

Social Operations (Sample)

@beeslineegypt · Instagram
@beeslineofficial · TikTok
@khanelkaser · Instagram
@khan.el.kaser · TikTok
@his_lebanon · Instagram
Arabic and English

Five accounts, three brands, three different jobs. An international school in Lebanon where I owned the content calendar and wrote the reel scripts, and two skincare brands where I ran Instagram and TikTok alongside each other, handling the posting, the scheduling, the monitoring and the captions. This is the part of social nobody puts in a case study: not the launch strategy, the operation that has to run correctly every day after it.

5 ACCOUNTS RUN, ACROSS THREE VERTICALS	415k COMBINED AUDIENCE ON THE ACCOUNTS I RAN
265k COMBINED LIKES ON THE TWO TIKTOK ACCOUNTS	313k LARGEST SINGLE ACCOUNT HANDLED
2 LANGUAGES, ARABIC AND ENGLISH	10 CONTENT CATEGORIES ON THE SCHOOL ACCOUNT
2 BRANDS WHERE I ALSO WROTE THE WEBSITE	4 FUNCTIONS: CALENDAR, SCRIPTS, CAPTIONS, MONITORING

These were not the same job repeated three times. A school sells a decision parents make once and live with for a decade. A skincare brand sells a repeat purchase to someone who will forget it exists within a week. The operation has to change shape accordingly.

ACCOUNT	WHAT I HANDLED	ACCOUNT SCALE
Al-Hayat International School Instagram · education, Lebanon	Content calendar ownership, content creation, reel scripting and captions, in Arabic and English (2023-2025)	3,291 followers · IG 720 posts
Beesline Instagram and TikTok · skincare, regional	Posting and scheduling, account monitoring, caption writing (2022-2026)	313,000 followers · IG 1,084 posts 44,200 followers · TikTok 246,200 TikTok likes
Khan el Kaser Instagram and TikTok · natural skincare	Posting and scheduling, account monitoring, caption writing (2023-2024)	50,900 followers · IG 1,242 posts 4,130 followers · TikTok 19,400 TikTok likes

The Beesline Instagram account, at 313,000 followers, is the largest I have worked on. At that size a caption is not a caption anymore: it is copy that goes out to a bigger audience than most brands reach in a quarter, with no editor between me and the publish button.

The school account: a calendar inside a calendar

@HIS_LEBANON · ARABIC AND ENGLISH

Owning the calendar for a school is different from owning it for a brand, because the year is already written. The academic year sets the rhythm, and the content has to arrive in step with it, not alongside it.

The content year has fixed, non-negotiable peaks

Admissions windows, term starts, exam periods, trips, clubs, camps, graduations. Each one has a moment when a parent is paying attention and a much longer stretch when they are not. Content planned in a vacuum posts the graduation piece two weeks late and misses the admissions window entirely, which for a school is the only window that pays.

So the calendar is built backward from the dates that matter to a parent, not forward from what the school happens to be doing this week. That is the actual deliverable, and it is the reason the account has something to say in the months when nothing is happening.

Planned against the academic year

Admissions-window aware

Filled the quiet months

Writing for parents means getting the vocabulary exactly right

This is an IB continuum school running the primary, middle and diploma programmes alongside the Lebanese and American curricula. A parent comparing schools at that level already knows what those programme names mean and what distinguishes them. Get the terminology loose and you have told the most valuable reader on the account that you do not really understand the product.

That is the discipline the whole account runs on: precision as a trust signal. It is the same standard I hold content to in every other sample here, applied to an audience that is choosing where their child spends the next decade.

Curriculum literacy

High-stakes audience

Two languages, one voice, and reel scripts written for both

Everything ran in Arabic and English. Scripting a reel twice is not translation: the joke, the rhythm and the line that makes someone stop scrolling do not survive being carried across word for word, so each version has to be built to work on its own while saying the same thing. Parents in this market read both, often in the same session, and a weak second version is worse than no second version.

Scripts written in both languages

Not translated, rebuilt

The account today sorts its content into ten categories covering programmes, events, clubs, facilities, services, trips, camps and student achievement. That is a parent-question taxonomy: what do you teach, what do you offer, where do they go, what do they achieve, and what is the place actually like.

Captions, on accounts where the numbers are real

TWO SKINCARE BRANDS,
INSTAGRAM AND TIKTOK

A caption is treated as an afterthought by most brands on both platforms, which is exactly why it is worth doing properly. It does three jobs at once and only one of them is obvious.

1 It holds the viewer through the opening seconds

RETENTION

The caption is often read before the video has made its point. A line that poses the question the video answers buys the two or three seconds that decide whether the post travels at all. A line that describes what the viewer can already see wastes them.

2 It is the text the platform can actually read

DISCOVERY

Video is opaque to search; the caption is not. On a skincare account that means naming the concern, the ingredient and the product in language a person would actually type, without turning the line into a keyword list that reads like a robot wrote it. That balance is the same one I work in every day on search content, which is why this part came naturally.

3 It carries the claim the video cannot make

COMPLIANCE AND TRUST

Skincare is a regulated category full of claims a brand is not allowed to make casually. The caption is where the precise version lives: what the product does, for whom, and in what timeframe, phrased so it is accurate rather than merely enthusiastic. On an account of this size that is not pedantry, it is risk management.

Monitoring is where the money actually is

THE UNGLAMOROUS HALF

Scheduling gets the post out. Monitoring is what turns the post into something. It is the part clients rarely specify and always notice when it stops.

WHAT I WAS WATCHING FOR	WHY IT MATTERED	WHAT IT CHANGED
The question that is really a purchase enquiry	On a beauty account most buying questions arrive as comments, not messages, and they expire fast	Answered, not missed
A post beginning to move	Early momentum is the only window where pushing a post still changes its ceiling	Effort follows traction
The same product asked about repeatedly	The audience tells you what to post next if someone is reading the comments	Fed the calendar
Comment sections turning	Skincare attracts skepticism and occasionally worse; left alone it sets the tone for every later visitor	Kept the room civil
Consistency of posting	An account that goes quiet for a week has to re-earn its distribution	The schedule held

Two of these brands, I also wrote the website for

SEE SAMPLES NO.1 AND NO.6

Running the social for the same brands: Khan el Kaser and Beesline, means the language a viewer meets in a caption is the language they find on the product page when they follow the link. Most brands split these across two suppliers and lose the thread between them: the video promises one thing in one voice, the page delivers a different register, and the buyer feels a seam they cannot name.

Sample No.1 covers Khan el Kaser's search performance and Sample No.6 covers the Beesline product pages, including the bilingual build. Read alongside this one, they show the same brands handled from the caption through to the checkout page.

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- I have run social operations across **five accounts in three different verticals**, education and two skincare brands, with a combined audience of roughly 415,000 and 265,000 likes across the two TikTok accounts.
Scale as observed on the live accounts

 - I owned the **content calendar for an IB continuum school**, planned backward from admissions windows, term dates and the moments a parent is actually paying attention.
Al-Hayat International School, Lebanon

 - I wrote **reel scripts and captions in Arabic and English**, building each language version to work on its own rather than carrying one across word for word.
Both versions written, not translated

 - I handled **posting, scheduling, monitoring and captions on an account of 313,000 followers**, in a regulated category where the caption is where the accurate version of a claim has to live.
The largest account in this portfolio

 - I treated **monitoring as a content input**, not a chore: the questions a comment section repeats are the brief for what to post next, and they are free.
Comments read the calendar back to you

 - I ran the **social and the web content for the same two brands**, so the voice in a caption and the voice on the product page are the same voice.
Cross-check against Samples No.1 and No.6
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SCOPE

Scope of my work: on the school account, content calendar ownership, content creation, reel scripting and captions in Arabic and English. On the four skincare accounts, across Instagram and TikTok, posting and scheduling, account monitoring, and caption writing. Creative direction, photography and video production on these accounts sat with others.

What is checkable today: the accounts themselves, their scale, and the content category structure on the school account. The related web and search work on two of these brands is documented in Samples No.1 and No.6 of this portfolio, where the figures are independently verifiable.

WORK WITH ME

Need the account run, not just a strategy deck?

Most social problems are not strategy problems. The strategy is usually fine and sitting in a document nobody opens. What breaks is the operation: the calendar drifts, the captions get written in a hurry, the comments go unread for a week, and the account quietly stops earning its distribution.

Give me **one account and one month**. I will run the calendar, write the captions in either language, keep the comments answered and tell you at the end which posts earned their place and which did not. No retainer to start and nothing to cancel.

If your brand sells in Arabic and English, having one person write both is usually cheaper and always more consistent than having two people write one each.

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