



Brand and social media strategy

Research, positioning, a platform plan, one production-ready Reel, and what the first 90 days would actually look like.

PREPARED FOR

Veloche Contracting & Technical
Services LLC, Dubai

PREPARED BY

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DATE

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What Veloche actually is

A fourteen-year-old Dubai fit-out and exhibition contractor with its own factory, a government client list, and a founder who is better known than the company she built.

ORIGIN 2012	Founded in Dubai by Debanjali Kamstra , who was Emirates cabin crew before starting the company at 24. Trades as Veloche Interior and Exhibition; the licensed entity is Veloche Contracting & Technical Services LLC. Christiaan Kamstra runs UK operations from Manchester.
SERVICES FIVE LINES	Interior fit-out, exhibition stands, design consultancy, branding, event management. Production factory in Jebel Ali Industrial 1, with a 100,000 sq ft facility under development in Dubai Industrial City under a Made in UAE banner.
FOOTPRINT UAE + UK	Office at Damac Smart Heights, TECOM. Manchester office. Press reports operations reaching into the UK, Turkey, India and Saudi Arabia.
GROUP FOUR BRANDS	Veloche Interior and Exhibition (2012), Ventura corporate furniture (2019), Brewer 85 restaurant (2023), Veloche Productions, whose short film screened at Cannes in 2025.

PORTFOLIO, BY WHAT IT PROVES

- Government and healthcare.** Community Development Authority at Al Hudaiba and Al Barsha. Dubai Health Authority offices at Sheikh Ahmed Square.
- Aviation and defence.** V2 Aviation. Calidus at Dubai Airshow 2023. Emirates.
- Luxury retail.** Elie Saab. Bafleh Jewellery in the Gold Souq. SLVNH.
- Hospitality.** Atlantis staff cafeteria. Ramada lobby. Brewer 85. Zaina Café.

FIX THIS BEFORE ANYTHING ELSE

Veloche's own published numbers disagree with each other. The website says 500+ projects and "30+" team, while one service page says 10. Khaleej Times reported 1,200 projects and 100+ staff. Gulf News reported 250 staff in April 2026. Procurement teams check. One set of numbers, used everywhere.

Four buyers, and they are not the same person

Veloche currently markets to all of them with one message. Each one buys on a different fear, on a different timeline, in a different place.

01 · CORPORATE OCCUPIER

Workplace and facilities leads

Moving or refurbishing offices in DIFC, Business Bay, TECOM, JLT. Ticket size mid to large. They fear programme overrun, snagging at handover, and getting stuck in DM, DDA or Trakhees approvals. Found through consultants, landlords and LinkedIn, rarely through Instagram.

02 · GOVERNMENT AND SEMI-GOVERNMENT

Tender and prequalification teams

The CDA and DHA type of client Veloche already serves. They buy on compliance history, financial standing and evidence of on-time delivery. Marketing's job here is a credible public record, not reach.

03 · EXHIBITOR MARKETING MANAGERS

Anyone with a stand to build

GITEX, Big 5, Gulfood, Arab Health, Beautyworld, Automechanika. They decide eight to fourteen weeks before the show and their single fear is a stand that isn't finished on opening morning. Highly seasonal, highly searchable, and the fastest lane Veloche has.

04 · HOSPITALITY AND RETAIL OWNERS

Café, restaurant and boutique founders

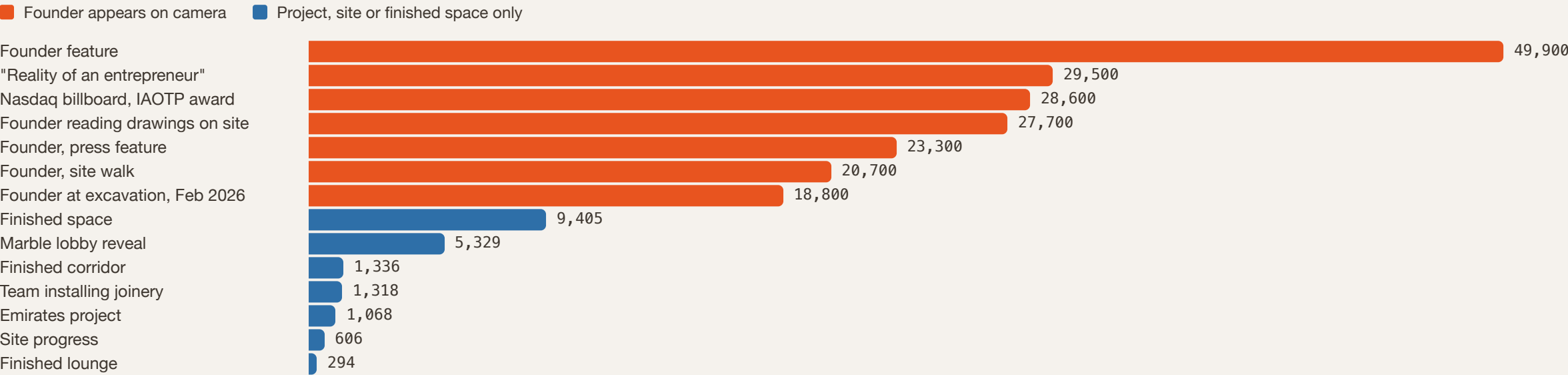
Smallest tickets, quickest decisions, most emotional. This is the buyer who actually comes from Instagram, and the one Veloche's existing content is closest to reaching.

THE FIFTH AUDIENCE NOBODY BUDGETS FOR

Veloche employs around 250 people and its growth is limited by how many good site engineers, joiners and project managers it can hire. In a market where every fit-out contractor is bidding for the same crews, a visible employer brand is a commercial asset. It also costs almost nothing, because the content is already being filmed on site.

The number that decides the whole strategy

On one account, with one follower base, reels featuring the founder reach 18,800 to 49,900 people. Reels of the work alone reach 294 to 9,405. The median gap is about twenty times.



INSTAGRAM VIEWS, @VELOCHEGLOBAL · PUBLIC DATA SAMPLED 26 AUG 2026 · ACCOUNT 8,086 FOLLOWERS

What this means. Veloche does not have an awareness problem, it has a transfer problem. The reach already exists and it is attached to a person rather than to a contractor. The whole plan that follows is about moving it: keep the founder in frame, but make the work the thing people leave with.

Nobody in Dubai fit-out has won attention yet

INSTAGRAM REACH, DUBAI FIT-OUT



INSTAGRAM FOLLOWERS, SAMPLED 26 AUG 2026

MARKET

UAE interior fit-out was worth about USD 3.08bn in 2024 and is forecast at USD 4.13bn by 2030. Hospitality is the largest segment. Dubai's 2040 plan and the Net Zero 2050 target are pushing spend toward refurbishment and green fit-out, which favours contractors who can prove delivery rather than only design.

TIER ONE
LANDMARK

Depa, ALEC Fitout, Havelock One, Bond Interiors. Compete on scale, five-star hospitality and tender history. Veloche will not win a head-on brand fight here and should not try.

TIER TWO
THE REAL FIGHT

CK Architecture, Algedra, MGM Interiors, Northcorp, HTS Interiors, Summertown. Similar size, similar claims, mostly interchangeable messaging. Summertown is the only one with a clear position, which it took by owning sustainability. The equivalent open position is delivery certainty.

TIER THREE
EXHIBITION

Xotic Xperiences, Level, Purrple Orryx, Sensations Worldwide, Nomadic Display. Seasonal, price-led, high churn. Veloche's own factory and fit-out record are a genuine advantage against stand builders who subcontract.

The opening. A contractor founded in 1986 has 9,625 followers. Veloche, founded in 2012, has 8,086. Attention in this category is not locked up by incumbents, and it is cheap right now. That will not stay true.

Stop selling imagination. Sell the handover date.

THE PROBLEM WITH THE CURRENT LINE

"Your Imagination is our Creation" describes design, and every fit-out company in Dubai says a version of it. It is not wrong, it is unowned. Meanwhile the thing clients genuinely lose sleep over is whether the space will be finished on the day they told their own boss it would be.

PROPOSED PLATFORM

Finished on the date we promised.

Veloche is one of the few contractors that can make this claim provable rather than boastful, because it has three things most rivals don't: government and healthcare clients who audit delivery, its own joinery factory instead of subcontracted production, and a founder who turns up on site at 2am. Keep the old line as a design signature. Lead with this one.

FIVE MOVES

01 One name

The market currently sees Veloche Contracting & Technical Services, Veloche Interior and Exhibition, Veloche Global, velochedubai.com and velocheglobal.co.uk. Collapse it: Veloche as the master brand, with Veloche Interiors, Veloche Exhibitions and Veloche Productions beneath. One domain, one handle, one logo lockup.

02 Turn 500 projects into 12 case studies

The projects page is a wall of client names with no story attached. Each case study should carry sector, area in square feet, programme in weeks, authority approvals cleared, and what went wrong and how it was solved. This one asset wins tenders and feeds a year of content.

03 Founder as the front door, company as the destination

Debanjali's reach is a media budget Veloche already owns and currently spends on itself. Every founder appearance should end inside a Veloche project, with a Veloche client, on a Veloche deadline.

04 Publish the factory

A 100,000 sq ft plant in Dubai Industrial City and a Made in UAE position is a real news story that is sitting unpublished. It is also the physical proof behind the delivery promise.

05 Be findable at the moment of intent

Google Business Profile, a landing page per service, and content answering what buyers actually search: fit-out cost per square foot, DM and DDA and Trakhees approvals, and how long a fit-out really takes.

Two platforms carry the weight. The rest are maintenance.

INSTAGRAM 8,086 FOLLOWERS	Job: reach and hiring. Already verified, and reels already clear 20,000 views without paid support. Founder-led site storytelling, transformations, cost and timeline explainers, and close-ups of joinery coming out of the factory.	Cadence. Three reels and two carousels a week, three stories a day. Measure saves, shares, profile taps and DM enquiries. Not followers.
LINKEDIN 4,131 FOLLOWERS	Job: pipeline. This is where fit-out is actually bought: consultants, developers, workplace and facilities leads, and exhibition marketing managers. Case studies with numbers in them, handover posts that tag the client and the consultant, founder posts on programme, cost and approvals, and hiring.	Cadence. Four posts a week plus an employee advocacy programme. Around 250 staff is a distribution network that currently posts nothing. Measure inbound enquiries and follower composition by job title.
YOUTUBE 151 SUBSCRIBERS	Job: the vendor check. 186 videos and 151 subscribers means the production capacity exists and the distribution doesn't. Stop inventing formats. Publish full project walkthroughs and one explainer series on Dubai fit-out approvals, which is what a procurement lead watches after the shortlist is drawn.	Cadence. One long-form a week, all of it repurposed from footage already being shot. Measure watch time and branded search for "Veloche".
TIKTOK CROSS-POST ONLY	Job: cheap upside. Construction and transformation content travels there, but the UAE commercial buyer is not on it. Post the same reels, spend no production time.	Cadence. Same-day cross-post, zero dedicated budget. Review in six months.
FACEBOOK PINTEREST · BEHANCE	Job: none. Keep them alive for search and legitimacy, spend nothing. Behance has 14 followers after four years, which is signal enough.	Cadence. Automated cross-post. No original work.

TWO FIXES THAT COST NOTHING

The Instagram account follows nine accounts, which means there is no engagement or community strategy at all: no clients, no consultants, no suppliers, no staff. And every reel burns a [velocheglobal.com](#) watermark across the bottom of the frame, exactly where Instagram's own interface covers it.

WHY THIS SPLIT

Instagram creates demand and attracts talent. LinkedIn converts it and reaches the people who write the cheque. YouTube reassures the buyer during evaluation, when nobody is on social media but everybody is checking.

Handover Night

50 seconds, vertical, shot on one real Veloche site during the last night before handover. Built as a recurring series: one episode per completed project.

WHY THIS ONE

It uses the only format on the account that reliably reaches 20,000 people, and it puts the positioning on camera instead of in a caption.

It also rescues the content that currently fails. Finished-space footage does 294 to 5,329 views because there is no reason to care. Put seven hours of tension in front of the reveal and the same shot becomes a payoff.

PRODUCTION

One phone on a small gimbal, one clip-on mic, existing site lighting. Two people, one night. No studio, no voice artist, no scripted client. It can be filmed by the site team, so it scales to every project without a production budget.

0:00–0:03

Hook

Tight on a hand tearing a snag list off a door. Cut to Debanjali, hard hat, dust on her sleeve, straight to camera.

"It's 2am. The client walks through that door at nine."

ON SCREEN: 7 HOURS TO HANDOVER

0:03–0:12

Stakes

Wide of the space. Protective film still down, ladders up, cable coils, one wall unpainted.

"Eleven weeks ago this was a concrete shell. All of it has to be finished before sunrise."

0:12–0:30

The push

Fast cuts, real site sound, no music, a running timestamp burned into every cut. Snag pen circling a chip in the paint. A joiner shimmying a door. Millwork carried in from the Jebel Ali factory. Floor polisher. Someone asleep in a chair for ten seconds. Debanjali on the phone to a supplier.

ON SCREEN AT 0:22: MADE IN OUR OWN FACTORY · JEBEL ALI

0:30–0:38

The turn

Cut to black. Two beats of silence. Lights snap on one bank at a time. Music enters here and only here. The finished space revealed in a single continuous move.

ON SCREEN: 08:52

0:38–0:50

Payoff and close

The client walks in. Real reaction, no direction, no second take. Keys handed over.

ON SCREEN: PROMISED 9 SEPT · DELIVERED 9 SEPT

"Anyone can draw it. Our job is to be finished when we said we'd be finished."

How it ships

CAPTION

Eleven weeks. One concrete shell. Seven hours left.

This is the part of a fit-out nobody films. The night before handover is when you find out whether you hired a contractor or a designer, and the difference is whether anyone goes home.

[Sector] office. [X] sq ft. [Authority] approved. Handed over on the day we said we would.

Building something this year? Send us your deadline first. We'll tell you whether it's real.

#dubaifitout #interiorfitout #fitoutcontractor #officefitoutdubai
#dubaiconstruction #madeinuae #veloche

SOUND AND FORMAT

Real site audio carries the first 30 seconds, which is what stops the scroll on a muted feed. Burned-in captions throughout. Music enters only at the reveal, so the cut itself does the emotional work. 9:16, safe margins clear of the interface, and no URL watermark.

DISTRIBUTION

DAY 0	Instagram Reels. Cross-post to TikTok and YouTube Shorts the same day. Story sequence with a poll: "Would you have finished this in 11 weeks?"
DAY 2	LinkedIn cut, 60 seconds, written as a case study for consultants and workplace leads. Tag the client and the consultant. This is the version that generates enquiries.
DAY 7	Full walkthrough of the same project on YouTube, linked from the case study page. Retarget everyone who watched past 50%.

THE SERIES IS THE POINT

One good reel is a spike. Handover Night runs monthly, one per completed project, and after three episodes it becomes a format people recognise and expect. A recognisable format is harder for a competitor to copy than a single video, and it gives every project team a reason to document their own work.

WHAT WOULD MAKE IT FAIL

Staging it. If the reaction is directed or the site is cleaned before filming, it collapses into an advert and the algorithm treats it like one. The value is that it is genuinely 2am.

Measure, publish, convert

DAYS 1–30 MEASURE AND FIX	Find out where enquiries come from today, because right now nobody in the business can answer that. Analytics and a source field on every lead, before a dirham goes anywhere else. Settle the naming and settle the numbers, then correct them across the site, LinkedIn, directories and press kit. Rebuild the projects page into twelve real case studies. Claim and complete the Google Business Profile. Rewrite the LinkedIn company page. Put a capture kit on three live sites and write the one-page rule that every project gets filmed on day one, at midpoint and at handover. Finished work is currently being lost.
DAYS 31–60 PUBLISH AND PROVE	Launch Handover Night and hold three reels a week. Start the LinkedIn case-study cadence, tagging clients and consultants by name. Run an employee advocacy pilot with twenty staff. Publish the first four project walkthroughs on YouTube. Pitch the Dubai Industrial City factory and the Made in UAE position to Khaleej Times, Gulf News and Construction Week, which is a genuine story currently sitting unused. Begin small retargeting spend against site visitors.
DAYS 61–90 CONVERT	Build the exhibition season activation. Between now and year end Dubai runs Beautyworld (6–8 Oct), WETEX (20–22 Oct), Gulfood Manufacturing (3–5 Nov), Automechanika (10–12 Nov), Big 5 Global (23–26 Nov) and GITEX Global (8–11 Dec). Stand decisions get made eight to fourteen weeks out, so the selling window for the November and December shows is open right now. Ship a landing page per service with proper lead capture, run outbound to consultants and landlords with the case studies in hand, and lock the 2027 content calendar against the DWTC show calendar.

WHAT I WOULD REPORT ON

Qualified enquiries per month. Cost per qualified enquiry. Share of enquiries arriving from LinkedIn and Google. Branded search volume for "Veloche". Tender win rate.

WHAT I WOULD IGNORE

Follower count. It is the number that looks most like progress and predicts the least. A reel that reaches 50,000 strangers and no consultants is worth less than a LinkedIn post that reaches 400 of the right ones.

WHAT I WOULD NEED IN WEEK ONE

- Access.** Analytics, Google Business Profile, Meta Business Suite, LinkedIn page admin, website CMS.
- People.** Thirty minutes a week with Debanjali on camera, and one coordinator per live site who can film on a phone.
- Facts.** The real project count, the real headcount, and written permission to name clients.

Where the research came from

Everything in this deck is from public sources, checked on 26 August 2026.
No client data, no assumptions presented as fact.

COMPANY

velocheglobal.com — home, about, projects, interior fit-out, exhibition stand, design consultancy, contact, blog

Khaleej Times — "UAE to UK: Dubai-based Veloche expands"

Gulf News — "Show up to lead: Debanjali Kamstra", Limitless Forum, 24 April 2026. Source for 250 staff and the 100,000 sq ft Dubai Industrial City facility.

The National — "From Mrs UAE World to Cannes", 20 May 2025

EIN Presswire — IAOTP Top Global Entrepreneur of the Year, 22 June 2025

SOCIAL AND DIRECTORIES

Instagram @velocheglobal — follower count and public reel view counts

YouTube @velocheglobal — 151 subscribers, 186 videos

LinkedIn — Veloche Interior and Exhibition company page, 4,131 followers

Behance velochedesigns — 14 followers, member since May 2022

Instagram @bondinteriors, @havelockone — competitor follower counts

Emirates Directory — Google rating 4.5 from 116 reviews

MARKET AND CALENDAR

Research and Markets — UAE Interior Fit Out Market, USD 3.08bn in 2024 to USD 4.13bn by 2030

Gulf News — DWTC 2026 events calendar, August to December

Dubai authority guidance — DM, DDA, Trakhees, DCD and DEWA fit-out approval routes

Not verified: revenue, tender win rate, current marketing spend, lead volume and lead source. These are the first things I would want on day one, and several recommendations here would sharpen once they exist.

One line, if you only keep one. Veloche already reaches tens of thousands of people every time its founder appears on camera, and almost nobody when its work appears alone. The job is not to make more content. It is to make the work worth watching, and to point the reach that already exists at the people who sign fit-out contracts.