculum writer who can produce at Aya's quality standard.
05	When to raise capital?	After the case study exists, and ideally after the first ministry conversation is in progress. Best position: "We have a signed ministry pilot for 50 schools."

- 06** When does Arabic become the primary interface? The MVP is English-first with Arabic content inside the guides. Define the trigger now: a school count, a ministry commitment, or a funding threshold. The Arabic-first version requires UI translation, right-to-left layout, and Arabic subtitle QA throughout. Treat this as a milestone to plan toward, not a feature to defer indefinitely.

The Staffing Plan

Four hires across 18 months, each triggered by an operational milestone.

Role	Trigger	Scope
Curriculum Designer	Phase 1 complete Month 6	Builds curriculum packages to Aya's standard. · Secondary teacher background, IB/Cambridge/Qatari frameworks, Arabic and English
Operations and Rights Coordinator	Phase 2 Month 9	· Rights database, license renewals, school contracts, filmmaker relations
Platform Developer	Month 1 freelance Phase 3 full-time	Platform build and maintenance, Arabic/RTL interface, usage analytics
School Partnerships Lead	Phase 3 5+ schools Month 12	· School relationships from first conversation through onboarding, renewal, and referral

The standard for every hire: They must be able to represent YUSI in a school conversation without Aya in the room.

The Measure of Success

At the end of Year 1, YUSI has succeeded if and only if:

01

At least one teacher, unprompted, tells a colleague: "You should use this."

02

At least one principal asks to renew for the next academic year.

03

At least one ministry official agrees to a formal meeting about a system-level pilot.

Everything else (platform features, library size, social media presence, investor interest) remains secondary until these three things are true.

This plan will be updated as the pilot produces real data. The underlying thesis is that cinema is one of the most powerful tools available for teaching, and YUSI is built to create the teacher infrastructure that makes it teachable at scale. · hello@yusiapp.com · yusiapp.com