



شاهد أ بعد

yusi

STRATEGIC LAUNCH PLAN

# From idea to institution.

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A step-by-step plan to build YUSI from a founding library of 30 films to the first ministry contract, and the moat that makes the category permanent.

Version 1.0 · February 2026 · Confidential · Founders Only

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# THE STRATEGY IN BRIEF

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## THE LOGIC OF THE ENTIRE PLAN

Teachers across subjects already use film as a teaching tool. The obstacle is the full sequence that surrounds every screening: finding a rights-cleared title, mapping it to specific curriculum objectives, building the lesson plan, securing administrative approval, facilitating the discussion, and documenting the outcome. That sequence is heavy enough that motivated teachers abandon the effort before it begins. YUSI removes it with a single product: a curated library of short films, each one paired with a complete, curriculum-aligned lesson package ready to use without additional preparation. The founding library and curriculum map are the infrastructure for a new product category.

The execution follows a clear logic: enter through teachers, expand through principals, and institutionalise through ministries. Each phase produces the evidence that opens the next conversation. Phase 1 proves the concept in one classroom. Phase 2 turns proof into a case study. Phase 3 builds a cluster visible enough for a ministry to notice. Phase 4 converts that attention into a formal agreement. Year 1 has one goal: the single piece of evidence that makes every subsequent conversation easier.

# THE OPPORTUNITY

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## THE FOUNDING OPPORTUNITY

What stops teachers from using film is not motivation but infrastructure: a complete sequence of specialist tasks (rights clearance, curriculum alignment, lesson preparation, administrative approval) that no existing product takes off their hands. What makes this a structural gap rather than an operational one is that solving the full sequence requires two disciplines that have rarely worked together: deep film knowledge and curriculum design expertise. Each has developed largely in isolation from the other. The gap persists because bridging it requires living at the intersection of both worlds.

The research is consistent: narrative activates the same neural pathways as lived experience, producing the biochemical conditions under which learning consolidates. Educational psychology research across multiple decades finds that students retain conceptual content substantially more effectively through narrative than through lecture, with gains that hold at six months and beyond. The OECD's Education 2030 framework identifies media literacy and visual reasoning among the most underserved competencies in school curricula globally. The gap between a method the research endorses and the infrastructure to deliver it systematically has been left unaddressed.

Aya Al Blouchi, Chevalier de l'Ordre des Arts et des Lettres, has spent over a decade at that intersection: film curation, youth education, and curriculum design. She brings deep relationships with filmmakers across the Arab world, firsthand knowledge of what makes a short film teachable, and the institutional credibility to open rights conversations and ministry doors that take fifteen years of parallel work in both industries to build. That combination is the structural advantage that makes YUSI possible and difficult to replicate.

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

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.

# WHY NOW

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## THREE CONVERGING CONDITIONS

### 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 both MYP and DP levels. Qatar's National Vision 2030 identifies media literacy and cultural identity as priority development areas. Budget lines for implementation exist. YUSI is the framework schools are looking for.

### 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 for a completed work. 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 appear in IB learner outcomes, OECD future-of-work frameworks, and Gulf education reform agendas. Structured cinema education is one of the most direct ways to develop these capacities. Schools are looking for exactly this kind of programme.

# A LESSON IN ONE PERIOD

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## WHAT YUSI LOOKS LIKE IN THE CLASSROOM

Short films are the format that makes this possible. A complete narrative arc (setup, conflict, resolution) fits inside a single class period alongside pre-viewing, screening, discussion, and reflection. One sitting, no scheduling disruption, no block booking, no administrative overhead.

Here is what a YUSI lesson looks like in practice, using *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.
- 15 min**      **Guided reflection.** Students open YUSI’s reflection space. Prompts appear. They write, then discuss.
- After**        **The teacher submits the session.** YUSI logs curriculum objectives covered: ethical reasoning, oral expression, critical analysis, civic values.

Total teacher preparation: 5 minutes. One standard period. Four curriculum objectives covered.

# WHAT MAKES YUSI DIFFERENT

## NO EXISTING PRODUCT SOLVES THE FULL SEQUENCE

No existing product solves the full sequence. Each alternative addresses part of it.

Platform	What It Offers	Critical Gap
Khan Academy / Edraak	Text and lecture	The same cognitive mode as classroom teaching
Netflix Education	Consumer content	Not curriculum-integrated
Kanopy	Film library	Academic, US-centric, no Arab world curriculum strategy
YouTube in class	Free access	No curation, no lesson framework, copyright exposure
<b>YUSI</b>	Curated films with full curriculum infrastructure	None — built for the complete teacher sequence

# WHAT MUST BE TRUE BEFORE LAUNCH

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## FIVE PREREQUISITES · ALL REQUIRED · NO SHORTCUTS

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

## 1. The Founding Library

**Thirty films, each one meeting all five criteria below.**

### Selection criteria (all five must pass):

- ✓ Curriculum-mappable to at least two subjects
- ✓ Runtime under 30 minutes (fits one class period with discussion)
- ✓ Age-appropriate for Grades 7–12 without cuts or caveats
- ✓ Rights-clearable for educational streaming in the target territory
- ✓ Available with Arabic and English subtitles (or subtitleable)

**Why 30 is the right number:** A school using YUSI twice per month needs 18 films per academic year. Thirty provides comfortable coverage for the pilot year with room for teacher choice. Adding volume without equivalent curation quality would undermine the core value proposition.

### Priority sourcing channels:

1. **Doha Film Institute catalog.** Over 1,400 funded projects. Aya's professional relationships here are the fastest path to rights conversations. DFI's educational mission aligns naturally. Start here.
2. **Award-winning shorts.** Oscar-nominated and winning short films carry instant credibility with school administrators who need to justify the programme. The awards shortlist is a pre-qualified pool already judged for craft and human resonance.
3. **Festival-circuit shorts.** Films that screened at Cannes, Venice, Locarno, or TIFF but never found classroom distribution. Filmmakers often welcome educational licensing as a new revenue stream they had not previously considered.

**Rights model:** Educational-only streaming license, territory-specific, annual renewable. Offer filmmakers a flat fee per year or a per-view micro-royalty. Most short filmmakers will prefer the flat fee: guaranteed income for a film that may currently earn nothing.

**Why rights are harder than they look:** Short films may carry territory restrictions from co-production agreements, distributor lockups that pre-empt educational sublicensing, or music rights complications. A filmmaker may want to participate but not be able to without

a rights audit. Start outreach on 50 films to sign 30. Build 4–6 weeks of lead time for each conversation.

**Why YUSI's position solves most of this:** DFI-funded films are the first priority because 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 typically holds full rights with no competing agreement. Films with known distributor lockups or complex co-production structures are screened out by the “rights-clearable” criterion before outreach begins. The founding 30 is achievable because the selection criteria and the sourcing channels are aligned.

**Deliverable:** A locked library of 30 films with signed educational streaming agreements for the pilot territory. Every film subtitled in Arabic and English, with subtitle files quality-reviewed for accuracy and grade-appropriate vocabulary. Treat bilingual subtitling as a separate workstream in Phase 0 with its own budget line.

## 2. The Curriculum Map

**Every film needs a complete curriculum alignment document before any school sees it. This is the product.**

The curriculum map is what separates YUSI from “a teacher showing a film.” Per-film curriculum package includes:

Component	Description
<b>Standards alignment</b>	Map to IB MYP/DP, Cambridge IGCSE, and the national framework of the target territory. Specify strand, substrand, and learning objective codes.
<b>Pre-viewing guide</b>	1-page teacher prep. Background context, key vocabulary (bilingual), three activating questions.
<b>Discussion framework</b>	8–10 Socratic questions at three cognitive levels (recall, analysis, personal response). Designed so a teacher with zero film background can facilitate a rich 15-minute discussion.
<b>Assessment rubric</b>	One critical reflection rubric (adaptable) and two creative response options.
<b>Content advisory</b>	Any potentially sensitive elements flagged with suggested classroom handling.

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

**Who builds this:** Aya leads. She has the curriculum expertise and the film knowledge to do this faster and better than anyone else. Consider contracting 1–2 experienced curriculum writers for the mechanical standards-mapping work, but Aya must review and approve every package.

**Deliverable:** 30 complete curriculum packages, formatted for print (PDF) and eventual platform display.

### 3. The Platform (MVP)

**The pilot does not need a platform. It needs a delivery mechanism.**

**The viewing experience is the product's core moment.** The curriculum package, the reflection form, the dashboard: all of it is scaffolding around one event, a film playing on a classroom screen while students watch together. The platform is designed from that moment outward.

#### A session

The teacher selects a film, opens it on their laptop, and the class watches it projected on the classroom screen. Twenty-five minutes, a discussion using the teacher guide, a student reflection. That is the complete product experience in Phase 1.

#### What schools need

A laptop, a projector or smartboard, and an internet connection. Nothing new to procure, configure, or install.

#### Student reflection

Students open the reflection form on any device via a class code the teacher shares. No account required: class code and a first name are enough. The teacher sees a summary of responses in their dashboard.

#### Home access

Once a teacher opens a session, students can revisit the film for a short window to rewatch a scene and write a more considered reflection. Learning continues beyond the classroom without complicating the setup.

#### WHAT THE MVP IS

- Password-protected web portal for pilot teachers
- Film browser: search by subject, grade, theme
- Streaming player for classroom use
- Downloadable PDF teacher guides per film
- Simple student reflection form (name, class, 3 guided prompts)

#### WHAT THE MVP IS NOT

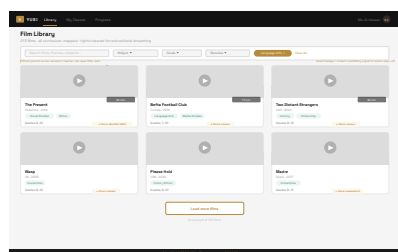
- Not a mobile app
- Not a social platform
- Not a recommendation engine
- English-first interface in Phase 1 (Arabic UI designed in Phase 0, live on trigger)
- Not feature-complete

- Teacher dashboard: films viewed, reflections submitted

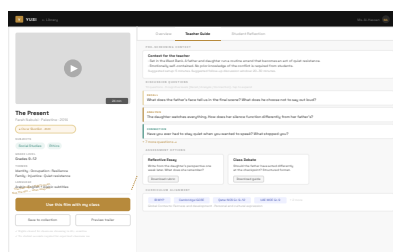
**Technical stack:** Password-protected static web portal with authenticated routes, managed streaming for DRM and geo-restriction, a simple database for reflection submissions. Total infrastructure cost is well under a modest monthly budget at pilot scale.

**Deliverable:** A functional, password-protected web portal serving 30 films with teacher guides and basic student reflection capture.

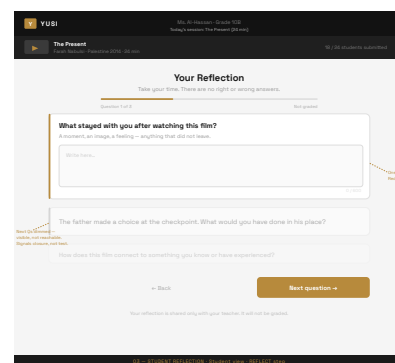
Three annotated product wireframes accompany this plan: the teacher film browser, the film detail page with curriculum package download, and the student reflection form. These represent the complete scope of what a teacher and student encounter in Phase 1.



Film Browser (teacher view)



Film Detail + Curriculum Package



Student Reflection Form

## 4. The Pitch Deck

**8 slides. For ministry officials and school principals, not investors.**

The language, evidence, and ask are different when selling to institutions. Eight slides: the classroom moment, the teacher problem, what YUSI does (“every film comes with the lesson plan built in”), the three-step process (Choose → Teach → Reflect), evidence from media literacy research, sample films with curriculum context, the pilot ask, and the team. In English and Arabic, designed for both projection and email. Warm and professional — saffron and cream, for school administrators and curriculum coordinators.

**Deliverable:** An 8-slide deck in both English and Arabic, designed for projection and email.

## 5. The Legal Framework

**Three legal templates. All required before entering any school.**

Template	What it covers
<b>Educational streaming license</b>	For filmmakers. Grants YUSI the right to stream in educational settings within a defined territory. Annual, renewable, non-exclusive.
<b>School data processing agreement</b>	For schools and ministries. Specifies what student data YUSI collects (minimal), how it is stored (encrypted), who can access it, and when it is deleted. GDPR and PDPL compliant.
<b>Pilot partnership agreement</b>	For pilot schools. Defines scope, duration, deliverables from both sides, data sharing terms, and what happens at the end.

**Who builds this:** A lawyer with education-sector and data-protection experience in the target territory. Use education-sector counsel, not generic tech startup templates. Schools and ministries have compliance officers who read every clause.

**On timing:** Legal templates can be drafted in weeks. Getting them signed is a different process. Schools operate on institutional timelines: the data processing agreement may require IT review, the pilot agreement may need principal sign-off and then district approval. Build 4–6 weeks of lead time into Phase 0 specifically for this, and initiate the conversation with the target school before the templates are fully drafted. The goal is to have everything signed before the platform is ready, not after.

**Deliverable:** Three signed-off legal templates ready for use.

# THE LANGUAGE STRATEGY

## PLATFORM, CONTENT, AND MARKET SEQUENCING

One cross-cutting decision shapes all five prerequisites and the launch sequence: language. It is both a product decision and a market sequencing decision. The choices below determine which schools YUSI can serve and in what order.

### The Platform Interface

The platform launches in English. The founding pilot schools will operate in English: international, British-curriculum, or private bilingual schools where teachers have the most classroom autonomy. A single-language interface removes one variable during an already complex launch.

#### ARABIC-FIRST TRIGGER

When the first Arabic-medium school commits, or when a ministry conversation becomes formal, the platform switches to Arabic-primary with full right-to-left layout. This is a planned transition: the Arabic interface design begins in Phase 0 as a parallel track (design only, build deferred). When the trigger fires, the build is ready to activate without delay. Arabic-first means: platform UI in Arabic, right-to-left layout throughout, teacher guides written in Arabic as primary, and onboarding and support in Arabic.

### The Content Layer

The content layer is bilingual from day one, regardless of the interface language.

**Film subtitles** All 30 founding library films carry Arabic and English subtitles, quality-reviewed for accuracy and grade-appropriate vocabulary before the first pilot begins. The subtitle archive is a first-class intellectual asset alongside rights and curriculum packages. Every file, once quality-checked, compounds in value across every future use and every future school.

**Teacher guides** English primary in Phase 1, with bilingual vocabulary lists and film context notes in Arabic. Arabic primary from the Phase 2 trigger onwards.

**Pitch deck** English and Arabic versions developed in parallel, both complete before the first school approach.

**Reflection forms** Language follows the school's instruction language.

## The Market Sequence

Phase	Territory	Language configuration
<b>Phase 1</b>	Qatar: international and bilingual schools	Interface: English. Guides: English + Arabic vocabulary. Subtitles: Arabic + English.
<b>Phase 2</b>	Qatar: Arabic-medium schools, ministry	Interface: Arabic (RTL). Guides: Arabic primary. Subtitles: Arabic + English.
<b>Phase 3</b>	North Africa: Morocco, Tunisia, Algeria	Interface: Arabic + French. Guides: French primary. Subtitles: Arabic + French + English.

French teacher guides and subtitles become relevant when a specific North Africa partnership is in scope. The architecture accommodates a third language without pre-building French content prematurely.

## The Brand Voice

### THE ARABIC BRAND IDENTITY

شاهد أبعد, meaning “See Further”, is YUSI’s Arabic tagline. It is a parallel identity, not a translation. It signals that YUSI was built for this region, not adapted for it. Use it wherever Arabic audiences are addressed, including in materials that are otherwise in English.

# THE LAUNCH SEQUENCE

## FOUR PHASES · 18 MONTHS TO FIRST MINISTRY CONTRACT

**Principle:** Each phase unlocks the next. Phase 0 produces the prerequisites. Phase 1 produces the proof. Phase 2 produces the case study. Phase 3 produces the cluster. Phase 4 produces the ministry contract. There is no shortcut.

### Phase 0: Foundation (Months 1–3)

Everything above. All activity is internal. Build the five prerequisites in parallel before any public presence.

**Aya's focus** Film selection, rights conversations, curriculum packages

**Technical focus** MVP platform build, streaming infrastructure

**Legal focus** Template drafting and review

**Design focus** Pitch deck, brand assets, basic web presence

**End state:** 30 films licensed. 30 curriculum packages complete. MVP platform functional. Pitch deck ready. Legal templates signed off. (The First 90 Days section maps this phase week by week.)

### Phase 1: The First School (Months 3–6)

**The single most important decision in the entire plan:** which school goes first.

#### The first teacher:

The first move is finding one teacher. The school comes second. The archetype is consistent: a humanities, social studies, or English teacher who already draws on non-standard sources; confident in their subject, curious about film, senior enough to have classroom autonomy, connected enough to carry an idea upward when it works. Find this person first. The school selection follows from them. A motivated teacher in an imperfect school is more valuable than a prestigious school with a reluctant one.

#### Selection criteria for the first pilot school:

- A school where Aya has a personal relationship with the principal or curriculum coordinator
- A school with at least one enthusiastic teacher who will champion the programme internally
- A school that is respected within its network (other schools look to it for innovation)
- A school where administration can approve classroom film screening without months of bureaucratic process

- Ideally: a school that feeds into the government school system (so proof travels upward to the ministry)

One school lets you be physically present. You can sit in the classroom when the first film is shown. You can debrief with the teacher after every session. You can fix problems in real time. Five schools means you are managing logistics. One school means you are learning.

### The first 30 days at the school:

Three principles govern the first month. Be present for the first screening: observe without intervening. Debrief within 24 hours: identify every friction point and fix it before the second session. Have the second screening run without Aya in the room: test whether the teacher can lead independently. By day 30, the teacher selects films and runs sessions unaided. That independence is the signal the programme works.

### What you are measuring (and what you are not):

#### MEASURE

- Teacher adoption (did they use it again?)
- Student engagement (reflection completion rate)
- Discussion quality (teacher's qualitative report)
- Curriculum coverage (which objectives were addressed)
- Net Promoter Score from teacher

#### DO NOT MEASURE YET

- Test score improvement (too early, too many confounders)
- Long-term retention (requires longitudinal study)
- ROI per dollar (this is a pilot, not a business case)

**End state:** One school using YUSI biweekly for one semester. Quantitative engagement data. Qualitative teacher and student experience data. At least 3 teacher testimonials. At least 10 student reflection samples worth quoting.

## Phase 2: Proof (Months 6–9)

Turn the pilot into a case study before expanding.

**The pilot data is YUSI's most valuable asset.** Not the platform. Not the films. The proof that it works in a real school with real teachers and real students.

### The pilot case study (6–8 pages):

- 1 The school, the teachers, the students (context, not names)
- 2 What they did: frequency, subjects, films used
- 3 What happened: engagement data, discussion quality, teacher feedback
- 4 Student voices: anonymised reflection excerpts (the most powerful evidence)

- 5 Teacher voices: named testimonials with permission
- 6 What YUSI provided: the infrastructure story
- 7 Recommendation for next steps

**The pilot video (optional but powerful):** A 2–3 minute video with a teacher describing what changed in their classroom, students (with parental consent) describing a film that stayed with them, and B-roll of an actual classroom discussion. This video does more work than any slide deck.

**Who sees the case study first:** Five specific people, shared privately and deliberately: the pilot school’s principal, the network curriculum coordinator, the closest ministry contact, and 1–2 principals of schools YUSI wants to recruit next.

**End state:** A polished case study document and (optionally) a short video. Shared privately with 5 decision-makers.

## Phase 3: The Cluster (Months 9–15)

Expand from one school to 5–10 schools in the same city or school system.

### Why cluster, not scatter:

- A cluster creates a local network effect. Teachers in neighbouring schools talk. “We’re using YUSI” becomes a peer signal.
- A cluster is manageable. Aya can visit all schools in a single day.
- A cluster creates ministry-level visibility. 5–10 schools using the same programme becomes a system-level initiative.

### Expansion playbook:

- 1 Pilot school’s principal introduces Aya to neighbouring principals. Warm introductions are the highest-conversion channel in institutional education.
- 2 Aya presents the case study in a 30-minute session: a show-and-tell of what happened, told through the data and the student voices.
- 3 New schools receive the same pilot offer: one semester, free, 2–3 classrooms, same deliverables
- 4 After one semester, schools convert to annual license or exit

### Pricing for the cluster (Year 1):

- Pilot schools: Free for the first semester. This is customer acquisition cost, not lost revenue.
- Converting schools: \$3,000–\$5,000/year annual license (based on enrolment). This is when revenue begins.

**Library expansion:** By this point, the library should grow from 30 to 50–60 films. New additions are driven by teacher requests from the pilot.

**End state:** 5–10 schools actively using YUSI. 2–3 paying annual licenses. A repeatable onboarding process. A library of 50–60 films. Teacher network beginning to self-organise.

## Phase 4: The Ministry Conversation (Months 12–18)

Phases 3 and 4 overlap by design. The ministry conversation opens in Month 12 while the cluster is still growing. A programme already operating in 5–10 schools within a system is a fundamentally different proposition from an unproven pitch: the ministry is not evaluating a concept, it is deciding whether to scale something that is already working.

The goal of Phases 1–3 was to earn the right to have this conversation.

A ministry of education will not pilot an unproven platform from an unknown company. But a ministry will absolutely listen when 5–10 schools in their system are already using it, principals are requesting it, teachers are advocating for it, and a case study with local data exists.

The ministry pitch is different from the school pitch:

School Pitch	Ministry Pitch
“This helps your teachers”	“This advances your national curriculum goals”
Film-level examples	System-level outcomes
Teacher testimonials	Engagement data across schools
One-semester pilot	Multi-year partnership
\$3,000–\$5,000 / school	Negotiated government rate for the system

What the ministry wants:

- ✓ Alignment with national education strategy (media literacy, 21st-century skills, cultural identity)
- ✓ Evidence it works in their schools, in their actual classrooms, not in theory
- ✓ A professional partner who understands government procurement (multi-year contracts, compliance, reporting)
- ✓ Arabic-language capability throughout
- ✓ Data privacy guarantees that satisfy their compliance framework

**The ask:** A formal pilot programme designation. 20–50 schools. One academic year. Ministry provides school access, teacher time, and administrative clearance. YUSI provides platform, content, training, reporting, and teacher professional development delivered as certified CPD. CPD certification matters: it shifts the purchase from a discretionary software line

to a professional development budget, a different procurement pathway with dedicated funding and less internal resistance.

**Pricing at ministry scale:**

- Government pilot rate: \$1,500–\$2,500/school (below retail to earn the system-wide contract)
- Total pilot contract value: \$30,000–\$125,000 (20–50 schools × discounted rate)
- The margin compression is justified: a successful ministry pilot leads to system-wide adoption at full rate

**End state:** A signed ministry pilot agreement. 20–50 schools onboarding for the next academic year. YUSI transitions from startup to institutional partner.

# THE FIRST 90 DAYS

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## PERSONAL ACTION CHECKLIST · FOR AYA

The phases describe what must exist. This is what Aya must do personally, in sequence, to make them exist.

### Weeks 1–4: Establish the Foundations

- Have the DFI conversation: which titles are available for non-exclusive educational streaming, under what terms and at what cost
- Contact three independent filmmakers directly about educational rights (start with Ajyal alumni)
- Identify the first school: one institution in Doha where Aya has a personal relationship with at least one teacher
- Have a diagnostic conversation with that teacher: not a pitch, a listening session. What does their current film-in-classroom practice actually look like?
- Brief and engage a developer for the platform build
- Brief and engage education-sector legal counsel

### Weeks 5–8: Build the Quality Standard

- Complete the first 5 curriculum packages personally: these become the template every future package follows
- Share those 5 packages with the teacher champion for informal feedback on format, depth, and usability
- Reach 10 signed filmmaker licensing agreements
- Legal templates in first draft and under review
- Pitch deck v1 complete in English

### Weeks 9–12: Ready to Run

- Platform MVP functional: teacher login, film player, curriculum PDF download, student reflection form
- 30 films licensed, 30 curriculum packages complete
- Legal templates finalised and ready to sign
- First pilot school relationship confirmed (verbal or written commitment)
- Pitch deck complete in Arabic

**The checkpoint:** By day 90, YUSI is not launched. YUSI is ready. The difference: everything is in place for a teacher to run their first class and have a genuinely good experience. That experience, not an announcement, is the real starting point.

# HOW YUSI REACHES SCHOOLS

## DISTRIBUTION CHANNELS · IN ORDER OF PRIORITY

YUSI's distribution strategy relies on proof, referral, and Aya's professional authority rather than advertising or outbound sales. Institutional buyers respond to peer credibility, so the goal is to give each institution enough to advocate internally and recommend externally. Every referral carries trust that paid acquisition cannot replicate.

**Activation sequence:** Channels 1 and 2 are available from day one. Channels 3 and 4 open after Phase 2 (the case study and pilot video only exist once the first school is complete). Channels 5 and 6 scale in Phase 3. Channel 7 (Aya's authority signal) begins from Phase 2. Channel 8 only opens after the first ministry designation.

Channel	How it works
<b>1. Personal network</b>	Aya's existing professional relationships with educators, curriculum coordinators, and festival programmers. Every conversation begins from an existing relationship. The first 5–10 school relationships come entirely from people who already know and trust her.
<b>2. Institutional referral</b>	A principal tells another principal. A curriculum coordinator recommends the programme at a professional development day. The cluster strategy is built around this mechanism: every school that adopts YUSI becomes a natural referral point for the next.
<b>3. The case study</b>	A marketing asset designed to travel through institutional email chains without Aya in the room: readable in 10 minutes, structured to answer the questions a principal has before a first meeting, and specific enough to forward to a colleague.
<b>4. The pilot video</b>	A 2–3 minute video of a teacher and (with parental consent) a student. Video travels through ministry email chains in ways documents rarely do. A short clip can reach a deputy minister's desk in a single forward.
<b>5. Film festival presence</b>	YUSI attends the education strands of major film festivals. Dual-purpose: rights sourcing (meeting filmmakers) and educator outreach (meeting teachers, curriculum coordinators, and ministry officials who attend). The DFI's programming calendar, TIFF's education strand, and the Cannes Marché education forum are priority venues.
<b>6. Curriculum conferences</b>	IB educator summits, Cambridge curriculum workshops, and national education conferences. A 20-minute case study

presentation at a curriculum conference reaches more qualified buyers than a month of outbound email.

**7. Aya's authority signal**

A focused LinkedIn presence. Regular posts at the intersection of cinema and education establish Aya as the visible authority in the category before the category has a name. This generates inbound from educators who have been thinking the same thing.

**8. Ministry channel**

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Once designated by one ministry, the designation document becomes the opening for the next territory. Ministry officials at international education conferences exchange notes. The story travels without Aya being in the room.

**Principle:** YUSI builds its reputation one institution at a time, reaching the right institutions deeply so that each one becomes a credible reference for the next.

# THE MOAT

## WHY COMPETITORS CANNOT FOLLOW

Once YUSI is operating in schools, five compounding advantages make it progressively harder to displace:

Advantage	Why it compounds
<b>1. The Curriculum Map (last mover per territory)</b>	Every film mapped to specific learning objectives in specific national frameworks. Labour-intensive, expert-dependent, territory-specific. Cannot be automated. In each territory, the first to complete this map becomes the institutional default: a competitor re-entering 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.
<b>2. Teacher Adoption</b>	Teachers who learn YUSI integrate it into their planning: bookmarking films, building sequences across the year. Switching means relearning and rebuilding. Institutional tools are sticky by nature.
<b>3. Institutional Contracts</b>	Government education contracts are multi-year. Once YUSI is the named platform in a ministry agreement, it is the standard for the duration. Competitors must wait for contract renewal and then outbid an incumbent with proven local data.
<b>4. The Library's Curation Signal</b>	The curriculum map (item 1) is the standards-mapping layer. The curation signal sits above it: the editorial judgment that a particular film is teachable, right-registered for its age group, and capable of generating the specific kind of discussion a learning objective requires. That judgment is built over a decade at the intersection of film and education. A new entrant can produce standards maps. Replicating the selection standard requires expertise that cannot be acquired quickly.
<b>5. Data Flywheel</b>	Every teacher interaction generates usage data: which films are used most, for which subjects, at which grade levels, in 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.

# STRATEGIC DISCIPLINE

## SEQUENCING RULES THAT PROTECT THE MODEL

Principle	Why it matters for YUSI
<b>Launch publicly only after having proof</b>	YUSI's institutional buyers investigate, consult peers, and require evidence before committing. A premature public launch creates awareness without the credibility to convert it. Launch privately and let proof travel by word of mouth.
<b>Build the full platform after the pilot</b>	The MVP exists to deliver films and capture reflections. Every additional feature is untested until 100 teachers have used it and described what they actually want. Build in response to real demand.
<b>Stay institutional in Year 1</b>	Direct-to-consumer is a different business with different economics, different content needs, and different competitive dynamics. YUSI's power comes from deep institutional relationships, and dispersing into consumer channels in Year 1 would dilute that focus.
<b>Convert pilots to paid after one semester</b>	Free pilots are customer acquisition, not a business model. After one semester, the school pays or exits. Schools that convert to annual licensing are the ones who become internal champions.
<b>Own the first territory before expanding</b>	Geographic expansion before local dominance creates the appearance of growth without the underlying depth. Own one school system completely before replicating the model elsewhere.
<b>Aya sells the first 10–20 conversations personally</b>	Aya's personal credibility is YUSI's primary channel in the early stage. She carries the first conversations herself to document the process and make it repeatable before delegating to others.

# FINANCIAL SNAPSHOT

THREE-YEAR TRAJECTORY · GOAL OVER PROFIT · CATEGORY OVER REVENUE

Year	Revenue	Goal
<b>Year 1</b> <b>Pilot Cluster</b>	\$0–\$25K (2–5 converting schools)	<b>Proof, not profit.</b> Platform development, Aya’s time, film rights. Seed investment or self-funded. Assumes 3–5 schools converting at \$3,000–\$5,000/year average.
<b>Year 2</b> <b>Ministry Pilot</b>	\$100K– \$300K (20–50 schools at blended rates)	<b>Demonstrate repeatable revenue.</b> 1–2 additional team members. Expanded film rights. Teacher PD fees. Assumes 20–50 schools at blended rates plus CPD programme fees.
<b>Year 3</b> <b>System Adoption</b>	\$500K–\$1.5M (100–300 schools, 1– 2 ministry contracts)	<b>Category ownership in founding territory. Replication in second.</b> Full team of 5–8 people. Assumes 1–2 ministry contracts covering 50–150 schools each, plus independent school network.

**The path to scale:** A single ministry contract covering all public schools in a mid-sized system could represent \$500K–\$2M annually. Two such contracts would establish YUSI as the category leader in the region.

**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 STAFFING PLAN

## FOUR HIRES · THREE PHASES · EACH TRIGGERED BY AN OPERATIONAL MILESTONE

Four hires across 18 months. Each is triggered by a specific operational event, not a date.

Role	Trigger	Responsibilities	Pass standard
Curriculum Designer	Phase 1 complete Month 6	Curriculum packages, standards mapping, teacher discussion guides, and assessment rubrics. Covers all subjects and year levels in Arabic and English.	Complete a school-ready package for an unfamiliar short film, independently, in 3 working days
Operations and Rights Coordinator	Phase 2 cluster scaling Month 9	Rights database and renewal calendar; school contract administration; filmmaker onboarding and relationships	No license has ever lapsed. No school waits more than 48 hours for a contract response
Platform Developer	Month 1 freelance Phase 3 full-time	Platform build and maintenance; Arabic/RTL interface; teacher and administrator features; usage analytics	Arabic interface live before the first ministry meeting. Platform is never the reason a school conversation is lost
School Partnerships Lead	Phase 3 5+ schools Month 12	School relationships from first conversation through onboarding, renewal, and referral; teacher testimonials; usage data collection	Every pilot converts to annual licence. Every paying school produces a qualified referral within 6 months

**Future hires (Phase 4 and beyond):** Arabic curriculum specialist for national Arabic-language frameworks; ministry relations lead for the second territory; second curriculum designer as the library scales past 100 films.

**The standard for every hire:** They must be able to represent YUSI in a school conversation without Aya in the room. Not to close the deal, but not to lose it either.

## KEY RISKS AND MITIGATIONS

Risk	Likelihood	Impact	Mitigation
Film rights negotiations stall	Medium	High	Start with DFI catalog (Aya's existing relationships). Have 50 candidate films to negotiate from; need only 30.
Pilot school admin blocks programme	Low	High	Select school where Aya has personal relationship with the decision-maker. Have a backup school identified.
Teachers encounter friction and do not return	Low	Medium	Teacher guide quality and rights clarity are the primary friction points. Aya checks in weekly during the pilot to identify and remove every obstacle before the next session.
Ministry conversation takes longer than expected	High	Medium	Government timelines are inherently slow. Plan for a 6–12 month ministry sales cycle. Keep cluster schools growing in parallel.
Large EdTech company copies the concept	Low	Medium	The curriculum map is the moat, not the technology. A copycat without Aya's curation expertise and institutional relationships offers an inferior product.
Insufficient funding for Year 2	Medium	High	Year 1 is designedly lean. If self-funded pilot succeeds, the case study becomes the fundraising instrument. A ministry pilot commitment is itself fundable.

# KEY DECISIONS

## SETTLED POSITIONS · EACH CONFIRMED BEFORE PHASE 0

These six positions have been made deliberately. Each shapes the product, the team, and the model.

#	Decision	Recommendation
01	Which territory first?	Qatar. Aya's institutional network is deepest there: the DFI relationship, the Ajyal community, and the private school ecosystem in Doha provide the fastest path to a first pilot school and the most credible entry point for a ministry conversation.
02	DFI partnership 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 so the library is never exclusively dependent on a single institution.
03	Free pilot or paid pilot?	Free for the first school (learning). Paid-at-discount for the cluster (qualification). Free removes friction; paid signals commitment.
04	When to hire first non-founder?	After the pilot produces proof (end of Phase 1, around Month 6). First hire: a curriculum writer who can produce teacher guides at Aya's quality standard, freeing Aya for relationship-building and sales.
05	When to raise external capital?	After the case study exists, and ideally after the first ministry conversation is in progress. Strongest fundraising position: "We have a signed ministry pilot for 50 schools and need capital to deliver it."
06	When does Arabic become the primary interface?	The MVP is English-first with Arabic content inside the guides. The trigger and the build timeline are defined in The Language Strategy section above.

# THE MEASURE OF SUCCESS

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## AT THE END OF YEAR 1

YUSI has succeeded at the end of Year 1 if and only if all three of the following are true:

### 01

#### **Organic word of mouth**

At least one teacher, unprompted, tells a colleague at another school: “You should use this.”

### 02

#### **Renewal demand**

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

### 03

#### **Ministry attention**

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.

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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