



VODACOM TANZANIA · CREATIVE AGENCY ROUND 2

The Next Generation.

*Making Vodacom matter more to young Tanzanians.
A response from FH Strategy.*

WHAT YOU ASKED US TO LEAVE YOU ANSWERING

“If young Tanzanians already know Vodacom, what would make them feel that Vodacom understands them, belongs in their world and enables *where they want to go next?*”

This deck answers that question with evidence we gathered ourselves, three ideas built on it, a product we have already started building, and the digital system that makes any of them work.



HOW WE APPROACHED IT

We did not start with an idea.
We started with *1,051 comments*.

Everything in this document is traceable. We harvested twenty-six Tanzanian sources, 1,051 YouTube comments, 556 comments from beneath every operator account in the market, and both national top-100 creator rankings. Where a number appears, it can be re-checked at the link. Where something is inferred, we say so.



THE ROUTE

Where this takes us.

- 01 The Problem**
Why the category is invisible to young Tanzanians
- 02 The Method**
What we harvested, and how
- 03 The Five Truths**
Category, culture, consumer, connection, company
- 04 The Human Truth**
"Am I here alone?"
- 05 Where Vodacom Sits**
Measured against every operator in the market
- 06 Find & Hold**
The model, and the five moves
- 07 The Relevance Ecosystem**
Why communication alone cannot move you
- 08 The Engine**
The machine that makes five hundred stories a year
- 09 Three Routes**
Acha Alama · Hadi Mwisho · Utasikika
- 10 Acha Alama**
The whole route: look, work, out of home, digital, film, sound
- 11 Hadi Mwisho**
The whole route: look, work, out of home, digital, film, sound
- 12 Utasikika**
The whole route: look, work, out of home, digital, film, sound
- 13 Across All Three**
Brand system, words, production, channels, what is left to make
- 14 Nipo**
The product underneath all three, already built
- 15 The Participation System**
Where this is won or lost
- 16 VYB**
A direct answer to the question you asked
- 17 Measurement**
Telling a comment from a keystroke
- 18 Rollout**
First 10 days, 30/60/90, twelve months
- 19 Proof**
We have done this twice before
- 20 Why FH Strategy**
What is different about this response
- 21 The Agency**
Team, workflow, service levels, continuity, references



EVERYTHING, ON ONE PAGE

If you read nothing else, read this.

THE QUESTION YOU ASKED

“What would make young Tanzanians feel that Vodacom understands them, belongs in their world and *enables where they want to go next?*”

THE ANSWER EVERY AGENCY WILL GIVE

Say it better. More creators, sharper copy.

Communication is not the bottleneck.

It is the one input that is already abundant. Every operator here has good agencies, adequate budgets and full media access. Vodacom posted ten times in twelve days, in Swahili, with a well-conceived regional challenge, and drew 24,974 plays. The work is not the problem. It is being poured into a system with four holes in it.

ALREADY AT PARITY, FOR ALL FOUR OPERATORS

Network coverage and speed

Bundles and tariffs

Advertising and creative

Retail and distribution

M-Pesa rails, 40.6% share

WHAT A YOUNG TANZANIAN NEEDS THAT NOBODY SUPPLIES

CRITICAL · NOBODY SUPPLIES IT

Somewhere to gather

No operator, no platform, no institution. Young Tanzanians hold roll calls in the comments of a film from 2017.

BUILD IT

NOBODY SUPPLIES IT

Affordable completion

Data sold in fragments, priced so that finishing is a decision.

BUILD IT

SUPPLIED BADLY

Reliable creator distribution

Foreign platforms, allocating reach by lottery. Followers and reach correlate at minus 0.089.

BUILD IT, THEN OPEN IT

NOBODY SUPPLIES IT

Proof of work

Three quarters earn informally, with no payslip, no reference and no record.

ALLY

THE ONE LEVER

Build the place to gather. That is *Nipo*.

Highest value, no supplier today, and it drags the other three with it. VYB stops being a membership and becomes the reward layer that pays for the action.



Acha Alama.

Says: Prove you were here.

Builds: the record. Ally: employers, training providers, banks.



Hadi Mwisho.

Says: Let them finish.

Builds: the completion guarantee and the tariff behind it.



Utasikika.

Says: Make sure they are heard.

Builds: the distribution layer, then open it to creators.

The order matters. Build the missing thing first, then say it. One route runs, not three, and whichever it is, it sits on Nipo, under the Vodacom master brand and Zaidi ya Mtandao. **We ask to be judged on comment quality**, because that is the difference between being seen and being answered.



YOUR BRIEF, ANSWERED

Every element the RFP asks a Business Challenge proposal to contain.

REQUIREMENT	WHERE IT IS ANSWERED	PAGE
Business objectives and campaign goals	Repositioning, acquisition, retention and awareness, each with its measure	99
Target audience	Young Tanzanians aged 15 to 28, and the five truths about them	27
Brand positioning and tone	Find & Hold, and the words, written from the corpus	56, 240
Market and cultural context	Every operator in the market, measured	49
Key consumer insight	"Am I here alone?"	40
Campaign strategy and single-minded message	One message, one platform line and one endline per route	100
Channel strategy: digital, ATL, BTL, on-ground, retail	One job per channel, per route	256
Two to three big ideas	Acha Alama, Hadi Mwisho, Utasikika	97, 102, 155, 197
Idea to execution: key visuals, scripts, taglines, social, radio	Each route in full, from key visual to film, radio and jingle	102, 155, 197
Platform-specific content: TikTok, Instagram, Facebook, X	The digital section inside each route, and the channel plan	102, 155, 197, 256
KPIs, tracking, optimisation and post-campaign evaluation	The KPI tree, then conversion, sentiment and evaluation	293, 296
Realistic rollout plan	The first ten days, thirty, sixty, ninety, and twelve months	298
The VYB question	Strengthen, evolve, reposition or bypass: a direct answer	281



YOUR TERMS OF REFERENCE, ANSWERED

Vodacom told us this document is the technical proposal. So it carries what Enclosure 3 asks one to carry.

REQUIREMENT	WHERE IT IS ANSWERED	PAGE
Technical proposal and approach	The model, the engine, the routes and the participation system	56, 81, 270
Team structure and key personnel, off-site and on-site	Who sits in Dar es Salaam, who sits in Nairobi, and who they are	314
Relevant portfolio and case studies	Blaze, Hook and YEFFA	301
Client references	Five clients, named	319
Workflow methodology	Brief to delivery, service levels and escalation	315, 316
Approach to scalability, flexibility and continuity of service	The surge buffer, the partner network and the handover	318
Financial proposal	Submitted through ARIBA, as the RFP requires. No price appears in this document.	—
Compliance with the Terms of Reference	Compliant on every section. Signed and stamped response submitted separately.	320





CHAPTER ONE

01 The Problem.

Everyone is talking to young Tanzanians. Almost nobody is being watched.

THE BRIEF'S OWN ADMISSION

“Recognition is not the same as relevance.”

Vodacom wrote that sentence. It is the most honest line in the brief, and everything below explains why it is true.



I want to show you
something first.





This is a film
from 2017.

Family Tears 2B · Mtitu Movies, 2017. Shown as evidence. Not ours.





Family Tears 2B, 2017. Still from the film.

The man in it
died in 2012.



Thirteen million people
have watched it.



Now read the comments.



“2025 tupo wangapi”

2025, how many of us are here?

317 likes · the most-liked comment in everything we harvested



“2024 nipo peke yangu?”

2024, am I here alone?

221 likes



“Wenye tuko hapa tena 2026 kwa raha zetu, tujuane”

Those of us here again in 2026, for our own pleasure. Let us know one another.

273 likes



WHAT IS ACTUALLY HAPPENING

Nobody is talking about the film. They are taking *a roll call*.

Twenty-plus of these, spanning 2020 to August 2026, in four different verb forms, all converging on one word: **tujuane**, let us know one another.



Young Tanzanians are not hard to reach. They are hard to be worth watching.

14,825,253



Made to entertain
6 sources

832

Made **about** young Tanzanians
4 sources

17,800:1

The gap between what is made
for them and what they watch.

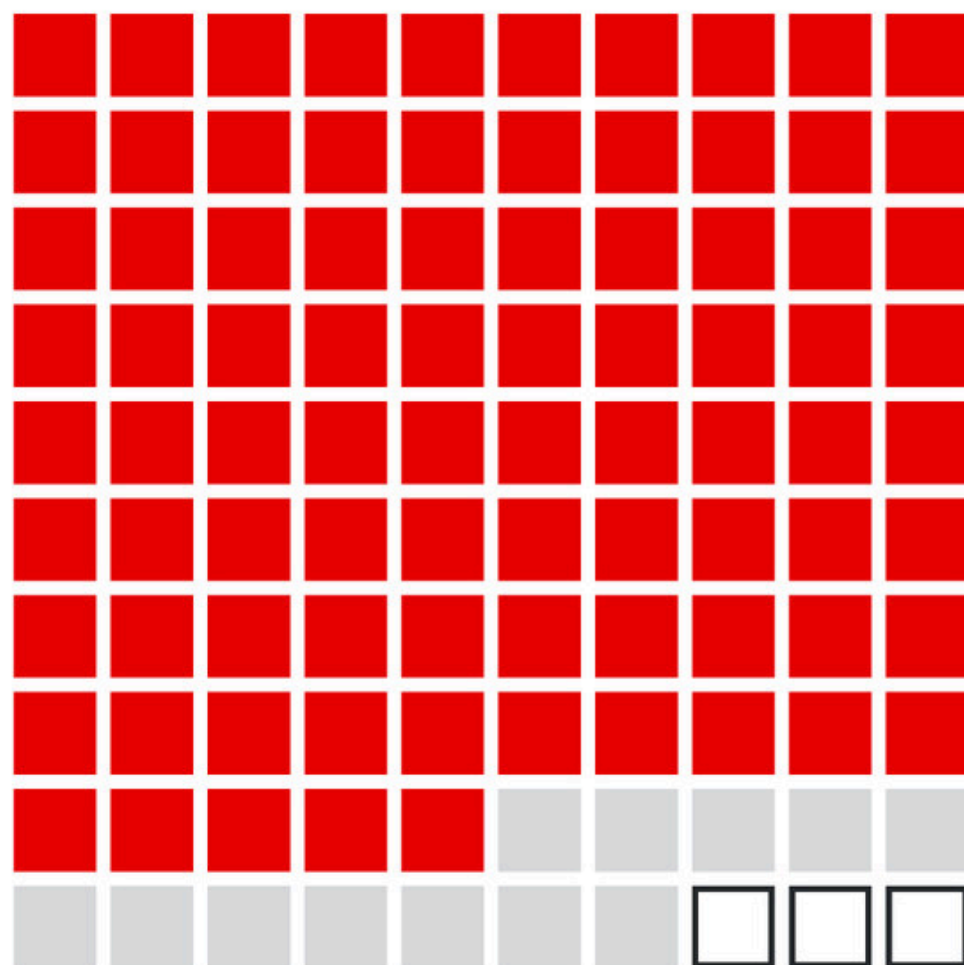
"What you can do to succeed as a
youth in Tanzania" has 29 views.



THE SAME FINDING, AT NATIONAL SCALE

85 of the 100 biggest channels in Tanzania are entertainment

Each square is one of the country's hundred largest YouTube channels.



THE THREE THAT ARE NOT THERE

2 Education

Two channels in a hundred.

1 Nonprofits and activism

One.

**This is the room young Tanzanians
are actually standing in.**

A brand that arrives here to educate is
arriving in the wrong register entirely.

■ Entertainment, music, blogs, comedy

■ News, sport, film, uncategorised

□ Education and activism



THE REGISTER PROBLEM

The language institutions use to speak to young Tanzanians is a language *almost nobody has ever chosen to listen to.*

VYB speaks it. So does every development programme, every youth summit, and most of this category. It is not a media problem. It is a tone problem.

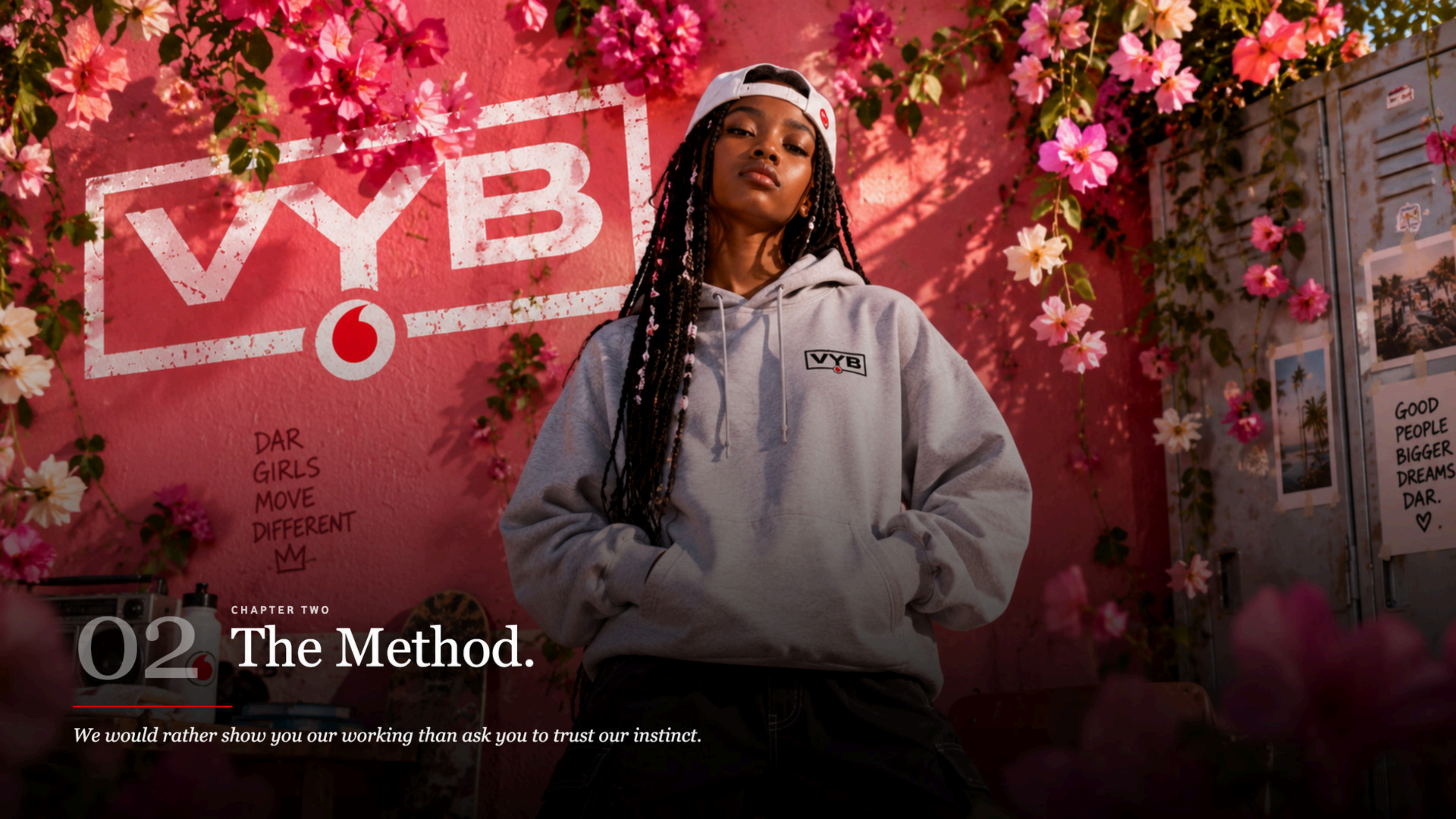


THE PROBLEM BEHIND THE PROBLEM

Young Tanzanians are not disengaged. They are *unattended*.

They are the most documented generation in Tanzanian history by volume and the least recorded by institution. They are surrounded by content made about them and almost none of it is made **for** them.





VYB

DAR
GIRLS
MOVE
DIFFERENT
M

CHAPTER TWO

02 The Method.

We would rather show you our working than ask you to trust our instinct.

WHAT WE HARVESTED

Twenty-six sources. Three layers.

26

Tanzanian YouTube and TikTok
sources supplied and harvested

1,051

YouTube comments, downloaded
in full and analysed

556

comments harvested from
beneath every operator account

200

national top-100 creator
rankings, both platforms

All of it saved and re-checkable. Every figure in this deck carries its source and the date it was taken: **27 August 2026**.



THE CORPUS

What Tanzania was actually watching

SOURCE	TYPE	VIEWS
Family Tears 2B, Wema Sepetu, Steven Kanumba	Bongo movie, 68 min, uploaded 2017	13,429,056
Mgeni Mchawi	Bongo movie, 77 min, 2025	499,049
Juma Jicho wa Cheka Tu	Comedy interview	385,380
Bongo Mix 2026	62-minute music mix	244,246
MC Mboneke on Clouds Media	Celebrity interview	197,791
Bravo on Seven Media	Celebrity interview	69,731
10kLeeroy, building a music empire	Youth enterprise podcast	724
Focus group on radio in Tanzania	Market research	44
Kijiweni Youth Podcast, Tanzania Youth Coalition	Youth policy podcast	35
"What you can do to succeed as a youth in Tanzania"	Youth advice	29

Six made to entertain: **14,825,253 views**. Four made about young Tanzanians: **832**.



A CHECK ON OURSELVES

Seventeen of the people in that corpus rank in Tanzania's *national top 100.*

MC Mboneke is the tenth-largest TikTok account in the country at 4.8m followers. Clam Vevo is seventh. Bongo Movies is the thirteenth-largest YouTube channel at 6.5m subscribers. The sample was not random, and it was not ours, which is why we trust what it says.





CHAPTER THREE

03 The Five Truths.

Category, culture, consumer, connection, company. The architecture underneath everything that follows.

THE FRAMEWORK

Five truths, one implication each.

This is the architecture we used on Safaricom’s youth platform, applied to Tanzania with fresh evidence.

CATEGORY

The product is identical everywhere
and everyone knows it

CULTURE

They are not hard to reach.
They are hard to be worth watching

CONSUMER

They are already hustling
harder than the brand is

CONNECTION

They do not want to be reached.
They want to be gathered

COMPANY

Vodacom is doing the work
and not being seen



TRUTH ONE · CATEGORY

The product is the same everywhere, and *everyone knows it.*

Tanzania runs **117 million subscriptions** in a country of roughly 71 million people. Penetration is **159.8 per cent**, which means most people carry more than one SIM. Vodacom 33.0%, Yas 28.6%, Airtel 20.5%, Halotel 16.4%. Every operator claims network, speed and data.



THE IMPLICATION

You cannot differentiate on product.
You have to differentiate on *meaning*.

And in a multi-SIM market you are not fighting for acquisition. You are fighting for **which SIM they reach for first**.



TRUTH TWO · CULTURE

Content made *about* young Tanzanians is watched by almost nobody.

In the sample: entertainment drew **14,825,253 views**. Content made about young Tanzanians drew **832**. Nationally, of the hundred largest YouTube channels in the country, **Education is two and Nonprofits & Activism is one**. Eighty-five are entertainment, music, blogs or comedy.



THE IMPLICATION

This is not a media problem. It is a *register* problem.

And it is worth saying plainly: instruction itself is not the issue. On TikTok, @bongaplustv teaches Swahili and holds **321,700 followers**. Mwalimu Carpoza has 2.5 million. An hour of institutional talking-heads is the issue.



TRUTH THREE · CONSUMER

They are already hustling harder than the brand is.

800,000 young Tanzanians enter the job market every year. The formal sector absorbed an average of **354,702**. In a seven-region study, **75 per cent** earned their main income informally, most around the poverty line. Two thirds of 18 to 35 year olds want to start their own enterprise.



“Nakupenda bravo, sijutii bando langu”

I love you Bravo. I do not regret my bundle.

A young Tanzanian auditing a piece of content against the cost of their data



THE IMPLICATION

Price gets you the SIM.
It does not get you *the person*.

And “empowerment” offered as a brand promise reads as condescension to a generation already working harder than the offer.



TRUTH FOUR · CONNECTION

They do not want to be reached.
They want to be *gathered*.

This is the truth the whole submission turns on. On a film uploaded in 2017, starring an actor who died in 2012, the most-liked comment is not about the film. It is a roll call. More than twenty of them, from 2020 to August 2026.



THE IMPLICATION

Broadcasting does not work here, and we can prove it.

Vodacom's last ten posts drew **24,974 plays** between them. Halotel asked one question people could play along with and drew **859,000**. The difference was not budget.



TRUTH FIVE · COMPANY

Vodacom is doing the work and *not being seen*.

Twenty-five years, 33 per cent of the market, M-Pesa at **40.6 per cent** of mobile money, and the largest telco following on TikTok at 44,800. It is also posting daily, in Swahili, running a regional challenge rotated by zone. The idea is sound. The posts drew 2,095, then 1,399, then 951.



THE IMPLICATION

This is not a relevance problem
that advertising will solve.
It is a *gathering* problem.

And Vodacom is the only brand in the category whose actual product is the answer to it.





CHAPTER FOUR

04 “Am I here alone?”

The truth underneath the roll call, and the reason it belongs to a network rather than to a brand.

Twenty of these.
Across six years.



**2020. 2021. 2022. 2023.
2024. 2025. 2026.**



“mimi sijawai choka niko hapa tangu 2017 mbaka sasa hivi 2027”

I have never got tired. I have been here since 2017 until now, 2027.

14 likes



“Watakao tazama 2050 wakumbuke kama nilikuwa 2024”

Those who watch in 2050, remember that I was here in 2024.

A young Tanzanian writing to the future, in a comment section



“wale ambao tunaangalia hii movie 2025 kwa kutumia Wi-Fi, tujuane”

Those of us watching this in 2025 using Wi-Fi, let us know one another.

The cost of being present is part of the identity being claimed



THE TURN

This is not loneliness.
It is *a bid to be counted.*

And it is happening in a rented room, on somebody else's video, with a like button as the only instrument. Nobody built them anything better.



IT IS NOT CONFINED TO ONE PLATFORM

On TikTok, they do the same thing around a *dead president*.

@tingatinga_speeches posts quotes from the late President Magufuli, tagged #MagufuliQuotes. He died in March 2021.

Two platforms, two entirely different dead public figures, one behaviour: **Tanzanians use digital space to keep people present.**

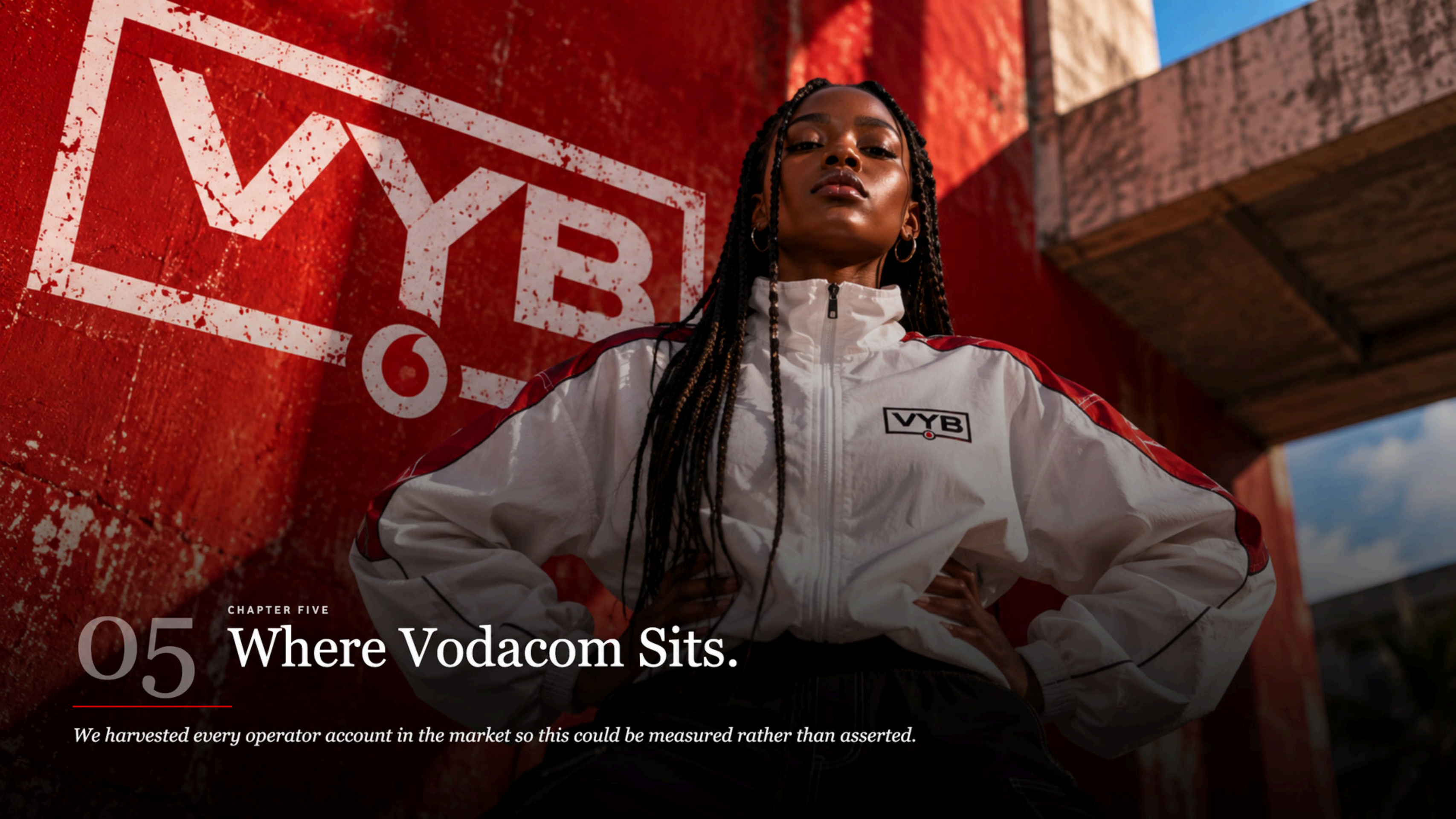


WHY THIS BELONGS TO VODACOM AND TO NOBODY ELSE

A network is the only kind of brand whose actual product is the answer to *“am I here alone?”*

Not a benefit. Not a bundle. Not a discount. The literal function of the business is putting people in the same place at the same time. Yas cannot claim it. Airtel and Halotel cannot buy it.





05

CHAPTER FIVE

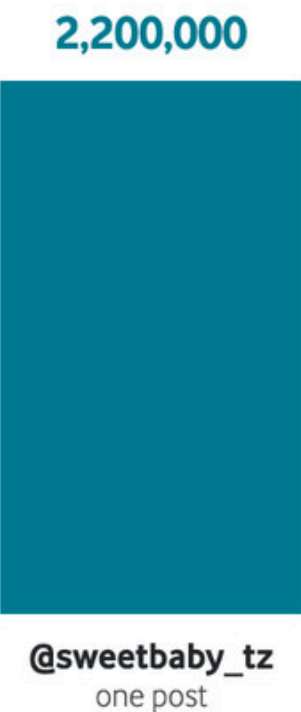
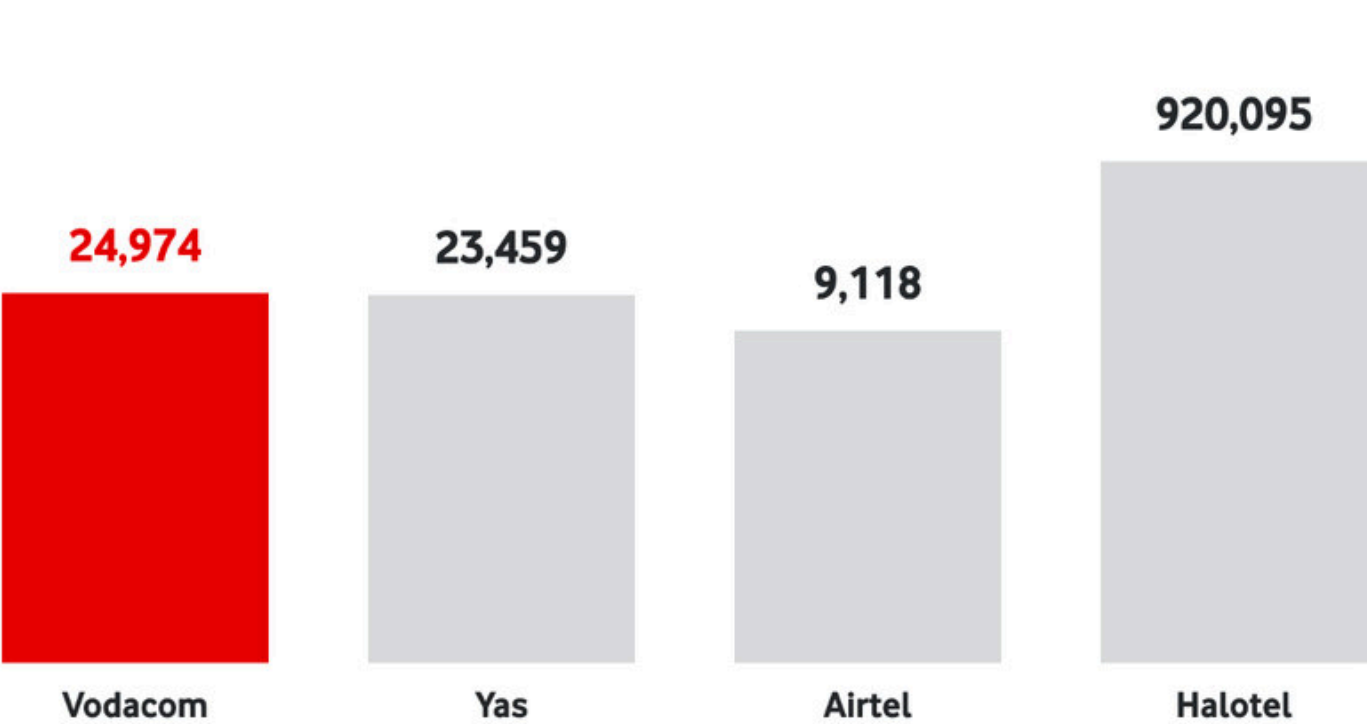
Where Vodacom Sits.

We harvested every operator account in the market so this could be measured rather than asserted.

WHERE VODACOM CURRENTLY SITS

Everything the category posted, against **one creator**

Total plays across the ten most recent posts on each operator account.



88x

One creator post against
Vodacom's last ten
combined.

She has 37,200 followers.
Vodacom's account has 44,800.



THE IMPORTANT NUANCE

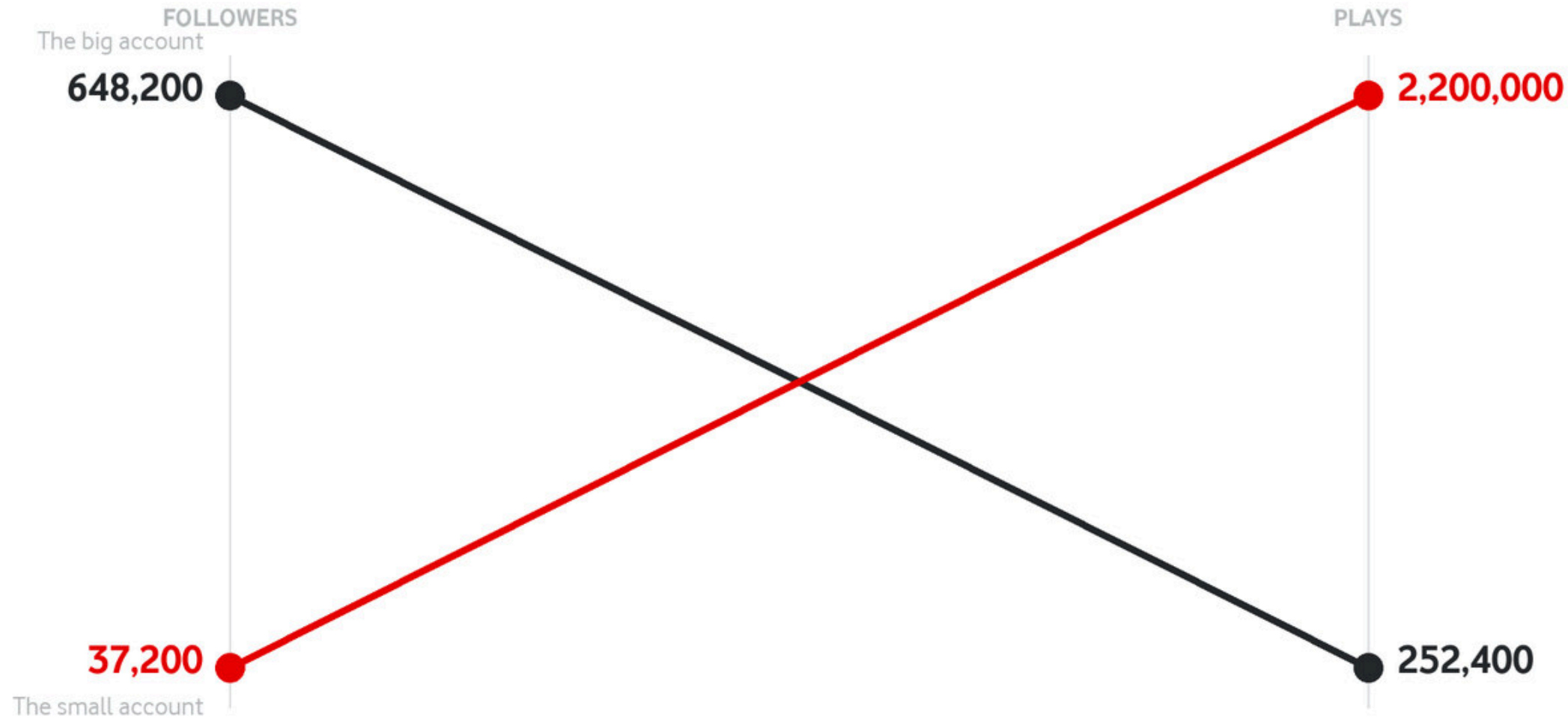
This is not neglect.
It is a *distribution* problem.

Vodacom posted ten times in twelve days, in Swahili, running a #ZaidiYaMdundo challenge rotated by zone, North, South, Dar & Pwani, Kanda ya Kati. That regional rotation is exactly right. Those posts drew 2,095, then 1,399, then 951 plays. The work is good. It is not being distributed.



Followers do not predict reach

Two Tanzanian accounts. The one with seventeen times fewer followers got nearly nine times the plays.



Seventeen times fewer followers.
Nearly nine times the plays.

AND INSIDE A SINGLE ACCOUNT

@bwana_ukoko

50,700 followers. Four posts, one August.

412
worst post

247,900
best post

Same person. Same followers.
A spread of six hundred to one.

Across all sixteen posts we harvested,
the correlation is $r = -0.09$. None.



WHAT THAT MEANS COMMERCIALLY

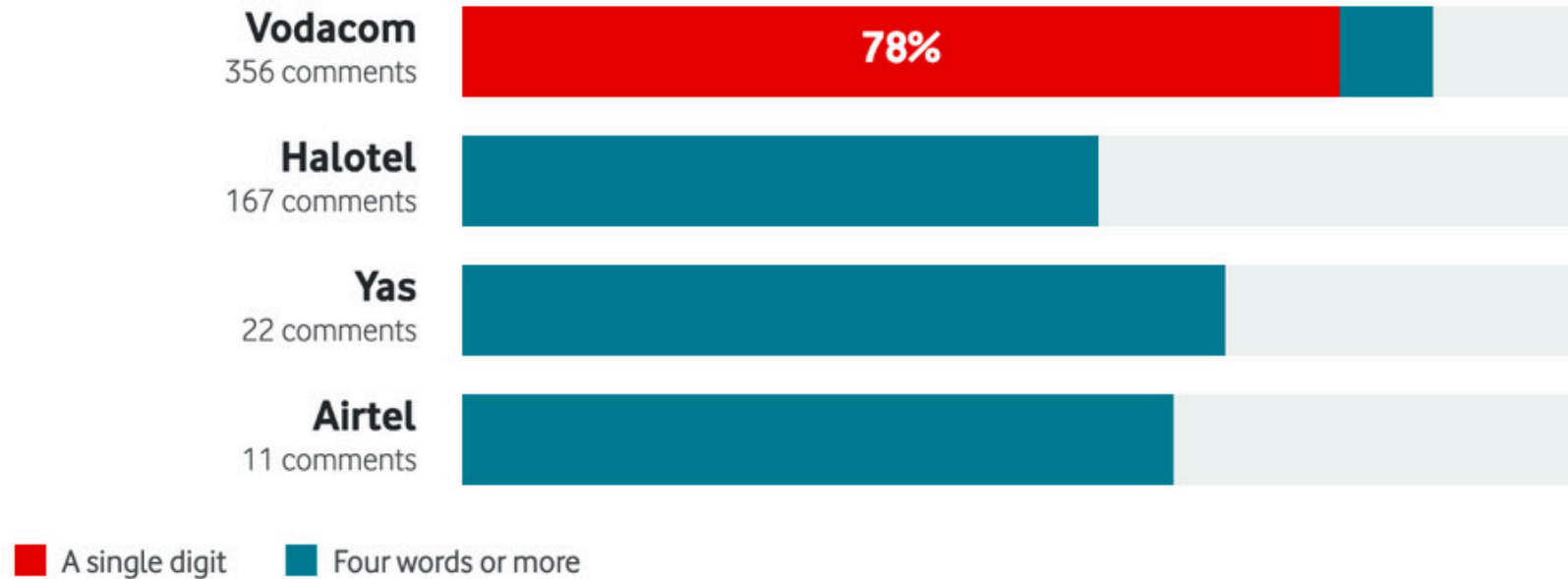
Any creator plan priced on
follower counts is buying
the wrong unit.

Across Tanzania's top 100 TikTok accounts, median engagement is **0.90 per cent** and 53 of the 100 sit below one per cent. @whipatz holds 7.5 million followers at 0.4 per cent. Reach here is allocated per post, by the algorithm, on the strength of the post.



THE OPPORTUNITY NOBODY IN THE CATEGORY HAS TAKEN

Vodacom already earns the most comments in the category. **The next step is answering them.**



The post asked people to pick an option, so they did.

279 of the 356 are the number 2 or 3.
Volume without conversation.

“Ina maana voda hamuon comment za wateja jamani”

Do you at Voda not see customers' comments?

**Answering is free.
Nobody is doing it.**



THE LINE WE CANNOT STOP THINKING ABOUT

A customer asked, in the comments, whether anybody *reads the comments.*

Across the category it is worse. **31.8 per cent** of Yas comments and **45.5 per cent** of Airtel comments are complaints, into a void. Airtel's own thread carries: "*Mngekua mnatua matatizo ya wateja hivi pia*", if only you solved customer problems with this same energy.





UBUNIFU
NDIO
NGUVU
YETU

DAR
YETU
VYB
SOTE
M

06

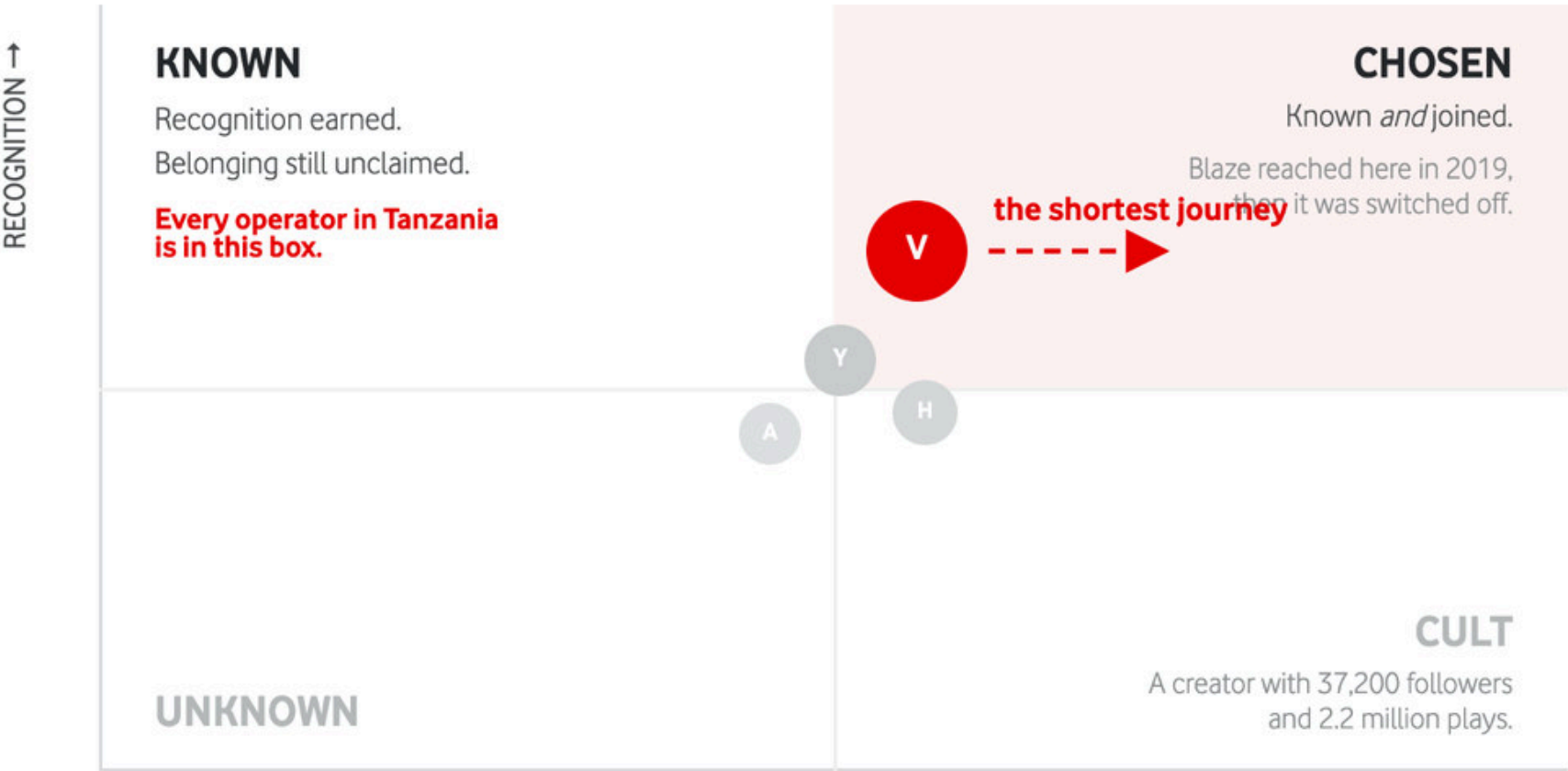
CHAPTER SIX

Find & Hold.

Our model. Two words, and the second one is where every telco in this market loses.

Find & Hold

Recognition is not the same as relevance. Vodacom wrote that line, and it is the axis.



BELONGING → do they gather around you

FIND

Can you be found where young people already are?

HOLD

Once found, do they stay?

Vodacom has already done the expensive half.

Recognition takes twenty-five years and cannot be bought quickly. Belonging is the half still open — to Vodacom and to everybody else.



THE HALF THAT IS ALREADY DONE

Recognition takes twenty-five years
and cannot be bought quickly.
Vodacom already has it.

Belonging is the half still open, to Vodacom, and to everybody else in the category. Nobody has claimed it, which is the opportunity.



AND A WARNING FROM THE ONLY BRAND THAT EVER GOT THERE

Safaricom reached *Chosen* with Blaze in 2019. Then it switched it off.

NPS fell. Business performance fell. Share went to competitors who stayed. Safaricom's own phrase for what happened:

“Silence kills salience.” It is the single strongest argument against building a switchable youth sub-brand.



SAFARICOM · BLAZE

WHERE THIS MODEL CAME FROM

We did not bring
a framework with us.
We built this one.

Find & Hold is ours, and it is the reason this response looks different from the others you will read.

It came out of rebuilding a telco's relationship with young people twice, for the same client, ten years apart, and then watching what happened when it was switched off. **Every move in it is drawn from something we measured in this market, in the last four weeks**, not from a model that arrived in the room already finished. That is the difference between a strategy that fits Tanzania and a strategy that has been fitted to it.



THE FIVE MOVES

From Known to Chosen.

THE MOVE		THE EVIDENCE BEHIND IT
01	Convene, do not broadcast	Vodacom's ten posts: 24,974 plays. Halotel's one playable question: 859,000.
02	Never go dark	Blaze, 2019. Youth presence decays the moment you stop paying for it.
03	Give creators a job, not a fee	$r = -0.089$. Followers do not predict reach, and the audience watches how creators get treated.
04	Make it playable, not watchable	Halotel's winner is eight words with a rule you can play by watching.
05	Pay attention back	Nobody in the category answers. Answering is free.

Every one of these is drawn from something we measured, not from a framework we brought with us.



THE MAP

Every move, and the thing in this response that delivers it.

	THE MOVE	WHAT IT ACTUALLY TAKES	WHAT DELIVERS IT HERE
01	Convene, do not broadcast	Somewhere to gather that does not exist yet	Nipo, on *149#, and the route platforms
02	Never go dark	Content every week for a year, affordably	The Engine, and the contributor pipeline
03	Give creators a job, not a fee	Distribution you own, handed over	Utasikika, and the guaranteed day
04	Make it playable, not watchable	A mechanic anyone can do in one tap	Gonga, in all three routes
05	Pay attention back	Somebody answering, visibly, every day	The participation system, and the reward layer

This is the whole response on one page. The model is ours, the diagnosis is Vodacom’s own market measured four weeks ago, and every row names the thing that closes it. **Read down the last column and you have a campaign, an engine and a product**, which is the complete answer to the question you asked, rather than three ideas and a media plan.



WHAT WE ARE ACTUALLY PROPOSING

Not a campaign. A campaign, an engine, and a map.

The campaign gives Vodacom something to say. The engine means it can still be said in month eleven, at a cost that does not rise. And the map is the part most agencies leave out: **a stated route from Known to Chosen, with the move, the requirement and the deliverable on the same line**, so you can hold us to it.



CHAPTER SEVEN

07 The Relevance Ecosystem.

Every agency in this process will tell you what to say. Here is why saying it is not the constraint.

THE ASSUMPTION WORTH KILLING

Find & Hold shows the journey.
It does not say *how you make it*.

The assumed answer is communication. Better advertising, more creators, sharper copy. That answer is wrong, and we can show it with Vodacom's own numbers.



THE METHOD

An ecosystem is the set of actors that contribute to a value proposition.

So the question is not what Vodacom should say. It is which offers in a young Tanzanian's life are missing or broken, such that they constrain Vodacom's ability to matter.



THE ECOSYSTEM MAP

Everything that contributes to being counted, finishing, and being heard.

OFFER	WHO SUPPLIES IT TODAY	READILY AVAILABLE AT QUALITY AND COST?
Network coverage and speed	Vodacom and three others	Yes. Not constraining.
Bundles and tariffs	Vodacom and three others	Yes. Not constraining.
Advertising and creative	Vodacom and three others	Yes. Abundantly.
Retail and distribution	Vodacom, strongest in market	Yes.
Mobile money rails	Vodacom, 40.6% share	Yes. A genuine asset.
Affordable data at completion length	Nobody	No.
Somewhere to gather	Nobody	No. It does not exist.
Reliable creator distribution	Foreign platforms, badly	No.
Proof of work for the informal economy	Nobody	No.



BOTTLENECK ANALYSIS

Value of the improvement, against the challenge of supplying it.

OFFER	VALUE	CHALLENGE	BOTTLENECK?
Advertising and creative	Low	Low	No. Everyone has it.
Network coverage	Low	High	No. Already adequate for this job.
Somewhere to gather	High	Medium	Yes, and currently absent entirely.
Affordable completion	High	Medium	Yes.
Creator distribution	High	Medium	Yes.
Proof of work	High	High	Yes.



THE FINDING

Communication is not the bottleneck.

It is the one input that is already abundant, cheap and universally available. Every operator in Tanzania has excellent agencies, adequate budgets and full media access. **Adding more of an abundant input does not relieve a constrained system.**

WHICH IS WHY

Vodacom can post ten times in twelve days, in Swahili, with a well-conceived regional challenge, and draw *24,974 plays.*

The work is not the problem. The work is being poured into a system with four holes in it.



INTERACTIONS

Bottlenecks are not independent. Fixing one either compensates for another or makes it worse.

IMPROVE ↓	GATHERING	COMPLETION	CREATOR REACH	PROOF
Gathering	—	+	++	+
Completion	+	—	+	0
Creator reach	++	0	—	+
Proof	+	0	+	—

Gathering and creator reach compensate each other most strongly. A place where people assemble gives creators a reliable audience; creators with reliable reach fill the place. That pair is where the leverage sits.



THE CRITICAL BOTTLENECK

Somewhere to gather.

Highest value, medium challenge, the strongest compensating effect on everything else, and the only one of the four that currently has **no supplier at all**.



HOW YOU FIX A BOTTLENECK

Three moves. Vodacom needs a different one for each.

BOTTLENECK	THE MOVE	WHAT IT MEANS HERE
Somewhere to gather	Build it	Nobody supplies this. Vodacom has the only assets that could. This is Nipo.
Affordable completion	Build it	A tariff and a guarantee. Entirely within Vodacom's control.
Creator distribution	Build it, then open it	Vodacom's own reach becomes a layer creators can use.
Proof of work	Ally	Vodacom issues the record. Employers, training providers and banks agree to accept it.
Devices	Ally	OEM partnerships. Safaricom did exactly this on Hook, with EADAK and Tecno.



THE PLATFORM LAYER

Once the bottleneck is relieved, value stops coming from the campaign.

Three components, and the third is where a campaign becomes a platform.

CORE OFFER

The network, and Nipo sitting on it.

INSTALLED BASE

Direct network effects. Nipo is worth more to every user as more people use it, because the whole point is finding out how many of you there are. Rare in telecommunications.

COMPLEMENTARY GOODS

Indirect network effects. Creators who start rooms. Employers who accept an Alama. Labels, schools, promoters, device partners.



THE FLYWHEEL

A larger installed base attracts complementors. Complementors attract users. Which enlarges *the installed base.*

This is the answer to the Blaze problem. A campaign decays the moment the media stops. A flywheel keeps turning, because the value is held by the users and the complementors rather than by the media plan.



AND THIS IS NOT A FRAMEWORK WE ARE TRYING OUT ON YOU

It is what the work we are
proudest of *actually was.*



BLAZE WAS NEVER AN ADVERTISING CAMPAIGN

Every component was a bottleneck fix.



SAFARICOM · BLAZE

COMPONENT	ECOSYSTEM ROLE
35+ on-ground summits and creation camps	Gathering, the critical bottleneck
2 BYOB television series	Complementary content
3 campus experience zones	Physical gathering infrastructure
Mentorship and networking	Complements supplied by partners
5m+ youth engaged	Installed base

Blaze reached **Chosen** because it relieved bottlenecks. Advertising was the thinnest layer on top. And when it was discontinued in 2019, what was lost was not the advertising, **it was the ecosystem.**



HOOK WAS AN ECOSYSTEM TOO

Eight partners, two owned assets, two device alliances.



COMPONENT	ECOSYSTEM ROLE
Meta, Wowzi, Power Learn, Brighter Monday, Home 254, Artfit, Baze, Digital Engineering	Complementary goods, eight partners
Chapa Dimba, Decode	Owned gathering assets, reused
EADAK hero device at 12,000 · Tecno Spark 20 at 17,000	Device bottleneck, solved by alliance
MYOB, TikTok bundles	Affordability and relevant use cases
Niokolee Bonga, 1.6m points redeemed in a month	Retention loop

NPS 63 from 61. 2.2m+ customers charged. 100.2% of revenue target. +14% ARPU. **Communication was one of five transformation pillars, not the strategy.**



WHAT THIS MEANS FOR THE THREE ROUTES

Each route is a campaign and a set of bottleneck fixes.

	THE COMMUNICATION	THE ECOSYSTEM UNDERNEATH IT
Acha Alama	Prove you were here	Build: the record. Ally: employers, training providers, banks.
Hadi Mwisho	Let them finish	Build: the completion guarantee and the tariff. Ally: content owners.
Utasikika	Make sure they are heard	Build: the distribution layer. Ally: creators, labels, film houses.
All three		Build: Nipo. The gathering bottleneck, which is the critical one.



THE LINE FOR THE ROOM

The reason Vodacom is not chosen is not that it has been saying the wrong thing.

It is that four of the things a young Tanzanian needs in order to be counted, to finish, and to be heard **do not exist yet**, and Vodacom is the only company in this market that can build three of them.



08

CHAPTER EIGHT

The Engine.

You have just seen that communication is not the constraint. This is the machine that relieves the one that is, and it is already built.

THE QUESTION THIS CHAPTER ANSWERS

Who makes five hundred assets *a year?*

Everything proposed in this document depends on the answer.

A Register card every morning at six. The Hands twice a week. Co-signs every Thursday. A named creator every Friday, fifty-two times. **That is roughly five hundred original pieces in twelve months**, in Swahili, from real places, at a standard Vodacom would put its name to. No agency produces that centrally at a price anyone signs. **So either there is a machine underneath this, or the cadence is a promise the campaign quietly breaks in month three.**





Eight budget lines.

ONE SHOOT DAY · EAST AFRICA BENCHMARK

Roughly a third of it never reaches the screen.

ONE FILM. ONE LANGUAGE. ONE POINT OF VIEW.

And it stops the day the budget stops.



Tanzania does not speak in one voice.

120+

LANGUAGES

31

REGIONS

1

FILM



So why do we keep answering in one?



MWANZA · TUESDAY, 09:14

PHOTO · SHOT ON A PHONE

0:14

“Nilifungua duka saa mbili leo. Malipo yote kwa simu.”

I opened the shop at eight this morning. Every payment on the phone.

IT ENTERS ONCE

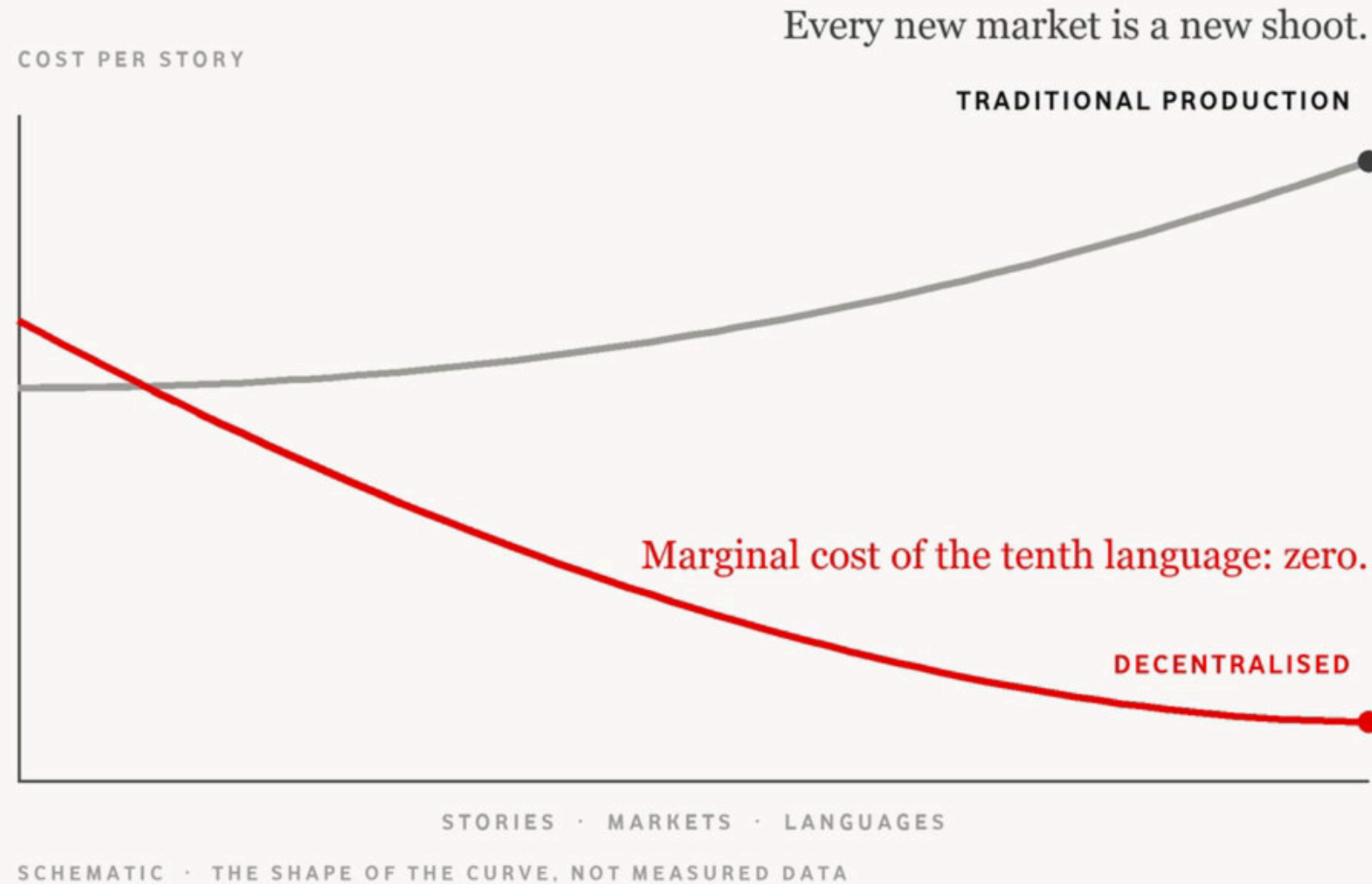
THREE GATES	
FACTUAL ACCURACY	✓
CUSTOMER-PRIVACY COMPLIANCE	✓
BRAND & REGULATOR SAFETY	✓

Nothing publishes itself.

IT LEAVES NINE TIMES

- 01 WHATSAPP STATUS
- 02 TIKTOK REEL
- 03 RADIO DIARY
- 04 MARKET POSTER
- 05 IG CAROUSEL
- 06 SALES ENABLEMENT
- 07 PRESS QUOTE
- 08 TOWN-HALL CLIP
- 09 REGULATOR BRIEF





ONE HIGH-END 30-SECOND TVC

One film

TWENTY STORYTELLERS, TWO
MARKETS, A FULL YEAR

Twenty stories

**More than 4× cheaper per
story. And it improves
as you scale.**

Their curve rises as they scale. Ours falls.
A different curve — not a better film.



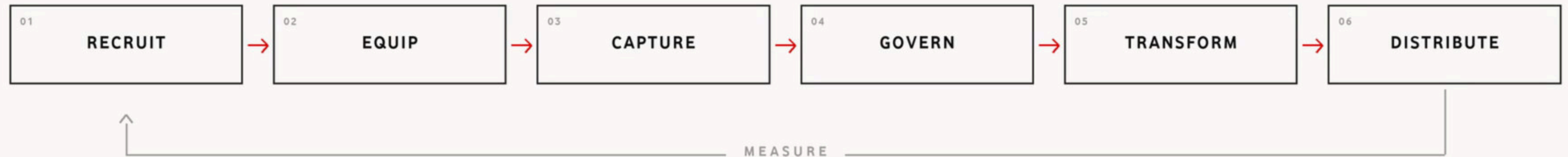
WHICH IS THE ARGUMENT IN ONE LINE

Their curve rises as they scale. *Ours falls.*

A television production gets more expensive with every market, every language and every re-shoot. A decentralised engine gets cheaper per story with every contributor added, because the cost sits in the system rather than in the shoot. **This is not a cheaper film. It is a different curve.** And to be clear about what we are proposing: **the engine does not replace the film.** It feeds it, it fills the fifty weeks between flights, and it makes the paid work the thing that points at real stories rather than the only place stories exist.



Six stages and a loop.



Nothing here is magic. Here is every one of them.



Nothing publishes itself.



THREE GATES, AND THE QUESTION EACH ONE ASKS

FACTUAL ACCURACY	Did this happen, and can we stand behind it?	✓
CUSTOMER-PRIVACY COMPLIANCE	Is anyone identifiable who did not agree to be?	✓
BRAND & REGULATOR SAFETY	Would we be comfortable if the TCRA read this tomorrow?	✓

WHO CAN DO WHAT

CONTRIBUTOR	REGIONAL COORDINATOR	EDITORIAL & COMMS	ADMIN
-------------	----------------------	-------------------	-------

Every decision is logged, with a name and a timestamp.



THE PART EVERYBODY FORGETS

An engine with no stories coming in is *a diagram*.

Every decentralised content model in this category has failed at the same place: the pipeline. Contributors file twice and stop, because nothing came back. **The pipeline is not a communications problem. It is a payment problem**, and Vodacom is the one client in Tanzania that can pay for stories in the currency it already prints.



THE CONTRIBUTOR ECONOMY

What a young Tanzanian actually gets, and how Vodacom pays for it.

TIER	WHAT THEY GET	HOW VODACOM PAYS	WHO IS ON IT
Kit	Clip microphone, small tripod, LED light. Theirs to keep.	Once, at recruitment	The core twenty
Bundle	A monthly data allowance for as long as they keep filing	Monthly, in data	Everyone contributing
Earned	A larger bundle when a story is used in paid media	Marginal, and only on work that ran	Whoever is good
Route reward	A verified Alama · data to finish · a guaranteed day of reach	Already inside the campaign	All contributors

The arbitrage is the whole model: data costs Vodacom wholesale and is worth retail to an eighteen-year-old. No competitor for these stories can match that gap, and no other client of ours could offer it at all. **The reward for telling a network story is more network.**



WHAT THE SUPPLY SIDE PRODUCES

Set against one television commercial.

1

television film, of which
roughly a third never
reaches the screen

20

contributors,
kitted and bundled,
for twelve months

500

original assets
from that pipeline
in the same year

Flat

the cost of the
five hundredth story
is the cost of
the first

That is the supply side. It is not the price of the engine, and no price appears in this document, as the RFP requires. The platform itself is **licensed, and the licence is quoted separately from the monthly retainer**, because it is a product we built and own rather than agency time. What the table above shows is how little it costs to keep a built machine fed. We are not asking Vodacom to spend more on production. We are asking it to move a small fraction of one production budget into a system that keeps producing after the flight ends.



AND THE OBJECTION WE WOULD RAISE OURSELVES

“So you paid them to say that.”

It is the right question and it has to be answered on the page, not in the room. **Consent and disclosure are captured at the door**, in the same submission that captures the story, and every decision after it is logged with a name and a timestamp. A contributor is paid for filing, **never for the content of what they file**, and nothing is edited into a claim the person did not make. That rule is enforced at the governance gate you have just seen, and it is the reason this is publishable by a regulated business.



THIS IS NOT A CONCEPT

It is built. You can *open it now*.

*It is live at **zaidi.fhstrategy.com**. Ask us to open it, at any point in this meeting.*

It is running now at **zaidi.fhstrategy.com**, and it also exists as a single self-contained file that runs on any laptop with no connection at all. It carries the **contributor view**, the **Vodacom internal view**, a live governance gate with working approve and decline, and the **Transformation Studio**, three columns that let you watch one raw contribution become finished out-of-home, social and radio. **The voice capture is the part to look at:** a young person records thirty seconds in Swahili and it transcribes as they speak, because typing is the barrier nobody designs out.



WHAT IS ALREADY TRUE, AND WHAT IS NOT

We would rather you checked.

Why we are being this precise: the easiest thing to do on this page would be to tell you it is live in seven markets. It is not, and you would find that out. What is true is better: **the machine works, it is built, and Vodacom would be the first client to license it commercially, at the price of a system rather than the price of an experiment.**

BUILT AND RUNNING

The engine is a product, not a proposal: capture, governance gate and intelligence layer, with the front door configured per client. Vodacom would be its first live commercial deployment.

DESIGNED FOR MULTI-MARKET

It was architected for a multi-country African youth programme and the multi-market design work is done. That campaign was paused before launch, so we are not claiming it ran.

IN A SIGNED ENGAGEMENT

It sits inside our current Pamoja Malawi assignment for RAES as the capture and evidence layer, a signed FHStrategy contract, and a referee you may call.



HOW IT IS BOUGHT

The engine is licensed.
It is not part of the retainer.

	WHAT IT COVERS	HOW IT IS PRICED
The monthly retainer	The team, the studio and the day-to-day output set out in the Terms of Reference	Enclosure 4, monthly retainer
The engine licence	The platform, hosting, the nine output templates, the governance gate, the audit system, updates and support	A separate licence agreement. A fixed monthly licence fee, never a share of production and never a margin on someone else's invoice
The managed contributor network	Recruitment, training, incentives, moderation and a coordinator in each region	Per region, per quarter
Any other market	Use of the engine outside Tanzania, in any other Vodacom or Vodafone market	A separate licence, priced for that market

To be unambiguous, because it matters to both of us. The engine is FH background intellectual property. It was built before this process, it runs today for another client, and **it is not created under this engagement, not included in the retainer fee, and not an Additional Service bought through the rate card.** It is a product, licensed under its own agreement. What Vodacom owns is everything that comes out of it: every published story, every finished asset, every contributor consent record and the full audit trail, in perpetuity. FH licenses the machine underneath. **That split is exactly what lets us offer it at the price of a system rather than rebuild it as a project,** and it is the reason the cadence in this document is affordable at all.





09

CHAPTER NINE

Three Routes.

Three different roles for Vodacom. One product underneath all of them.

THE THREE

Three reframes. Three payoffs.

Each one is structurally unavailable to Yas, Airtel and Halotel, and for a different reason.

ACHA ALAMA

Not disengaged. Unrecorded.

The witness.

I existed.

HADI MWISHO

Not short attention. Short bundles.

The one who lets you finish.

I got to finish.

UTASIKIKA

Not bad at content. A rigged lottery.

The one who makes sure you are heard.

I was heard.



BUSINESS OBJECTIVES AND CAMPAIGN GOALS

What this is for, in the four goals the brief names.

GOAL	WHAT IT MEANS HERE	HOW WE WILL KNOW
Repositioning the primary goal	Move Vodacom from Known but Unjoined to chosen, while strengthening the master brand rather than handing youth to a sub-brand	Share of young customers who take a first action. Comment quality against our 27 August 2026 baseline.
Acquisition	Every young Vodacom customer becomes eligible for what VYB holds through one action, not an enrolment. New young customers choose Vodacom for a reason they can name.	First actions taken. Registered, consenting young customers against the 120,000 VYB holds today.
Retention	Young customers stay because the network holds something that is theirs: a record, an ending, an audience	90-day return. Churn in the 15 to 28 base.
Awareness	Necessary, never sufficient. It is the cheapest goal to report and the easiest to fake.	Reach and recall, always reported beside participation and never instead of it.

The business objective underneath all four is the one the brief states: stronger relevance and emotional connection with young Tanzanians, while strengthening the overall Vodacom brand.

That is why every route runs on Vodacom and Zaidi ya Mtandao, and why we propose no new sub-brand.



CAMPAIGN STRATEGY · THE SINGLE-MINDED MESSAGE

Vodacom does not tell young Tanzanians it understands them. *It shows them.*

ROUTE	THE SINGLE-MINDED MESSAGE	THE PLATFORM LINE	THE ENDLINE
Acha Alama	Vodacom is the record that proves you were here.	Kila ulichofanya, kimeandikwa. <i>Everything you did is written down.</i>	Acha Alama. · Vodacom
Hadi Mwisho	Vodacom is the network that lets you finish.	Hatutakukata katikati. <i>We will not cut you off in the middle.</i>	Hadi Mwisho. · Vodacom
Utasikika	Vodacom makes sure you are heard.	Mtandao wa watu milioni 38 unakusikiliza. <i>A network of 38 million people is listening.</i>	Utasikika. · Vodacom

One route runs. Its single-minded message sits under the master brand and **Zaidi ya Mtandao**, never beside them. The endline is the route name and the speechmark, and nothing else.



THE TEST WE SET OURSELVES

Remove every logo. Can you still tell them *apart*?

If a stranger sees three posters with no branding on them and cannot tell they come from three different platforms, the art direction has failed. Most three-route decks fail this test, because the routes are three lines wearing the same clothes. Everything in this chapter exists to pass it.





10

CHAPTER TEN

Acha Alama.

Leave a mark. The idea, the look, the work, out of home, the drop, digital, the film and the sound, all in one place.

ROUTE ONE

Acha Alama.

Leave a mark.

BRAND ROLE

The witness

THE REFRAME

Not disengaged. Unrecorded.



Nobody wrote your
name down.



Not when you finished school.
Not when you started the business.



Not when you fixed the phone.
Cut the hair. Drove the bodaboda.
Ran the shop.



Not when you fed four people
on what you made this week.



THE ARITHMETIC

Eight hundred thousand of you start looking for work every year.

Three hundred and fifty four thousand jobs exist.

The rest of you built your own. Seventy-five per cent earn informally: no payslip, no reference, no record. And nobody wrote any of it down.



So you did it yourselves.



“Watakao tazama 2050 wakumbuke kama nilikuwa 2024”

Those who watch in 2050, remember that I was here in 2024.

This is not nostalgia. It is a generation issuing its own paperwork.



TWENTY-FIVE YEARS

One thing in this country has been
keeping a record of you
the whole time.



We used it to send
you a bill.



THE TURN

From today, we use it to
prove you were here.

THE IDEA

Vodacom is the only institution in Tanzania that already holds a record of every young person's life, and it has only ever used it to bill them.

Turn it around. The network stops being a meter and becomes a witness.



THE LAUNCH ACT

Vodacom issues a generation its *first official record*.

Every customer aged 15 to 28 receives their **Alama**: a verified record of what they have done. It starts with what the network can already prove, tenure, M-Pesa history as evidence of trading, who they have paid and been paid by. Then they add to it, and other people vouch. An informal CV for an informal economy, on rails only Vodacom has.



WHY IT BECOMES NEWS

Vodacom partners with employers who accept an Alama in place of a formal reference.

The first young Tanzanian hired on the strength of one is the story every outlet in the region runs. And it is the kind of story that cannot be bought, only earned.



IDEA TO EXECUTION

Acha Alama, across channels.

KEY VISUAL

Full-bleed portrait. A young Tanzanian holding something they made, a repaired phone, a haircut, a finished wall. Their record set as one clean line of type over the image. Natural light. They do not smile at the camera.

FILM · 60"

Nine faces. Each says one thing they did that nobody recorded. No music. The last one says nothing at all, she holds up her phone with her Alama on it.

RADIO · 30"

A list, read plainly, one voice, no bed. *Miaka mitano. Simu mia tatu. Wateja sabini. Hakuna aliyeandika.*

OOH

A billboard that is entirely one person's record, set as type. No image. It is a certificate, at scale, in public.



ROUTE ONE · THE LOOK

Acha Alama looks like *a record.*

Formal portraiture, straight on, eye level. Bright, high-key, saturated.

Hands are always visible and always doing something, a repaired handset, a finished wall, a stack of khanga. Daylight or a clean flat key, nothing underexposed, and a ground made from the sitter's own trade rather than a grey seamless. No motion blur, no dutch angles, nothing dynamic. The stillness is the argument: this is a record, and records do not move.

But still is not sombre, the subject is composed, not grim. This is the face of somebody being photographed properly for the first time, which is a good day.



ROUTE ONE · THE DEVICE

The data line does the branding.

Reference: Zanele Muholi’s *Faces and Phases*, three hundred portraits, each delivered with a name, a date and a location, hung in grids. The power is in the hundredth portrait, not the first.

SET IN

Vodafone Regular, VYB’s secondary face, so compliant without asking. White, tracking +0.06em, at 3.5% of canvas height. A certificate is not shouted.

ALWAYS READS

Fundi wa simu · Kariakoo · 2019 hadi leo · simu 340
and beneath it, the count: 47 wamegonga.

WHY IT WORKS

Same position, same treatment, every execution, for a year. It becomes a mnemonic the way a barcode is, recognised before it is read.



THE ONE LINE IN THE GUIDELINES WE NEED TO TALK ABOUT

VYB says *never posed*.
Acha Alama is a portrait
somebody *stood still for*.

Your photography principles rule out imagery that is “**staged or posed**”, and Acha Alama is frontal and still. We are not going to pretend that is not a tension, and we are not going to quietly shoot around it. **We think the rule is aimed at artifice, and this work has none**, but it is your guideline, so we are asking rather than assuming.



ACHA ALAMA AGAINST THE VYB PHOTOGRAPHY PRINCIPLES

Every line, checked. Only one needs a conversation.

YOUR PRINCIPLE	HOW THE RECORD PORTRAIT SITS AGAINST IT
Real and authentic	Complies. Real fundis, real mama lishe, in their own premises, in their own clothes, holding their own work. No models, no styling, no props we brought.
Colourful and vibrant	Complies. Every ground is a saturated colour drawn from the sitter's own trade, a wall of handsets, a bolt of khanga.
Soft and bright lighting	Complies. High-key, flat, daylight. Nothing underexposed, nothing in shadow.
Never muted or desaturated	Complies. This is the brightest route of the three.
Never likely to induce sadness	Complies. The subject is composed, not grim. This is the face of somebody being photographed properly for the first time.
Never model-like	Complies, emphatically. The whole point is that these are not models.
Individuality, tenacity, ambition, celebration of the human spirit	Complies. That list is a fair description of what the route is <i>about</i> .
18–29	Complies.
Never staged or posed	This is the ask. The subject faces the camera and stands still, because a record is not a candid. Nothing else about it is staged.

What we would like added to the VYB principles, as one line: *the record portrait, a frontal, still, unstyled photograph of a real person with their own work, used only when the subject is being formally recorded.* It is a small addition and it buys VYB something it does not currently have: **a way to photograph somebody seriously.** Every other operator in this market is running candid smiling youth imagery. A platform that can only ever shoot one register cannot say anything a competitor cannot say back.



ROUTE ONE · THE STANDARD WE ARE WORKING TO

Acha Alama, the reference.

CAMO

THANDIWE MURIU, KENYA

The sitter and the ground are cut from the same cloth, so the figure both disappears into and explodes out of the frame. Ferociously bright. **What is campaignable is not the look, it is that the ground belongs to the sitter.** Ours comes from their trade: a fundi against a wall of handsets, a tailor against their own cloth. Six distinct posters from one rule.

thandiwemuriu.com

The saturated studio portrait

OMAR VICTOR DIOP · ATONG ATEM

The West African studio tradition at full colour, formal, frontal, nothing underexposed. Diop's device is **one object in frame that does not belong**, and it carries the whole argument without a word. Ours is the printed record itself, held, in every portrait, never explained.

omarvictor.com · atongatem.com

La Caravane

HASSAN HAJJAJ

Each portrait is framed in a border built from real products, stacked in a grid. **Ours is a border of knocks**, the confirming names set as a repeating frame around the sitter. That turns a photograph into a record on the page itself, with no headline required.

somersethouse.org.uk · Hassan Hajjaj, La Caravane

The lineage behind all three, and the rule we take from it: **Sidibé Keïta and Barnor sent every sitter home with a print they owned.** Everyone we photograph gets their file at print resolution with their number on it. *The paste-up model is JR's Inside Out: ordinary people printed at building scale and pasted by the community itself, in 150+ countries. That is how Ukumbi wa Alama scales at Nane Nane.*



ACHA ALAMA · THE LAUNCH

Kila ulichofanya, *kimeandikwa.*

The trade, the data line, the count. **A record set as type over a real person's work**, frontal and still, because a certificate is not a lifestyle shot.



ACHA ALAMA · THE CAMPAIGN

Five frames, teaser to proof.



TEASER *Hakuna aliyeandika.* Type only, no photograph.



INVITE *Alama yako iko tayari.* The certificate, held.



LAUNCH *Acha Alama.* The trade, the data line, the count.



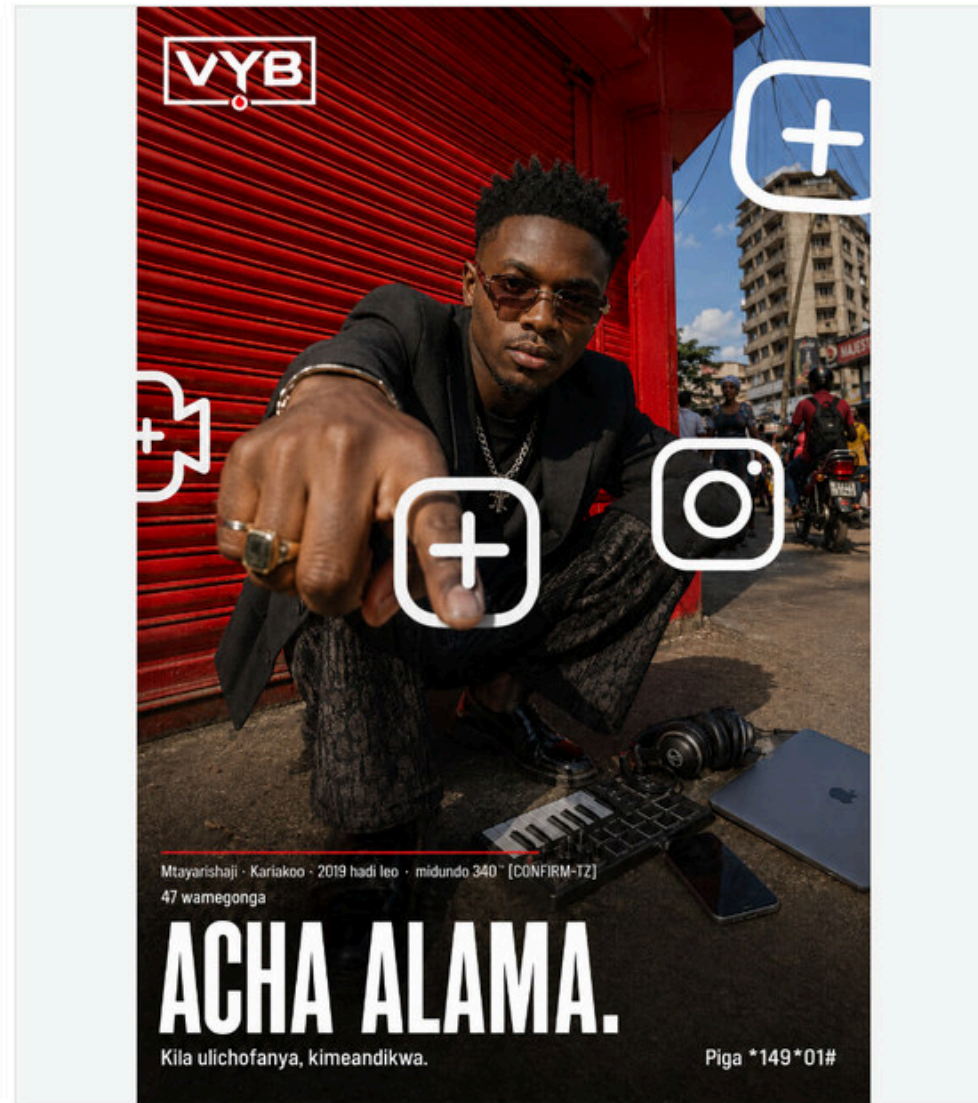
MECHANIC *Gonga kuthibitisha.* The knock, made physical.



PROOF *41,208 alama zimethibitishwa.* The live number.

ROUTE ONE · THE WORK, MADE

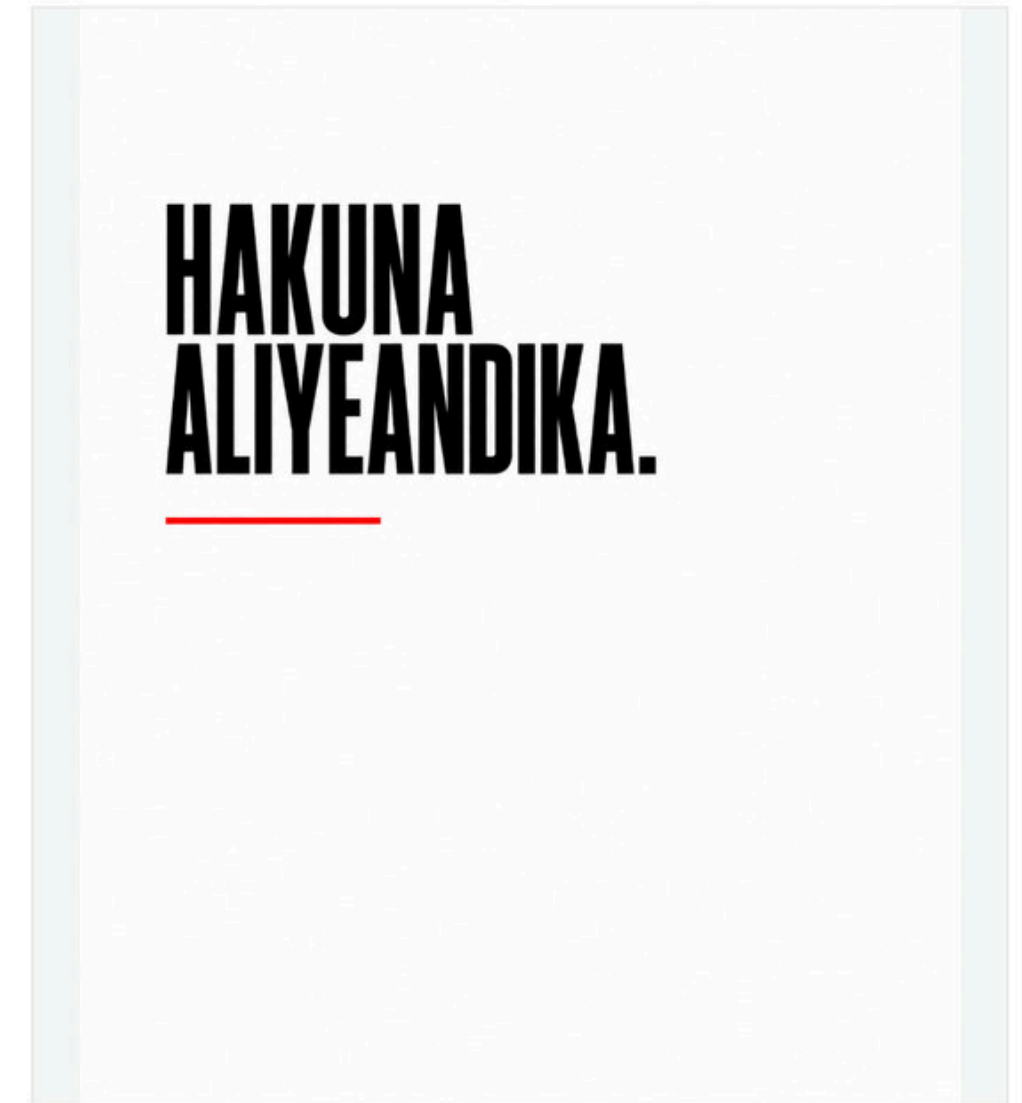
Acha Alama, the record series.



Launch. The trade, straight on, the data line and the witness count across the lower third. Six portraits in the series: fundi wa simu, mama lishe, fundi cherehani, bodaboda, kinyozi, mwalimu wa ziada.



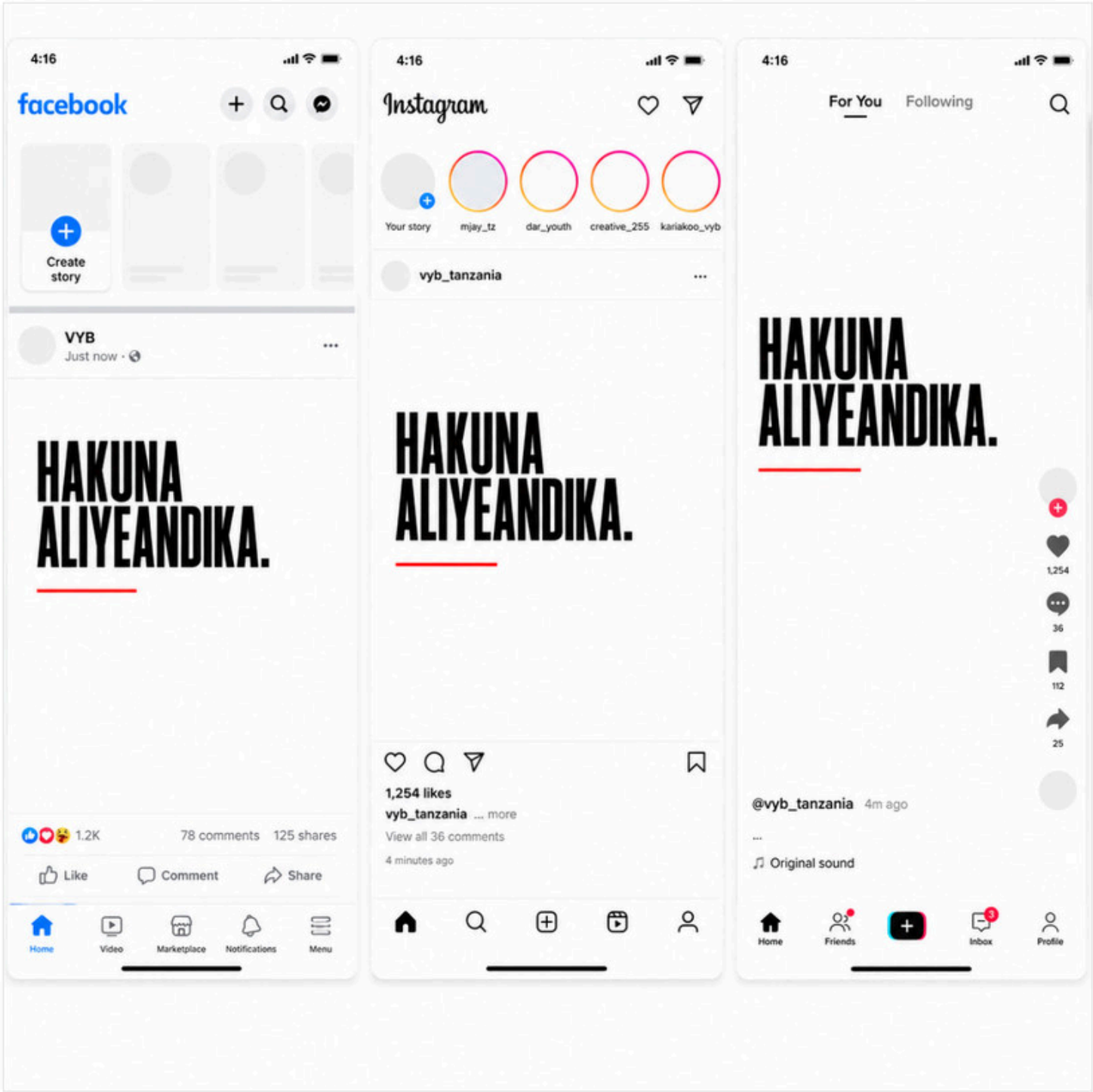
Invite. *Alama yako iko tayari*. The certificate held up, in the place the work was done. The document is the hero, not the face.



Teaser. *Hakuna aliyeandika*. Type only, on white, no photograph, so it belongs to every reader before it belongs to anyone.

Every line is checked against the corpus and every data line is a real number. **The full rollout for this route, including what is still to make, closes this chapter.**





THE WORK, IN SITU

Acha Alama, *inside the apps.*

The current artwork, on the platform, under a username and above a comment box. **Not a poster resized.**

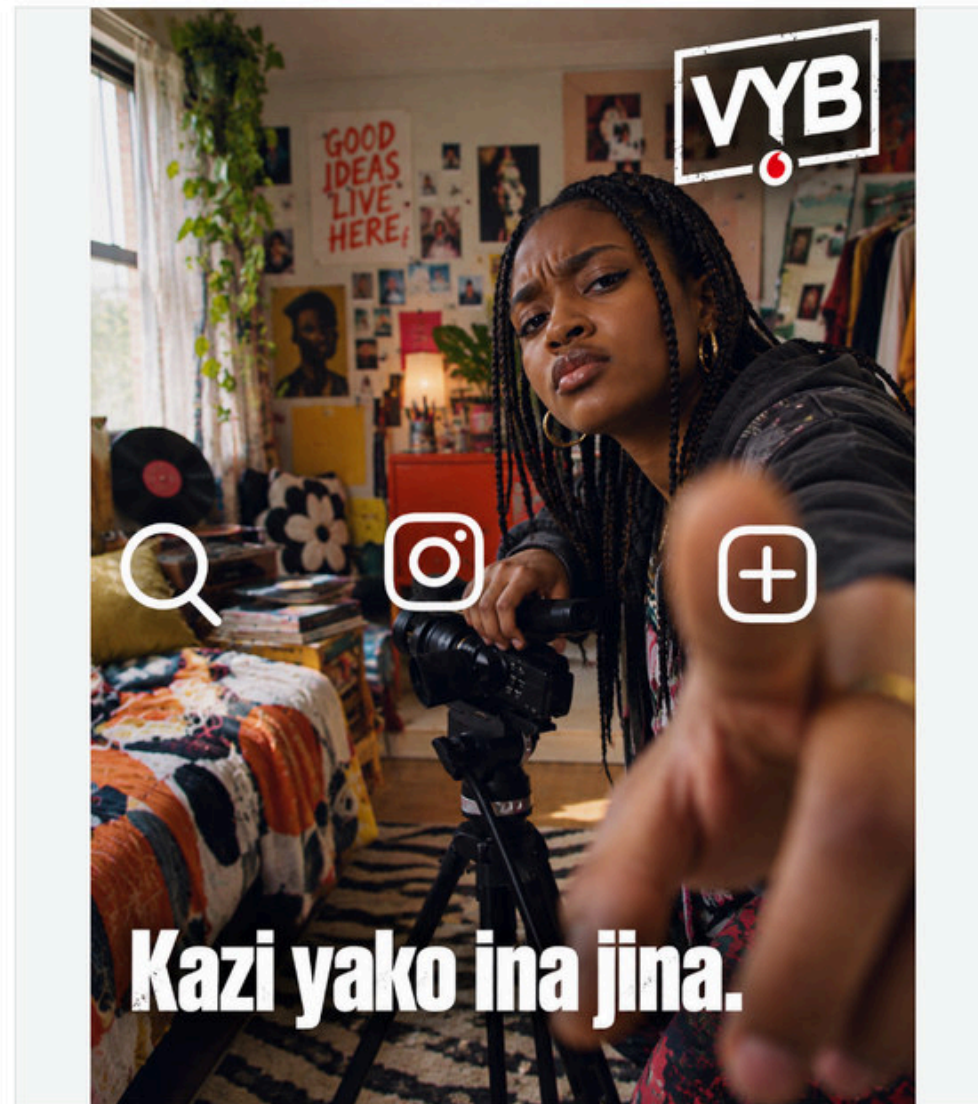
Hakuna aliyeandika. Nobody wrote it down. That line runs until the record exists, and then it is replaced by the record itself.

Every frame carries the **VYB** lockup rather than the Vodacom speechmark, because on these surfaces it is the youth platform speaking.

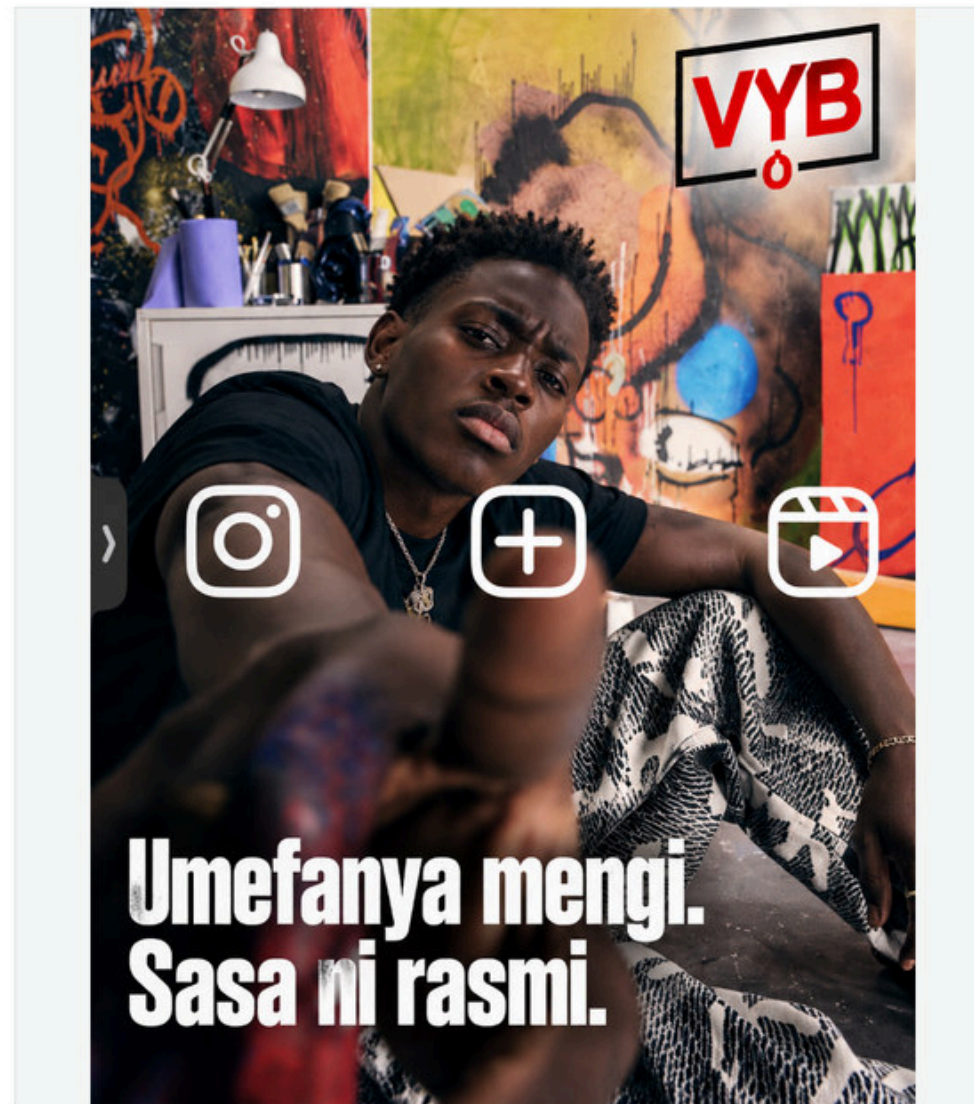


THE WORK, IN SITU

The key visuals.



Kazi yako ina jina. Your work has a name. The portrait is frontal, still and unstyled, because a record is not a lifestyle shot.



Umefanya mengi. Sasa ni rasmi. You have done a lot. Now it is official.



Gonga kuthibitisha. Knock to confirm. The mechanic, carried by a hand rather than a diagram.

Every frame carries the **VYB** lockup, not the Vodacom speechmark, because this is the youth platform speaking.

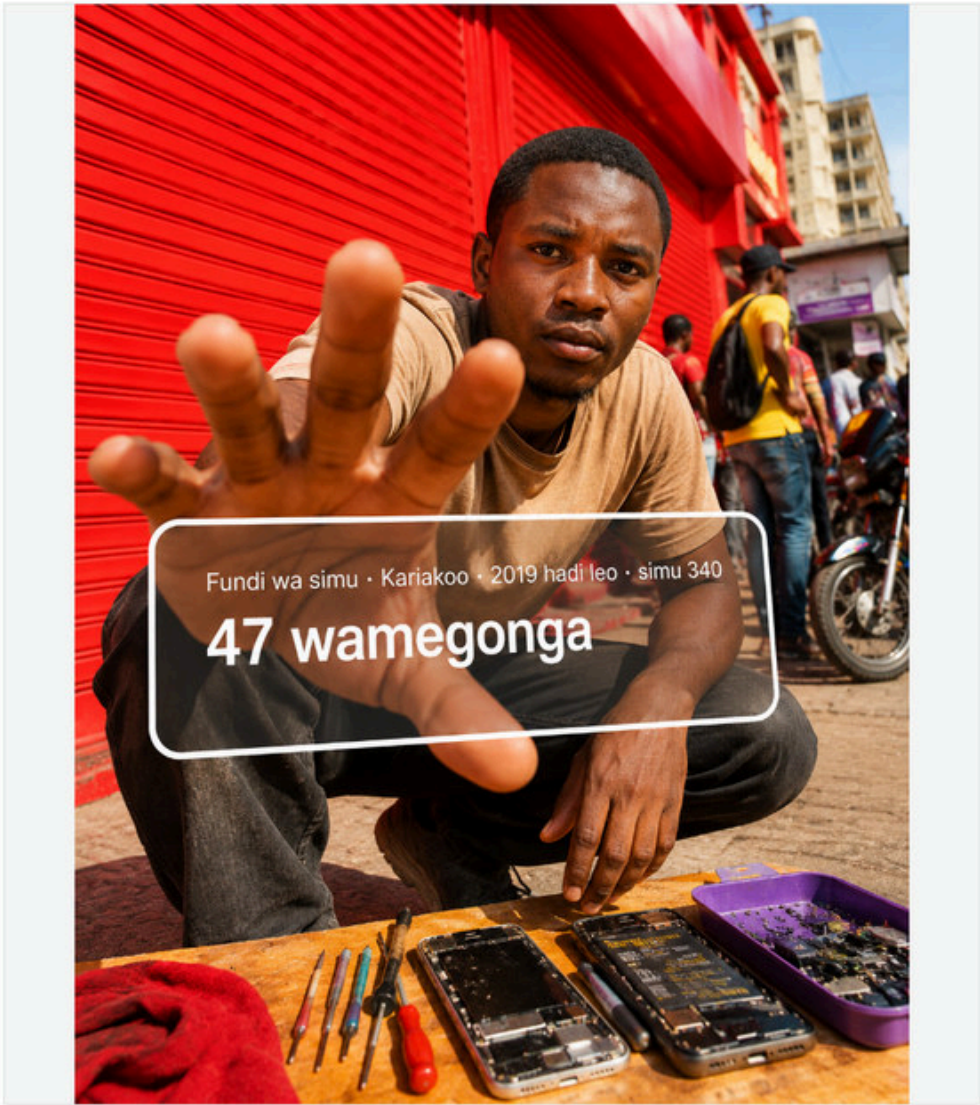


THE WORK, IN SITU

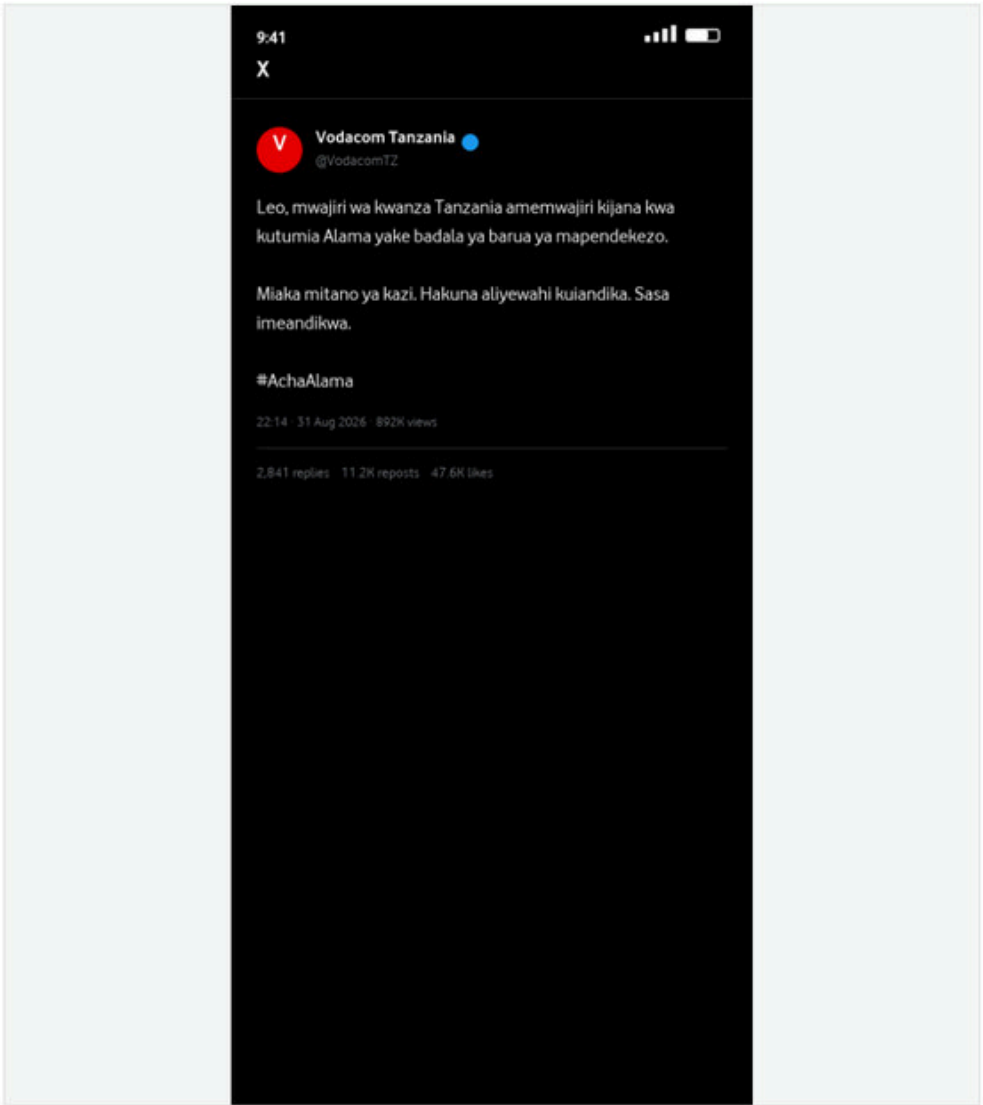
And the earned moment.



The launch frame. The record arrives as a statement of what Vodacom already knows you have done.



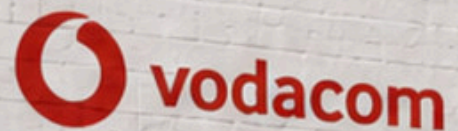
The count card, built to be forwarded. 47 wamegonga, forty-seven people knocked.



The story every outlet runs: the first young Tanzanian hired on an Alama rather than a reference.

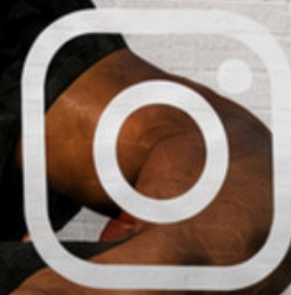
“Leo, mwajiri wa kwanza Tanzania amemwajiri kijana kwa kutumia Alama yake badala ya barua ya mapendekezo.”





ACHA ALAMA.

Kila ulichofanya, kimeandikwa.



ROUTE ONE · OUT OF HOME, IN SITU

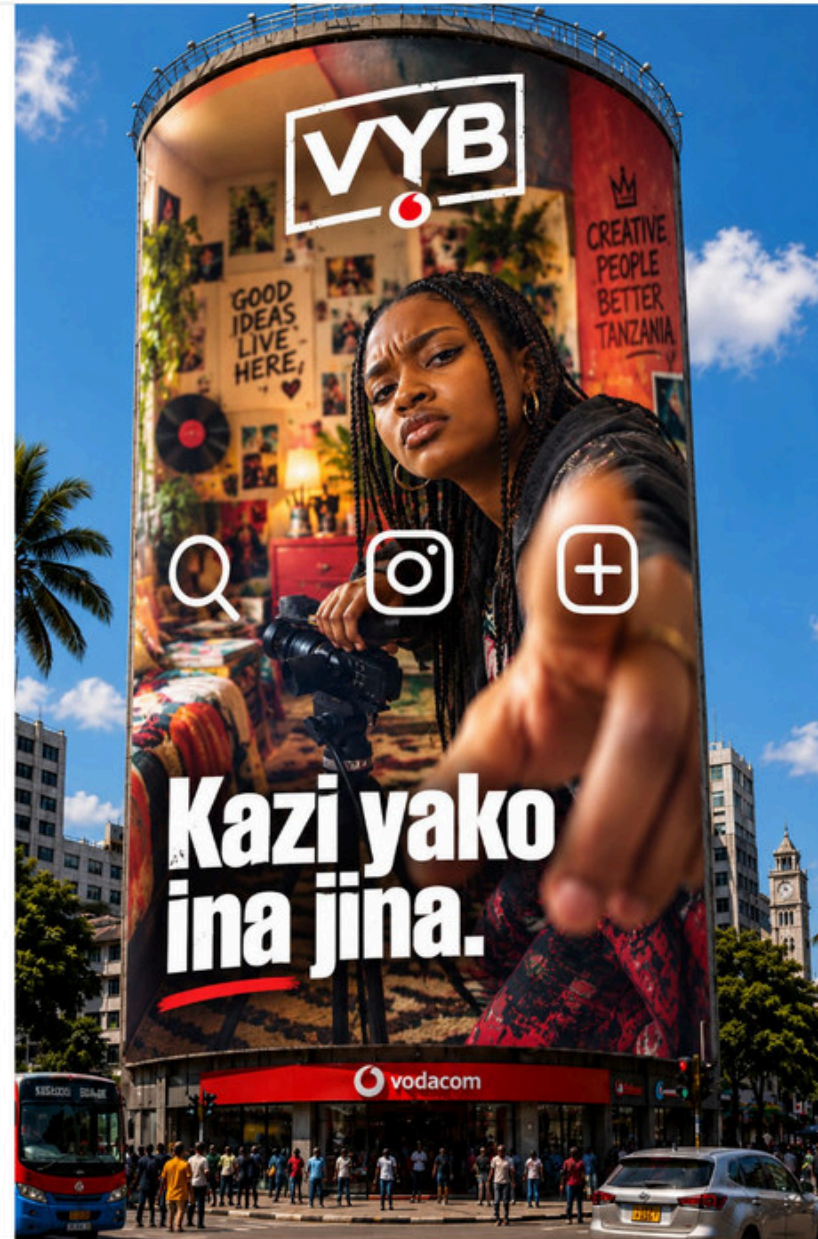
A gable wall on Karimjee Street.

Not a six-sheet. A painted gable end, at the scale of the building, on a street where the audience already stands. The hand comes at you, the platform icons sit where a passer-by would tap them, and the data line reads from the far pavement. One site is signed. The rest of the estate is a media decision, not a creative one.



ROUTE ONE · OUT OF HOME

Kazi yako ina jina. A tower wrap.



Your work has a name. The wrap carries one person's record at the scale of a building, and the platform icons sit where a passer-by would reach to tap them.



**Umefanya mengi.
Sasa ni rasmi.**



**Umefanya mengi.
Sasa ni rasmi.**



ROUTE ONE · OUT OF HOME

Umefanya mengi. Sasa ni rasmi.

You have done a great deal. Now it is official. The line does the work of a certificate, on a roadside board, in the language people are already using.



Together
we can

TANZANIA
INA FURSA

DAR
NI
YETU

ACHA ALAMA · OUT OF HOME

Six lines. Placed at workplaces, not entertainment.

Hakuna aliyeandika.

Nobody wrote it down.

Miaka mitano. Simu 340.

Five years. 340 phones.

Umfanya mengi. Sasa ni rasmi.

You have done a lot. Now it is official.

Kazi yako ina jina.

Your work has a name.

Alama yako iko tayari.

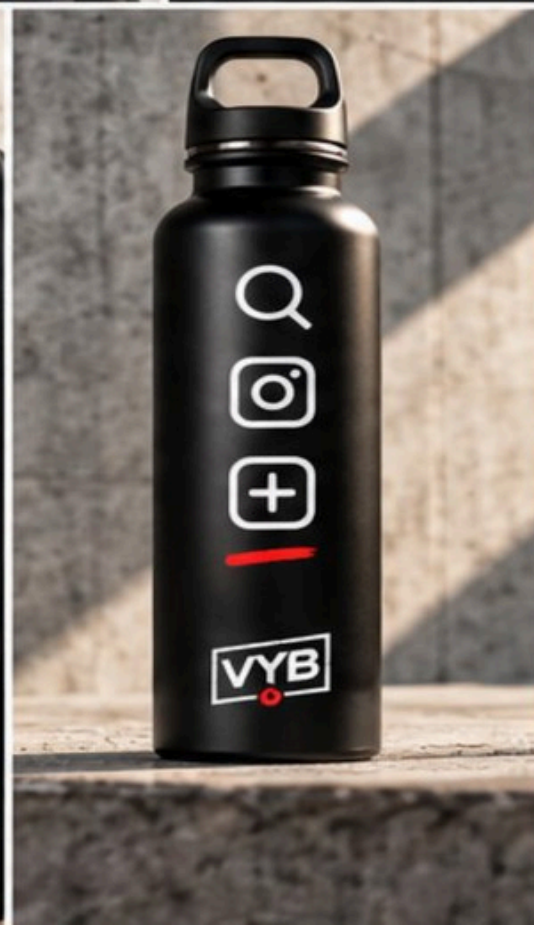
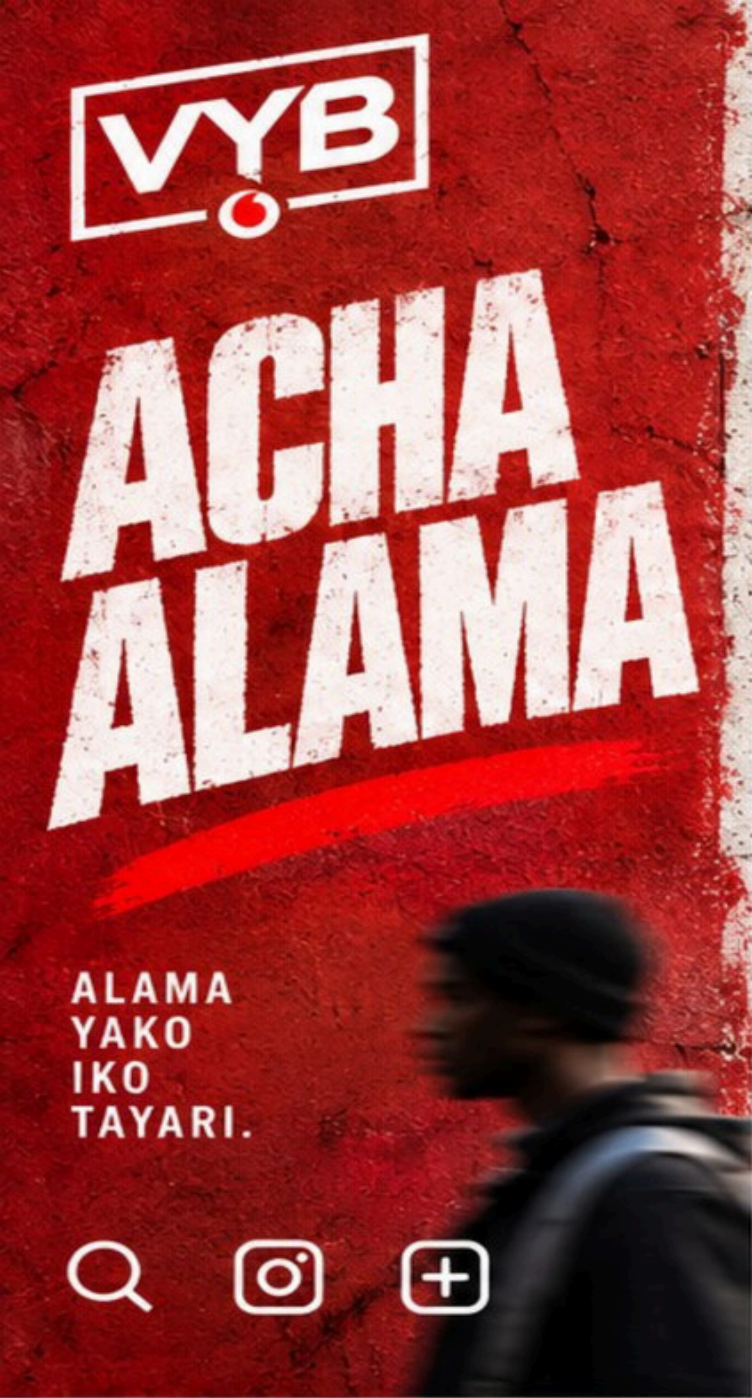
Your record is ready.

Waliokuwepo wanathibitisha.

The people who were there confirm it.

Placement logic: Kariakoo market gates, Ubungu bus terminal, Buguruni, the industrial road to Mbagala. **Not the Peninsula.** This route talks to people at work.





ROUTE ONE · THE DROP

Things people would *actually wear.*

Not branded giveaways. A range in the campaign's own language that a young Tanzanian would put on without being paid to: the hoodie, the tee, the tote, the bottle, the cap. **The test is whether it resells**, and merchandise that resells is the cheapest media this campaign will ever buy.



DIGITAL FIRST, NOT DIGITAL ADAPTED

Where it actually lives.

TIKTOK

Alama yangu. Creators read their own record aloud. The format is the content and it never runs out. Optimised for search, not the feed, Tanzanian creators already tag #creatorsearchinsights.

WHATSAPP

Your Alama arrives as a card you can forward. It is the CV you send to a group, on the surface the country actually lives on.

INSTAGRAM

Alama cards designed to be posted because they are proof rather than a brag. Stories carry the build, Reels carry the creator interpretations.

RETAIL & USSD

*149# to build it on a feature phone. Vodacom shops verify and print it for anyone who wants paper.



HOW THE PLATFORM ARRIVES

Nipo is not launched. *It is delivered.*

Every customer aged 15 to 28 receives one SMS on day one. Not an invitation to download something, a statement of what Vodacom already knows they have done. **Nobody signs up. Everybody already has one.** The product ships full, on day one, with no empty state and no cold start.



**“Umekuwa nasi tangu 2019. Miaka 7. Miamala 1,240.
Alama yako iko tayari. Bonyeza *149#”**

You have been with us since 2019. Seven years. 1,240 transactions. Your record is ready.

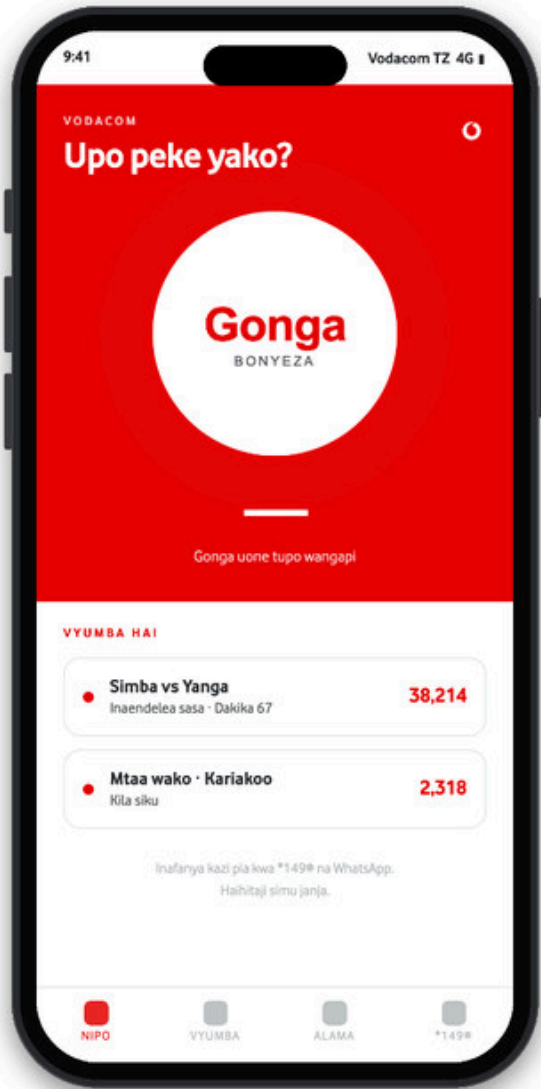
The launch SMS. There is nothing to join, because the record already exists.



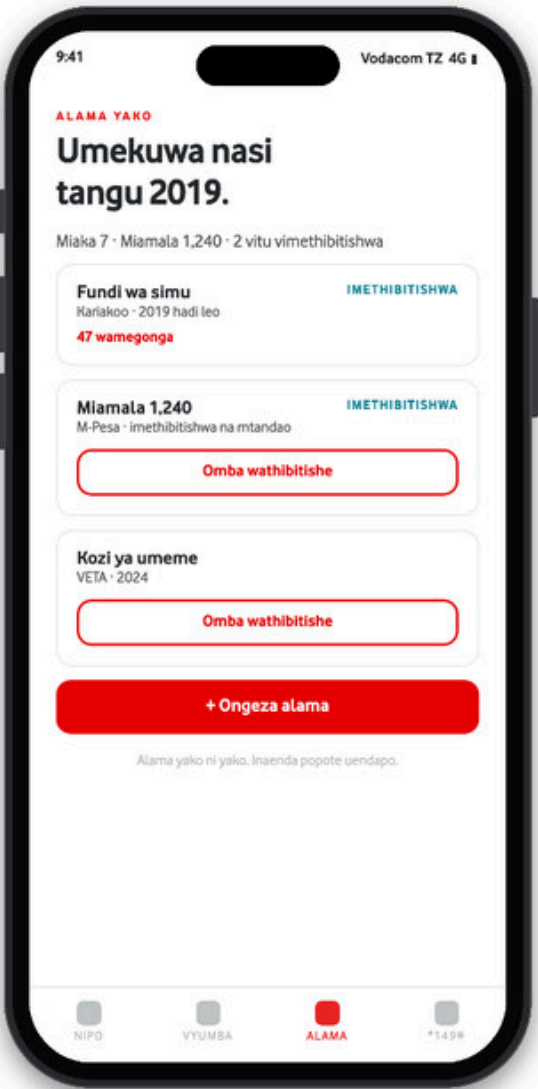
THE PLATFORM, ALREADY BUILT

Nipo. You can open it in this room.

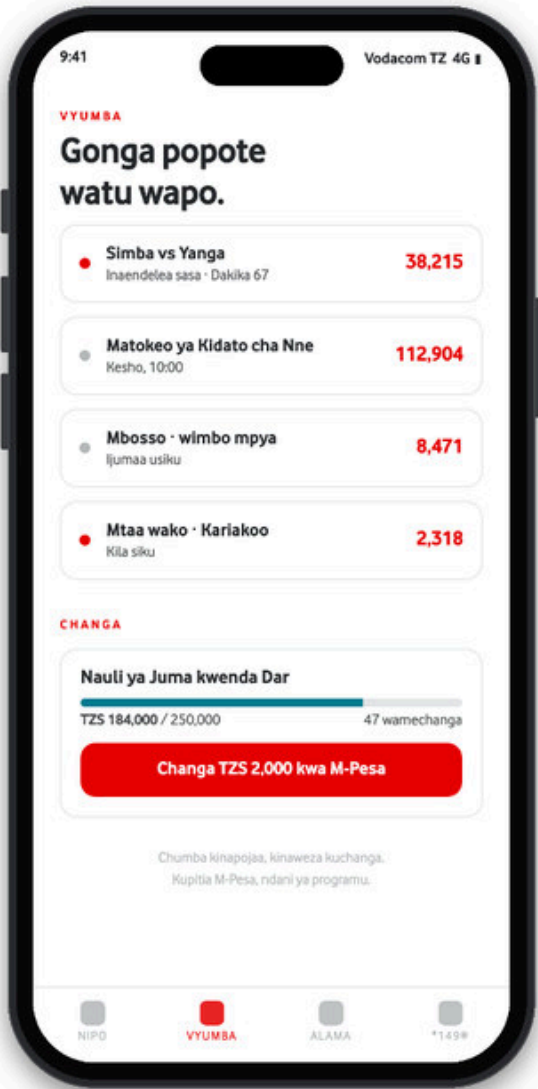
These are screenshots of the working product, not renders. It runs at zaidi.fhstrategy.com and as a single file that works with no connection at all.



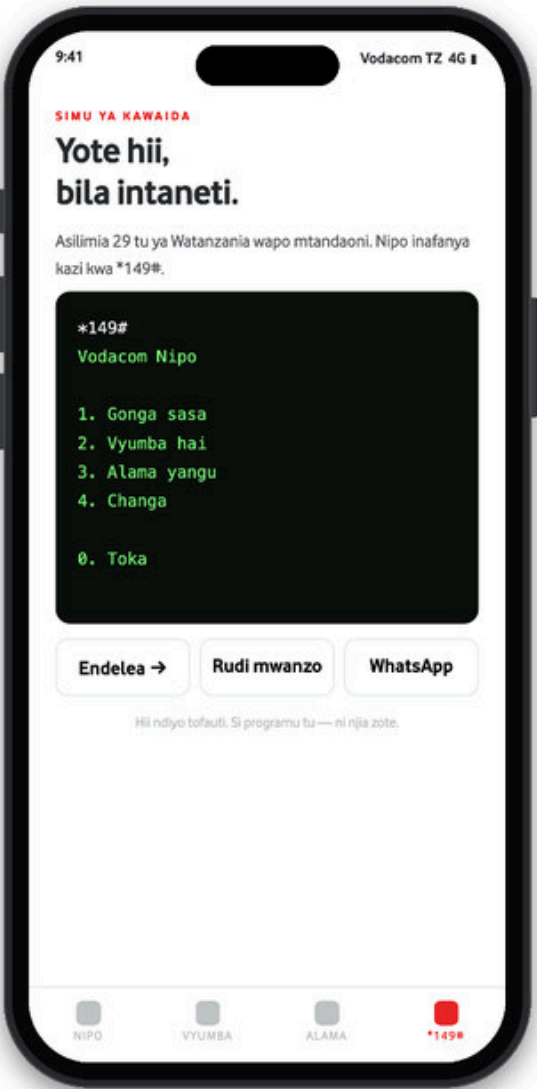
GONGA



ALAMA YAKO



VYUMBA



*149# · NO DATA



ACHA ALAMA · PARTICIPATION ARCHITECTURE

The unit of participation is a witness, not a post.

LEVEL	THE ACT	EFFORT	WHAT IT RETURNS
0 · Claim	*149# generates your record from your own history	20 seconds	A record with a number on it
1 · Knock	You confirm someone else's record	One tap	Your name on their record, permanently
2 · Witness	You add a line of what they did for you	30 seconds	The line appears on their card
3 · Co-sign	An employer, a chama or a school confirms	A form	An institutional mark, visually distinct
4 · Print	The record is printed and handed over	Free, any Vodacom shop	A document the person keeps

The design rule that makes it work: you cannot participate on your own behalf. A record is worth nothing until someone else knocks it. The scarcity is not the record, it is the witnesses, which is what makes people ask, and asking is the distribution. **Protect level 4 in the budget:** a printed record handed over a counter is the most photographed object this campaign will produce, and the cheapest.



ACHA ALAMA · THE CONTENT SYSTEM

Three streams, fixed cadence, named owners.

STREAM	WHAT IT IS	CADENCE	MADE BY
The Register	One record a day, published as a card: trade, place, span, number, witnesses	Daily, 06:00	Agency, from the Nipo feed
The Hands	30" silent portrait films, a trade, no dialogue, knocks over the end	Twice weekly	One shoot day a month
The Co-signs	An employer publicly confirming a young person's record	Weekly, Thursday	Partnerships, earned

The discipline: every asset carries a real number and a real place. Nothing runs with an illustrative figure. If the number is not true, the asset does not go out, and that rule is the reason the platform will be believed.



ACHA ALAMA · WHERE IT LIVES

Behaviour designed per surface, not adapted.

SURFACE	THE BEHAVIOUR	NOT THIS
WhatsApp	The record card is built at forward dimensions. Status is the primary surface.	A broadcast list
Instagram	The grid becomes a wall of records, nine at a time, read as a mural	Carousel explainers
TikTok	Sound first. The knock is the sound. People duet by knocking.	Dances
Facebook	Where the co-signs live, employers and parents are actually here	Youth content
*149#	The whole product works on a feature phone. Non-negotiable.	App only

Success looks like WhatsApp forwards, not likes. The Register card is designed to be sent one-to-one, because that is how a person tells someone they were seen.



ACHA ALAMA · CREATORS, COMMUNITY AND THE ROOM

Three things the category does not do.

The standing weekly question, asked in public: **Nani hajaandikwa?**, *who has not been written down?* People answer it with names, and names are what this platform runs on.

CREATORS CONFIRM, THEY DO NOT ANNOUNCE

We do not pay big creators to talk about the platform. We ask them to knock on the records of people they actually know, the fundi who fixes their phone. A creator can confirm. A brand cannot.

VODACOM KNOCKS BACK

Every record published gets a reply from Vodacom confirming a detail. An account that publicly confirms ordinary people's work is an account people would follow even if it stopped buying media.

UKUMBI WA ALAMA

A room at Nane Nane where the walls are records. You claim yours at a terminal, it prints, and it goes on the wall next to everyone else's. By day four the room is wallpapered.



THE ACTIVATION, SCREEN BY SCREEN

Not a channel plan. *A thing that happens.*

Two boards. What the person actually sees, in the order they see it.

Everything in this chapter so far describes a system. These two pages show it working. **Neither is a mock-up of an advert**, they are the product screens, the messages and the moments, in sequence, with real Swahili on them.



ACHA ALAMA · THE DIGITAL ACTIVATION

Wewe Ulikuwepo, you cannot write your own record.

THE BIG IDEA ECOSYSTEM

WEWE ULIKUWEP.
[CONFIRM-TZ]

Vodacom has built a record you are not allowed to write yourself.

An Alama is not self issued. It is signed by the people who were there.

Somebody posts what they did, and the people who saw it gonga to confirm it.

No knock, no entry.

01. WE MAKE AWARENESS

Launch film. Social. OOH. Radio. Influencers.



YouTube Instagram TikTok Facebook X WhatsApp

02. THEY DISCOVER

They land on a simple page that explains the idea.



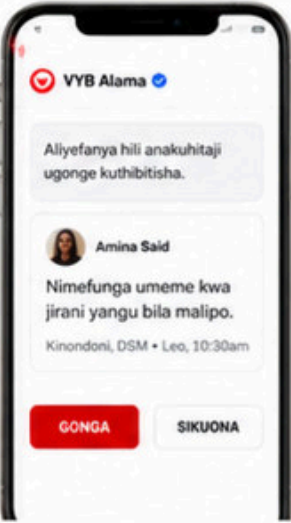
03. THEY CREATE A POST

You post something real you did.



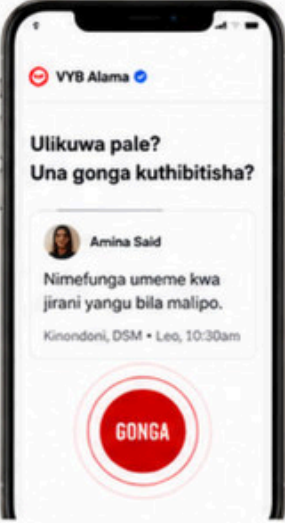
04. PEOPLE WHO SAW IT GET THE ASK

We find the right witnesses and send the ask.



05. THEY GONGA TO CONFIRM

One tap. That's the signature.



06. THE RECORD IS BUILT

The post turns into an Alama with real signatures.



The rule that makes it spread: no knock, no entry. Somebody posts what they did, and the people who were there gonga to confirm it. The only way to build your own record is to go and ask, and asking is the distribution.



ACHA ALAMA · THE DIGITAL ACTIVATION

What the record turns into.

07. THEY SHARE IT

Share to WhatsApp, status, CV, bio, anywhere.

08. EMPLOYERS SEE IT

They see real records from real people.

09. EMPLOYERS SIGN UP

They agree to accept Alama in place of references.

10. WE PUBLISH WHO SIGNS

We publish every employer who agrees.

11. THE NETWORK GROWS

More posts. More gonga. More records. More trust.

12. THE PAYOFF

A record that vouches for you. A future you can build.

The second half of the carousel. **What it costs Vodacom is control**, Vodacom does not decide what the record says, and that is exactly why an employer will believe it.



ACHA ALAMA · THE LAUNCH ACT

Hired on an Alama, the moment it stops being communication.



01. ENTRY

Campaign landing.
Strong. Simple.
We set the tone.



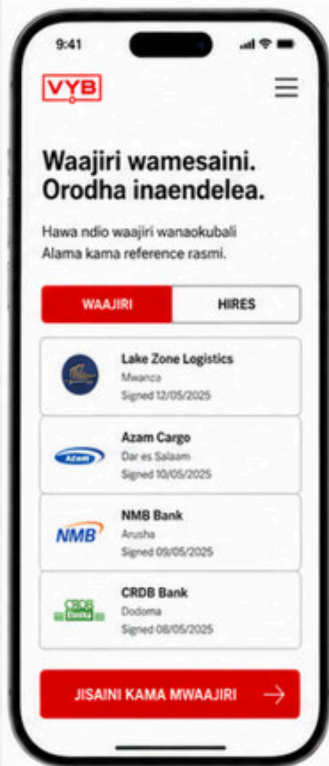
02. THE PROMISE

We introduce the idea:
Your record isn't just yours.
It's yours to use.



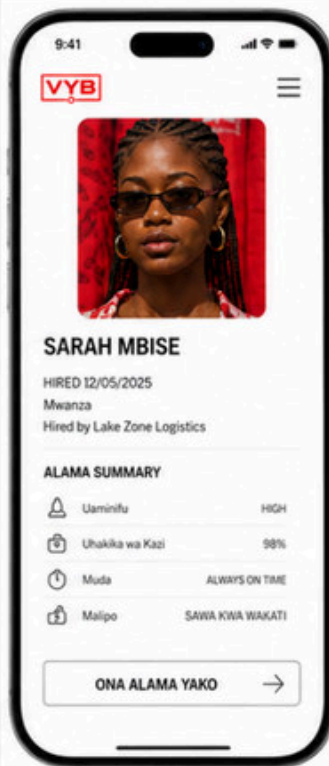
03. THE PROOF

We name the first hire.
With her permission.
We name the employer.
With theirs.



04. THE LIST

A live list of employers
who've signed.
Public. Growing. Verifiable.



05. THE RECORD

Tap into a person's Alama.
Clear. Credible. Respectful.
What employers see.



06. THE ASK

We invite more employers
to sign.
It's simple. It's public.
It's on us to keep it honest.

Vodacom signs employers who accept an Alama in place of a formal reference and publishes the list. **The first person hired on one is named, with her permission, and so is the employer.** That is the sentence a journalist writes without being asked, and it is the only page in this deck that proves the payoff rather than dramatising it.



THE MECHANIC INSIDE IT

A knock is a *witness signature*.

You **gonga** to vouch for somebody. The count on an Alama is not likes. It is how many people said *yes, this happened*.

Ninety-six of every thousand comments we harvested carried a date stamp, and *gonga like* is the instruction Tanzanians already use to summon each other to be counted.



FILM ONE · WHY IT WINS

The Roll Call.

Every telco film in this market gives someone something. This one **takes a register**. It is the only film in the category where the brand's role is clerical, and that restraint is exactly why it will be believed. For fifty seconds it looks like a documentary about a phone repairman. It is actually about the forty-seven people who turn up to say he was there.

FILM ONE · ACHA ALAMA

The Roll Call, 60".

TIME	SCENE	VISION	SOUND
0:00	The workshop	Hands open a phone. Screwdriver, ribbon cable, tweezers. We never see a face.	Street outside. A radio two doors down.
0:10	The count	The same gesture, eleven times in nine seconds. Morning to dusk across the cuts. A counter climbs: 12...96...340.	Metronomic. The monotony is the argument.
0:22	The absence	He closes the shutter. Padlock. The street swallows him.	Sound drops to almost nothing before the image does.
0:30	The knock	Black. One knock. A name: Neema · Kariakoo . Another. Then a hundred, becoming rain.	Ninety-nine surfaces. This is the scene.
0:44	The record	He stops in the street. Looks at his phone. He does not smile. Pockets it. Walks on.	Street. Nothing added.
0:54	Endcard	Acha Alama. Kila ulichofanya, kimeandikwa. *149#	One knock.

Casting note from Spike Jonze: cast a man who cannot fake it, shoot twenty takes and use the one where he does nothing. If he smiles the film becomes a testimonial and dies.



FILM ONE · THE STORYBOARD

The Roll Call, shot by shot.

0:00

THE WORKSHOP

Hands open a phone.
We never see a face.

0:10

THE COUNT

The same gesture,
eleven times in
nine seconds.

0:22

THE ABSENCE

He closes the shutter.
Padlock.
The street swallows him.

0:30

THE KNOCK

Black.
One knock.
A name: Neema · Kariakoo.
Another.
Then a hundred,
becoming rain.

0:44

THE RECORD

He stops.
Looks at his phone.
He does not smile.
Pockets it. Walks on.

0:54

ENDCARD

Acha Alama.
Kila ulichofanya, kimeandikwa.
*149#

Six frames, sixty seconds. The knock at 0:30 is the only sound effect in the film. **No voiceover, no music bed under the count**, the names carry it, and the silence after the last one is what people will describe afterwards.



FILM ONE · THE CRAFT

Where the money goes.

The serial format: every subsequent film is the same structure with a different trade, a tailor, a welder, a mama lishe. Same supers, same knock library, different hands. This is a format, not a film, and it runs for three years without a new idea.

HERO SHOT

135mm down Kariakoo at dusk, him walking away, compressed into the crowd until we lose him, and we hold two seconds after we have lost him.

UNEXPECTED DETAIL

A tally scratched into the bench edge that he stopped keeping. We see it. It is never mentioned.

THE REMIXABLE THING

The knock. Anyone can perform it, on any surface, for free, and it is legible on camera.



ACHA ALAMA · SOUND

One jingle, recorded. *Press play.*

ACHA ALAMA · 1"37

The jingle.

A roll call. The percussion is four knuckles on a metal shutter, a sound anyone can make on anything.

Tupo wangapi? *Nipo!*

How many of us are here? I am here.

Acha alama! *Gonga!*

Leave a mark. Knock.

Kila ulichofanya kimeandikwa.

Everything you did is written down.

**PRESS PLAY**

Click the button, or scan the code with a phone. The recording is also attached to this PDF.



OR SCAN TO LISTEN

Why it activates. The track opens on four bare knocks, so any duet or stitch lands in time without trying. You knock on whatever is next to you, a shutter, a desk, a boda tank, and then say your own line of the register over the verse: **role, place, years, count.** A post that costs nothing, takes ten seconds and produces the exact asset the route needs.



ACHA ALAMA · RADIO 30"

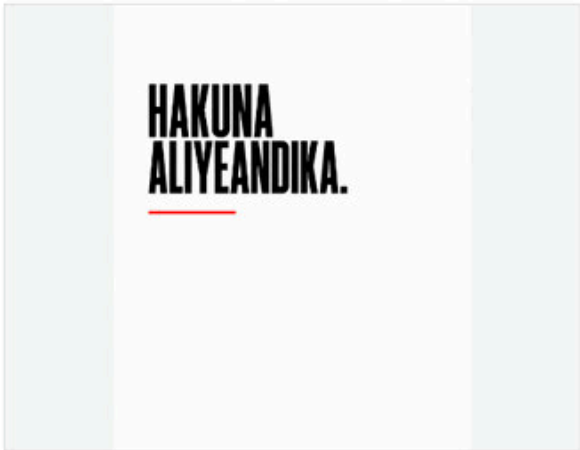
One voice, plain, no music bed.

TIME	SCENE	VISION	SOUND
0:00	Count	Miaka mitano.	Ambient workshop only. No bed.
0:05	Count	Simu mia tatu arobaini.	Same.
0:10	Count	Wateja sabini na wawili.	Same.
0:15	The turn	Hakuna aliyeandika.	Two beats of silence.
0:22	The record	Mpaka leo.	A single knock, close-mic'd.
0:26	Endcard	Acha alama. Piga *149#. Vodacom.	Knocks, layering.

The knock is recorded on ninety-nine different real surfaces, a workshop bench, a shop counter, a car door, a school desk, a metal shutter. That library becomes a Vodacom sonic property and is reusable across the whole platform for years.



Route one, end to end.



TEASER

Hakuna aliyeandika. Type only, no photograph.

✓ MADE



INVITE

Alama yako iko tayari. The certificate, held.

✓ MADE



LAUNCH

Acha Alama. The trade, the data line, the count.

✓ MADE



MECHANIC

Gonga kuthibitisha. The knock, made physical.

✓ MADE



PROOF

41,208 alama zimethibitishwa. The live number.

✓ MADE

●	Key visuals and in-app	MADE	The five campaign frames, three key visuals and the in-app frames, all in this chapter.
●	Nipo, the product	MADE	Four real screens: home, alama, rooms and the *149# flow. It opens on a phone in the room.
●	Film · The Roll Call	PART MADE	60" scripted and boarded shot by shot, with 30, 15 and 6 second cutdowns and a serial format. Not yet shot.
●	The jingle	MADE	Recorded. It plays from the sound page in this chapter.
●	Radio · 30"	PART MADE	Written and timed. Not produced.
●	The printed record	TO MAKE	Protect this one. Level four of the architecture, and the most photographed object the campaign will make.
●	OOH in situ	PART MADE	The Karimjee Street gable, the tower wrap and the billboard are made (earlier in this chapter). Six-sheet and 48-sheet on the rest of the estate still to site.
●	Ukumbi wa Alama	TO MAKE	The room at Nane Nane where the walls are records.
●	Retail and *149#	TO MAKE	Counter card, shop wall count, and the feature-phone screens as shot artwork.



The gap that matters is the printed record. Everything else here is communication. That is the only item that puts a document in a person's hand, and it is the cheapest thing on the list.



11

CHAPTER ELEVEN

Hadi Mwisho.

All the way to the end. The idea, the look, the work, out of home, the drop, digital, the film and the sound, all in one place.

ROUTE TWO

Hadi Mwisho.

All the way to the end.

BRAND ROLE

The one who lets you finish

THE REFRAME

Not short attention. Short bundles.



They say you have
no attention span.



They say you scroll.
They say you cannot sit still
for anything.



THE EVIDENCE SAYS OTHERWISE

Thirteen million of you watched
a film that runs *sixty-eight minutes*.

Three of our ten sources run over an hour. A 62-minute music mix. A 77-minute film. Some of you have watched the same one every year since 2017. You are not skimming. You are sitting down.



“Nakupenda bravo, sijutii bando langu”

I love you Bravo. I do not regret my bundle.

A young Tanzanian auditing a piece of content against the cost of their data



You are not the problem.



WHAT IS ACTUALLY HAPPENING

You have been paying to finish things.
Counting megabytes against minutes.
*Deciding what you can afford
to care about.*

That calculation is invisible to every brand in this category, and it is the real barrier. Not interest. Not relevance. **Cost of completion.**



THE TURN

You never had a short
attention span.
You had a short bundle.

THE IDEA

The entire industry sells data in fragments and optimises for shorter. Vodacom does the opposite and *optimises for finishing.*

Not more megabytes. The confidence that you will reach the end of the thing you started.



THE LAUNCH ACT

The completion guarantee.

Vodacom becomes the only network in Tanzania that promises you will not be cut off in the middle. Start a film, a match, a call, an exam registration, an interview. If Vodacom drops you before the end, **the data is returned automatically and the rest is free**. No claim, no queue, no USSD code.



WHY IT BECOMES NEWS

A brand publicly agreeing to be *financed by its own customers.*

It is also the only claim in this category that a competitor cannot match with a price cut, because it is a reputation rather than a tariff. And the idea underneath it, that Tanzanians are deep rather than shallow, belongs to whoever says it first.



IDEA TO EXECUTION

Hadi Mwisho, across channels.

KEY VISUAL

A progress bar. Ninety-four per cent. Held on screen far longer than is comfortable. The tension of nearly finishing is the entire visual idea, and it needs no photography at all.

FILM · 90" UNCUT

One take. A young man in Mwanza watching the last four minutes of a match on his phone in a barber's chair. The whole shop watches over his shoulder. Nobody speaks. It is ninety seconds because cutting it would contradict it.

RADIO · 45"

A *simulizi* begins. It is genuinely good. At forty seconds the audio cuts dead. Four seconds of silence. Then: *Inakera, sivyo?*, annoying, isn't it?

OOH

A billboard carrying the first two thirds of a sentence and nothing else. The completion is on the next billboard, two kilometres later. The media buy is the creative device.



ROUTE TWO · THE LOOK

Hadi Mwisho looks like *an interface.*

The UI is the art direction, which means most of this route needs no photography at all.

Long lenses, real rooms, other people's shoulders in frame. The subject is always watching something, a match, a film, a call, and we are behind them, never in front. **Daylight, and the heat of a crowded room:** a barber's shop at four in the afternoon with the door open and the sun coming in, a bus stand, a shop front with the shutters up. Faces fully lit. The screen is still the thing we never see, but now it competes with daylight rather than owning the dark. Motion is allowed, but it is the room's motion, never the camera's.



ROUTE TWO · THE DEVICE

A bar that is never complete.

Reference: Spotify's live-data digital out-of-home, which drives creative from a real platform feed in real time across five markets. Our version puts the national finish count on Dar's digital screens, moving while you watch it.

THE BAR

Drawn in white on red, sitting above the line. Always at ninety-something per cent. Never finished.

WHY UNFINISHED

The tension of nearly completing is the whole visual idea. It also means the bar alone, on red, with no image, is already a poster.

THE TEST

Somebody sees it from a moving daladala and knows what it is before they read a word.



ROUTE TWO · THE STANDARD WE ARE WORKING TO

Hadi Mwisho, the reference.

Wrapped, live DOOH

SPOTIFY WITH GRAND VISUAL

Enormous bright type on a digital screen carrying a number about you. But the campaignable thing is not the type, it is the plumbing, a live platform feed driving out-of-home creative in real time across five countries. It is the proof that a bar on a Dar screen can carry a true figure rather than a rendered one.

grandvisual.com · Spotify Wrapped DOOH

Nothing Beats a Londoner

NIKE, W+K LONDON, 2018

250+ young Londoners, daylight, real streets, cut at a rate that never lets you settle. The mechanic is the handover, each person passes the film to the next, so the structure is a relay rather than a story. Ours hands on *the finish*: one person completes and the cut passes to somebody else at 94%. No hero, and it extends forever.

youtube.com · search 'Nothing Beats a Londoner'

Thanks 2016, It's Been Weird

SPOTIFY IN-HOUSE, 14 MARKETS

Bright flat colour, no image, all type, written from real data. *"Dear 3,749 people who streamed..."* The mechanic is the address to a specific number of specific people. Ours writes itself off our own data every week and localises by region. Take it and leave the jokes, this route is not funny, it is tense.

thedrum.com · World's Best OOH Ads #12

Girma Berta (*girmaberta.com*) for the crop: a single figure isolated on a flat bright field, shot on a phone. *Withdrawn against the no-dark rule: the night-photography and low-key interface references that sat here in the previous cut. The mechanics survived. The palette did not.*



HADI MWISHO · THE LAUNCH

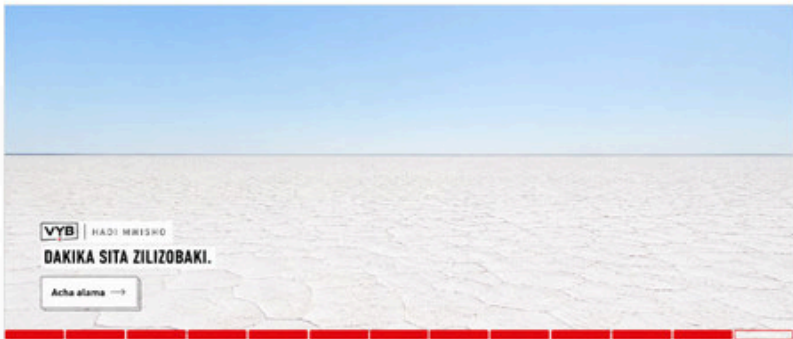
Hatutakukata katikati.

A young man is captured mid-jump against a clear, bright blue sky. He is wearing a white t-shirt, blue jeans, and a green jacket. His arms are outstretched, and his legs are bent in a dynamic pose. The overall mood is one of freedom and joy.

Mid-air, nothing underneath and the ball is running along the bottom edge. **The whole route in one frame** you are allowed to reach the end.

HADI MWISHO · THE CAMPAIGN

Five frames, teaser to proof.



TEASER Dakika sita zilizobaki. An empty horizon and a bar that has not finished.



INVITE Hukuwa na tatizo la umakini. Ulikuwa na bando fupi.



LAUNCH Hadi Mwisho. Mid-air, nothing underneath.



MECHANIC Gongu umemaliza. Walimaliza nawe: 12,408.



PROOF Tumekurudishia. Maliza. The restoration, unasked.



HADI MWISHO · THE MECHANIC

Gonga umemaliza.



VYB | HADI MWISHO

GONGA UMEMALIZA.

Walimaliza nawe: 12,408 →

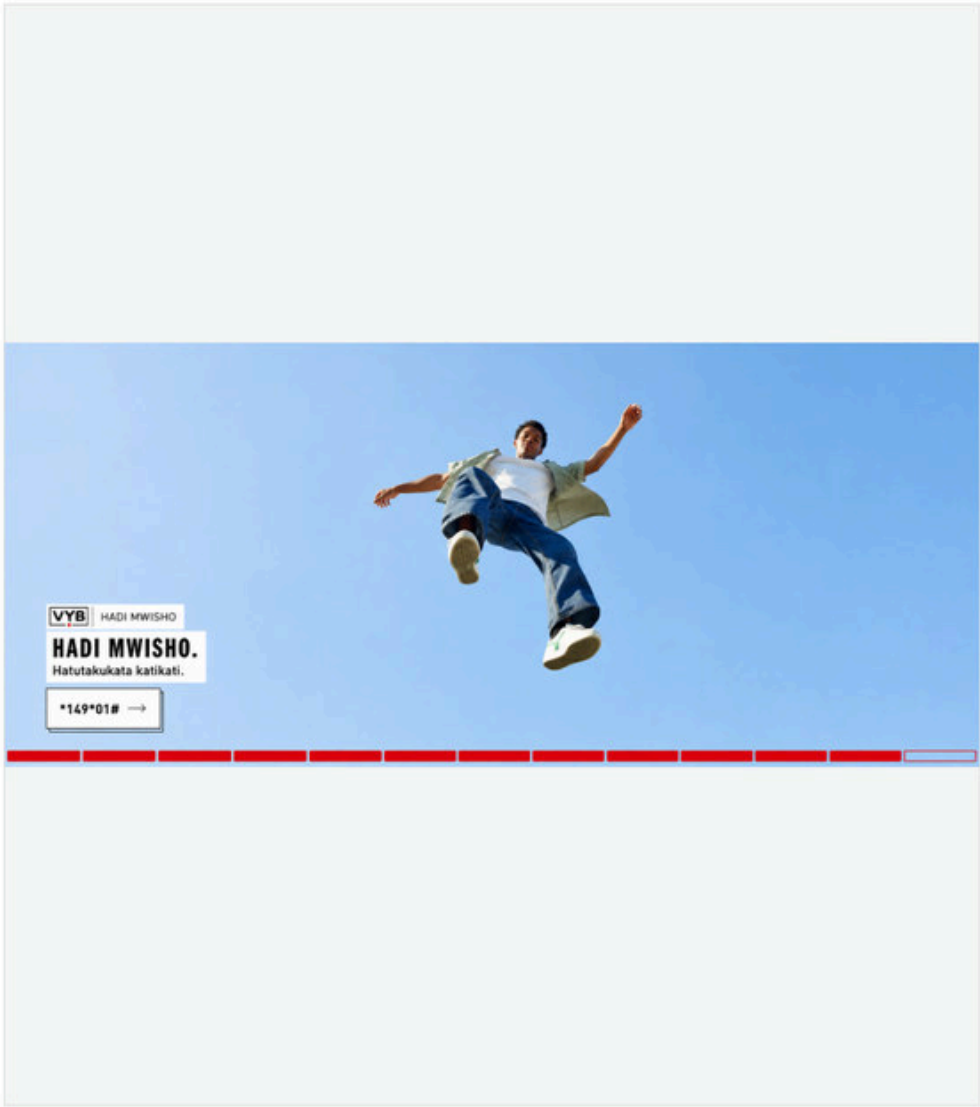
A horizontal bar at the bottom of the image consists of 12 red squares followed by one white square.

The finish is claimed, and the count of who finished with you sits on the screen. **Walimaliza nawe: 12,408.**

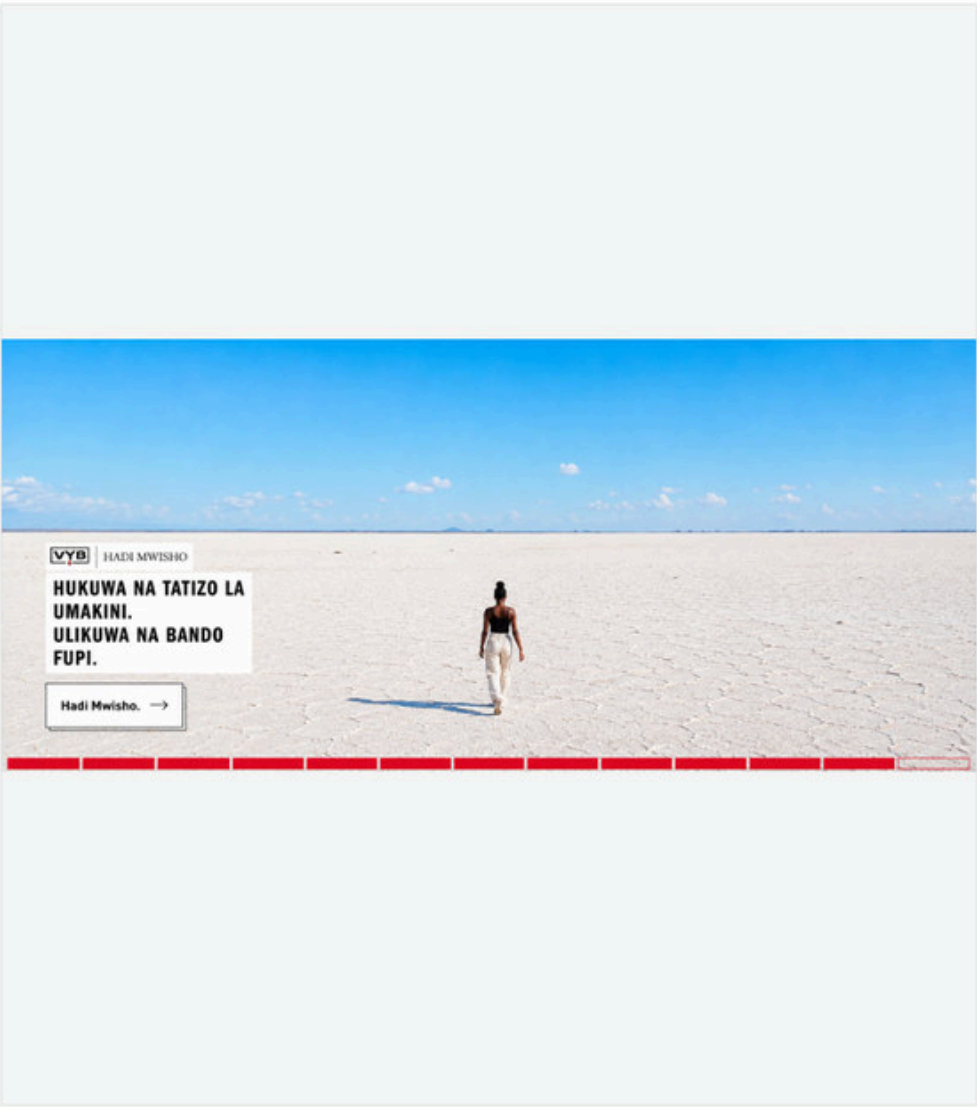


ROUTE TWO · THE WORK, MADE

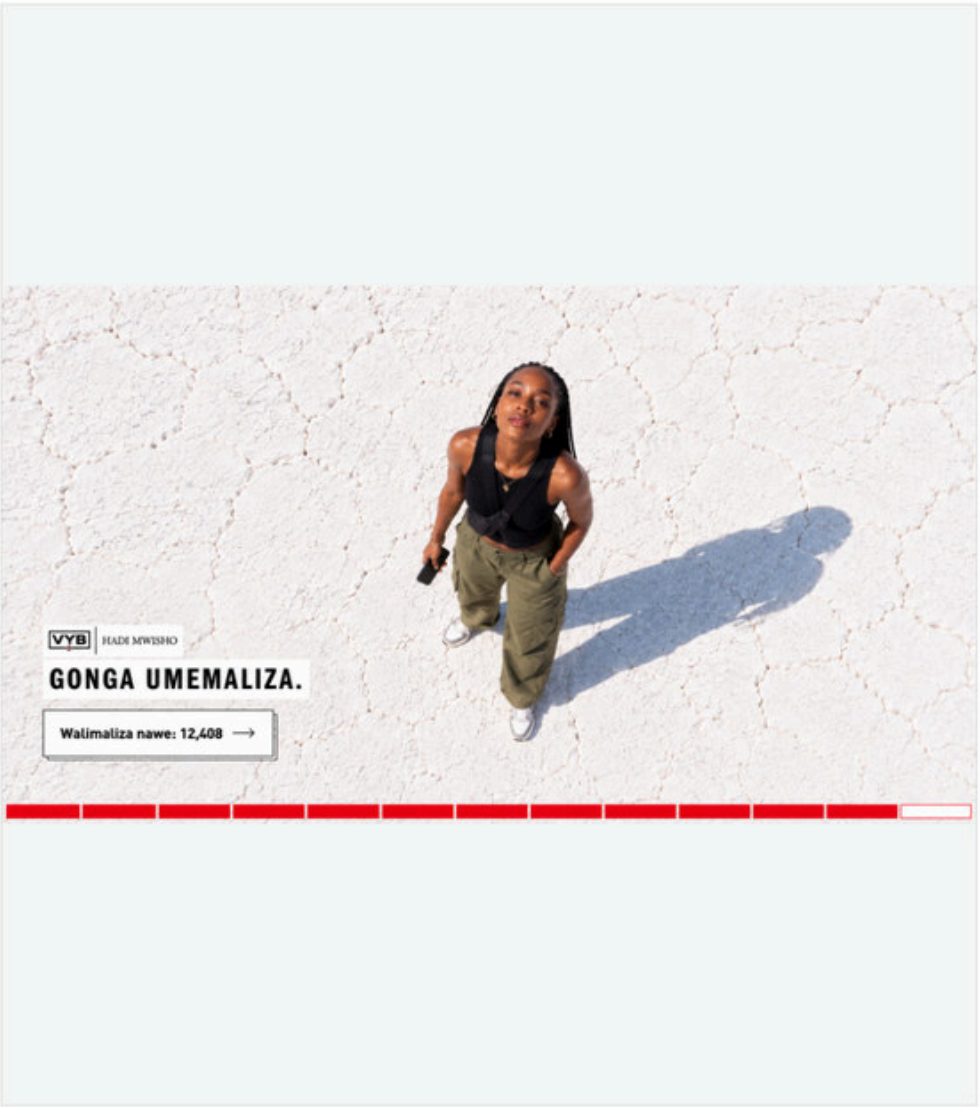
Hadi Mwisho, the unfinished bar.



Launch. *Hadi Mwisho. Hatutakukata katikati.* Mid-air, nothing underneath, the bar running along the bottom edge and still not full.



Invite. *Hukuwa na tatizo la umakini. Ulikuwa na bando fupi.* One figure, one horizon, and a very long way to walk.



The mechanic. *Gonga umemaliza.* The finish is claimed, and the count of who finished with you is on the card.

Open sky, pale ground and one person, with the bar always along the bottom edge and never complete. It is deliberately the opposite of route one, and the only red on the page is the bar itself. **The live version of that bar, on digital out-of-home, is the one asset still to make**, see the rollout wall that closes this chapter.



 vodacom



94%

Dakika sita zilizobaki.

HADI MWISHO.

ROUTE TWO · OUT OF HOME, IN SITU

The same wall, four weeks later.

The same gable on Karimjee Street, repainted. That is the argument for buying one wall for a year rather than twenty for a month: the site becomes a place people check. The bar is at ninety four per cent and it is not going to fill, and the only line on the wall is a count of the people who finished with you.



ROUTE TWO · OUT OF HOME

Umefika mwisho? A tower wrap.



Did you reach the end? **A question on a building, answered by a shortcode.** The wrap asks it, and the *149*01# beneath it is how a person says yes.





HADI MWISHO.

Hatutakukata katikati.

*149*01# →



ROUTE TWO · OUT OF HOME

Hatutakukata katikati.

We will not cut you off in the middle. On a curved digital site the promise runs the full sweep, which is the only place in this campaign where the format and the line say the same thing.

adidas



HADI MWISHO · OUT OF HOME

Six lines. Placed on the commute, where being cut off is happening now.

94% 

Bar only. No words.

Dakika sita zilizobaki.

Six minutes remaining.

Hukuwa na tatizo la umakini.

You did not have an attention problem.

Ulikuwa na bando fupi.

You had a short bundle.

Maliza.

Finish it.

Tumekurudishia.

We have given it back to you.

The two-board sequence, two kilometres apart on the Morogoro Road: “Kila kitu kizuri kinaisha...” then “...lakini si kwa sababu ya bando. Hadi Mwisho.” *Everything good comes to an end... but not because of a bundle.*



HADI MWISHO.

Hatutakukata
katikati.

PEOPLE
CULTURE
CONNECTION
ALWAYS.



ROUTE TWO · THE DROP

A bar at ninety four per cent, on a tee.

Black, with the progress bar printed across the chest and no logo on the front. It is the one piece in this whole campaign that a person would buy rather than be given, **and it will resell for more than it costs to make.**



DIGITAL FIRST, NOT DIGITAL ADAPTED

Where it actually lives.

YOUTUBE

The natural home, and the platform Vodacom's own brief leaves out. Full films, full mixes, full interviews, zero-rated. This is where Tanzanian attention actually lives and where the promise is proven rather than described.

TIKTOK

Deliberately long-form on a platform built for fragments. The format is the statement, and it is the kind of thing that gets written about.

INSTAGRAM

The progress bar as a Stories mechanic. You watch other people finish things, which is oddly compelling and entirely free to produce.

WHATSAPP

Umefika mwisho? A nudge that offers to carry you to the end rather than sell you more.

HOW THE PLATFORM ARRIVES

Nipo is not announced. *It appears at the moment of failure.*

The first time a young Tanzanian runs out of data in the middle of something, a match, a film, an interview, they do not get the usual message. The product introduces itself by doing something materially useful and slightly unbelievable, and only then explains itself.



“Umekatika ukiwa na dakika 6 kubaki. Tumekurudishia.
Maliza.”

You were cut off with six minutes left. We have given it back to you. Finish.

The launch is not a media burst. It is the first ten thousand people who get their data back.



HADI MWISHO · PARTICIPATION ARCHITECTURE

The unit of participation is a finish.

LEVEL	THE ACT	EFFORT	WHAT IT RETURNS
0 · Get cut off	Nothing. It happens to you.	None	A message, and your data restored
1 · Finish	You complete the thing you were cut off from	The thing itself	Gonga umemaliza
2 · Join the count	Your finish adds to a public number	One tap	You are one of 12,408
3 · Finish together	A group commits to finish the same thing	A group	A shared bar that fills
4 · Hold the line	You cover someone else's last 6%	500/=	Their finish, credited to you

Level 0 is the whole idea: the most powerful moment in this platform asks nothing of the audience. Vodacom notices you were cut off and gives it back unasked. An unrequested restoration is worth ten times a promoted offer, because it proves attention rather than claiming it. **Level 4 is the commercial engine,** a micro-transaction with a social reason to exist, settling on M-Pesa.



HADI MWISHO · THE CONTENT SYSTEM

Three streams, and one of them is a distribution advantage.

STREAM	WHAT IT IS	CADENCE	MADE BY
The Bar	A live national finish count, on digital out-of-home and social	Live, always	Data feed to DOOH
The Cuts	Genuinely good content, cut at 94%, finished only on Vodacom	Weekly	Content partners
The Last Ten Minutes	Data guaranteed to the whistle	Per fixture	Sponsorship

The Cuts is the format to fund. Partner with a real Bongo Flava artist or a real simulizi storyteller: the episode ends at 94% everywhere and finishes only on the network. That is not an ad break, it is a reason to switch, and it converts.



HADI MWISHO · THE LIVE BAR

This is the answer to the digital gap.

The unmissable placement: four silent red seconds, live, in the ninetieth minute of the derby. Everything else in this route is support for that moment.

THE PROOF IT WORKS

Spotify runs live platform data into digital out-of-home across five markets, refreshing creative in real time. The plumbing is proven and commercially available.

OUR VERSION

The national finish count, live, on Dar's digital screens, moving while you watch it. One screen dedicated to it for the whole flight.

WHY IT MATTERS

A number that is true at the moment you look at it is the only kind of proof this audience has not already learned to discount.



HADI MWISHO · THE REST OF THE SYSTEM

Creators, community, retail and the room.

COMPONENT	WHAT IT IS
Creators	The interrupted: creators who let their own content be cut at 94%. It costs them reach and must be paid for properly, in return the finished version lives only on Vodacom. Plus sport commentators and the simulizi accounts, which are enormous, under-monetised, and a perfect fit for a completion platform.
Community	The account behaves like a referee : flat, factual, never excited. It posts the count and confirms finishes. No exclamation marks. The standing question is Ulikatika wapi? , <i>where did you get cut off?</i> Every answer is a free asset and a free product insight.
Retail and M-Pesa	Shika Mwisho , 500/= covers someone else’s last 6%. Sold at the till, in the app and on *149#. Each shop’s own count goes on its wall.
Experiential	Dakika za Mwisho. Data guaranteed to the final whistle for every subscriber in the stadium and in a hundred registered viewing rooms nationwide, each carrying the bar.
The drop	A red tee with a white progress bar printed across the chest at 94%. No logo on the front. It will resell for more than it costs.

A dependency we are naming now: this route invites complaints about the network. That is a feature if the service response is genuinely good and a disaster if it is not. Customer Operations must be in the room before it launches.



THE MECHANIC INSIDE IT

A knock is a *finish line*.

You **gonga** when you complete something, and the count is how many people made it to the end with you. It turns finishing from a private relief into a public event.



FILM TWO · WHY IT WINS

The Cut.

This is the only film in the category that deliberately makes the viewer angry at the medium they are watching it in. **It weaponises the exact feeling the product removes.** For forty seconds it is not an advert, it is content the audience is enjoying, in a bright packed room at four in the afternoon. Then it is taken away, mid-sentence, and held in silence on a full field of Vodacom Red.

FILM TWO · HADI MWISHO

The Cut, 60".

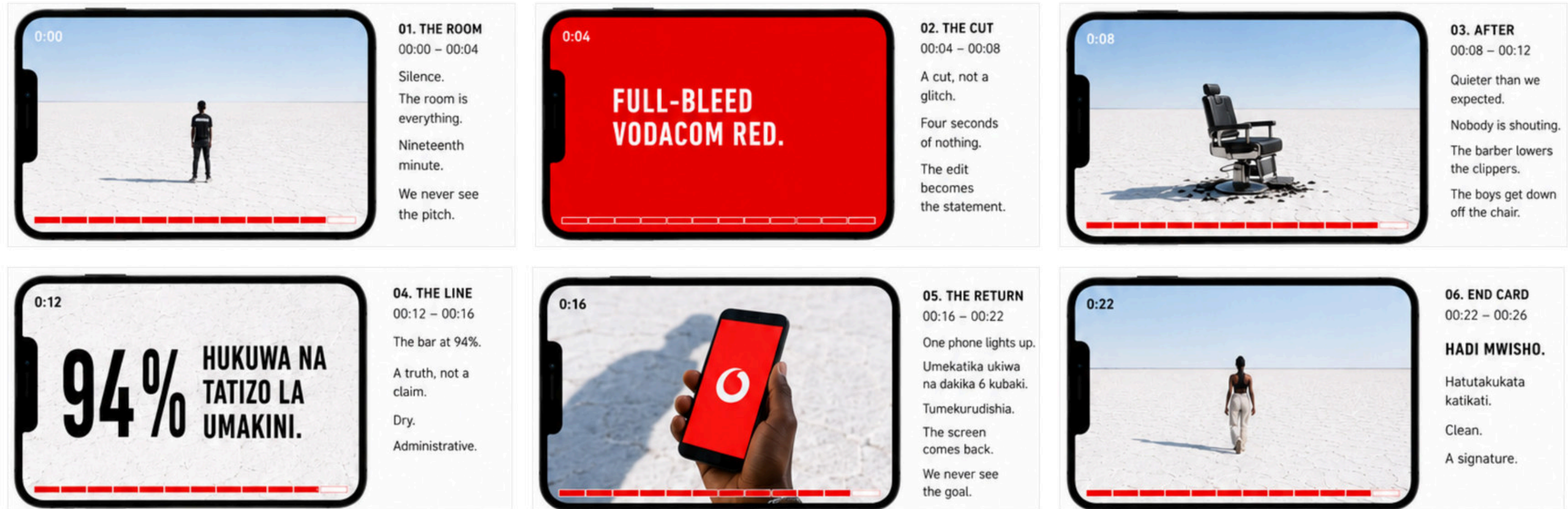
TIME	SCENE	VISION	SOUND
0:00	The room	A derby. We never see the pitch. A barber's in Manzese, door open, sun coming in, eleven men, one screen we cannot see. Ninetieth minute. The ball is in the air.	<i>The room: commentary bleeding, breath, a chair leg, inakuja, inakuja.</i>
0:38	The cut	Full-bleed Vodacom Red. Total. Not a fade, not a glitch, not a buffering wheel, and not black.	Four seconds of nothing.
0:42	After	Worse than we imagined: nobody is shouting. The barber lowers the clippers. The boy gets down off the chair.	<i>Room tone only.</i>
0:44	The line	Bar at 94%. Hukuwa na tatizo la umakini. Ulikuwa na bando fupi.	<i>Dry, administrative.</i>
0:50	The return	One phone lights up: <i>Umekatika ukiwa na dakika 6 kubaki. Tumekurudishia.</i> The screen comes back. We never see the goal.	<i>The room, out of focus, celebrating.</i>
0:56	Endcard	Hadi Mwisho. Hatutakukata katikati.	<i>Clean.</i>

The Council rejected the buffering wheel as the obvious choice: it lets the audience off the hook by telling them it is an advert. The hold was originally written as black. **Red is the better answer:** black is not ownable and reads as a broadcast fault, whereas nobody else in this market can hold four silent seconds of #E60000. We lose the half-second of genuine self-doubt and we gain a signature. Shoot the plate so the edit can test both.



FILM TWO · THE STORYBOARD

The Cut, shot by shot.



One continuous take, and one absence. **The cut is the idea:** the film stops mid-sentence and holds four seconds of flat red silence before it returns. Buy the four seconds.



FILM TWO · THE STORYBOARD

The return, and the bar.

0:26

07. LOGO
00:26 – 00:28

The mark.

No tagline.

Just Vodacom Tanzania.

0:28

08. BAR MOMENT
00:28 – 00:32

The bar alone.

A system you can feel.

15 out of 16.

We brought you back.

0:32

09. HUMAN BEAT
00:32 – 00:42

Faces that could be anyone.

Real light.

Real places.

Real focus.

We don't show the pitch.

0:42

10. SYSTEM
00:42 – 00:52

The ecosystem beyond the film.

Gonga.

Confirm.

Be part of it.

A record you don't write by yourself.

0:52

11. CTA
00:52 – 00:58

A simple ask.

Not for data.

For respect.

For completion.

0:58

12. OUTRO
00:58 – 01:00

Hold.

Let it land.

Let it last.

We never saw the pitch.

You feel it anyway.

What comes back after the silence. The bar is never shown complete until the final frame, and even then **the sixteenth segment is the one that matters.**

VODACOM TANZANIA · FH STRATEGY · BUSINESS CHALLENGE RESPONSE

192

FILM TWO · THE CRAFT

One continuous take, and one absence.

The media version: during the next Simba–Yanga derby, Vodacom buys the break at the ninetieth minute and runs the four silent red seconds live, in the actual match, at the actual moment. That single placement is worth more than the rest of the flight.

LIGHTING

Daylight, and the screen we never see. Four in the afternoon, door open, sun across the mirrors. The screen still drives every eyeline, but it competes with the room rather than owning a dark one.

CAMERA

28mm, handheld, unstabilised, one unbroken take through the room, which is what makes the cut feel like a physical interruption rather than an edit.

THE WARNING

This only works if the forty seconds are **actually** good. Cast and budget the inner film as if it were the whole commercial.

HADI MWISHO · SOUND

Two jingles, recorded. *Press play.*

HADI MWISHO · 3"27

Version one.

Written to be cut. The song stops dead, sounds finished, and then keeps going.

Hadi mwisho!

All the way to the end.

Hatutakukata katikati.

We will not cut you off in the middle.

Maliza, tumekurudishia.

Finish it, we have given it back to you.



PRESS PLAY

Click the button, or scan the code with a phone. The recording is also attached to this PDF.



OR SCAN TO LISTEN

HADI MWISHO · 2"35

Version two.

The shorter cut. Same hook, tighter, and it reaches the line sooner.

Hukuwa na tatizo la umakini.

You did not have an attention problem.

Ulikuwa na bando fupi.

You had a short bundle.

Maliza! Maliza! Maliza!

Finish! Finish! Finish!



PRESS PLAY

Click the button, or scan the code with a phone. The recording is also attached to this PDF.



OR SCAN TO LISTEN



HADI MWISHO · RADIO 45"

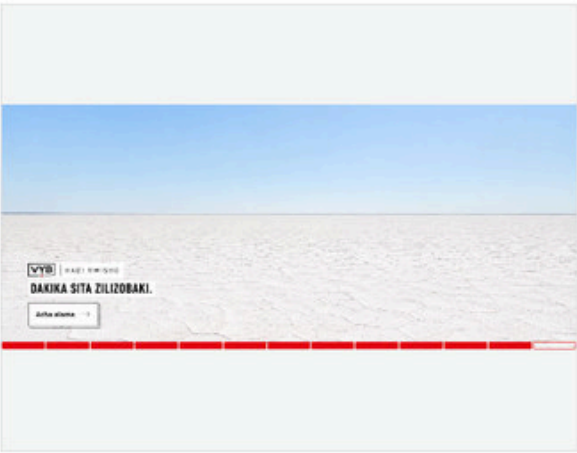
The cut. Buy the silence, do not let the station shorten it.

TIME	SCENE	VISION	SOUND
0:00	The story	A real simulizi storyteller, mid-tale. Genuinely good.	Full production. It must be worth listening to.
0:38	Mid-sentence	...na alipofungua mlango, akamwona mtu ambaye	Hard cut.
0:38	Nothing	—	Four full seconds of silence. No music, no tone, nothing.
0:42	The line	Inakera, sivyo?	Dry. Almost administrative.
0:44	Endcard	Hadi Mwisho. Mtandao usiokukata katikati. Vodacom.	Clean.

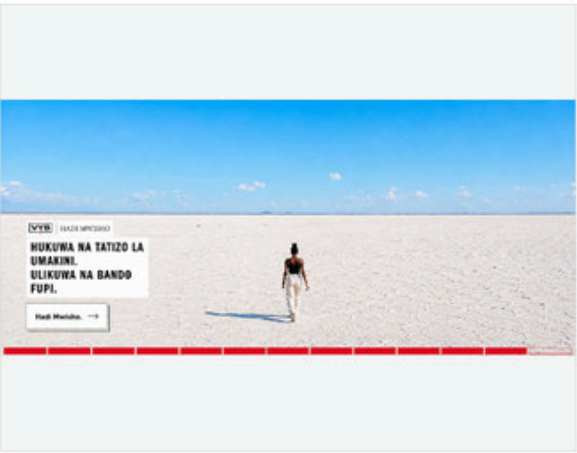
The film version does the same thing on television, and the media version does it live: **four silent seconds of full-bleed Vodacom Red, bought in the break at the ninetieth minute of a Simba–Yanga derby.**



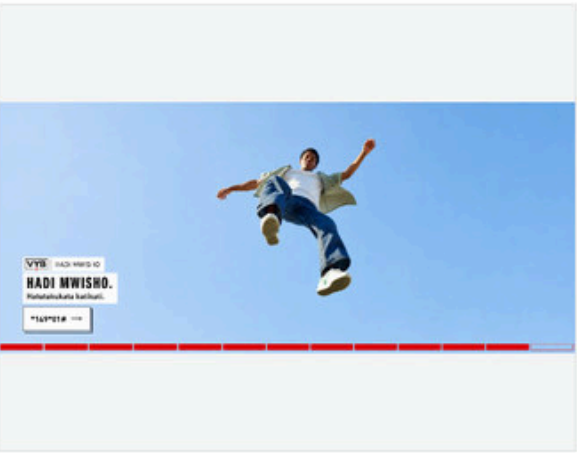
Route two, end to end.



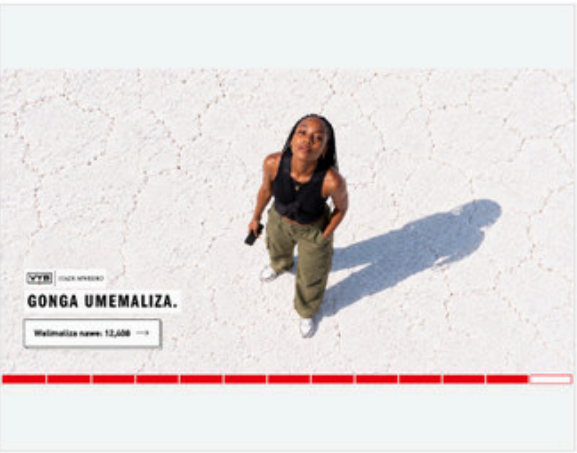
TEASER
Dakika sita zilizobaki. An empty horizon and a bar that has not finished.
✓ MADE



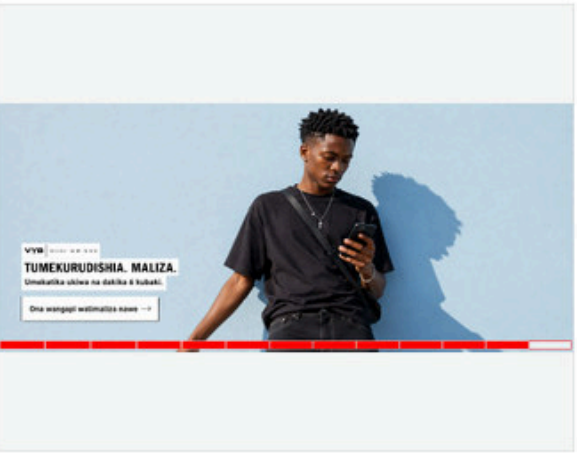
INVITE
Hukuwa na tatizo la umakini. Ulikuwa na bando fupi.
✓ MADE



LAUNCH
Hadi Mwisho. Hatutakukata katikati. Mid-air, nothing underneath.
✓ MADE



MECHANIC
Gonga umemaliza. Walimaliza nawe: 12,408.
✓ MADE



PROOF
Tumekurudishia. Maliza. The restoration, unasked.
✓ MADE

●	Key visuals	MADE	The five campaign frames, the launch and the mechanic, all in this chapter.
●	Film · The Cut	PART MADE	Scripted and boarded shot by shot, with cutdowns. Not yet shot.
●	Two jingles	MADE	Recorded. Both play from the sound page in this chapter.
●	Radio · 45" the cut	PART MADE	Written and timed, including the four seconds of dead air. Not produced.
●	The live bar on DOOH	TO MAKE	This is the centrepiece and it is not visualised. A national finish count, live on Dar's digital screens, moving while you watch it.
●	OOH in situ	PART MADE	The gable, the tower wrap and the curved digital site are made (earlier in this chapter). The two-board roadside sequence still needs its sites.
●	Shika Mwisho at the till	TO MAKE	500/= covers someone else's last six per cent. Needs till artwork and an M-Pesa flow.
●	Dakika za Mwisho	TO MAKE	The stadium and the hundred registered viewing rooms, each carrying the bar.
●	The drop	PART MADE	The range is designed (earlier in this chapter). The runs are not made.

The live bar is the one asset nobody has drawn. Four silent seconds in the ninetieth minute of the derby, showing a true number. Until that exists as an image, route two is described rather than shown.



A woman with long braids, wearing a grey hoodie and a white cap, stands in front of a pink wall. The wall is decorated with large white letters spelling 'VYB' and a red circular logo. To the right, a locker is visible with a sign that reads 'GOOD PEOPLE BIGGER DREAMS DAR. ♥'. The scene is surrounded by pink and white flowers.

VYB

DAR
GIRLS
MOVE
DIFFERENT
M

CHAPTER TWELVE

12 Utasikika.

You will be heard. The idea, the look, the work, out of home, the drop, digital, the film and the sound, all in one place.

ROUTE THREE

Utasikika.

You will be heard.

BRAND ROLE

The one who guarantees you are heard

THE REFRAME

Not bad at content. A rigged lottery.



You posted it at
eleven at night.



By morning, four hundred
and twelve people had seen it.



The next one you posted,
two hundred and forty
seven thousand.



Same you. Same phone. Same followers. *Same week.*

@bwana_ukoko posted four times in one August on the same 50,700 followers and drew 412, then 1,346, then 36,200, then 247,900 plays. A spread of six hundred to one.



Nobody can tell you why.



Not the app. Not the agency.
Not the man selling you
a course.



“Sauti imekatikia njiani”

The voice got cut off on the way.

From the corpus. It says it better than any strategy document could.



WHAT THIS ACTUALLY IS

This is not talent.
This is a lottery, run by people
who have *never been to Tanzania.*

Across the sixteen posts we harvested the correlation between followers and reach is $r = -0.089$. None. @buseboi3 holds 648,200 followers and drew 252,400. @sweetbaby_tz holds 37,200 and drew 2.2 million. Every young person with something to say is playing this, losing, and being told it is their fault for not making better content.



AND HERE IS WHAT VODACOM HAS

Thirty-eight million connections.
We can hear you from here.

THE IDEA

Vodacom stops renting attention from an algorithm and builds distribution that *belongs to Tanzania.*

Where reach is earned from your neighbours rather than granted by a machine, and where the rules are published and do not change every week.



THE LAUNCH ACT

Vodacom gives one Tanzanian creator more reach in a single day than any platform ever has, *and publishes the numbers.*

Opt-in, on the network, reaching feature phones as well as smartphones. The first creator to out-reach a foreign platform inside Tanzania, with the screenshot side by side, is a story that travels well beyond this market.



IDEA TO EXECUTION

Utasikika, across channels.

KEY VISUAL

Two numbers, enormous, side by side. 412 and 247,900. Underneath, small: *same person, same week*. The data is the poster.

FILM · 60"

A creator in Tabora explains, straight to camera, what happened to four of her posts. She is funny about it and then she is not. She is not an actress and it shows, which is the point.

RADIO · 30"

Ten seconds of a voice mid-story. Cut. *Nani alikusikia?*, who heard you?

OOH

Live boards showing what Tanzania is actually listening to right now, updated hourly, sourced from the network rather than from a platform.



ROUTE THREE · THE LOOK

Utasikika looks like *a receipt.*

The data is the poster. This is the only route where a type-only white poster is on strategy.

Creators, in their own rooms, with their own set-ups. Ring lights, a phone on a stack of books, a mattress against a wall to kill echo. Wide-angle, close, **slightly too close**, the framing of a self-shot video rather than a photographer's frame. Mixed colour temperature is correct, not a fault: a ring light against a tungsten bulb against a window.



ROUTE THREE · THE DEVICE

Two numbers, and the gap between them.

This is the only route permitted the secondary palette, because the aquas and violets of a creator's LED strip are true to the room rather than added by us.

THE PAIR

One small number and one enormous one, side by side, and almost nothing else. 412 and 247,900.

SET IN

Born Strong for the pair, with Vodafone tabular lining figures wherever legibility at distance has to win. Never a serif, old-style figures jumble at display size and this route depends on numbers being instantly legible.

THE MESSAGE

The gap. Same person, same week, same video. The numbers make the argument without a headline.



ROUTE THREE · THE STANDARD WE ARE WORKING TO

Utasikika, the reference.

Wrapped, the 2022 identity

SPOTIFY DESIGN TEAM

One figure set enormous, the qualifier set tiny, on flat saturated colour. The mechanic is that the share card is the primary format and everything else is a crop of it, the poster, the DOOH and the endcard all derive from the 9:16. That is the opposite of how agencies usually work, and it is why Wrapped travels.

itsnicethat.com · Spotify Wrapped 2022 identity

Numerals at display scale

NIKE POSTER TYPOGRAPHY, ON BEHANCE

A numeral set so large it stops being information and becomes a shape. The campaignable thing is the threshold itself, big enough to be a shape, small enough to still be read. Find the exact point and make it a rule. Ours are Born Strong, dropping to Vodafone tabular lining figures where distance legibility wins.

behance.net · nike poster typography

The best boards of 2025

FAMOUS CAMPAIGNS · CREATIVE BLOQ

Worth scanning for one observation: how few of the strongest boards carry a photograph at all. This route does not need one, which makes it the cheapest of the three to produce and the fastest to change every week.

famouscampaigns.com · creativebloq.com

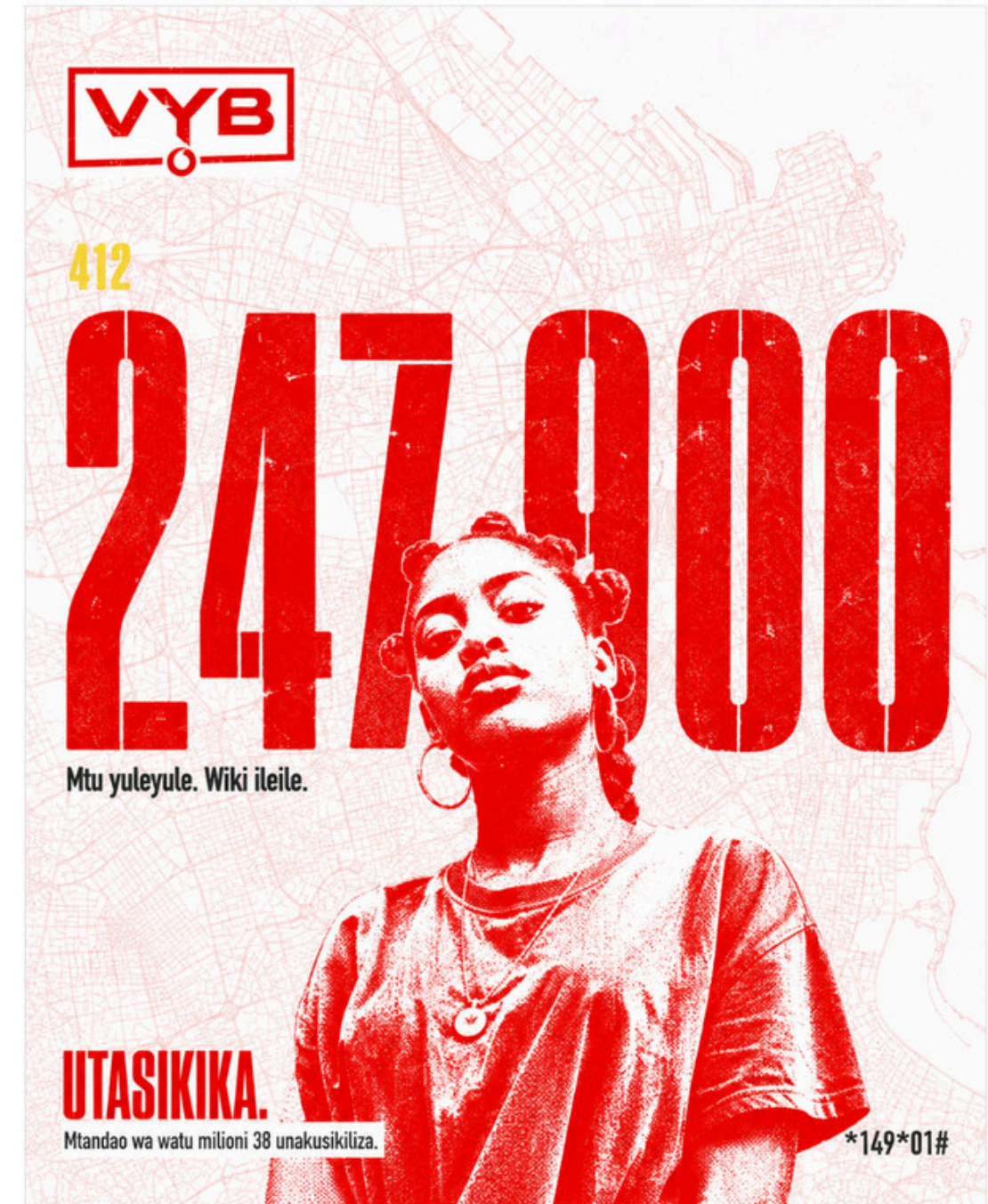
What none of the three routes references: stock African youth laughing at a phone on a white cyclorama, the aerial drone city, the hand-raised crowd, the previous campaign's plates, and now, nothing dark. If a frame could carry any of the four operators' logos, it is wrong.



UTASIKIKA · THE LAUNCH

Mtu yuleyule. *Wiki ileile.*

412, and then 247,900. Same person, same phone, same week. **The data is the poster**, and the gap between the two numbers is the whole argument.



UTASIKIKA · THE CAMPAIGN

Five frames, teaser to proof.



TEASER 247,900. The number alone, on white.



INVITE Nani asikike wiki hii? The wall, the question.



LAUNCH 412 and 247,900. Same person, same week.



MECHANIC Gongga umpigie kura. You vote for someone else.



PROOF 1,904,332. Published, every Friday.

UTASIKIKA · THE MECHANIC

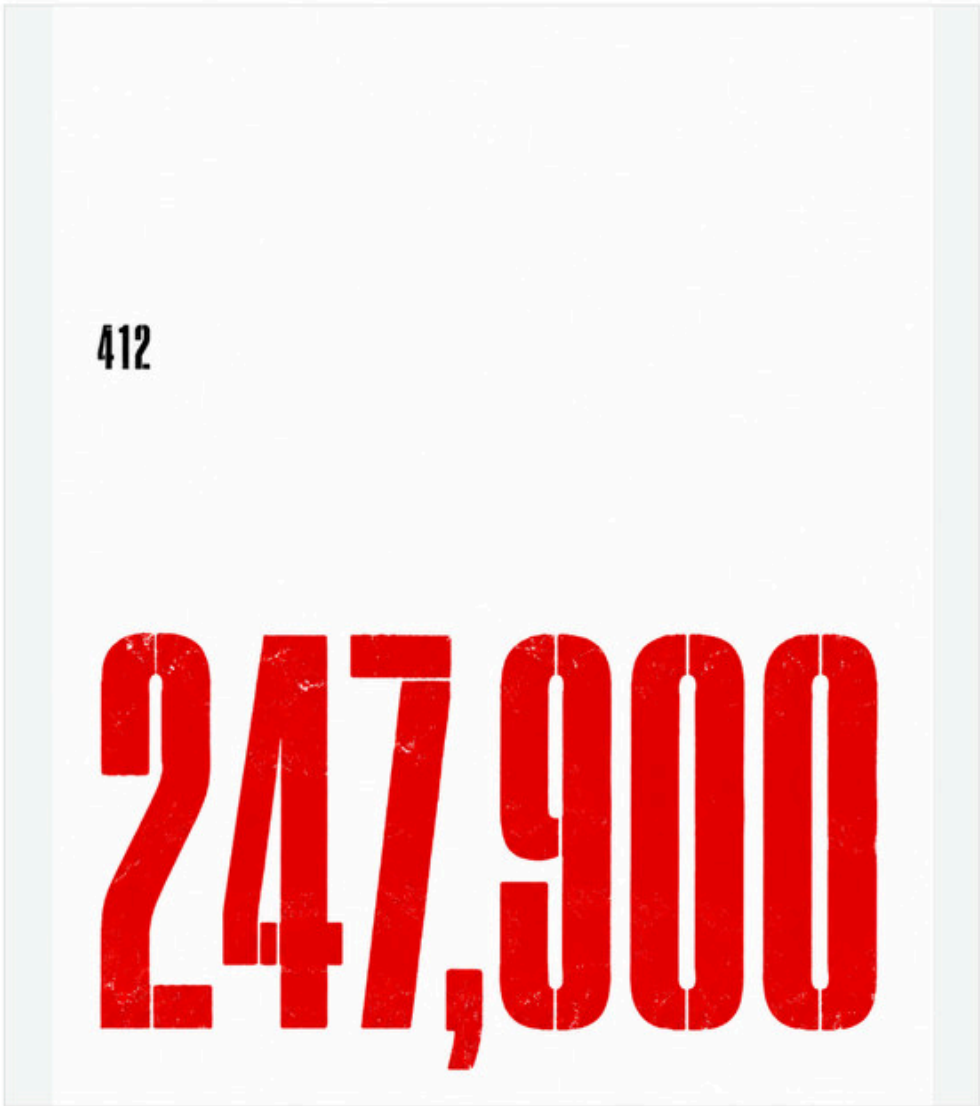
You knock for *somebody else*.

The first action on the platform is generous rather than self-interested. **Reach is allocated by how many people knock**, which makes the algorithm visible, local and explainable.



ROUTE THREE · THE WORK, MADE

Utasikika, the numbers.



Teaser. 412. 247,900. The whole argument with no words at all. Type on white, tabular lining figures.



Launch. The two numbers with the person they belong to. *Mtu yuleyule. Wiki ileile.* Same person, same week.



Invite. *Nani asikike wiki hii?* The Friday question, on a wall, in the city's own hand.

This is the only route where a type-only white poster is on strategy, because here the data is the poster. **The Friday board on a real site is still to make**, see the rollout wall that closes this chapter.



 vodacom

412

247 000

Mtu yuleyule. Wiki ileile.

UTASIKIKA.

Mtandao wa watu milioni 38 unakusikiliza.

VYB


ROUTE THREE · OUT OF HOME, IN SITU

The same wall again. This time it is somebody real.

412 above, 247,000 below, and a face that belongs to neither number. The wall changes every Friday with the week's creator and her actual figures, which is why one long-held site beats a burst across twenty. By the third month people walk past it to find out who it is.



#10*671*

UTASIKIKA.
Mtu yuleyule. Wiki ileile.

247,800

VYB

A red-tinted, upside-down portrait of a woman with braided hair, looking upwards. The background of the billboard features a faint, red grid pattern.

VYB

UTASIKIKA.
Mtu yuleyule. Wiki ileile.

247,800

A red-tinted portrait of a woman with braided hair, looking upwards. The background of the billboard features a faint, red grid pattern.

SAMORA AVENUE
KARIAKOO

ROUTE THREE · OUT OF HOME

vodacom

Two numbers, at the scale of a building.

The data is the poster. No headline, no product shot, and nothing to read but the gap between the two figures and the face of the person they belong to.



VYB

*149*01#

247,800

UTASIKIKA.
Mtu yuleyule. Wiki ileile.

Mtandao wa watu
milioni 38 unakusikiliza.

ROUTE THREE · OUT OF HOME

Mtu yuleyule. Wiki ileile.

Same person. Same week. The site changes every Friday with the week's creator and her real figures, which is why one long-held placement beats a burst across twenty.



UTASIKIKA · OUT OF HOME

Six lines. Placed where creators and their audiences overlap.

412 → 247,900

Numbers only.

Mtu yuleyule. Wiki ileile.

Same person. Same week.

Si kipaji. Ni bahati nasibu.

It is not talent. It is a lottery.

Sauti imekatikia njiani. ★

The voice got cut off on the way.

Nani asikike wiki hii?

Who should be heard this week?

Tunakusikia kutoka hapa.

We hear you from here.

★ observed verbatim in the harvested corpus. Placement: Mlimani City, the university corridors, Kinondoni, plus one board that changes every Friday to that week's creator and their two real numbers.





URBAN
STYLE AND
CULTURE

247,800

UTASIKIKA.

Mtu yuleyule. Wiki ileile.



MTANDAO
WA WATU
MILIONI 38
UNAKUSIKILIZA.



ROUTE THREE · THE DROP

The numbers are *yours*.

Printed to order from a creator's own before and after: the bucket hat, the tee, the hoodie, the socks, the tote. **Nobody can buy somebody else's pair of numbers**, which is what makes it worth wearing.



DIGITAL FIRST, NOT DIGITAL ADAPTED

Where it actually lives.

TIKTOK

Vodacom hosts, it does not compete. Creators keep their audience and gain a second one, and Vodacom becomes the place they go when the algorithm fails them.

X

Publish the rules. Publish the numbers. Publish the partnerships. In a category that never does, transparency is the differentiator.

INSTAGRAM

Creator takeovers where the reach is guaranteed in advance, so a creator can plan a launch around it, something no platform currently allows.

WHATSAPP & USSD

The distribution layer for every young Tanzanian who is not reliably online. This is the part no competitor will build, because it is unglamorous and expensive and it is the whole point.

HOW THE PLATFORM ARRIVES

Nipo is not launched to everyone.
It is launched to one creator, in public.

Vodacom picks a creator nobody has heard of, genuinely small, genuinely good, gives them the whole network for one day, and publishes the numbers beside their usual numbers. For everyone else, the introduction is a question: **who should get it next week?**



WHICH MEANS THE FIRST ACTION ON THE PLATFORM

is *generous* rather than
self-interested.

You gonga to nominate somebody else. That sets the tone for everything after it, and it solves the cold start without a single incentive.



UTASIKIKA · PARTICIPATION ARCHITECTURE

The unit of participation is a vote you give away.

LEVEL	THE ACT	EFFORT	WHAT IT RETURNS
0 · Submit	One post, any platform, tagged	None extra	Entry into the week
1 · Knock	You vote for someone, never yourself	One tap	Your vote counts, publicly
2 · Carry	You share their post, not yours	One share	Attribution on their number
3 · Be chosen	The week's creator gets the whole network	—	Real distribution, published
4 · Publish	Both numbers published, before and after	Automatic	The proof the platform runs on

The rule that stops this being an influencer campaign: you cannot vote for yourself, and Vodacom does not choose. Our only job is to hand over the distribution and publish both numbers honestly, including when the lift is disappointing.



THE COMMITMENT UNDERNEATH ROUTE THREE

Every Friday, for a year,
one unknown creator gets
the whole network.

Every owned channel, the SMS base, the digital out-of-home estate and the in-app placement, handed to one creator with fewer than five thousand followers. **Fifty-two creators. Numbers published every time.** The media buy is not the message here, the media buy *is the prize*, and paid media exists only to make the prize visible.



UTASIKIKA · THE REST OF THE SYSTEM

Content, creators, community, retail and the room.

COMPONENT	WHAT IT IS
Content	The Two Numbers , automated from platform data every Friday. The Rooms , six-second films of creator set-ups with no faces, twice a week, nine already in the can from the film shoot. The Week's Voice , the chosen creator's post, run as paid media, unedited . Approval is limited to legal, never to craft.
Creators	The tiers invert here. Tier one is the unknown , fifty-two of them, and they are the campaign. Established creators are asked to vote and carry , publicly, and never to promote the brand: spending their own reach on somebody else is a far more interesting thing to be asked to do than reading a script.
Community	The account behaves like a counter . It publishes numbers, tags the person, and gets out of the way. Standing question, every Monday: Wiki hii ni zamu ya nani? , <i>whose turn is it this week?</i> Closed every Friday.
Retail and M-Pesa	A bundle led on upload speed, not download. Nobody in this market sells upload, and upload is what a creator is actually buying.
Experiential	Chumba cha Sauti . Not a stage, a room. One proper set-up in Mwanza, Arusha, Mbeya, Dodoma and Zanzibar: a light, a mic, a clean wall, free to book by the hour on *149#. It answers the real bottleneck, which is not talent and not ambition. It is equipment and a quiet wall.
The drop	A white tee with two numbers on it, and the numbers are yours , printed to order from your own before-and-after at the Sound Room. Nobody can buy someone else's.



THE CREDIBILITY TEST THIS PLATFORM MUST PASS

Publish a week where the lift was *small*.

If every published result is a triumph, nobody believes any of them, and this audience has been trained by a decade of influencer marketing to assume the numbers are chosen. We recommend doing it deliberately, early, and saying so at the time. **It is the cheapest credibility this campaign can buy**, and no competitor will copy it.



THE MECHANIC INSIDE IT

A knock is *a vote that carries.*

Reach is allocated by how many people **gonga**, which makes the algorithm visible, local and explainable, the exact opposite of the thing it replaces.



FILM THREE · WHY IT WINS

Same Person, Same Week.

It is the only film here that is an argument, and it wins with the audience's own data. It says the thing every creator in Tanzania already believes and has never heard a brand say: **you were never bad, you were unlucky.** It then refuses the rags-to-recognition story explicitly, same video, same person, same week, two wildly different outcomes.

FILM THREE · UTASIKIKA

Same Person, Same Week, 60".

TIME	SCENE	VISION	SOUND
0:00	The post	Vertical phone footage, real, unlovely. A young woman in her room, ring light on, being genuinely funny.	Her audio, as recorded.
0:08	The number	412. Full frame, enormous, held two full seconds. She does not react. Phone face down. Goes to work.	Nothing.
0:16	The rooms	A montage of rooms, not faces , shot in the day with the ring lights on and a window in every frame. A ring light on crates. A phone taped to a broom handle. A mattress against a wall. A boy filming into a mirror.	Small mechanical sounds of people making things properly with nothing.
0:30	The line	Si kipaji. Ni bahati nasibu.	Flat.
0:34	The same video	Identical frames, on eleven screens at once, a daladala, a shop counter, a classroom under a desk. The number jumps: 412...3,800...61,220...247,900.	The same laugh, eleven times, slightly out of sync.
0:46	Her room	Same chair, same light. She looks at the number, turns to the door and says something we do not hear .	A door.
0:54	Endcard	Utasikika. Nani asikike wiki ijayo? Gongu.	Clean.

She must be genuinely funny and genuinely unknown. Cast from the corpus creators, not an agency book. The film fails the moment the audience recognises her.



FILM THREE · THE STORYBOARD

Same Person, Same Week, shot by shot.



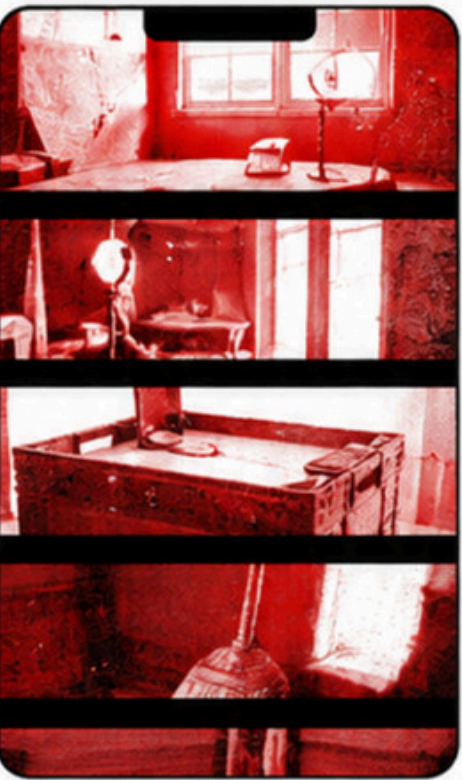
0:00

1. THE POST
Vertical phone footage, real, unlovely. A young woman in her room, ring light on, genuinely funny.



0:08

2. THE NUMBER
Instant cut to full frame, enormous. Held two full seconds.



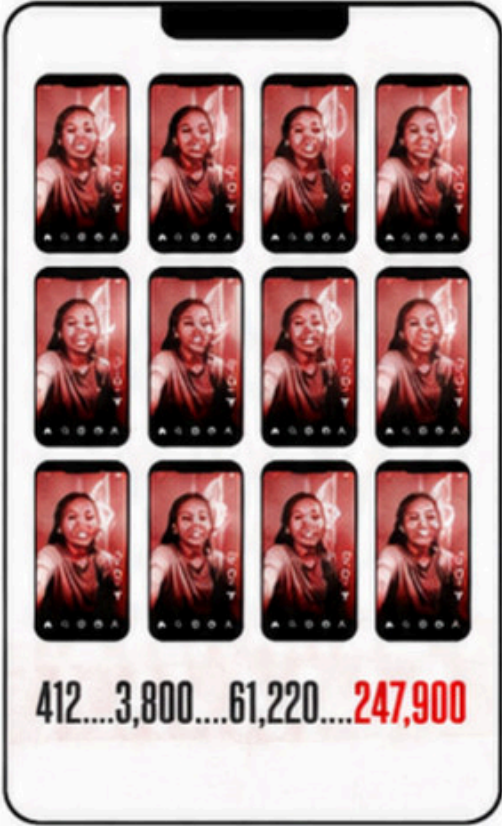
0:16

3. THE ROOMS
Montage of rooms, not faces. Ring light, window, phone on crate, mattress, broom handle. People making things properly with nothing.



0:30

4. THE LINE
Text hits hard.



0:34

5. THE SAME VIDEO
Identical frames, on eleven screens at once. The number jumps.

The first half. **The same video, twice**, once as it was posted, once after the network carried it. Everything in this film is made of footage that already exists in Tanzania, which is why it can be shot in a day.



FILM THREE · THE STORYBOARD

The turn, and the two numbers.



The second half. The endcard carries the two real numbers and nothing else. **Vodacom never appears as a character in this film**, it appears as the reason the second number exists.



FILM THREE · THE CRAFT

Production design does the whole argument.

Nine rooms, shot 24mm and static, two seconds each, the Acha Alama grid discipline applied to interiors. Each room is also its own six-second asset. Nine films for the price of one scene.

HERO SHOT

Two schoolgirls under a desk, one earbud each, both trying not to laugh. Six months later that is the shot people describe.

THE DETAIL

One room has a hand-drawn chart on the wall tracking views. It is heartbreaking and it is real, every creator does it.

THE LAST GESTURE

We do not get her reaction. She gives it to someone off screen. **The film's final act is generosity to a person we never meet,** which is the platform rendered as behaviour.



UTASIKIKA · SOUND

Two jingles, recorded. *Press play.*

UTASIKIKA · 2"40

Version one.

Built around the two numbers. It opens as a thin phone recording, then the same voice returns in full studio.

Sauti imekatikia njiani.

The voice got cut off on the way.

Utasikika!

You will be heard.

Mtandao wa watu milioni thelathini na nane unakusikiliza.

A network of 38 million people is listening.

UTASIKIKA · 2"56

Version two.

The alternative read. Slower in, and it lets the second number land on its own.

Si kipaji. Ni bahati nasibu.

It is not talent. It is a lottery.

Hatuchagui sisi. Mnachagua nyie.

We do not choose. You do.

Nani asikike wiki hii? Gongu.

Who should be heard this week? Knock.



PRESS PLAY

Click the button, or scan the code with a phone. The recording is also attached to this PDF.



OR SCAN TO LISTEN



PRESS PLAY

Click the button, or scan the code with a phone. The recording is also attached to this PDF.



OR SCAN TO LISTEN



UTASIKIKA · RADIO 30"

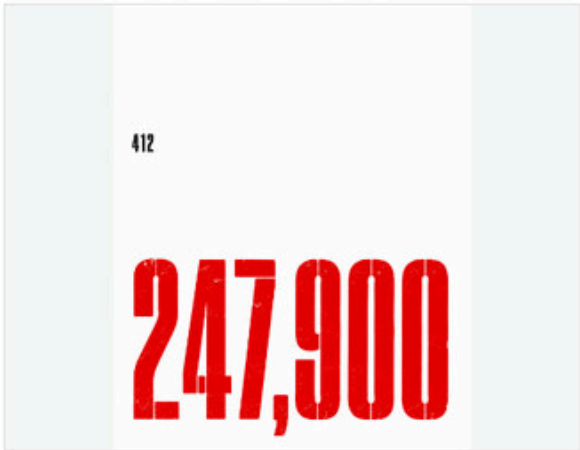
Who heard you? Ten seconds of a voice, then the gap.

TIME	SCENE	VISION	SOUND
0:00	The voice	Ten seconds of a real creator, mid-story. Good, funny, going somewhere.	As recorded, on a phone.
0:10	The cut	—	One and a half seconds of nothing.
0:11	The number	Watu mia nne na kumi na wawili walisikia hii.	Dry. Four hundred and twelve people heard this.
0:16	The other number	Wiki iliyofuata, laki mbili arobaini na saba elfu.	The next week, two hundred and forty seven thousand.
0:21	The line	Mtu yuleyule.	The same person.
0:24	Endcard	Nani alikusikia? Utasikika. Vodacom.	Clean.

The spot does to the listener what the algorithm does to the creator: it takes the voice away before it finishes. **Every number in it is real**, from the same account, in the same week.



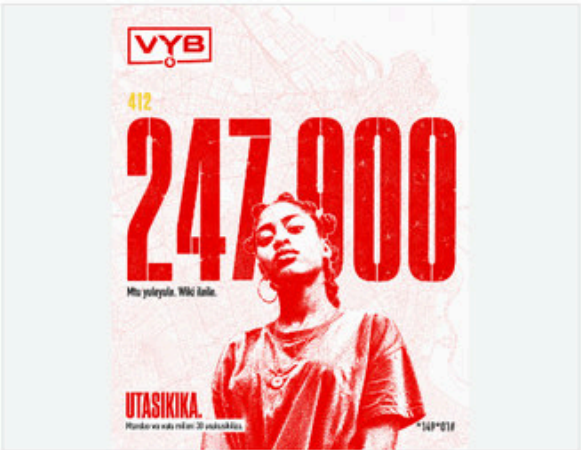
Route three, end to end.



TEASER
247,900. The number alone, on white.
✓ MADE



INVITE
Nani asikike wiki hii? The wall, the question.
✓ MADE



LAUNCH
412 and 247,900. Same person, same week.
✓ MADE



MECHANIC
Gonga umpigie kura. You vote for someone else.
✓ MADE



PROOF
1,904,332. Published, every Friday.
✓ MADE

●	Key visuals	MADE	The five campaign frames, the launch and the mechanic, all in this chapter.
●	Film · Same Person, Same Week	PART MADE	Scripted and boarded shot by shot, with the creator-room format. Not yet shot.
●	Two jingles	MADE	Recorded. Both play from the sound page in this chapter.
●	Radio · 30"	PART MADE	Written and timed. Not produced.
●	The Friday board	TO MAKE	The placement to buy. One site, all year, changing fifty-two times with real numbers. It has never been shown as a site.
●	OOH in situ	PART MADE	The gable, the billboard and the curved digital site are made (earlier in this chapter). Six-sheet across the estate and the three creator-room portraits still to shoot.
●	Chumba cha Sauti	TO MAKE	Five rooms: a light, a mic, a clean wall, bookable by the hour on *149#.
●	The Two Numbers, weekly	TO MAKE	The automated Friday template, and the tool that runs a person's own numbers.
●	The drop	PART MADE	The range is designed (earlier in this chapter). The print-to-order tool is not built.



The Friday board is the whole platform in one placement. A city watching one poster change every week for a year is the proof the promise was kept. It needs one site photograph and fifty-two layouts.



CHAPTER THIRTEEN

13 Across All Three.

The rules the three routes share: one brand system, one language, one shoot week, one channel plan and one honest list of what is still to make.

THE GOVERNING RULE

Inside the Further Together playbook, without exception.

RULE	HOW EACH ROUTE OBEYS IT
Red at 70% or more of the colour weight	Acha Alama uses red as the frame. Hadi Mwisho uses it as the field. Utasikika uses it on the second number.
Secondary palette capped at 30%	Used in one route only, the LED aquas and violets of a real creator’s room, because they are true to the location.
Headlines always left-aligned, never title case	Sentence case for body. Upper case only on declarative out-of-home.
The speechmark composited from the supplied file	Never redrawn, never recoloured. Red on photography, white on full-bleed red.
Nothing dark	No low-key lighting, no night as a default, no desaturation, no black fields. Where a moment needs an absence, the absence is red or white . Every reference in this chapter has been chosen against this rule.

Enclosure 6 has since been clarified: it is Vodacom CI, which we hold, plus the VYB assets, which you have now shared. Everything in this chapter is built to both.



TWO BRAND SYSTEMS, AND WHICH ONE GOVERNS WHAT

VYB is not an alternative to the Vodacom guidelines. It is a licensed extension of them.

VODACOM MASTER BRAND		VYB
Red	#E60000 at 70% or more of the colour weight	The same red. VYB Red is R230 G0 B0, described in your own identity as 'borrowed from Vodacom's main brand colour'
Other colour	Secondary palette capped at 30%	Six sanctioned colours plus the Freeform Gradient: Go-Getter Plum, Youth Sunburst, Ambition Orange, Vibe Violet, Innovation Cyan
Type	Vodafone family	Born Strong primary, Vodafone secondary
Device	The speechmark	The VYB Box, and its step-and-repeat patterns
The mark	Speechmark composited from the supplied file	The speechmark is inside the VYB logo, it sits in the circle at the foot of the Y. You do not add a second one.
Photography	Real people, real light	Candid, never posed, 18–29, bright, and explicitly never muted, desaturated or sad

Which governs our work: VYB, for all three routes, with no exceptions. We considered splitting them, running the formal route on the master brand and the other two on VYB, and rejected it. A rule your team has to police is a rule that gets broken on a Friday afternoon, and the first person to get it wrong will be a printer in Kariakoo, not a designer in Dar. **One system, one logo, one palette, one answer to every question.** The master brand still governs the architecture above it: Vodacom is the master brand, Zaidi ya Mtandao remains the network platform, and nothing here competes with either.



AND IT RESOLVES THE TYPOGRAPHY TOO

Without asking for anything at all.

We had specified Vodafone throughout before the VYB pack arrived. Born Strong takes the display weight; Vodafone stays for the quiet lines. Nothing in the routes had to change to make that work.

THE PLATFORM LINE

Born Strong. VYB's primary face, used where the route announces itself.

THE DATA LINE

Vodafone Regular, which is VYB's own *secondary* face. Fully compliant, and it keeps the understatement the record depends on. A certificate is not shouted.

THE NUMBERS

Born Strong for Utasikika's two figures, Vodafone tabular lining numerals where legibility at distance has to win.



THE THREE SIDE BY SIDE

Different camera, different weight, different device.

	ACHA ALAMA	HADI MWISHO	UTASIKIKA
Looks like	A document	An interface	A receipt
Camera	Straight on, still	Behind the shoulder, low light	Too close, wide, self-shot
Type	Born Strong, with Vodafone Regular on the data line	Born Strong	Born Strong, Vodafone tabular figures
The device	The data line	The unfinished bar	Two numbers
Field	Photograph	Red	White
Motion	None	The room's	The creator's
Secondary colour	None	None	LED aquas and violets

The one thing each is recognisable by at a glance: the data line, the unfinished bar, and two numbers of wildly different size.



WHAT THIS CHAPTER IS NOT

A mood board.

None of the work above is borrowed, and none of it is a reference. Every line is written, checked against the language corpus and set. Every device is specified to the weight, the tracking and the position. **What is finished is shown, and what is not finished is listed by name on the rollout wall that closes each route**, because an honest wall is worth more to you than a full one.



HOW THIS COPY WAS WRITTEN

From the corpus, not from a *thesaurus*.

Lines marked with a star are observed in the harvested comments rather than invented by us. Everything is written in the Swahili of Dar es Salaam, with a blacklist that keeps out words from any other city. Before any line runs, a Dar es Salaam copywriter signs it off, and that copywriter is a named role in the team rather than a hope.



THE THREE PLATFORM LINES

One line each. All three survive on a poster with no explanation.

ACHA ALAMA

Kila ulichofanya, kimeandikwa.

Everything you did is written down.

HADI MWISHO

Hatutakukata katikati.

We will not cut you off in the middle.

UTASIKIKA

Mtandao wa watu milioni 38 unakusikiliza.

A network of 38 million people is listening.



THE MECHANIC, IN THREE GRAMMARS

One word. Three meanings. No new behaviour to teach.

ROUTE	WHAT A KNOCK MEANS	THE LINE	IN ENGLISH
Acha Alama	A witness signature	Gonga kuthibitisha.	Knock to confirm.
Hadi Mwisho	A finish line	Gonga umemaliza.	Knock, you finished.
Utasikika	A vote that carries	Gonga umpigie kura.	Knock to vote for them.

Gonga is observed in the corpus at 226 likes as *gonga like*. Product microcopy is unchanged across all three: you knock → **Nipo** (*I am here*), then → **Tupo 4,312** (*we are here*).



WORDS THIS CAMPAIGN WILL NOT USE

A banned list is a craft document, not a compliance one.

BANNED	WHY
kuwezesha (empower)	The category word. It is what a brand says when it has nothing to give.
fursa as a headline (opportunity)	Every operator, every ministry, every NGO. It has no meaning left.
vijana as a term of address	It is how institutions talk <i>about</i> young people, never how young people talk.
English fills	Where a Dar word exists, use it: <i>vibe</i> → <i>mzuka</i> , <i>view</i> → <i>kuonwa</i> , <i>story</i> → <i>hadithi</i> , <i>beat</i> → <i>mdundo</i> .
All Nairobi Sheng	<i>niaje</i> , <i>kuomoka</i> , <i>dem</i> , <i>fisi</i> , <i>mbogi</i> , <i>doo</i> . Not one of them. They are the words of another city.



THE ARGUMENT THE ROOM HAD

One film, or three?

Sir John Hegarty wanted one, one idea, one shoot, one famous thing. Lee Clow disagreed and won: these are not three segments of one audience, they are three platforms answering three different bottlenecks, and a single film would collapse them back into a category advert about young people being connected. **So: three films, one shoot week, one crew, one grade.** They share a country, a grain and a sound philosophy. They share nothing else.



THE CONSTRAINT ON ALL THREE

Nobody was ever persuaded they were seen by being *told* they were seen.

Rory Sutherland set this rule and it governs every frame.

Each film therefore withholds the brand claim and shows the evidence instead. **Vodacom does not appear as a rescuer in any of them.** And no film opens on a young person laughing at a phone, if we cannot get past three seconds without that image, we have not written a film. And **none of the three is shot dark**, all three are daylight films, and where one needs an absence, the absence is red.



THE VISUAL LANGUAGE, IN ONE TABLE

How the three films differ, deliberately.

	ACHA ALAMA	HADI MWISHO	UTASIKIKA
The camera is	A clerk	A person in the room	A phone, or a wall
Lens	85–135mm, plus macro	28–35mm handheld	24mm static, plus real phone
Movement	None, ever	Continuous, unstabilised	Locked off, then phone-shake
Light	High-key, flat, daylight	Daylight, crowded room	Day, with the ring light on
Sound	Knocks on 99 surfaces	Four seconds of nothing	One laugh, eleven times
Opening second	A macro nobody can identify	A face lit by an unseen screen	A vertical phone video
Six-second cut	Three knocks, three names	One second of room, four of red	One room, two numbers

Sound is where the budget goes, not camera. The knock library, the four seconds of silence and the eleven-layer laugh are the three things that make these films unforgettable, and not one of them is a picture.



PRODUCTION REALITY

One shoot week. One crew. Three units is neither affordable nor necessary.

FILM	DAYS	LOCATION	CAST
Acha Alama	2	Kariakoo and Buguruni workshops	1 lead, non-actor, plus 6 for the format
Hadi Mwisho	1.5	One barber's shop, Manzese	11, cast as a real room
Utasikika	1.5	9 real creator bedrooms	1 lead creator, 9 room owners

The open item we are naming rather than hiding: casting. We have specified everything about these films except the faces. The Acha Alama lead should be a real fundi, found and agreed with you, so that the first thing this campaign publishes is a real person with real numbers.



WHAT WE WILL REPORT, INCLUDING THE FAILURES

The row most agencies leave out is the last one.

	ACHA ALAMA	HADI MWISHO	UTASIKIKA
Participation	Records claimed; knocks per record	Finishes; Shika Mwisho transactions	Votes cast; submissions
Attention	Registered attention seconds, never impressions	Same standard	Same standard
Commercial	Claimants converting to bundle	Micro-transaction revenue; churn in the cut-off cohort	Upload bundle uptake
Brand	Unprompted association with <i>recognition</i>	With <i>not being cut off</i>	With <i>being heard</i>
The honest one	Records with zero knocks	Restorations nobody noticed	Weeks where lift was small

Reporting the failure condition alongside the success condition is what separates a measurement framework from a dashboard. We are volunteering for the bottom row.



INTERNAL LAUNCH

Belief starts inside.

Two weeks before launch, every Vodacom employee claims their own Acha Alama record, and **the ExCo's records are published first, with real numbers.** If the leadership will not put their own record up, the campaign does not have permission to ask a fundi to.



CHANNEL STRATEGY

One job per channel, per route.

CHANNEL	ACHA ALAMA	HADI MWISHO	UTASI KIKA
ATL · film	60". Nine faces, each saying one thing nobody recorded.	90", uncut. One take in a barber's chair in Mwanza.	60". A creator in Tabora on what happened to four of her posts.
ATL · radio	30". The list, read plainly, no music bed.	45". The story cuts. Four seconds of nothing.	30". Ten seconds of a voice, then: who heard you?
ATL · out of home	A record set as type, placed at workplaces.	One sentence across two boards, two kilometres apart.	Live boards of what Tanzania is listening to, updated hourly.
Digital · TikTok, Instagram, X	Alama yangu, read aloud. Alama cards made to be posted.	Full films and mixes on YouTube, zero-rated. Long form on TikTok on purpose.	Vodacom hosts creators. Reach guaranteed in advance. The rules published on X.
Digital · Facebook	Paid reach, placed only behind work that has already earned organic attention.	The same rule.	The same rule.
Direct · WhatsApp, SMS, USSD	The record as a card to forward. Built on *149# from a feature phone.	Umefika mwisho? A message at the moment of failure.	The distribution layer for everyone not reliably online.
BTL, on-ground and retail	Vodacom shops verify and print the record. Employers sign on to accept it.	Matches, concerts and national moments, where the network carries the ending.	Creator rooms and release drops.

Rows in red are where each route is won. The participation system in chapter fifteen decides which channel leads in any given week, and paid media follows proof, never the other way round.



WHAT IS STILL TO MAKE, IN ORDER

Twenty-one items. Six of them decide whether this is believed.

	THE ITEM	ROUTE	WHY IT IS ON THIS LIST
1	The live bar on digital out-of-home	Hadi Mwisho	The only asset in the campaign that is true at the second you look at it
2	The printed record	Acha Alama	The one physical document, and the cheapest item here
3	The Friday board, on a real site	Utasikika	A year-long placement is the proof the promise was kept
4	The three films, shot	All three	Scripted and boarded. Casting is the open item.
5	OOH in situ on real Dar sites	All three	Layouts are set. The roadside sequence depends on the sites.
6	The three drops, produced	All three	The ranges are designed. The tee is how a campaign leaves the media plan and enters a wardrobe

The remaining fifteen are the rooms, the retail artwork, the radio production and the weekly templates. All of them are bookings rather than decisions. **Everything above is a production schedule, not a creative one**, which is the point of showing you the wall rather than a mood board.





CHAPTER FOURTEEN

14 Nipo.

The product underneath all three routes. Not a concept, you can open it on your phone in this room.

BEFORE THE CAMPAIGN

We asked whether the answer was something to say, or something *to build.*

The observed behaviour is people trying to gather with only a like button. That is a product gap, not a message gap.



THE NAME, AND WHERE IT CAME FROM

Nipo means “I am here.”

It is the direct answer to the loneliest line in the entire corpus, “*nipo peke yangu?*”, am I here alone, at 221 likes. We did not invent it. We counted every presence word Tanzanians used across 1,051 comments and this one is theirs, it is standard Swahili, and it lands identically in Dar, Mwanza, Mbeya and Zanzibar.



CRITICALLY, IT IS THE USER'S WORD

A young person does not want to be told they belong. *They want to say it themselves.*

The brand never speaks it. You tap **Nipo**. What comes back is **Tupo 4,312**, we are here, and here is how many. Both halves of that exchange were observed in the corpus. We are not inventing a behaviour, we are giving an existing one an instrument.



HOW IT WORKS

Three steps. All of them observed, none invented.

Presence becomes belonging. Belonging becomes collective action. Collective action runs on rails Vodacom already owns at 40.6 per cent of mobile money.

01 · BE COUNTED

Tap Nipo. You are present at a moment, a place, a match, a drop, a result. The count is live and public.

02 · BE KNOWN

The count becomes a room. The people present can see and reach each other, the thing a comment section cannot do.

03 · ACT TOGETHER

The room can *changa*, chip in, on M-Pesa. Observed behaviour: MC Mboneke had no bus fare to Dar and his crew paid it.



THE CONSTRAINT THAT MAKES IT TANZANIAN

It has to work on a feature phone,
or it is an imported answer to a
Tanzanian question.

Internet penetration is **29.1 per cent**. Social media identities sit at **11.2 per cent** of the population. USSD and WhatsApp are first-class surfaces here, not a downgrade for people with cheap phones. Our own review of Vodacom's storytelling platform made the same point: Tanzania is voice-first, and text forms fail.





NIPO · HOME

THE PRODUCT · ONE

Gonga. Uone tupo wangapi.

The question, asked plainly

The screen opens on *Upo peke yako?*, are you here alone? It is the corpus line, on the product.

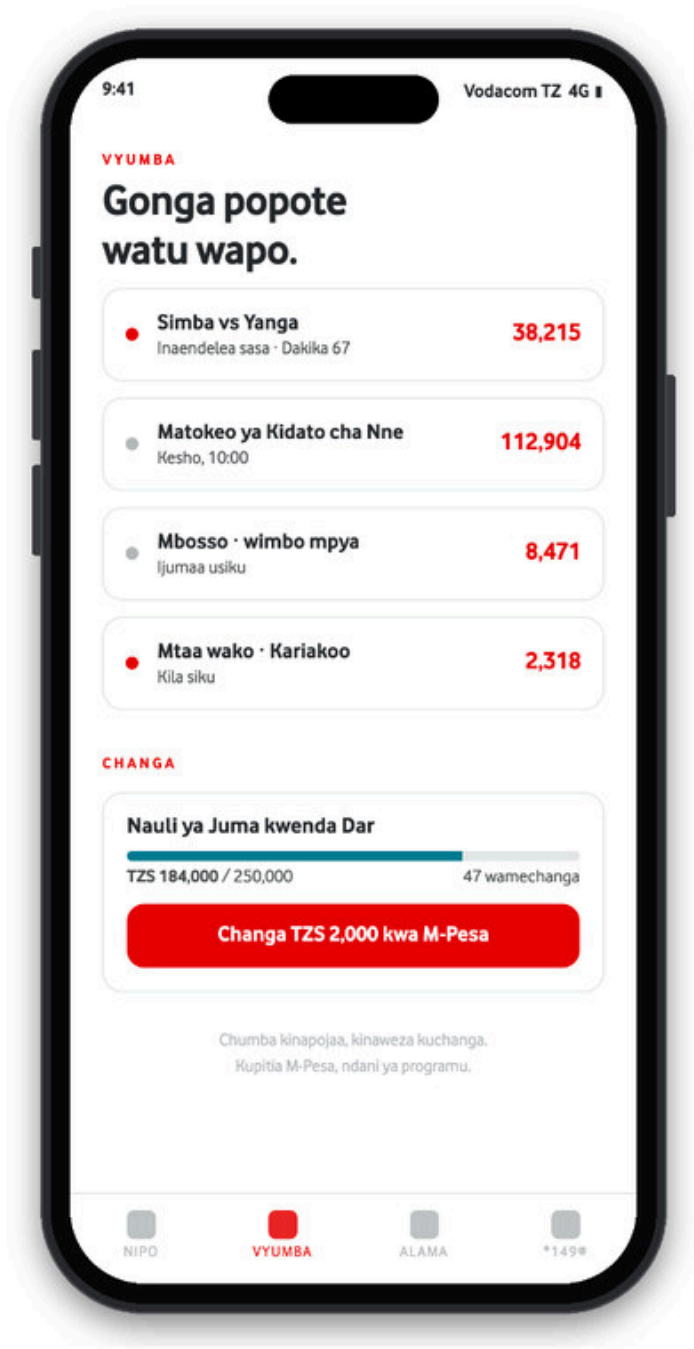
One button

No feed, no menu, no onboarding. You knock.

The answer is a number

412,888, live, nationally. And beneath it, the rooms that are open right now.





NIPO · VYUMBA

THE PRODUCT · TWO

The count becomes a room.

Rooms are moments, not chat

Simba vs Yanga, dakika 67. Form Four results, tomorrow at ten. Your street, every day.

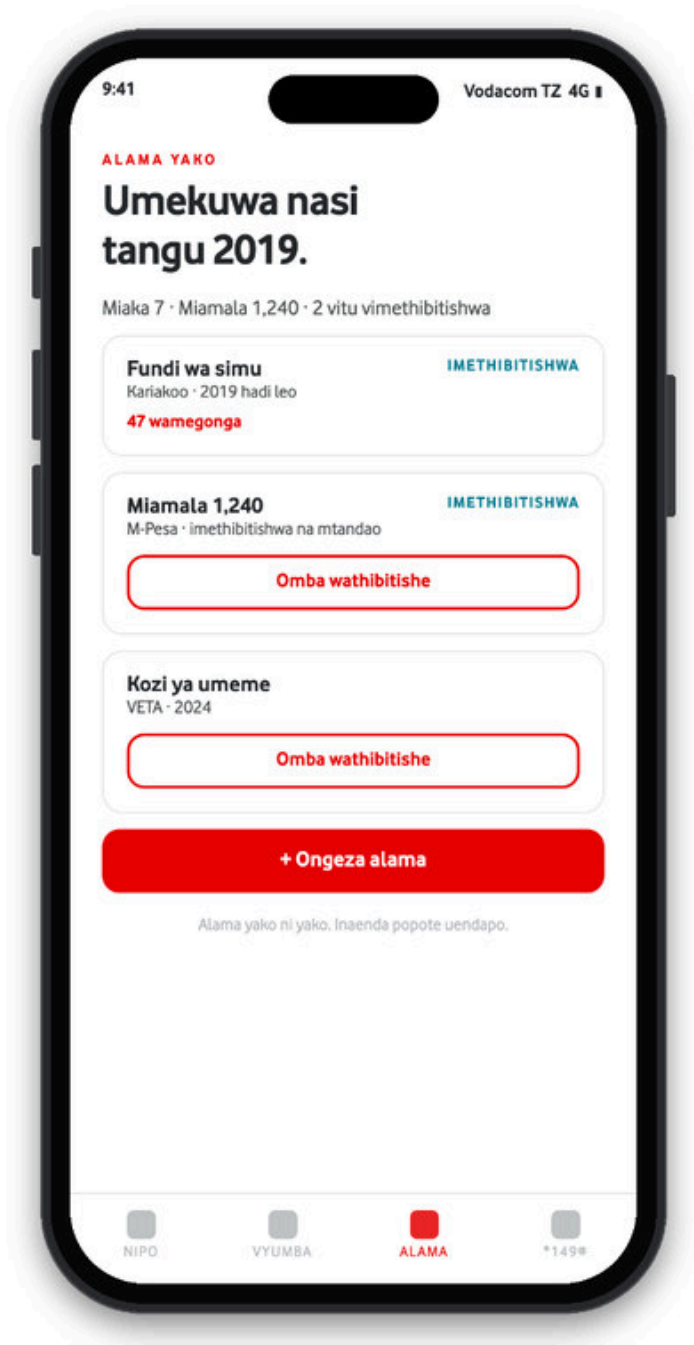
And a room can act

Nauli ya Juma kwenda Dar, 184,000 of 250,000 raised, 47 people. Settled on M-Pesa, inside the product.

This is observed behaviour

MC Mboneke had no bus fare to Dar. His crew paid it. We did not invent *kuchanga*.





NIPO · ALAMA

THE PRODUCT · THREE

And the record you can take with you.

What the network can already prove

Seven years. 1,240 transactions. Verified without anyone typing anything.

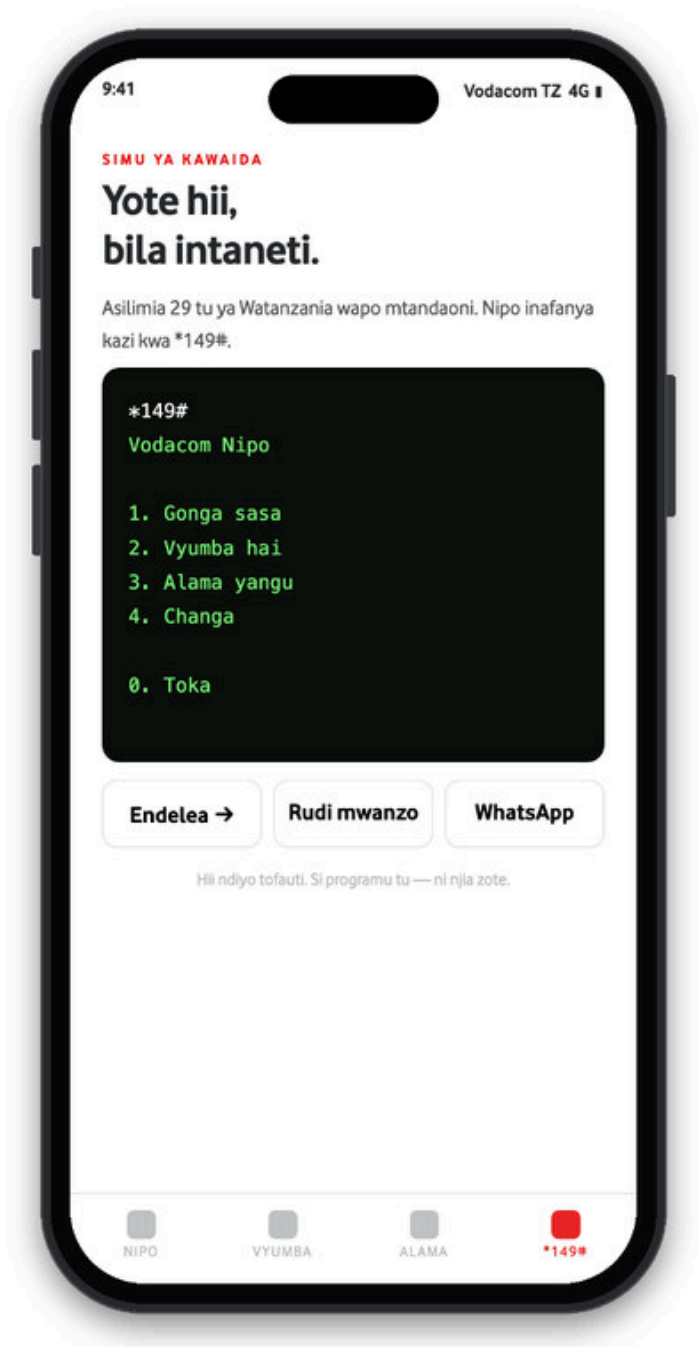
What other people vouch for

Fundi wa simu, Kariakoo, 2019 hadi leo, 47 people have knocked to confirm it.

An informal CV for an informal economy

On rails only Vodacom has, for the 75 per cent with no payslip and no reference.





NIPO · *149#

THE PART NOBODY ELSE WILL BUILD

Yote hii, bila intaneti.

A working USSD flow

*149#, knock, see your room, chip in, confirm. Five screens, no smartphone, no data.

Because 29.1% is the real number

That is internet penetration in Tanzania. An app-only youth platform is an imported answer to a Tanzanian question.

It is unglamorous and it is the whole point

This is the difference between a product for young Tanzanians and a product for the young Tanzanians who already have everything.



BUILDABILITY

What we can honestly commit to.

QUESTION	OUR ANSWER
Can FH build it?	A working prototype, yes. We already ship in Emergent. Production at Vodacom scale needs Vodacom engineering and M-Pesa API access.
Build time	Prototype 2 to 4 weeks. Pilot 90 days. National 180 days plus.
Stack	Emergent and Claude for the prototype; USSD gateway and M-Pesa Daraja for the pilot; Vodacom digital for production.
Key risks	M-Pesa API access and compliance. Data protection and consent for presence data. Safeguarding, because the age band starts at 15. Room moderation.
What we will not claim	That we can build and run a national platform alone. We design it, prototype it, and run the participation system around it.

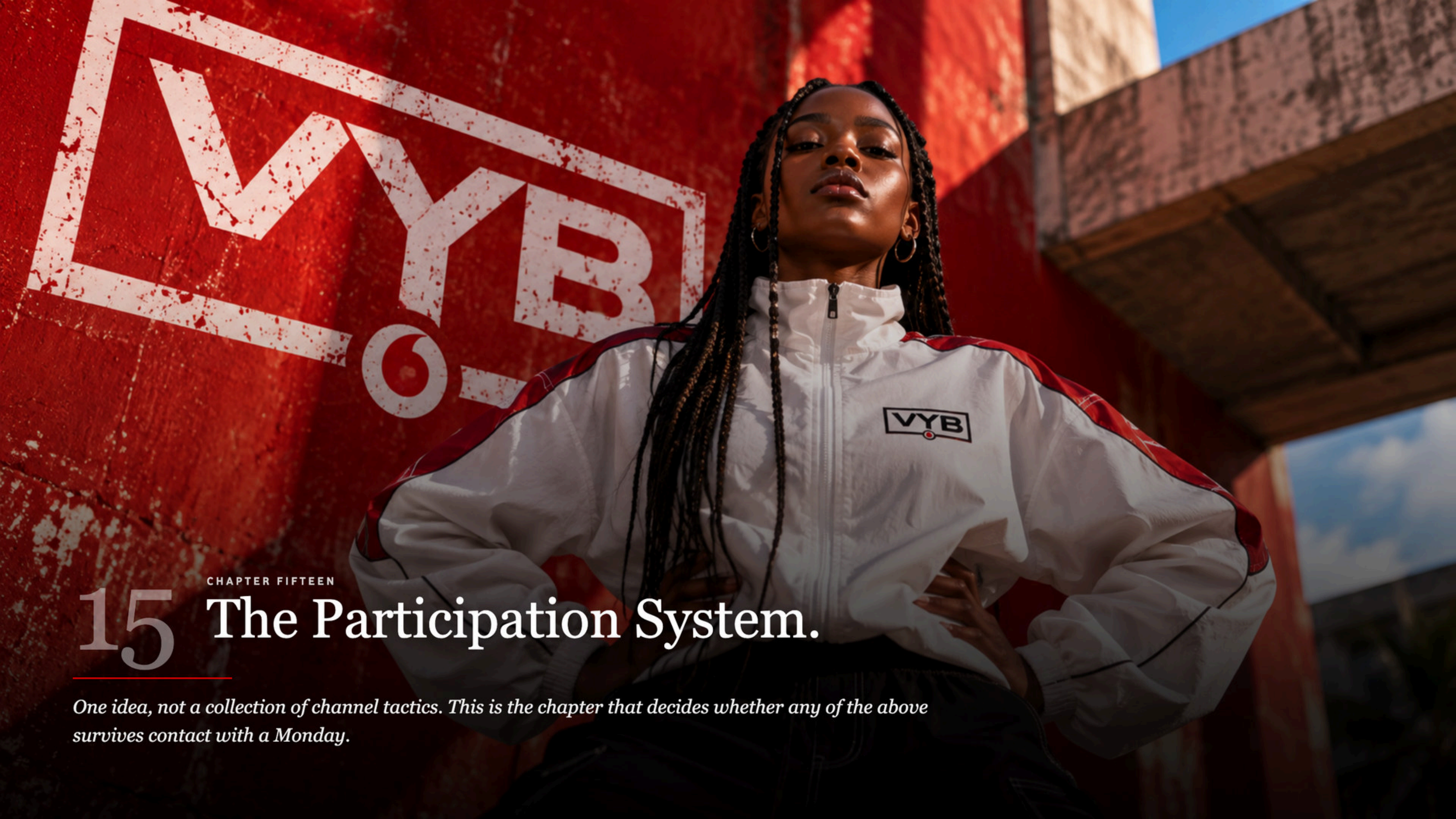
An agency that shows you what it cannot do is more credible on what it can.



IN THE ROOM

We did not bring you a slide about an app.

There is a working demo on a live URL. Open it on your own phone, now, and knock. The first version was built before anybody asked us for it.



CHAPTER FIFTEEN

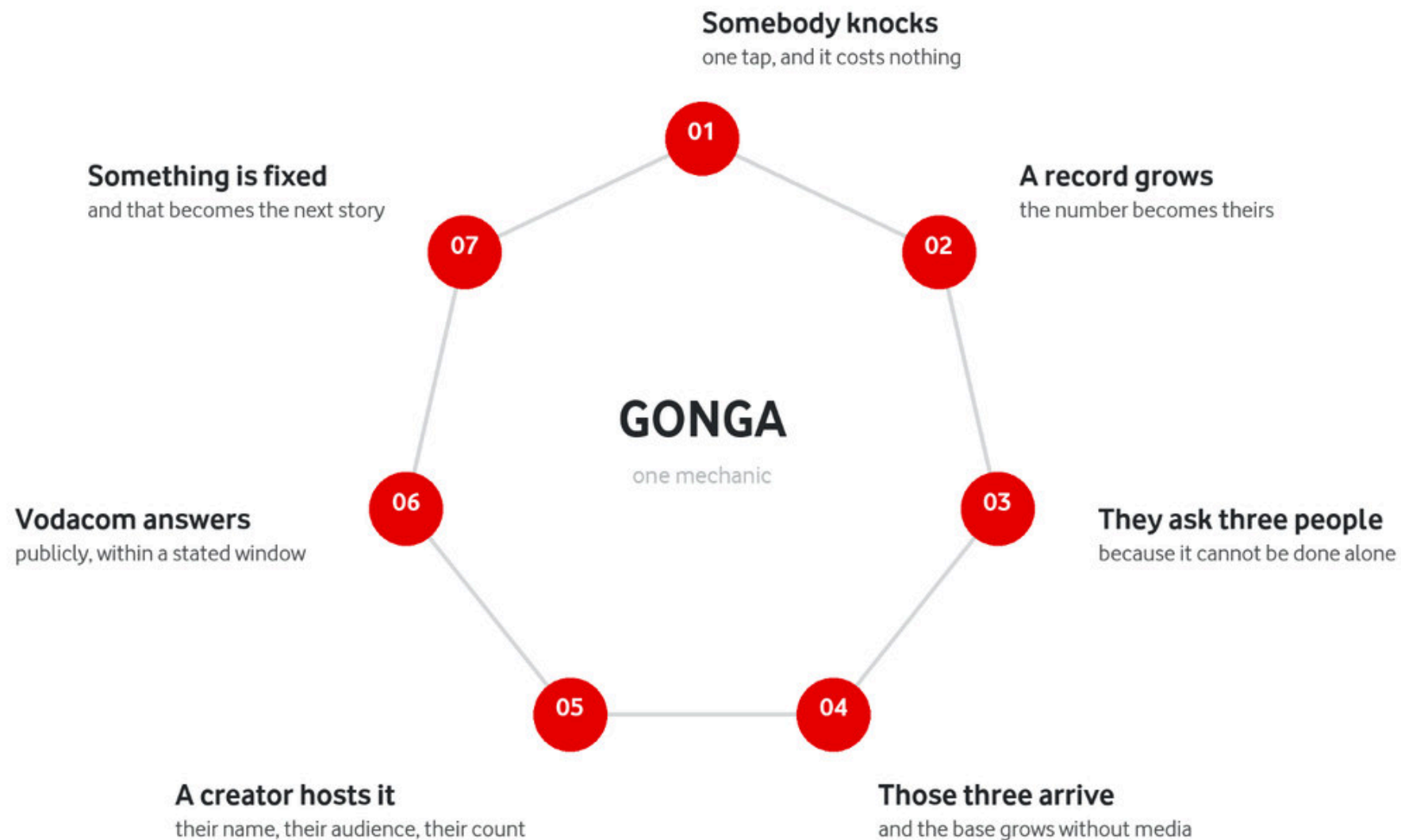
15 The Participation System.

One idea, not a collection of channel tactics. This is the chapter that decides whether any of the above survives contact with a Monday.

HOW THE SYSTEM FEEDS ITSELF

A campaign ends. A loop keeps going.

Each step exists to create the next one. Nothing here needs a media budget to keep turning.



The test

**If Vodacom stopped
buying media tomorrow,
which of these still runs?**

On the campaign Vodacom is running today, the honest answer is none.

**On this one,
five of the seven.**



WHAT EACH SURFACE IS ACTUALLY FOR

Seven platforms. Seven different jobs.

Not one campaign pushed onto seven feeds. Each surface is doing a job the others cannot.

TikTok SEARCH People look things up here. Tanzanian creators already tag for it.	Instagram IDENTITY Where a person shows who they are. So we give them proof, not a brag.	YouTube DEPTH The long watch. The most seen thing in this country runs 68 minutes.	WhatsApp DISTRIBUTION How Tanzania actually passes things on. Status, and the forward.	Facebook REACH The older half of the family, which a youth brand cannot reach.	X RECEIPTS Small, but it is where the rules and the numbers get published.	*149# EVERYONE The feature phone. The surface nobody else designs for.
---	--	--	--	--	--	--

The three in red are the ones the category ignores.

Search, because nobody optimises for it. The forward, because nobody can measure it. And the feature phone, because it is not glamorous, and it is most of the country.



CREATORS

Authors, not inventory.

	WHAT THE CATEGORY DOES	WHAT VODACOM WILL DO
Selection	Sorts by followers	Sorts by engagement rate and comment quality
The brief	Mandatories and a script	A job only they can do, and freedom in how
The deal	A fee per post	Authorship: their name on a room, their count, their audience
Volume	A few big names	Many mid-tier, tested organically, scaled on evidence
Measurement	Reach delivered	Reach earned, and what their own audience did next

From the corpus, on a film with 13.4 million views: *"Kanumba's movies lead on views, so why do you not give his mother money?"*The audience is watching how creators get treated, and a plan that reads as renting reach will be read that way.



COMMUNITY, THE THING NOBODY IN THE CATEGORY DOES

Vodacom answers.

A published response standard: every comment on owned content answered within a stated window, in Swahili, in a voice with a personality rather than a template. Service handoff and crisis escalation designed rather than improvised. And **one thing raised in the comments gets fixed every week, publicly, with the receipt**. That is the content, and it costs almost nothing.



CONTENT FRANCHISES

Three repeatable promises, not a calendar.

FRANCHISE	THE PROMISE	CADENCE	HOME	ENDS IN
The weekly count	A number the country made together	Weekly	TikTok, OOH, radio	Participation
One thing fixed	Something you said, done	Weekly	X, Instagram, WhatsApp	Trust, and earned coverage
The long one	The full film, unfragmented	Monthly	YouTube	Proof of the promise

Plus a real-time lane scored on relevance × permission × distinctive contribution × speed × risk, with pre-approved, rapid-review and escalation routes so it can actually move on a Friday afternoon.



FROM ATTENTION TO COMMERCE

Attention becomes a room. A room becomes *a transaction*.

The count draws attention. The room puts people in the same place. The reason, an Alama to verify, a finish to protect, an audience to reach, gives them something to do. The transaction settles on M-Pesa, where Vodacom holds **40.6 per cent** of the market. And the record that grows is the reason to come back, which is the only honest answer to 159.8 per cent multi-SIM penetration: **the longer you stay, the more you would lose by leaving.**



SO WHAT DOES IT ACTUALLY DELIVER

A campaign is spent
when the flight ends.
This compounds.

Modelled the way we would model it for ourselves, with the assumptions stated and shown as a range.

What follows is not a forecast. It is a driver tree with three scenarios, and a demonstration of which single variable decides the outcome. **Every input is either a Vodacom figure or an assumption we have labelled as one.** Where we do not hold the number, we say so rather than filling the gap.



WHAT THE SYSTEM IS WORTH, IN UNITS

Even the weakest case beats what VYB built in two years

Five stages, three scenarios. The base is Vodacom's own defined youth audience of 16.5 million.

	CONSERVATIVE	BASE CASE	STRONG
Addressable base	16,500,000	16,500,000	16,500,000
Reached at least once	6,600,000 40%	9,900,000 60%	12,375,000 75%
Participates once	132,000 2%	495,000 5%	1,113,750 9%
Repeats, 3+ in 90 days	26,400 20%	148,500 30%	445,500 40%
Makes a transaction	10,560 8%	59,400 12%	200,475 18%

VYB, for comparison: 120,000 subscribers in twenty-two months.

The conservative case reaches more participants than that inside year one, and it does not ask anybody to join.

What it is worth in shillings is a multiplication we cannot do for you.

Transactions x margin, plus retained subscribers x ARPU x months. We have not been given ARPU, margin or churn baselines, so we have modelled the units and left the last step to the people who hold those numbers.



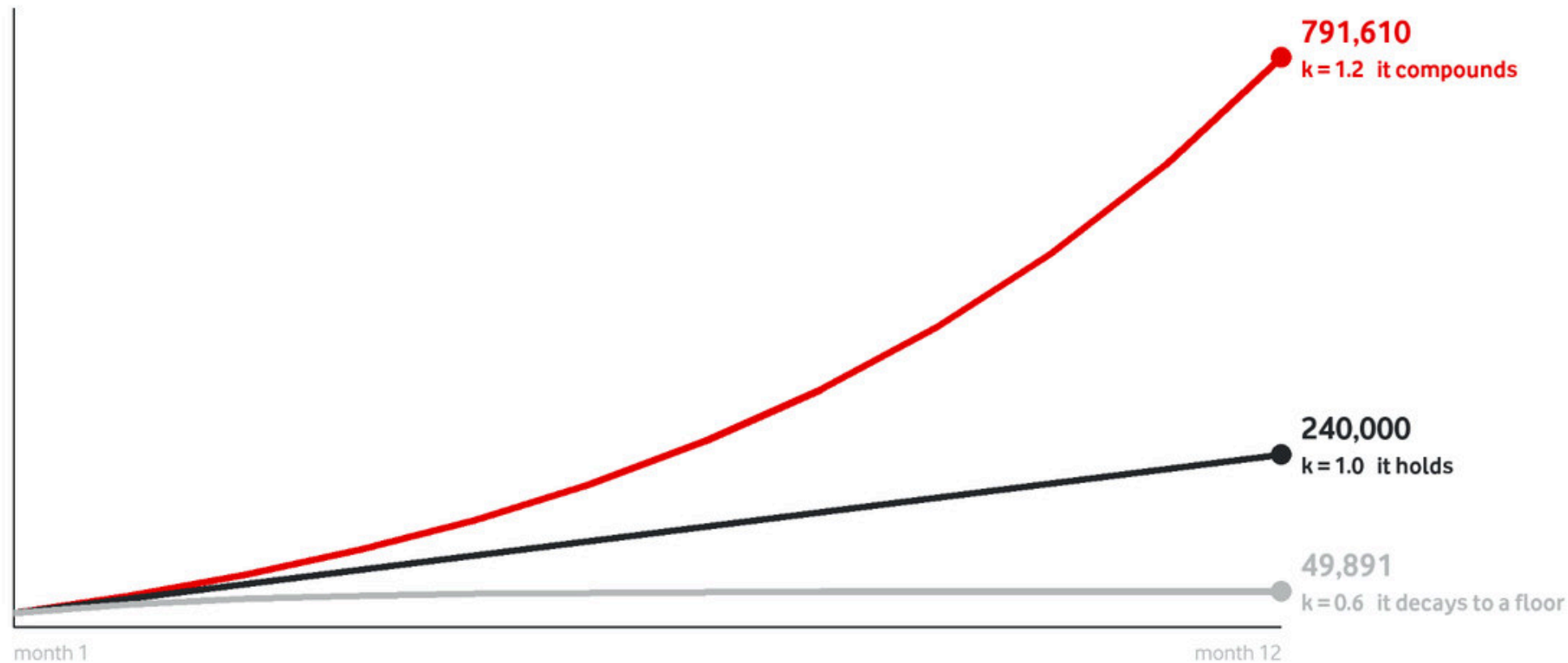
THE ONE NUMBER THAT DECIDES IT

A record cannot be completed alone

So every claim recruits witnesses. That is not a hoped-for referral. It is the mechanic.

k = witnesses asked × share who go on to claim their own

new participants a month, from the same media spend



Why it is structural here

You cannot write your own Alama. Somebody who was there has to knock it.

So the only way to finish a record is to go and ask, and asking is the distribution.

What we would report

k, weekly, from week one.

If it sits under 1, media has to make up the difference, and we will say so.



WHAT WE COMMIT TO REPORTING

Five numbers, monthly, with the failure condition beside each.

STAGE	THE NUMBER	YEAR-ONE TARGET	THE NUMBER THAT SAYS IT IS NOT WORKING
Reach	Registered attention seconds	Never reported as success on its own	Impressions rising while seconds fall
Participation	People who acted at least once	495,000 in the base case	Under 132,000, the conservative floor
Compounding	k, the recruitment coefficient	Above 1.0 by month six	k under 1 and falling, media carrying it
Repeat	Three or more acts in ninety days	30 per cent of participants	Records with zero knocks
Commerce	Transactions per participant	12 per cent making one	Participation rising, transactions flat

The fourth column is the point. Every number here carries the condition under which we would tell you it has failed, and **k is the one we would put in front of you weekly from week one**, because it is the only one that tells you whether you are building a system or renting an audience.





DAR
YETU
VYB
SOTE

CHAPTER SIXTEEN

16 VYB.

You asked whether it should be strengthened, evolved, repositioned, or bypassed. Here is a direct answer.

VYB · FROM THE PLATFORM OVERVIEW YOU SHARED

The number that frames the answer.

16.5m

the target audience VYB defines:
6.2m teens, 800k students,
9.5m hustlers

120k

subscribers, twenty-two months
after the November 2024 launch

0.73%

of its own target audience

22%

youth-base penetration,
VYB's own success measure

We are not going to dress this up. VYB is at roughly **one thirtieth of the goal it set itself**, and it is not for want of benefits, the platform already carries bundles, free on-net P2P, insurance, loans, device promotions and converged entertainment. **The benefits are not the constraint.**



SO THE DIAGNOSIS IS NOT THE ONE WE EXPECTED

VYB does not need better benefits. It needs to stop asking people to *join*.

This is an **opt-in** platform: you dial in, you register, or a Vyber invites you. That is a deliberate design and it is a defensible one, but it means **99.3 per cent of the audience VYB was built for has been asked, and has not joined.**

In a market at 159.8 per cent multi-SIM penetration, asking a young person to enrol in a membership from one of the three networks in their handset is a very high bar for a benefit they have not yet felt.



AND ONE GAP BETWEEN THE PLAN AND THE PLACE

The framework tracks TikTok. The success measure is *Facebook*.

VYB's own social framework lists Reels and TikTok watch time and completion. But the stated customer-growth measure is **“Lead in Facebook CMS”**, and searching every obvious handle, we could not find a VYB presence on TikTok. Our corpus says the conversation this platform needs is happening on TikTok and inside WhatsApp status. **A platform measured on the channel its audience has left will keep reporting success it cannot feel.**



OUR RECOMMENDATION

Repositioned. Not replaced, and deliberately not rebuilt as a sub-brand.

The 120,000 who did join are not a failure. **They are the seed.** They become the first witnesses, the first finishers and the first voters, and every one of them already has the bundles, the free on-net P2P and the Red Friday redemption that make a reward layer worth reaching.

VODACOM

Master brand. Zaidi ya Mtandao remains the network platform. Nothing here competes with it.

THE ROUTE

The campaign platform and the mechanic. A verb the master brand owns, not a brand it has to launch, budget and defend.

NIPO

The product. The thing that makes the promise true, and it already has an address: *149*01#.

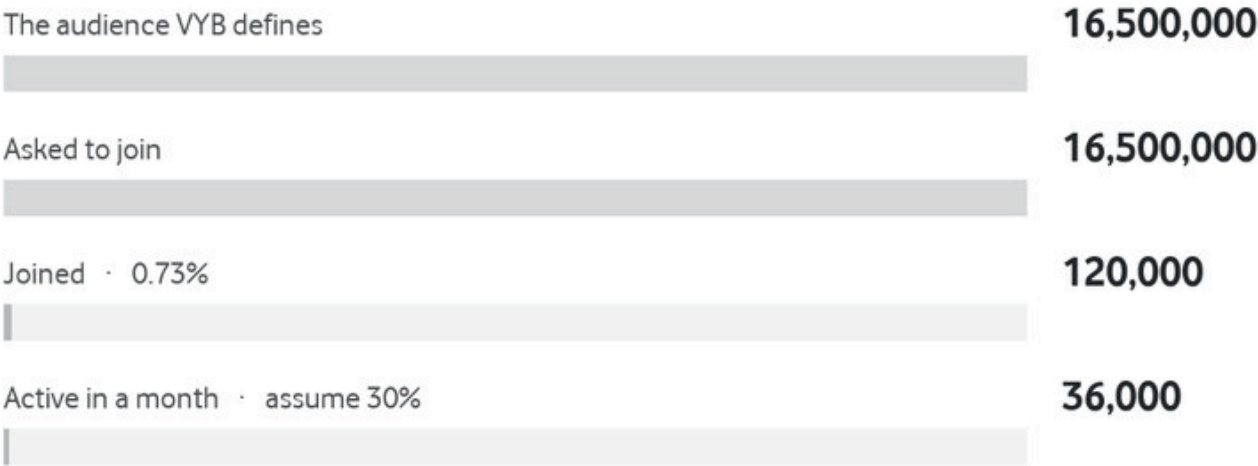
VYB

From a membership to a reward layer. Today you must join before anything is yours. We propose that nobody would need to join: anybody could act, and the action would unlock what VYB already holds.



Join is a 0.73% gate in front of every number behind it

TODAY · A MEMBERSHIP



Twenty-two months after launch.
Every number below row two is capped by it.

PROPOSED · A REWARD LAYER



Five per cent is a modest response rate
for one tap with an instant reward.

AND THE CONCLUSION DOES NOT DEPEND ON OUR ASSUMPTION

What share of the same audience must a reward layer reach to match everything the membership has built in twenty-two months?

If members active are	Active members	A reward layer needs	That is one person in
20%	24,000	0.15%	667
30%	36,000	0.22%	458
50%	60,000	0.36%	275
100%	120,000	0.73%	137

Even if every member were active every month, a reward layer only has to reach 0.73 per cent of the same base to equal it.

Base and subscriber figures from the VYB platform overview supplied by Vodacom. Activity rates are stated assumptions and are shown across a range.



WHY THE ARITHMETIC IS THE ARGUMENT

Join is not a step.
It is a *multiplier*, and it
is set at 0.73 per cent.

Every number in the VYB business case sits behind it.

A membership does not lose people once. It loses them before anything else can happen, and then multiplies the remainder by every rate downstream. **Removing that gate is not an increase in one metric. It raises the ceiling on all of them at the same time,** which is why we are recommending a structural change rather than better benefits or more media behind the same door.



MEMBERSHIP AGAINST REWARD LAYER

The same benefits. A different sequence.

A MEMBERSHIP (TODAY)		A REWARD LAYER (PROPOSED)
Who is eligible	The 120,000 who joined	Every young Vodacom customer
The first ask	Enrol, then wait for value	Do one thing. Value arrives now.
When value arrives	After commitment	Before commitment
What it costs to run	Acquisition, onboarding, retention of a base	Fulfilment only, on actions actually taken
What it measures	Subscribers	Actions, and what each one returned
Its failure mode	People decline to join, and are never reached again	A reward is ignored, and the next one still lands
The 120,000	The whole business	The founding tier, and the first movers

Nothing is switched off and no benefit is lost. The bundles, the free on-net P2P, the insurance, the loans, the device promotions and the Red Friday redemption all remain exactly as they are. The only thing that changes is **when a young person becomes eligible for them**, and that single change is what converts a membership nobody joined into a layer everybody is already inside.



AND THIS IS THE ANSWER TO THE QUESTION YOU ACTUALLY ASKED

Recognition is not relevance,
because relevance is *felt*,
and a membership asks to be
believed *before* it is felt.

Vodacom sits in **Known but Unjoined**. A membership is a Hold mechanism placed in front of a Find problem: it asks a young person to commit to a brand that has not yet done anything for them. A reward layer inverts the order. **The first thing that happens is that Vodacom gives something, unasked, for a single action.** That is how a network stops being recognised and starts being chosen, and it is the same sequence every route in this deck runs on.



WHAT A REWARD LAYER GIVES UP, AND HOW WE PROTECT IT

We are not pretending this is free.

The honest test: if in twelve months the layer has produced more registered, consenting, active young customers than the membership did in twenty-two, the reposition was right. If it has not, VYB has lost nothing and kept every benefit it started with.

WHAT A MEMBERSHIP GIVES YOU

A named community, explicit consent, a data relationship and a sense of belonging that a layer does not create on its own. These are real and we are not dismissing them.

SO THE 120,000 DO NOT DISSOLVE

They become the **founding tier**: the first witnesses, the first finishers, the first voters, and the only people who can say they were there before it was open. Belonging is preserved by being early, not by being enclosed.

AND CONSENT IS EARNED LATER

A person who has already been rewarded once is a far cheaper and far more willing opt-in than a person who has been asked cold. **The layer feeds the membership. It does not replace it.**



AND IT MEANS ONE THING CHANGES ON MONDAY, NOT IN A QUARTER

VYB already lives at **149*01#*.

We designed Nipo on ***149#** because a platform that excludes feature phones excludes the audience. Your own overview then told us something better: **VYB is already option 1 on that menu**. So Nipo is not a new shortcode, a new build or a new thing to teach, it is the next option on a menu young Tanzanians already dial. **The repositioning stops being a strategy slide and becomes a menu item.**



WHY WE ARE NOT PROPOSING A NEW SUB-BRAND

A sub-brand is a line item.

Line items get cut.

Safaricom built Blaze as a separate youth brand, took it to household name with 5 million youth engaged, then discontinued it in 2019, and lost NPS, business performance and market share. Worse, a sub-brand lets the master brand off the hook: the youth brand does the talking while Vodacom stays exactly as distant as it was. That is the “recognition is not relevance” problem restated, not solved.



SAFARICOM · BLAZE



CHAPTER SEVENTEEN

17 Measurement.

Telling a comment from a keystroke. This is where we are volunteering to be judged.

DAR
YETU
VYB
SOTE.

W
GOOD
VYBES
ONLY

THE TRAP, IN ONE ARTEFACT

Vodacom's best post produced
193 comments on 10,400 plays.
Any dashboard calls that *outstanding*.

78.4 per cent of it was a single digit, because the post asked viewers to pick an option. Volume without conversation.

If a measurement framework cannot tell those apart, it will report this as success and the brand will do more of it.



THE KPI TREE

Delivery, attention and participation are three different things.

LAYER	WHAT MOST AGENCIES REPORT	WHAT WE WILL REPORT
Delivery	Impressions, reach	Same, but never as a success measure
Attention	Views	Watch-through, and completion rate as a first-class metric
Participation	Comment count	Comment quality: median length, reply depth, share of substantive responses
Creator	Follower reach	Earned reach per post, and variance
Commerce	Clicks	Transactions per participant, repeat rate
Retention	Churn	90-day return, and record growth

Every metric carries a baseline, a threshold, a decision and an owner.



CONVERSION, SENTIMENT AND EVALUATION

Three things the brief asks us to measure, and most dashboards quietly skip.

MEASURE	HOW WE MEASURE IT	WHEN
Conversion	A first action by a young customer: a knock, a record, a finished session, a nomination. Then the share who take a second, and transactions per participant against customers who did not take part.	Weekly in the dashboard, monthly in review
Sentiment	Comments coded positive, negative and neutral, with service complaints tracked on their own line, so a campaign can never report warmth while complaints rise. The baseline is the 556 comments we harvested from beneath every operator account on 27 August 2026.	Monthly
Optimisation	Kill criteria written down before launch. Paid media placed only behind work that has already earned organic attention.	Continuously
Post-campaign evaluation	Every KPI against its baseline and threshold: what moved, what we stopped, what we scaled, and why. Where Vodacom already runs brand health tracking, relevance among 15 to 28 year olds is read against it rather than against a survey we commission to mark our own work.	Day 90 and month 12

We would rather be judged on a harder number than reported on an easy one. Every result is shown beside its baseline, including the ones that did not move.



OUR COMMITMENT

We are volunteering comment quality as the metric we should be judged on.

The baseline is already measured, from our own harvest, dated 27 August 2026. If we cannot move it, we will say so before you have to ask.



18

CHAPTER EIGHTEEN

Rollout.

The first ten days, the first ninety, and a year that does not need a relaunch.

MOBILISATION

The first 10 days, and 30/60/90.

WINDOW	WHAT HAPPENS	WHAT EXISTS AT THE END OF IT
Days 1–10	Team named and seated. Brand, asset and data access. Comment-quality baseline locked. Nipo prototype handed over.	A working demo and a measured starting point
Day 30	Creator cohort one contracted on engagement, not followers. Response standard live. Franchise one on air.	Vodacom is answering, publicly, every week
Day 60	Route launch act in market. Organic test plan running with kill criteria stated in advance.	Evidence of what works before paid scales it
Day 90	Nipo pilot on USSD and WhatsApp. First quarterly review against the KPI tree.	A product in market and a number that moved



TWELVE MONTHS

One idea. No relaunch.

	THE MOMENT	WHY IT MATTERS
Launch	The first national count	One number, live, on every screen in the country
Month 2	Knock for your neighbourhood	Regional leaderboard. Rivalry does the media buying.
Month 3	The late knock	Owens 2am, which is when the roll calls actually happen
Month 4	Results day	Form Four results. The whole country at once.
Month 5	Creator drops	Artists start rooms for releases
Month 6	Knock for the one who got the job	800,000 enter the job market a year. This is the one that means something.
Ongoing	Matches, concerts, national moments	The mechanic never runs out of occasions

Seven campaigns. One idea. Nothing here requires a new platform, a new line or a new budget cycle.





19

CHAPTER NINETEEN

Proof.

We have rebuilt a telco's relationship with young people twice. Both times for the same client, ten years apart.

CASE ONE · BLAZE

Safaricom’s youth platform,
built to household name.



SAFARICOM · BLAZE

BLAZE · AT ITS PEAK, 2019

What it became.

5m+

youth engaged

35+

on-ground summits
and creation camps

2

BYOB television series

3

campus experience zones



SAFARICOM · BLAZE

And then the lesson. Blaze was discontinued in 2019. NPS fell, business performance fell, and share went to competitors who catered to the segment and stayed. Safaricom's own phrase: **“Silence kills salience.”**



CASE ONE, CONTINUED

We were then asked to *reincarnate it.*

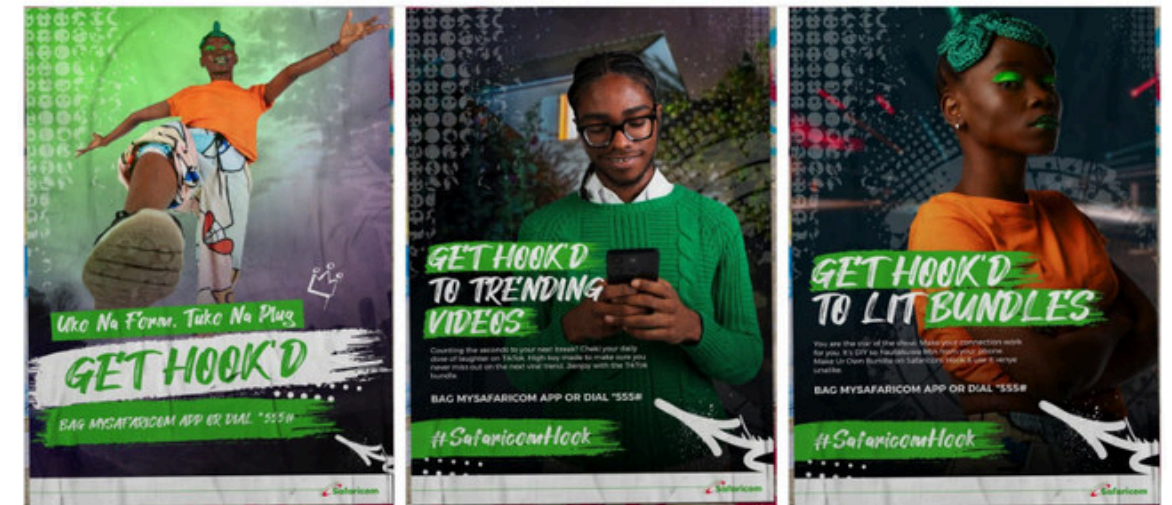
The 2023 strategy work sized the opportunity at **2.4 million customers and 14 billion in annual revenue over three years**, against a Gen Z universe of 11 million. That work is why we are careful about recommending anything switchable.



CASE TWO · HOOK

The second reincarnation, and the one with *audited results*.

Q3 actuals. Not ambitions, not targets, not a forecast. We have deliberately excluded the FY24 ambition figures that appear in the same document.



SAFARICOM · HOOK

SAFARICOM HOOK · Q3 ACTUALS

What it delivered.

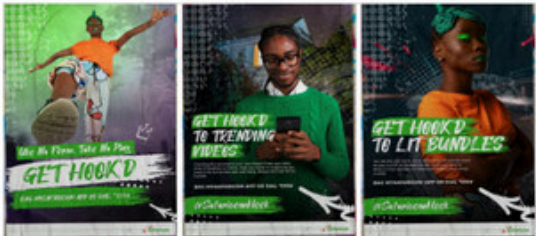
63
NPS, from 61 at launch

2.2m+
customers charged in Q3

100.2%
of Q3 revenue target
671m against 669m

+14%
ARPU uplift

Plus **7.3 million** audience reach at +80% against target, and **91.3%** digital reach.



SAFARICOM · HOOK



WHAT HOOK TAUGHT US

Four lessons, in the client's own words. All four are built into this response.

SILENCE KILLS SALIENCE

Always on, or not at all. It is why we do not propose a switchable sub-brand.

LEVERAGE INFLUENCERS

For reach, authenticity and cut-through. It is why we select on engagement, never on followers.

YOUTH ARE DEAL HUNTERS

Which is why value has to be structural rather than promotional.

PARTNER EXPERTISE

Connects youth to passion points. The brand convenes. It does not perform.

CASE THREE · YEFFA

A continental youth campaign system, built across Africa.

Strategy, creative system, country activation toolkit, and a stewardship and rollout training programme for staff and implementing partners. We are showing this for the **scope and the craft**. The campaign was paused before launch, so there are no performance numbers to claim, and we are not claiming any.



AGRA · YEFFA

THE THROUGH-LINE

Three engagements. One telco, twice.
One continental programme.
All of them the same job.

Making a brand matter to young people who had stopped listening to it.





20 CHAPTER TWENTY Why FH Strategy.

What you get, and what we are committing to in writing.

WHAT IS DIFFERENT ABOUT THIS RESPONSE

Four things, and all of them are checkable.

WE DID THE WORK FIRST

1,051 comments, 556 telco comments, both national top-100s. Harvested, dated and saved before we had an idea.

WE BUILT THE PRODUCT

There is a working demo on a live URL. Not a mockup, not a slide.

WE PUT DIGITAL FIRST

The participation system sits at chapter fifteen, before the executions are finished, not in an appendix.

WE SHOW OUR LIMITS

Where we cannot claim a number, we say so. Where we cannot build alone, we say that too.

THE TEAM

Named, and on the account.

	ROLE	ON THIS BUSINESS
Thomas Omanga	Chief Executive · Lead Strategist	Ogilvy, Lowe Scanad, Wharton AMP. Led the Safaricom youth work across both incarnations.
Christine Muchendu	General Manager	Day-to-day client lead, governance and delivery.
Brian Koyoo	Creative Director	Owns the creative platform and the creator system.
John Oyugi	Art Director	Key visuals, OOH and the design system.
Kevin Muchemi	Art Director	Social-native creative and platform craft.

The on-site and off-site split, the surge model, governance and five client references follow in chapter twenty-one, The Agency.





CHAPTER TWENTY-ONE

21 The Agency.

Who does the work, where they sit, how it runs, and who will tell you whether we are any good.

TEAM STRUCTURE

On the ground in Dar es Salaam. Senior depth in Nairobi. One team.

ROLE	WHERE	HOW THEY WORK ON VODACOM	WHO
Account Director, business lead	Dar es Salaam · on-site	Full time. The single point of accountability in market.	Recruited in Tanzania on award
Account Executives × 2	Dar es Salaam · on-site	Full time. Briefs, approvals and day-to-day business unit support.	Recruited in Tanzania on award
Designer and content coordinator	Dar es Salaam · on-site	Full time. Local adaptation, versioning and fast-turn design.	Recruited in Tanzania on award
Swahili copywriter	Dar es Salaam	Signs off every line before it runs	Named on appointment
General Manager	Nairobi, in Dar as required	Client lead, governance and delivery	Christine Muchendu
Chief Executive, Lead Strategist	Nairobi	Strategic anchor across all four business units	Thomas Omanga
Creative Director	Nairobi	Accountable for the creative quality of every asset	Brian Koyoo
Art Directors × 2	Nairobi	Key visuals, the design system and social craft	John Oyugi, Kevin Muchemi
Production	Dar es Salaam studio	Photography, film, edit, animation, voice-over and live streaming, through our Dar production partner under FH oversight	FH production lead

We have already committed in writing to establishing a Tanzanian entity and a permanent team in Tanzania, with any work that needs local presence delivered by people on the ground. That commitment stands, and until the entity is in place, delivery runs through disclosed Tanzanian partners supervised by FH leadership.



WORKFLOW METHODOLOGY

Brief to delivery, with a clock on every step.

STAGE	WHAT HAPPENS	OWNER	STANDARD
1 · Intake	Every request is logged in the job tracker with its business unit, deadline and a single named Vodacom approver	Account Executive	Same day
2 · Triage	Classified as urgent, business as usual or campaign, and routed to the right team	Account Director	Within two hours
3 · Create	Work made against the brief, in the Vodacom and VYB brand systems	Creative Director	To the service level
4 · Check	Brand compliance checklist, Swahili and cultural review, technical quality control	Creative Director · copywriter	Every asset, before release
5 · Approve	One round with the named approver. Revisions logged against the original brief.	Vodacom approver	Tracked
6 · Deliver and report	Delivered, filed with its usage rights, and counted against the service level	Account team	Monthly SLA report

Tools: a job tracker for every brief and approval, Figma for design collaboration, Adobe Creative Cloud for production, a shared drive for masters and rights, and a live dashboard for reporting.



SERVICE LEVELS

Turnaround standards we are volunteering to be held to.

ASSET	STANDARD TURNAROUND	URGENT TURNAROUND
Digital static creative	24 hours	Same day
Social media copy	12 hours	Same day
Poster or adaptation	48 hours	24 hours
Motion graphics and animated assets	72 to 96 hours	By agreement
Radio script	48 hours	By agreement
Radio production, after script approval	72 hours	By agreement
Retail kit	3 to 4 working days	By agreement
Campaign concept	5 to 7 working days	Rapid adaptation in 24 hours
Crisis communications assets	Not applicable	1 to 4 hours
Executive communication material	Not applicable	4 to 8 hours

Crisis escalation: situation assessed within 30 minutes, holding statement drafted within the hour, legal and regulatory review inside two hours. The escalation runs Account Director, Creative Director, Lead Strategist, Chief Executive, and every one of them is reachable out of hours.



GOVERNANCE

Three meetings. Three different decisions.

The agency scorecard we will be reviewed on: service level adherence, average turnaround, creative effectiveness, digital performance, job-tracking compliance, and a quarterly stakeholder review across the business units.

WEEKLY

Business as usual. The job list, service levels and anything blocked. Owner: Account Director.

MONTHLY

Performance against the KPI tree and the agency scorecard. What we stop, what we scale. Owner: General Manager.

QUARTERLY

Strategy, the route, the reward layer, and whether we are still the right agency for the work. Owner: Chief Executive.



SCALABILITY, FLEXIBILITY AND CONTINUITY OF SERVICE

Built for the month that is twice as busy.

Rights on every production: signed talent releases, licensed music, and image usage documented by territory and duration before a final asset is delivered.

SURGE

Our resourcing carries a **40 per cent buffer** for business-as-usual production, and a pre-approved partner network deploys within 72 hours, **at no additional cost to Vodacom**. Under-dimensioning is ours to fix, not yours.

FLEXIBILITY

Studio work is batched so capacity is never idle. Campaign top-ups are billed only as Additional Services at the agreed rate card, so the retainer never quietly grows.

CONTINUITY

A second creative team allocated for absence, an alternative production partner, cloud backups of every master, and remote working infrastructure across both cities.

HANDOVER

A 30-day structured overlap with the incumbent, so no live campaign is dropped: brand guidelines, raw masters, the stakeholder matrix, and every talent release and music licence documented.

CLIENT REFERENCES

Five clients. Each can speak to something different.

REFEREE	ENGAGEMENT	WHAT THEY CAN SPEAK TO
Flora Baiya Senior Manager, Safaricom PLC	Creative agency of record across the Strivers, Achievers, Home and Youth segments, including the youth proposition relaunch. April 2020 to December 2023.	Telco positioning at national scale, and nearly four years of agency performance under formal quarterly evaluation.
Tom Ngaragari Social Behaviour Change and Marketing Director, Tiko · formerly Global Project Director, PSI	Lead creative agency to PSI on Flip the Script, the I CAN campaign, Zimbabwe and Malawi. 2021 to 2022.	One platform adapted across two markets without losing its core, delivered inside a global programme team.
Kumbirai Chatora Social Marketing Director, Population Solutions for Health, Zimbabwe	In-market delivery of the I CAN platform and subsequent campaign development. 2021 to 2025.	Country-level execution and a multi-year relationship across several campaigns.
Tendaishe Changamire Senior Project Coordinator, Pamoja, RAES	Communication strategy and campaign development for the Pamoja programme, contracted to FHStrategy Limited. 2025 to date.	A live engagement held by the current entity, run bilingually, with strategy taken through partner review.
Jason Betik Senior Director, Global Strategy and Programs, Johnson & Johnson	COVID-19 vaccination campaign adaptation for the consortium convened by FHI 360 in Ghana. 2022 to 2023.	Taking an existing evidence base to new audiences and changing only what had to change.

Contact details for all five are supplied to Vodacom procurement with this submission. Work delivered before 26 July 2024 was delivered under our predecessor name, Fieldstone Helms, by the same leadership team.



THE TERMS OF REFERENCE

Compliant on every section. *Signed, stamped and submitted.*

FH Strategy has marked itself **Compliant** against every section of Enclosure 3, from the operating model and scope of work through governance, service levels, intellectual property and confidentiality. The signed and stamped response is submitted alongside this document. **No price appears anywhere in this proposal**; the pricing schedule is submitted separately through ARIBA, as the RFP requires.



THE WHOLE THING, ONCE MORE

The argument, in one look.

THE QUESTION YOU ASKED

“What would make young Tanzanians feel that Vodacom understands them, belongs in their world and *enables where they want to go next?*”

THE ANSWER EVERY AGENCY WILL GIVE

Say it better. More creators, sharper copy.

Communication is not the bottleneck.

It is the one input that is already abundant. Every operator here has good agencies, adequate budgets and full media access. Vodacom posted ten times in twelve days, in Swahili, with a well-conceived regional challenge, and drew 24,974 plays. The work is not the problem. It is being poured into a system with four holes in it.

ALREADY AT PARITY, FOR ALL FOUR OPERATORS

Network coverage and speed

Bundles and tariffs

Advertising and creative

Retail and distribution

M-Pesa rails, 40.6% share

WHAT A YOUNG TANZANIAN NEEDS THAT NOBODY SUPPLIES

CRITICAL · NOBODY SUPPLIES IT

Somewhere to gather

No operator, no platform, no institution. Young Tanzanians hold roll calls in the comments of a film from 2017.

BUILD IT

NOBODY SUPPLIES IT

Affordable completion

Data sold in fragments, priced so that finishing is a decision.

BUILD IT

SUPPLIED BADLY

Reliable creator distribution

Foreign platforms, allocating reach by lottery. Followers and reach correlate at minus 0.089.

BUILD IT, THEN OPEN IT

NOBODY SUPPLIES IT

Proof of work

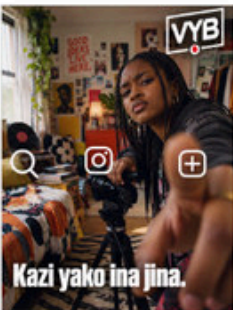
Three quarters earn informally, with no payslip, no reference and no record.

ALLY

THE ONE LEVER

Build the place to gather. That is *Nipo*.

Highest value, no supplier today, and it drags the other three with it. VYB stops being a membership and becomes the reward layer that pays for the action.



Acha Alama.

Says: Prove you were here.

Builds: the record. **Ally:** employers, training providers, banks.



Hadi Mwisho.

Says: Let them finish.

Builds: the completion guarantee and the tariff behind it.



Utasikika.

Says: Make sure they are heard.

Builds: the distribution layer, then open it to creators.

Nothing on this page is new. It is the argument you have just read, at the size a decision is actually made in. Relevance is not bought with better advertising. It is built, and then said.



THE QUESTION YOU ASKED US TO LEAVE YOU ANSWERING

“If young Tanzanians already know Vodacom, what would make them feel that Vodacom understands them, belongs in their world and enables *where they want to go next?*”



Stop telling them
you understand.



Show them *they were here.*
Let them *finish.*
Make sure they are *heard.*



Acha Alama.
Hadi Mwisho.
Utasikika.

FH Strategy for Vodacom Tanzania · September 2026

ONE MORE THING

The whole response,
in *two minutes*,
in your own name.

Scan this. It will ask you one question, and it is not a password. Type your name and it will tell you everything we have just said, in the time it takes to walk back to your desk.

nextgen.fhstrategy.com/wewe



TUPO WANGAPI?

