

CREATIVE BRIEF

ACSL–LiT-LEAD Tanzania Explainer & Documentary Video Series

Background

The African Centre for School Leadership (ACSL) is providing technical support to the implementation of the LEAD pillar of the Leaders in Teaching (LiT) initiative in Tanzania, in partnership with the Mastercard Foundation. The initiative is being delivered by the Agency for the Development of Educational Management (ADEM) under Tanzania's Ministry of Education, Science and Technology (MoEST), in coordination with the President's Office – Regional Administration and Local Government (PO-RALG) on Mainland Tanzania and the Ministry of Education and Vocational Training (MoEVT) in Zanzibar.

ACSL is an entity promoted by four distinct organizations including: the Association for the Development of Education in Africa (ADEA), VVOB for Education, Education sub-Saharan Africa (ESSA) and Forum for African Women Educationists (FAWE).

LiT-LEAD Tanzania seeks to strengthen school leadership and contribute to stronger teaching and learning by supporting school leaders, strengthening professional development, generating and using evidence, and contributing to stronger policy and practice.

This video series will document and explain the initiative as it moves from design into implementation across **Mainland Tanzania and Zanzibar**.

The videos will serve different purposes—from introducing the initiative and explaining the case for school leadership, to documenting leadership in practice, research, policy, gender, community engagement and the experiences of school leaders themselves.

Creative Ambition - *Make school leadership visible, human and consequential.*

This series should do more than explain a programme. It should help audiences **see why school leadership matters**.

A school leader is not simply an administrator sitting behind a desk. Leadership shapes what happens in classrooms, how teachers work together, how resources are used, how schools engage parents and communities, and ultimately the environment in which children learn. The series should bring that reality to life.

We want audiences to see:

- the people behind school leadership;
- the decisions they make;
- the challenges they navigate;
- the relationships they build;
- the evidence informing those decisions;
- the systems supporting—or constraining—their work; and
- how LiT-LEAD is working with Tanzania's education system to strengthen these conditions.

These should **not feel like conventional programme-reporting videos**. They should be documentary-styled, human-centred and visually engaging, while retaining the credibility expected of a government-facing education initiative supported by development partners.

The agency is therefore encouraged to propose a distinctive creative treatment that gives the entire series a **recognisable narrative and visual identity**.

Key audience takeaways

Across the series, audiences should progressively understand five things:

- **Why leadership matters** - Strong school leadership is an important part of creating the conditions for effective teaching, teacher motivation, positive school environments and better learning.
- **What leadership looks like in practice** - Leadership is visible in everyday decisions and relationships—not simply in policy documents or training rooms.
- **How systems support leadership** - Effective school leadership depends on more than individual capability. It is shaped by policy, professional development, evidence, institutional support and the wider education system.
- **How LiT-LEAD is working within that system** - The initiative is supporting Tanzania's efforts to strengthen school leadership through training, evidence generation, policy engagement and other forms of technical support.
- **Why this matters beyond one programme** - The experience generated through LiT-LEAD can contribute to wider conversations about school leadership, professionalisation and education system improvement in Tanzania and across Africa.

The Story Architecture

While each film should have its own identity, the series should feel like **one body of work rather than nine unrelated videos**. A possible narrative progression that helps this is: WHY → WHAT → WHO → EVIDENCE → SYSTEM → EQUITY → COMMUNITY → CONTEXT → VOICES

Video	Narrative role
1. Introducing ACSL–LiT-LEAD	WHY: Why does school leadership matter and why this initiative?
2. Strengthening School Leadership	WHAT: What is the evidence and theory connecting leadership to teaching and learning?
3. Leading a Tanzanian Secondary School	WHO: What does leadership actually look like inside a school?
4. Research Champions	EVIDENCE: How is research being generated and used?
5. From Policy to Practice	SYSTEM: How does policy translate into practice?
6. Gender and School Leadership	EQUITY: What conditions enable more equitable leadership pathways?
7. Community Engagement	COMMUNITY: How does leadership extend beyond the school gate?
8. School Leadership in Zanzibar	CONTEXT: What does leadership look like within Zanzibar's distinct education context?
9. Voices from the Field	VOICES: What are school leaders experiencing, learning and applying?

This is a suggested creative architecture rather than a prescribed treatment. Agencies may propose a stronger alternative provided the individual objectives of the videos are retained.

Audience Experience

The series should take audiences on a journey. A viewer should:

Understand → Connect → See → Question → Learn → Recognise possibility

It is not enough to say why school leadership matters. Audiences should **experience that proposition through people and places**.

Where appropriate, begin with a person, a moment, a decision or an observation rather than an institutional introduction. For example:

- A head teacher preparing for the morning assembly.
- A teacher describing a change in how staff work together.
- A school leader reviewing a lesson.
- A parent explaining how the school engages the community.
- A researcher explaining the question they are trying to answer.
- The institutional explanation can then follow.

Human Storytelling

The series should prioritise **real people and real experiences**. The agency should distinguish between **people to interview** and **stories to tell**. Interviews should not simply generate statements such as, *“The programme has been very useful.”* Instead, the production should seek specific experiences:

- What challenge were you facing?
- What did you previously do?
- What did you learn?
- What did you do differently?
- What happened next?
- What are you still trying to change?
- What would success look like?

Where possible, interview subjects should be filmed **doing the work they are describing**. A school leader talking about teacher supervision should, where feasible, be shown conducting a lesson observation.

A community member discussing school engagement should be shown participating in a meeting.

A researcher discussing evidence should be shown undertaking research or engaging with data.

This will make the films more authentic and reduce dependence on talking-head interviews.

7. Visual Storytelling

Show leadership. Do not simply talk about it.

The production should prioritise observational and contextual footage alongside interviews.

Depending on the video, this could include:

- morning assembly;
- classroom interaction;

- lesson observation;
- head teachers working with teachers;
- staff meetings;
- school planning;
- timetable and resource decisions;
- interactions with parents;
- school committee meetings;
- community engagement;
- professional development and training;
- mentoring;
- policy and technical meetings;
- researchers undertaking fieldwork;
- analysis of data and research;
- school environments and surrounding communities;
- urban and rural settings;
- Zanzibar/ Unguja landscapes and school environments.

The camera should capture **relationships, movement, decisions and atmosphere**, not merely buildings and posed interviews.

Stock footage should not be used where authentic LiT-LEAD or Tanzanian footage can reasonably be captured.

8. Visual Identity for the Series

Although the individual films will have different purposes, they should be recognisably part of the same series.

The selected agency should propose a visual identity covering, as appropriate:

- opening treatment;
- closing treatment;
- typography;
- lower thirds;
- transitions;
- motion graphics;
- data visualisation;
- maps and geographic identifiers;
- title cards;
- use of photography;
- animation style;
- music and sound design.

The visual language should feel:

Contemporary | African | Human | Credible | Education-focused | Government-facing

It should avoid generic development-sector visual clichés or an overly corporate treatment.

The agency should propose how **ACSL, LiT-LEAD, government and Mastercard Foundation branding** can coexist while maintaining clear government ownership of the initiative, in line with the branding requirements set out in the ToR.

Tone and Storytelling Style

The series should be:

- human rather than institutional;
- confident rather than promotional;
- evidence-led rather than rhetorical;
- optimistic without overstating results;
- accessible without becoming simplistic;
- visually engaging without becoming superficial;
- distinctly Tanzanian while contributing to a wider African conversation.

The films should communicate **possibility and progress**, while being honest about challenges and the work still required.

Evidence and Claims

Credibility is central to the series.

All statistics, figures and evidence used on screen must be provided or approved by ACSL.

The production should distinguish clearly between:

- established evidence;
- programme activities;
- intended outcomes;
- emerging observations; and
- demonstrated results.

No video should claim results that the programme has not yet achieved. Where the initiative is setting out to test, strengthen or demonstrate something, the film should preserve that future-facing framing.

For example: “The programme is designed to...” rather than “The programme has transformed...” unless the latter can be substantiated and approved.

Music and Sound

Sound should be treated as part of the storytelling rather than an afterthought.

The agency should consider:

- natural school and community sound;
- ambient sound;
- interview sound quality;
- purposeful music;

- transitions between environments;
- moments of silence where appropriate.

Music should complement the Tanzanian and African context without relying on generic or stereotypical representations of “African” sound.

All music and other third-party audio must be appropriately licensed for the intended distribution and usage.

12. Accessibility and Language

The series will be produced across **English and Kiswahili**.

Most school leaders, teachers, parents and community members are expected to speak Kiswahili.

Kiswahili interviews should therefore retain their natural voice, with accurate English subtitles incorporated during post-production.

The agency should also ensure:

- clear speaker identification;
- readable subtitles;
- appropriate contrast and text size;
- captions suitable for social-media viewing;
- graphics that remain legible on mobile devices.

The final production package should include versions suitable for both conventional viewing and social distribution.

13. Social and Digital Adaptation

The films will be distributed through channels including the ACSL website, YouTube, social media, government and continental events, and Mastercard Foundation reporting and communications channels.

The creative approach should therefore anticipate **multiple viewing environments**.

The agency should propose how the long-form films can generate shorter digital assets, including where appropriate:

- 60-second cutdowns;
- 30-second social clips;
- short vertical clips;
- quote-led clips;
- short evidence/data moments.

The agency should indicate how framing and shooting choices will allow useful adaptations for **16:9, 1:1 and 9:16** formats where required.

14. Creative Guardrails: What We Do Not Want

The agency should avoid:

- long sequences of officials speaking directly to camera;
- generic programme promotion;
- excessive use of logos and institutional slides;
- scripted or manufactured beneficiary testimonials;
- stock footage where authentic footage is available;
- generic “Africa development” imagery;
- jargon-heavy narration;
- presenting school leaders only as beneficiaries of a programme;
- making the donor the central character;
- suggesting that policy automatically translates into practice;
- presenting programme activities as evidence of impact;
- overloading short films with institutional information.

The objective is to **tell a compelling story that happens to explain a programme**, rather than produce a programme brochure in video form.

15. Individual Video Briefs

Video 1 — Introducing ACSL–LiT-LEAD in Tanzania

Duration: 2:30–3:00 minutes

Core question

Why does stronger school leadership matter in Tanzania, and what is LiT-LEAD doing about it?

Content

Introduce:

- the school leadership challenge;
- relevant gaps in policy and institutional support;
- gender gaps in school leadership;
- challenges faced by newly appointed school leaders;
- gaps in evidence and data;
- what Leaders in Teaching and the LEAD pillar are;
- what the programme is doing in practice;
- who is involved and their respective roles;
- the programme's timeline and geographic scope.

The institutional architecture should be accurate and clearly presented:

ACSL — coalition of ADEA, VVOB, ESSA and FAWE
working with **ADEM under MoEST**, in coordination with **PO-RALG**, and with **MoEVT in Zanzibar**.

Creative direction

This should function as the **flagship entry point to the entire series**.

Consider beginning with a school leader or school environment before introducing logos or institutional information.

Suggested footage

- school day;
- head teacher at work;
- teacher interaction;
- ADEM training;
- urban and rural school environments.

Video 2 — Strengthening School Leadership in Tanzania

Duration: 2:45–3:00 minutes

Core question

What actually changes inside a school when leadership is strengthened?

Content

Present the central evidence and programme logic as a chain:

Leadership → teaching → teacher motivation → school environment → learner experience → learning

Explain:

- what evidence says about school leadership and teaching/learning;
- where gaps remain in Tanzania;
- how evidence informs training, policy and practice;
- the role of ADEM, MoEST and MoEVT;
- what the programme is setting out to strengthen or demonstrate.

Creative treatment

Animation should carry the intellectual argument, supported by live-action inserts.

No full-length interviews are required.

Video 3 — Leading a Tanzanian Secondary School

Duration: approximately 90 seconds

Core question

What does school leadership actually look like on an ordinary day?

Follow one head teacher through their work.

Show:

- staff supervision;
- lesson observation;
- timetabling;
- resource decisions;
- teacher engagement;
- parent/community interaction;
- school administration.

Explore what changed in the leader's practice following ADEM training.

Creative treatment

This should feel like an **observational mini-documentary**, rather than an interview-led explainer.

Video 4 — Research Champions

Duration: 90–120 seconds

Core question

How can locally generated evidence help strengthen school leadership?

Explain:

- what the Research Champions initiative is;
- what researchers are studying;
- why the questions matter;
- how findings are intended to inform decisions and practice.

Findings should be presented as **evidence that can inform decisions**, not as automatically causing policy change.

Creative treatment

Bring research to life visually:

- researchers at work;
- field visits;
- school interactions;
- data;
- reports;

- interviews;
- animated evidence.

Video 5 — From Policy to Practice

Duration: approximately 90 seconds

Core question

What happens when school leadership policy moves from paper into the school?

Explore how school leadership policy is being strengthened and what this means in practice.

Creative treatment

Use one case study to create a clear **policy** → **implementation** → **school** narrative.

Animation can explain the system-level process, while live footage demonstrates what it means on the ground.

Video 6 — Gender and School Leadership

Duration: 90–120 seconds

Core question

What helps women progress into and succeed in school leadership?

Explore:

- barriers affecting women's progression into school leadership;
- institutional and professional conditions that support women leaders;
- mentoring and professional development;
- the programme's approach to more equitable leadership pathways;
- experiences of women currently leading schools;
- experiences of aspiring women leaders.

Important creative consideration

The film should avoid implying that women inherently lead differently or that a woman's presence alone produces better school outcomes.

The emphasis should instead be on **opportunity, representation, professional support, institutional conditions and leadership practice**.

Suggested contributors

- two women head teachers;

- one aspiring woman leader;
- one senior woman in the education system.

Video 7 — Community Engagement in School Improvement

Duration: approximately 90 seconds

Core question

What happens when school leadership extends beyond the school gate?

Show how:

- school committees;
- parents;
- community members; and
- school leaders

work together around school improvement.

Creative treatment

Build the story around one school and the relationships within its community.

Video 8 — School Leadership in Zanzibar

Duration: approximately 2 minutes

Core question

What is distinctive about school leadership in Zanzibar, and how is LiT-LEAD supporting that context?

Explore:

- the Zanzibar school leadership system;
- leadership development under MoEVT;
- relevant policy/professional-development arrangements;
- what is distinctive about the Zanzibar context;
- what the programme is doing on Unguja.

Zanzibar should be treated as a **distinct education context**, rather than simply as an extension or appendix to Mainland Tanzania.

Suggested footage

- secondary school;
- head teacher;
- teacher;

- MoEVT environment;
- school/community setting;
- Unguja establishing footage.

Video 9 — Voices from the Field

Up to five videos | 2–3 minutes each

Core question

What are school leaders experiencing, learning and applying?

Capture experiences from Cohort 2 beneficiaries of the LiT-LEAD professional development programme.

Where feasible, structure each story around:

BEFORE → EXPERIENCE → CHANGE → APPLICATION → ASPIRATION

For example:

- What was your leadership challenge before the training?
- What did you learn?
- What have you done differently?
- How are you applying it in your school?
- What difference do you hope it will make?

The objective is **not to manufacture testimonials** but to document authentic experiences.

Each film should have its own identity and sense of place rather than simply becoming a compilation of positive quotes.

16. Production Approach

The selected agency should propose a production methodology that demonstrates how it will move from:

Research → Story development → Interview development → Scripting → Pre-production → Filming → Editing → Review → Final delivery

The agency should explain how it will:

- identify the strongest human stories;
- develop interview questions;
- secure compelling observational footage;
- balance institutional voices with school-level voices;
- integrate animation and data;
- maintain consistency across the series;
- manage filming across multiple locations;

- work in English and Kiswahili;
- accommodate government review and approval;
- adapt content for digital and social channels.

17. Proposed Creative Submission

In addition to the requirements in the ToR, agencies should demonstrate their creative thinking through a concise proposal containing:

A. Series concept

A 1–2 page description of the proposed creative approach and narrative identity.

B. Visual treatment

Mood board or visual reference showing the proposed look and feel.

C. Video 1 treatment

A proposed narrative treatment/storyboard for the flagship introductory film.

D. One sample treatment

A short treatment or storyboard for one additional video of the agency's choice.

E. Interview approach

How the agency intends to elicit authentic, specific stories rather than generic testimonials.

F. Animation/data approach

Examples or descriptions of how evidence, data, policy processes and programme architecture would be made visually understandable.

G. Social adaptation

How the agency will design the films for subsequent short-form and vertical adaptations.

This is intended to allow ACSL to assess **creative thinking and storytelling capability**, not simply technical production capacity.

18. Technical and Production Deliverables

The final production package should include, as applicable:

- approved final master of each video;
- captioned/subtitled master;
- social-media adaptations;

- clean master where required;
- final scripts;
- approved graphics and animations;
- project/source files;
- raw footage;
- recorded interview audio;
- relevant music licences;
- signed consent/media-release forms;
- final shot lists where applicable;
- thumbnails/key visuals where agreed.

Technical specifications and ownership/use rights will be governed by the ToR and final contract.

19. Success Looks Like...

The series will be successful if a viewer who knows little about LiT-LEAD can finish the films able to answer:

Why does school leadership matter?

What does good leadership look like in a real school?

What systems and conditions support school leaders?

What is Tanzania doing to strengthen those systems?

What role does LiT-LEAD play?

What are school leaders themselves experiencing?

And importantly:

Can I see the people, decisions and everyday realities behind the policy?

One important change I would make to the existing ToR

I would **not put all of this into the ToR**. The division of labour between the two documents should be deliberate:

ToR = procurement and contractual document

- scope
- eligibility
- deliverables
- timelines
- budget
- safeguarding
- government clearances

- branding
- submission requirements
- evaluation

Creative Brief = creative direction

- story
- audience
- ambition
- tone
- visual language
- narrative architecture
- individual film treatments
- storytelling principles
- creative guardrails
- what the agency is being invited to bring creatively

That distinction is important because it gives applicants enough direction to understand **what ACSL needs**, without prescribing the creative solution so tightly that agencies simply reproduce the brief.

The strongest sentence I would retain as the conceptual anchor is:

“The objective is to tell a compelling story that happens to explain a programme, rather than produce a programme brochure in video form.”

That is, in my view, the fundamental shift the original brief needed.