



ULAB
UNIVERSITY OF LIBERAL ARTS
BANGLADESH

Department of Media Studies & Journalism

Internship Report

Name: MD ATIKUR RAHMAN

Student ID:172012013

Term: SPRING 2025

Course Code: MSJ11498, MSJ11499

Project: Fiction Short Film

Submission date: 28.04.2025

INTERNSHIP REPORT

Name: Md Atikur Rahman

Student ID: 172012013

Department: Media Studies and Journalism (MSJ)

Mejor Concentration: Digital Film and TV Production.

Minor Concentration: Sustainable Development and Goals.

Your career goal: To be a filmmaker, writer and actor.

Project name: Fiction Short Film Project

Supervisor: Nibras Bin Sayed, Lecturer, Dept. of Media Studies and Journalism

Project type: Fiction Short Film Project

Start Date: 23.02.25

End Date: 24.04.25

How many hours/weeks: 40 hours / week

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Acknowledgement:

I reflect on the completion of my internship project, I am filled with immense gratitude for the people who stood by me, believed in me, and helped me transform a vision into reality.

First and foremost, I owe everything to my dearest mother. Throughout this journey, she has been my constant source of strength. Her endless care, silent sacrifices, and heartfelt prayers carried me through every challenge. In moments of doubt, it was her unwavering belief in me that gave me the courage to keep going. Without her love and support, none of this would have been possible.

I would like to express my sincere thanks to the faculty members of the Department of Media Studies and Journalism at the University of Liberal Arts Bangladesh. Your guidance, feedback, and encouragement not only shaped my academic growth but also pushed me to reach beyond what I thought I was capable of. Your support helped me refine my voice as a storyteller.

My heartfelt appreciation also goes to the Media Lab assistant, whose technical support and patience made a significant difference during both the planning and execution of the project. Your practical advice and assistance in critical moments meant more than words can express.

This project would not have taken flight without the generous support of OXFAM, who believed in the story and its potential to create impact. I am deeply thankful for the opportunity they provided by producing this film. My sincere gratitude also goes to Fiktional Space, the production house that stood with me every step of the way. Their creative collaboration, production support, and shared commitment to telling powerful stories made this film possible.

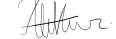
Creating *Ring* - *আংটি* has been an emotional, creative, and transformative journey. I am deeply humbled by the trust, support, and kindness I received from so many. This film is not only my academic achievement, but a reflection of every hand that held mine along the way.

PLAGIARISM DECLARATION

1. I know that plagiarism means taking and using the ideas, writings, works or inventions of another as if they were one's own. I know that plagiarism not only includes verbatim copying, but also the extensive use of another person's ideas without proper acknowledgement (which includes the proper use of quotation marks). I know that plagiarism covers this sort of use of material found in textual sources and from the Internet.
2. I acknowledge and understand that plagiarism is wrong.
3. I understand that my research must be accurately referenced.
4. This assignment is my own work, or my group's own unique group assignment. I acknowledge that copying someone else's assignment, or part of it, is wrong, and that submitting identical work to others constitutes a form of plagiarism.
5. I have not allowed, nor will I in the future allow, anyone to copy my work with the intention of passing it off as their own work.

Name: Atikur Rahman

ULAB ID: 172012013

Signature  _____

INTERNSHIP REPORT APPROVAL FORM

Student Name: Md Atikur Rahman ID No. 172012013

Major: Digital Film and TV Production Year: 2025

Local Phone: +8801994490078 Email: atikur.rahman.creator@gmail.com

INTERNSHIP/PROJECT INFORMATION

Internship

Organization/Project: Project with OXFAM

Internship /Project Report

Topic: Short Film 'Ring/ Aungti'

Semester (Tick one): ☒ Spring 2025 ☐ Summer 2025 ☐ Fall 2025

Advisor APPROVAL

(Please place a Tick)

☐ Approved ☐ Not Approved ☐ Partial Re-write ☐ Full Re-write

Remarks (If Not Approved/Pretrial/Full Rewrite):

Signature: _____

Date: _____

Name: Nibras Bin Sayed

Title: Lecturer

E-mail: nibras.sayed@ulab.edu.bd

Phone: 01781978108

Agreement of the Film

Agreement between Director and Producer

PRIVATE & CONFIDENTIAL



OXFAM

OXFAM'S FILM FOR CHANGE GRANT AGREEMENT

Made on the 23 February 2025

Oxfam GB Contract Manager

Name: Md. Shameul Islam, Campaign Officer, ICAM
Oxfam in Bangladesh
Address: House: 23, Road: 28, Block: K, Banani, Dhaka
1213, Bangladesh
Email address: MShislam@oxfam.org.uk
Telephone number: +8801677475388

The Grantee

Name: Md Atikur Rahman
Address: 288/B/1, Sha re Bangla Road, West Dhanmondi, Dhaka-1212
Email address: atikur.rahman.creator@gmail.com
Telephone number: +880 1994490078

Operating Base if different to above:

Email address:
Telephone number:

You are:

An individual	☒
A limited company	☐
A partnership	☐
An association	☐
Other (please specify)	☐ Proprietorship

The grantee is referred to as “you” throughout this Agreement which includes your representatives. Where the contract places an obligation on you, you agree to procure that your representatives also comply.

This Agreement is between you and **Oxfam GB**, a company registered in England, number 612172, whose registered office is at Oxfam House, John Smith Drive, Oxford, OX4 2JY. All references to Oxfam GB include its group companies.

1. SERVICES

- 1.1 You agree to provide the services set out in the Terms of Reference at Schedule 1 (the Services) on the terms of this Agreement.
- 1.2 You will provide the Services for the dates specified in the Terms of Reference, unless this Agreement is terminated early in accordance with paragraph 11.
- 1.3 You will be appropriately qualified and provide the Services with due care, skill and in accordance with the Terms of Reference and Oxfam GB's written requirements, if any.
- 1.4 You are not the agent of Oxfam GB nor do you have authority (and you will not hold yourself out as having authority) to make contracts or enter into any engagements on behalf of Oxfam GB.
- 1.5 You are responsible for making all travel arrangements, including securing accommodation, necessary to carry out the Services.
- 1.6 You are responsible for ensuring your time and workload by yourself and also ensure the task as per the ToR is done according to set work plan and within the time frame.
- 1.7 You are responsible to submit a work plan, which will be followed during the contract period and will be basis of completion of work.
- 1.8 You agree to oblige by all the terms and condition including the penalty clause (12) of this agreement.
- 1.9 You are responsible to ensure the quality of work.

2. FEES

- 2.1 Oxfam GB will pay for the Services an amount of **BDT 90,000 (Ninety thousands taka only)**, which shall be paid as per following plan in instalments based on work completion.

Instalments	Amount	Payment Schedule	Remarks
1 st instalment	BDT 60000 (70%)	27 February, 2025	After attending three classes, story/ synopsis, finalizing the script, shooting plans.
Final instalment	BDT 30000 (30%)	18, March 2025	Submission of film, report, poster, Behind the scenes.

2.2 In the event of early termination of this Agreement, payment shall be made in proportion to the amount of work satisfactorily completed.

All fees referred to in this Agreement are inclusive of Vat and Tax as per Bangladesh Govt. Rules.

2.3 Oxfam GB is entitled to deduct any sums payable to you that you may owe Oxfam GB at any time throughout the duration of this Agreement clause as ref# 13.

2.3.1. Guidelines:

- Must be citizen of Bangladesh.
- The film can be fiction, non-fiction or documentary.
- The minimum length of the film should be at least 10 minutes.
- Any kinds of device can be used for making the films.
- The Film should at least 720P (1280*720) to maximum 2160P (3840*2160).
- Filmmakers must be ensured subtitle (if the language Bangla, the subtitle will be English, for English language, Bangla subtitle is a must).
- All filmmakers must ensure poster, pictorial/footages of pictorial scenes; and submit a written report.

2.3.2. Film Ownership & Copyrights:

- Oxfam retains non-exclusive rights to distribute and showcase the film for advocacy, awareness, and fundraising purposes.
- Oxfam will not use this in any business purpose.
- There will be NO co-producing except Oxfam.
- Filmmaker retains creative ownership and copyrights. It can be exhibit (festivals, streaming platforms or any other commercial) in any forms by ensuring Oxfam's credits and logo.

2.3.3. Visibility & Branding:

- Oxfam must be credited as a funding partner in the film's credits and promotional materials.
- The film must include a disclaimer stating that views expressed are those of the filmmaker, not necessarily Oxfam.

2.3.4. Content Guidelines & Ethical Standards:

- The film must align with Oxfam's values, including gender justice, human rights, and sustainability.
- It must not include hate speech, misinformation, or content that could harm marginalized communities.
- Oxfam reserves the right to request edits if content is deemed inappropriate.

2.3.5. Business & Distribution Rights:

- The filmmaker can independently distribute the film after the grant period.
- Oxfam and filmmaker will jointly reserve the right to screen the film at events, on digital platforms, and in advocacy campaigns without additional fees.

2.3.6. Reporting & Accountability:

- The filmmakers must provide a report with Behind the scenes along with a written report.

2.3.7. Force Majeure & Termination:

- Oxfam reserves the right to terminate the agreement if there is a breach of terms, misuse of funds, or unethical conduct.

2.3.8. Bank details of the payee account:

Bank Name:
Branch Name:
Address:
Account Name:
Account number:
Transit No/Swift code:
Routing number:

3. CONFIDENTIAL INFORMATION:

3.1 You shall not use or disclose to any person during or at any time after your engagement by Oxfam GB any information relating to Oxfam GB's business and operations or any other matters which may come to your knowledge whilst conducting the research, and which may reasonably be regarded as confidential (**Confidential Information**). You further undertake to use all Confidential Information disclosed under this Agreement exclusively for the purposes of providing the Services.

3.2 Oxfam GB will not keep information for longer than is required or necessary.

If Oxfam no longer needs personal information for the original business purpose for which it was collected it will delete/destroy it in accordance with its data destruction procedures unless it has a legal obligation to retain the personal information for a longer period.

3.3 The restriction in clause 3.1 does not apply to

- (a) any information which was already in your possession before it was disclosed to you under this Agreement or was already in the public domain; or
- (b) any disclosure required by law.

4. ETHICAL DECLARATION:

4.1 You agree to comply with the Ethical Declaration at Schedule 2. Willingness to pursue compliance with Oxfam GB's Ethical Declaration does not imply Oxfam GB's endorsement of the ethical nature of your business and no such claims should be made.

5. INTELLECTUAL PROPERTY:

5.1 Authorization and Copyright:

Oxfam reserves the right to publish the research paper after the final submission, with due credit to the author. The researcher may republish the paper with proper authorization from Oxfam. The author should be credited as the primary author of the research, and Oxfam may be listed as a co-author if required and applicable.

The use of research data without proper authorization and the resubmission of the research for other grants should be discussed with Oxfam in advance.

5.2 You warrant that you own or will own all materials produced under this Agreement, and that they are original, shall not be defamatory, and shall not infringe the rights of any third party or be in any way unlawful.

5.3 If you make use of the services of any third party, you will procure an assignment of intellectual property rights and waiver of moral rights from such third party in respect of all materials produced under this Agreement at no cost to Oxfam GB, unless you agree otherwise with Oxfam GB.

5.4 You hereby assign to Oxfam GB all existing and future intellectual property rights in materials produced under this Agreement. You will do, at Oxfam GB's reasonable cost, all acts that may be necessary to give effect to this assignment.

5.5 You irrevocably waive in favor of Oxfam GB all moral rights under the Copyright, Designs and Patents Act 1988 (and all similar rights in other jurisdictions) which you have or will have in any materials produced under this Agreement.

5.6 Neither you nor Oxfam shall acquire any right, title or interest in the other's pre-existing property rights.

6. USE OF E-MAIL & INTERNET:

6.1 If you have been given an Oxfam GB e-mail address and/or access to Oxfam GB's computers, you agree:

- (a) not to use that address for purposes other than those related to your obligations under this Agreement; and
- (b) to comply with Oxfam GB's [Internet](#) and [Email](#) Policy, which Oxfam GB will supply to you.

7. DISCRIMINATION AND DIGNITY AT WORK

7.1 You shall treat all employees, agents and contractors of Oxfam GB with respect irrespective of their age, sex, marital status, sexuality, religion, religious belief, colour, race, ethnic or national origin or any disability which they may have and you must not bully, harass or otherwise unlawfully discriminate against any person whilst providing the Services.

8. MEDIA AND USE OF OXFAM GB'S NAME

8.1 You may not use Oxfam GB's name and/or logo for any purpose beyond the performance of your obligations under this Agreement unless you have first obtained consent in writing from Oxfam GB. This includes any news release, public announcement or

proactive media work.

9. INSURANCE AND LIABILITY

- 9.1 You shall indemnify Oxfam GB for any loss, liability or costs (including reasonable legal costs) incurred by Oxfam GB in connection with any breach of this Agreement or any negligence by you.
- 9.2 You will maintain in force during the period of this Agreement adequate insurance cover for the type of work that you are undertaking for Oxfam GB, with reputable insurers acceptable to Oxfam GB including:
- (a) public liability insurance where appropriate. (For companies, this would be of not less than £5 million per claim); and
 - (b) professional indemnity insurance. (For companies this would be of not less than £2 million and employer's liability of not less than £10 million per claim (where applicable),
- or as specified by Oxfam GB from time to time.
- 9.3 In all cases, you are responsible for your own medical arrangements and travel and medical insurance, if applicable.
- 9.4 You will provide evidence of all travel and medical insurance to the HR department at Oxfam GB at the time of signature of this agreement.

10. HEALTH AND SAFETY

- 10.1 You will take care of your own health and safety and others with whom you come into contact at Oxfam GB. In particular:
- (a) you will comply with all statutory obligations relating to health and safety at work for you, Oxfam GB staff and others with whom you come into contact while engaged in the performance of your obligations under this Agreement; and
 - (b) you will comply with Oxfam GB's [Health & Safety Policy Statement](#), which Oxfam GB will supply to you.
- 10.2 You must cooperate with Oxfam GB to enable Oxfam GB to fulfil legal obligations regarding health and safety and you shall report to Oxfam GB any unsafe working conditions or practices.

11. TERMINATION

- 11.1 Oxfam GB shall be entitled to terminate this Agreement at any time by giving you not less than 7 days of written notice.
- 11.2 Either party may terminate this Agreement with immediate effect where:
- (a) the other is in material breach of any of its obligations under this Agreement and the breach is not capable of remedy or where the breach is capable of remedy, it fails to remedy the breach within 30 days of being required in writing to do so; or

(b) either party goes into liquidation, is declared bankrupt or has a bankruptcy order made against them, makes a voluntary arrangement with its creditors or has a receiver or administrator appointed over some or all of its assets.

11.3 Oxfam GB shall be entitled to terminate this Agreement immediately if in its reasonable opinion you commit any fraud or dishonesty or do anything which, in the opinion of Oxfam GB, is likely to bring Oxfam GB into disrepute.

11.4 On termination of this Agreement, you undertake to immediately return any Oxfam GB property in your possession or control, including any security pass obtained in the course of providing the Services. You also (unless otherwise specified by Oxfam GB) undertake to irretrievably delete any information relating to this Agreement stored on any magnetic or optical disk or memory which is in your possession or under your control outside the premises of Oxfam GB.

12. VIOLENCE, TERRORISM AND MONEY LAUNDERING

The grantee agrees to ensure that to the best of its knowledge and belief, it will not promote or engage in violence, terrorism, or money laundering, nor will it make sub-grants to any entity or any kind of support to any individual that engages in these activities. Any sub-grants or grants or any support to any entity or any individual by the grantee will include an equivalent obligation. Annexure-4

13. DELIVERY TERMS:

13.1 The Grantee will manage their own goods/items safety, security & risk until up to handover of the project. Oxfam will not be liable for any loss, damage of materials before final hand over of constructed/ renovated space. The agreement period covers till 21 March 2025.

13.2 The Grantee will not be liable for the delay delivery in case of strike or any other political adverse situation, natural disaster, bad condition of road & bridges etc. In this case [contracted party] has to inform Oxfam in written the cause of delay with proper justifications. Oxfam has all right to accept or reject such application of justification.

13.3 Failure to deliver the services according to the terms of reference and time frame, shall subject the Grantee to the following penalties:

- 1 day or part of late: reduction of 0.50% from the total contract amount.
- 4 days or part thereof: reduction of 1.00% from the total contract amount.
- 7 days or part thereof: 2% of the total contract and for every day thereafter a further reduction 0.1% per day.

Oxfam **will not** be liable to indemnify any third party in respect for any claims, debt, damage, or demand arising out of this contract. Oxfam GB will not accept any Liability for the compensation for death, disability or hazards, which may be suffered by the Supplier/Supply chain through this contract while supplying Oxfam; no such claims will be made against Oxfam GB.

14. WARRANTY:

Under the provision of your services to Oxfam GB you will ensure your work shall not be defamatory and shall not infringe the rights of any third party or be in any way unlawful.

15. STATUS

15.1 You shall be an independent fellow and nothing in this Agreement shall render you an employee, worker, agent or partner of Oxfam GB.

15.2 This Agreement constitutes a contract for the provision of services and not a contract of employment and accordingly you are fully responsible for and shall indemnify Oxfam GB against any liability, assessment or claim for:

- (a) any income tax, national insurance and social security contributions and any other liability, deduction, contribution, assessment or claim arising from or made in connection with either the performance of the Services or any payment or benefit received in respect of the Services (where recovery is not prohibited by law); and
- (b) any liability arising from any employment-related claim or any claim based on worker status (including reasonable costs and expenses) brought by your representatives against Oxfam GB arising out of or in connection with the provision of the Services.

16. GENERAL PROVISIONS

16.1 No variation to this Agreement shall be valid unless it is in writing and signed by both parties.

16.2 The attached Terms of Reference form part of this Agreement.

16.3 Prior to you starting the assignment, you will need to read and, where appropriate, complete and submit the following documents:

- (a) Terms of Reference (Schedule 1);
- (b) Ethical Declaration (Schedule 2);
- (c) Oxfam GB Code of Conduct (non-staff).

xxvi. Code of Conduct Non-staff

xxvii. Child Protection Policy.

xxviii. Oxfam GB Fraud and Corruption Policy.

xxix. One Oxfam Prevention from Sexual Exploitation and Abuse Policy

xxx. Sexual Diversity and Gender Identity Rights Policy

16.4 These conditions constitute the entire agreement between the parties, supersede any previous agreement or understanding in relation to its subject matter. All other terms and conditions expressed or implied by statute or otherwise are excluded to the fullest extent permitted by law.

16.5 Any notice required or permitted to be given by either party to the other under these conditions shall be in writing and addressed to the other party at the address set out in this Agreement or such other address as may be notified by that party to the other in writing.

16.6 No failure or delay by either party in exercising any of its rights under this Agreement shall be deemed to be a waiver of that right, and no waiver by either

16.7 party of any breach of this Agreement by the other shall be considered as a waiver of

any subsequent breach.

16.8 If any provision of this Agreement is held by any competent authority to be invalid or unenforceable in whole or in part, the validity of the other provisions and the remainder of the provision in question shall not be affected.

16.9 The Contracts (Rights of Third Parties) Act 1999 shall not apply to this Agreement and no third party shall have any rights under it.

15.10 This Agreement shall be governed by and in accordance with the laws of England and Wales and shall be subject to the non-exclusive jurisdiction of the English courts.

Please acknowledge receipt of this letter and acceptance of its terms by signing, dating and returning the enclosed copy.

Yours sincerely,


box SIGN 4P5K8Q71-4WQ5ZL6J

Ashish Damle
Country Director,
On behalf of Oxfam in Bangladesh
Date: 03/03/2025

The contents of this letter are agreed.

GRANTEE AUTHORISED SIGNATORY
On Behalf of



Name: **Md Atikur Rahman**

Date: 03/03/2025

Schedule 1 : Terms of Reference

[Terms of Reference-Film for Change](#)

Schedule 2 : Ethical declaration

You undertake that you, your parent, subsidiaries and any other organisations with an interest of more than 10%, are not involved in any of the following activities:

- Arms manufacture;
- The sale or export of arms or strategic services to governments which systematically violate the human rights of their citizens, or where there is internal armed conflict or major tensions, or where the sale of arms may jeopardise regional peace and security.

- Tobacco production and sale;
- The sale of baby milks outside the WHO Code of Conduct;
- Pesticide sales outside the FAO guidelines for pesticide retailing;
- Extractive industries;
- Are seen to be party political;
- Any other activities which violate the basic rights of Oxfam GB's intended beneficiaries.

Schedule 3 : Code of Conduct Non staff

Attachment 1: Code of Conduct Non-staff



Attachment 2: Child Protection Policy



Attachment 3: Oxfam GB Fraud and Corruption Policy



Attachment 4: One Oxfam Prevention from Sexual Exploitation and Abuse Policy



Schedule 5: Sexual Diversity and Gender Identity Rights Policy



Annexure-4 : MONEY LAUNDERING ACT



Circular No. 14
Instructions to be fc



Money Laundering
Prevention (Amendn



Money Laundering
And Terrorist Financ

Permission Letter:



Ref No: Oxfam-CXB-2025-007

Date: 09/03/2025

To

Refugee, Relief, and Repatriation Commissioner

Refugee, Relief, and Repatriation Commissioner's Office

Cox's Bazar

Permitted
Wm Shamsud Douza
Md. Shamsud Douza
(Joint Secretary)
Add. Refugee Relief and Repatriation Commissioner
Cox's Bazar

Subject: FDMN Camp Visit.

Dear Sir,

We are pleased to inform you that, under Oxfam 'Film for Change', one film maker and his team would like to go to the FDMN camps Refugee Camps 3, 4 and 8 to collect contents of Oxfam's work and gather community perceptions who might be impacted by Oxfam's interventions. They will be visiting mentioned camp between 10 March and 12 March 2025. Their details are enclosed in the attachment.

In this regard, we would request you to provide your kind permission during their visit to Camps 8 and oblige thereby.

Enclosure: List of individuals and their NID copies.

Yours Sincerely,

Jubaida Akhter

Head of Field Office

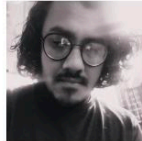
Oxfam in Bangladesh | Cox's Bazar Operations



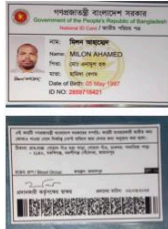
OXFAM COUNTRY OFFICE, BANGLADESH

House No: 23, Road No: 28, Block: K, Banani, Dhaka-1213, Bangladesh TEL: +88 0248812362-3 FAX: +88 0248812361
www.oxfam.org/bangladesh, www.oxfamblogs.org/bangladesh Founded in 1942. Oxfam Great Britain is a member of Oxfam international. A company limited by guarantee and registered in England No. 612172 Registered Office: Oxfam House, John Smith Drive, Cowley, Oxford OX42JY.UK. Registered Charity No. 202918. Oxfam is registered in Bangladesh under the Foreign Donations (Voluntary Activities) Regulation Rules 1978 and the Foreign Contributions (Regulation) Ordinance, 1982.

Information For Camp Access

No	Name	Phone	NID/ID	NID/ID soft copy	Photos
1	Shaikh Sajjad Hossain	01914819110	7803319743		
2	Md Jarip Hossain	01985868735	A07011020		
3	Shahnewaj Kamal Ripon	01820920484	1924012998		
4	Md Atikur Rahman	01994490078	78027398109		
5	Neamath Ullah	01754927705	1994751833500041		

6	Siddam Duptu	01783638006	199522266090 97939		
7	Foyzal mahamood	01910285456	172012044		
8	Ahsabul Yamin	01768970108	4215004344		
9	Rakhi Sarker	01849626390	7803698229		

10	Sarah Jabin Aditi	01707567859	A05323261		
11	Milon Ahamed	01710175255	2859716421		

Introduction

This document details my internship journey and the project I completed to fulfill the academic requirements of the Media Studies and Journalism program at ULAB. My internship concluded with the creation of a short fictional film named Ring - আংটি, produced in partnership with OXFAM and Fiktional Space. This 22-minute film delves into the themes of migration, displacement, and women's resilience, all set against the backdrop of the Rohingya refugee camps in Cox's Bazar.

The goal of the internship was to showcase practical skills in narrative filmmaking while crafting a visually engaging piece that is socially relevant and ethically conscious. The project enabled me to connect theoretical knowledge with hands-on production experience, emphasizing both the creative and logistical elements involved in real-world media production.

Project Overview: Ring - আংটি

Synopsis:

Ring - আংটি tells the story of a 19-year-old Rohingya bride who, following her husband's disappearance during their migration, lives with her 60-year-old grandmother-in-law. The ring he once gave her takes on deep meaning, symbolizing love, loss, and enduring hope. As they await any word of his fate, the film explores the emotional burden of forced displacement and highlights the resilience found in the intergenerational connection between two women facing the unknown.

Themes:

- Forced migration and statelessness
- Gendered experiences in refugee life
- Memory, identity, and resilience
- Emotional survival within crisis

Intended Impact:

To raise awareness of the human side of the Rohingya crisis, particularly through the lens of women's experience and emotional endurance. The film attempts to humanize refugee narratives that are often reduced to statistics.

Task

My job as a filmmaker at OXFAM was to make a short film. They gave me maximum freedom in making the short film but we had to share and update our work with the producer. It was our job to complete the task assigned to us by our producer and we had to send them on time.

The Task are given in order below

- Developing Story, synopsis and a logline
- Developing Script
- Finding the right location
- Making a crew list
- Developing the Equipment list, Searching props and costumes.
- Making the Budget
- Finalizing pre-production paper
- Finalizing the cast
- Shooting date finalizing
- Shooting the film
- Developing the film on post
- Sound designing
- Color grading
- Text and Subtitling
- Submitting to the producer

Objectives

- To conceptualize and execute a fiction film project as an internship deliverable.
- To raise awareness on a real-world crisis through creative storytelling.
- To apply theoretical knowledge of filmmaking in a practical, field-based context.
- To enhance technical competencies in camera work, direction, editing, and sound design.
- To reflect critically on the ethical responsibilities of a filmmaker working with vulnerable communities.

PROJECT

Title of the Film: আংটি / Ring

Project Duration: 8 Weeks

Project Format: Short Film

About the Film:

Ring - আংটি is a 22-minute fiction film that delves into the intimate emotional world of Rohingya refugees, focusing on themes of loss, love, and resilience. Set against the backdrop of a refugee camp in Cox's Bazar, the story follows a 19-year-old newly married woman who lives with her 60-year-old grandmother-in-law after her husband goes missing during their perilous migration journey. At the heart of the narrative is a simple ring—once gifted by her husband—that becomes a powerful symbol of memory, hope, and enduring love.

Through quiet moments, layered emotions, and deeply human interactions, the film sheds light on the silent struggles of displaced women, the strength of intergenerational bonds, and the emotional toll of waiting in uncertainty. *Ring - আংটি* does not seek to dramatize suffering, but to humanize it—offering a respectful, poignant, and visually sensitive portrayal of lives often overlooked.

Produced by **OXFAM** and brought to life by **Fiktional Space**, this film is not only a creative expression but also a call to empathy, understanding, and remembrance.

Purpose of the project:

The film aims to humanize their struggles through a deeply personal narrative centered around love, loss, and hope. By focusing on the relationship between a young woman and her grandmother-in-law, it highlights the strength of intergenerational bonds. The ring symbolizes memory and resilience, serving as a metaphor for what remains in the face of disappearance.

Pre-Production Phase

Research and Story Development

Before writing the script, I conducted in-depth research on Rohingya migration, focusing particularly on women's lived experiences. I read field reports, UNHCR narratives, and conducted informal interviews. These insights shaped the fictional storyline and character arcs. I found out some stories about the Rohingya community and my previous experience working closely with the Rohingya people helped me to develop an idea.

Scriptwriting

The screenplay was developed over several weeks, focusing on emotional pacing, symbolic visuals and pitching the idea through a journey. When I finished half of my script I felt I needed some help. Then I collaborated with Neamot Ullah Masum. Who helped me to finalize the script. After finalizing the script, we sent it to Shanewaj Kamal Ripon for translation of the dialogue in Rohingya Dialect.

The following scripts are attached below

‘আংটি’
written by
নেয়ামত উল্যাহ মাসুম
আতিকুর রহমান
a *fiktional space* production
Produce by OXFAM

Address
Phone
E-mail

আংটি OXFAM SHORT FILM

1.Int.Abdullah's House- NIGHT

দরজা খুলে বর আব্দুল্লাহ বাসর ঘরে ঢুকে আবার দরজার ছিটকানি আটকায়। খাটের উপর ঘোমটা দিয়ে বসে আছে আছিয়া। আব্দুল্লাহ খাটের উপর বসে, ধীরে ধীরে ঘোমটা তুললে আছিয়াকে প্রথমবারের মতো দেখি। নতুন বৌয়ের সাজে আছিয়া, তার দিকে অবাক দৃষ্টিতে তাকিয়ে আছে আব্দুল্লাহ। আছিয়া দেখে আব্দুল্লাহ দুই হাত তুলে শোকর আদায় করে -

আবদুল্লাহ

মাশাআল্লাহ। খোদার হাছে লাখ লাখ শুকরিয়া,
আই যেন চাইয়ী এন পাইয়ী।

আব্দুল্লাহ মোনাজাত শেষ করে পকেট থেকে একটা ছোট ম্যাচ বাক্সের মধ্য থেকে একটা আংটি বের করে।

আব্দুল্লাহ

আর বউ'র লাই এক্সান উফার আছে।

আব্দুল্লাহ আংটিটা আছিয়ার একটা আঙ্গুলে পরায়। সে দেখে এই আঙুলে আংটিটা ঢিলা হচ্ছে। সে আংটিটা খুলে আছিয়ার অন্য আঙ্গুলে পরিয়ে দেয়। এই আঙ্গুলে আংটিটা টাইট হয়।

তারা দুজন খুনসুটি শুরু করে, কাছাকাছি হয়। আর তখনি গোলাগুলি ও বোমার শব্দ। আঁতকে উঠে দুজন। আছিয়া ছিটকে যায়। আব্দুল্লাহ খাট থেকে দ্রুত জানালার কাছে যায়। জানালা খুলে বাইরে তাকায়। আলোর বলকানি, বোমা-গুলির শব্দ আরও স্পষ্ট হয়। আব্দুল্লাহর চোখে-মুখে আতঙ্ক। এমন সময় দরজায় নক করতে থাকে আবদুল্লাহর দাদী। বাইরে থেকে তার কণ্ঠস্বর শোনা যায়।

দাদী (O.S.)

নাতি, অ নাতি, দরজা খোল। মারিফালাদে।
বেজুতনেরে মারিফালাদে, , , দাই যাগই,,,।
বউ লই, তরাতরি দাই যাগই, , ,

দাদীর গলা শুনেই আছিয়া লাফিয়ে খাট থেকে নেমে দরজা খোলে; দরজা খোলার সাথে সাথেই -

FADE TO BLACK.

'TITLE SEQUENCE'

2.INT.Camp community clinic - DAY

আংটিসহ আঙ্গুল ফেলা। আছিয়া ডাক্তারের সামনে বসা। আছিয়া হাতটা তুলে ডাক্তারের টেবিলের উপরে রাখে। ডাক্তার আছিয়ার হাত পরীক্ষা-নিরীক্ষা করছে।

ডাক্তার

এ কী অবস্থা করছেন? এমন ঘা হইলো ক্যামনে?? কতদিন ধরে এমন?

আছিয়া

ছ মাস।

ডাক্তার

(অবাক)

ছয় মাস! ভাগ্য ভালো আঙ্গুল পঁচে যায় নাই। ড্রেসিং করতে হবে, তার আগে আংটিটা কেটে ফেলতে হবে।

আছিয়া

(দ্রুত মাথা ঝাঁকিয়ে)

উহুম, আংটি হাটন যাইত নয়।

ডাক্তার

আংটি না কাটলে ড্রেসিং করবো কিভাবে?

আছিয়া কোন জবাব দেয় না। হাত গুটিয়ে নেয়।

ডাক্তার

এটা আপনার বিয়ের আংটি?

আছিয়া নিশ্চুপ।

ডাক্তার
ঘা হইছে ক্যামনে?

CUT TO:

3.EXT.Beside River - DAY
Flashback

নাফ নদীর পাড়ে আছিয়া ও তার দাদী নৌকা থেকে নামে। তাদের সাথে যারা আসছে তারা সবাই চলে গেছে। আছিয়ার বৃদ্ধ দাদী ভয়ে গুঁটিশুটি হয়ে বসে বসে কাঁপছে। আছিয়া তার গলা থেকে সোনার চেইন খুলে মাঝির হাতে দেয়।

মাঝি
দুইজনর ফরান বাচাইয়ী। ইন কি দিঅদে...

আছিয়া
বদা, যা আছিল ব্যাক দি দিইয়ী।
দিবা নান আর কিচ্ছু নাই।

মাঝি আছিয়ার হাত টেনে ধরে, আছিয়া আঁতকে উঠে।

মাঝি
(আঙুলের আংটিকে ইঙ্গিত করে)
নাই হনে হইয়ে! অত ইবা দি জ...

আছিয়া ঝটকা মেরে হাত ছাড়ায়।

আছিয়া
ন বদা, ইয়েন আর জীবন'র শেষ নিশান।
ইয়েন ন তুয়াইঅন।

মাঝি তার কথা কানেই নেয় না। সে আবার আছিয়ার হাত টেনে ধরে, আঙুলের আংটি খোলার জন্য অনেকক্ষণ ধ্বস্তাধস্তি করে। আছিয়া মিনতি করতে থাকে -

আছিয়া(CONT'D)
অনর ফঅদ দরির বদা;
আর আংটিগু হারি ন লইয়ন।

আংটি এমন টাইট যে, মাঝি অনেক ধবস্তাধস্তি করার পরও খুলতে পারে না।
ধবস্তাধস্তি করার ফলে আছিয়ার আঙ্গুলে ফোঁস্কা, ঘা পড়ে যায়। মাঝি হাত ছেড়ে
দিয়ে আবার নৌকায় গিয়ে উঠে।

CUT TO BLACK.

4.INT.Camp community clinic - DAY

ডাক্তার আছিয়ার আঙ্গুল ওয়াশ করছে। আছিয়া চোখ দিয়ে গড় গড় করে পানি
পড়ছে। আছিয়া মুখ লুকানোর জন্য জানালার দিকে মুখ ফিরিয়ে বসে থাকে।

CUT TO:

5.Int.road/camp - DAY

আছিয়া হাতে ব্যান্ডেজ করা নিয়ে হাসপাতাল থেকে বের হয়। ক্যাম্পের মধ্য
দিয়ে হেঁটে যায়।

CUT TO:

6.INT.ROHINGYA Leader's House - DAY

আছিয়া হেঁটে হেঁটে একটা বাড়ির জানালার সামনে এসে দাঁড়ায়। জানালায় জাল
বুনছে এক লোক, স্থানীয় লিডার।

আছিয়া

বদা, আব্দুল্লাহরে দেখাইনদে, ক্যাম্পে ইয়েনত যায়ুম ক্যানে?

নেতা

(কাজ করতে করতে)

হনে যাইবোদে?

আছিয়া

আই?

নেতা

পল নি হন। এতদিন থাকিও মাথাত নগলে, ইয়েন ক্যাম্প নয়। জেলহানা,
জেলহানা। এড়ে গলি ফারিবিদে, বাইর আইনারিবি।

আছিয়া

বদা, হন না হনএক্কান ব্যবস্থা ত থাইব।

নেতা

ব্যবস্থা থাইলে, আই এড়ে তিরিশ বছর ধরি ফোন দিদ্দেনে...

আছিয়া কি বলবে বুঝে উঠে না।

আছিয়া

তইলে আব্দুল্লার লয় কি আর দেহা গরিত নাইরগুম।

নেতা

আরে ক্যা হর, খোদাত্তু ফোসার লঅ।

নেতা কাজ ছেড়ে উঠে বেরিয়ে যায়, আছিয়া জানালার সামনে একা দাঁড়িয়ে
থাকে।

CUT TO:

আছিয়া বিষণ্ণ, টিলার উপর দাঁড়িয়ে তাকিয়ে থাকে অন্যকোন ক্যাম্পের দিকে।

CUT TO:

7. INT. camp - NIGHT

আছিয়া শুয়ে আছে, চোখ খোলা। আচমকা দরজা খোলার শব্দে ঘুরে তাকালে
দেখে, দাদী বেরিয়ে যাচ্ছে। আছিয়া দ্রুত উঠে বুড়িকে আটকায়।

আছিয়া

এবুড়ি হড়ে যঅর।

বুড়ির তন্দ্রা ভাঙ্গে।

আছিয়া

দুনিয়া উল্ভায় এত কিছু অয় গিয়ে, তারপরও তোয়াততু ঘুমর ভুতুর
আড়িবার হাছিয়ত ন যাই...

দাদী
(উচ্চস্বরে)

অ বইন, আর গা পোরেদে। এডে আততুন ঘুম নয়।
আরে আর ঘরত দি আয়। মরিলে নিজের ভিটেত মরিয়ম।

আছিয়া
ওজর নদিছ বুড়ি। তুর লাই বলি, ক্যাম্পের মানুষ দু'চোখর পাতা এক ঘরিত
নফারের।

দাদী
অ এডে মানুষ ঘুমও যার তইলে...

দাদী, আছিয়া যে যার জায়গায় গিয়ে শোয়। আছিয়া শুনতে পায়, দাদী বলে -

দাদী
আই ক্যা ওজর ঘইরতাম, ওজর ঘরেদে আর হলিজা।
আর গা মরি গিয়েদে হন্তে...

CUT TO:

8.EXT.Camp - NIGHT

আব্দুল্লাহকে দেখি নতুন রূপে, দাঁড়ি গোঁফ বেড়েছে, শুকিয়েছে। সে অন্ধকারে
আছিয়ার ক্যাম্পের মইধ্যে হাঁটছে। এদিক-ওদিক ঘুরতে ঘুরতে সে আছিয়া ও
তার দাদীর কথাবার্তা শুনতে পায়। আব্দুল্লাহ থামে, ঘরের দরজার সামনে
দাঁড়িয়ে মৃদুস্বরে ডাকে -

আব্দুল্লাহ
আছিয়া?

আছিয়া উঠে দরজা খোলে। দুজন মুখোমুখি।

CUT TO:

9.EXT.CAMP - NIGHT

আছিয়া ও আব্দুল্লাহ একটা পাহাড়ের টিলার উপরে বসা। দিগন্তজুড়ে ক্যাম্পের
বাড়িঘর। আব্দুল্লাহ আছিয়াকে জড়িয়ে ধরে আছে।

আব্দুল্লাহ

তুয়ায় গা গান গম গতি ফুয় লয়; আবার হন্তে দেখা অয় ফাট্টা
নাই...

আছিয়া

তোয় আবার হড়ে যাইবা?

আব্দুল্লাহ

আততুন ক্যাম্পর ফাস নাই; এড়ে আরে থাইত নদিব...

আছিয়া

না না, আই তোয়ারে আর ছাইত্তাম নয়... তোয় ঘরর ভুতুর থাই য। তুয়াততুন
বাইর অনপত্ত নয়।

আব্দুল্লাহ

আরে হদিন আরগোল গরি রাইবা? আরাজীবন কি এইক্ষেত
থাক্কুমনে?

আছিয়া চুপ হয়ে যায়।

আব্দুল্লাহ

(আল্লাদ করে)

ঘুরোমিক্কান এক্কান সংসার অইব আরাততুন, আচ্চানঅন্নান ফুইটফুট্টা ফোয়া
অইব, আই তোয়ার আতর রাধন হাইয়ুম।

(টোন শিফট)

জেলহানা ইয়েনততুন বাইর অইন্নাইল্লে ইন খোয়াবই তাই যাইব, আছিয়া।
আততুন কিছু এক্কান গরা ফরিব...

আছিয়া

কি গরিবাদে তোয়?

আব্দুল্লাহ চুপ হয়ে যায়। আছিয়া আব্দুল্লাহকে ঝাঁপ্টে ধরে -

আছিয়া

আততুন ক্যান ক্যান লার..তোয় আরে হাইল্লেগা ফেলাই নযাইও...

আব্দুল্লাহ হাসে।

আব্দুল্লাহ

যাইর হডে, তোয়ার হাছে আয়িদেনা..আরা জীবনরলাই তোয়ার হাছে
আই যাইয়ুম...

আছিয়ার চোখ টলমল। আব্দুল্লাহ আছিয়ার ব্যান্ডেজ করা আঙ্গুল তুলে নিয়ে চুমু
খায়।

আব্দুল্লাহ
(আংটিকে নির্দেশ করে)

ইবা হাডি ফেলঅ; তোয়াল্লাই আই আরেজু লই আইশুম...

আব্দুল্লাহ আছিয়ারে ছাড়াইয়া দিয়া হাঁটতে শুরু করে। আব্দুল্লাহ চলে যায়,
আছিয়া তাকিয়ে থাকে আব্দুল্লাহর চলে যাওয়ার দিকে।

CUT TO:

আছিয়া ঘরের দরজা বন্ধ করে।

CUT TO:

10.ExT. CAMP - NIGHT

আব্দুল্লাহ তার ক্যাম্পে ফেরত আসে। তার ক্যাম্পের ডিলারের সাথে দেখা করে।
ডিলার একটা চেয়ারে বসা চোখ বন্ধ, আব্দুল্লাহর কথা শুনছে।

আব্দুল্লাহ
বদা, যেনগরি অক আরে এতুন বাইর গরন...

ডিলার
বাইর অয় হডে যাবি?

আব্দুল্লাহ
যেডেই যায় বদা তয় এই দোজখত আর নতায়ুম...

ডিলার
অকুলে কি বেশতত আছিলি নিকি? দোজখ অইলে এড়ে আইশস
ক্যা?

আব্দুল্লাহ চুপ।

ডিলার
অক তইলে, আই ছাইর কি গরন যাই...ইয়া যা...

আব্দুল্লাহ
আয় কিন্তু হাইল্লোগা নয় বদা।

ডিলার ঝঁ কুঁচকে আবদুল্লার দিকে তাকায়।

আব্দুল্লাহ
ওয়াতি আর বউ আছে... যিন গরিবান দুইওজন'র লাই গরিবেন...

ডিলার
এদিন অউশ ক্যা তুতুন? আই কি তোর অউর ফোয়া নে মাচোদা?

আব্দুল্লাহ চুপ।

ডিলার
তোর লাই এদিন গরিয়ুম, তুই কি গরিবি?

আব্দুল্লাহ ডিলারের দিকে তাকালে ডিলার হাতের ইশারায় বুঝায় - 'মাল পানি আছে?'

আব্দুল্লাহ
রাফ্কন তো জেলহানাত, এড়ে টিয়া হড়ে ফাইয়ুম?
আগে এতুন বাইর অয় বদা। ইয়ারপরে হন এক্কান ব্যবস্থা গরি দিয়ুম,
আল্লার কসম।

ডিলার হাসে। হাসি থামিয়ে কিছুক্ষণ চিন্তা করে বলে -

ডিলার
তইলে তুই আর এক্কান হাম গরি দে।

CUT TO:

11.INT. CAMP - NIGHT

আছিয়া আব্দুল্লাহর জন্য অপেক্ষা করে। তার মনে হয় এই বুঝি আব্দুল্লাহ আসলো। দাদী ঘুমাইয়া গেছে। অপেক্ষা করতে করতে থাকে এক সময় সে ঘুমিয়ে যায়। তার দাদী চিৎকার করে।

দাদী
আরে আর মেটিত দি আই। আই আর ভিটাত যায় মরিয়ুম। অইন নদিস।
অইন,অইন,অইন...

আছিয়া আব্দুল্লাহর জন্য অপেক্ষা করে। রাতে দাদী চিৎকার করে। সারা ক্যাম্প জুড়ে তার চিৎকার শোনা যায়।

CUT TO:

12.Montage sequence

দরজায় একটা হাত নক করে। কিছুক্ষণ পর দরজা খুলে আব্দুল্লাহ। একটা লোক ভেতরে তুকে দরজা বন্ধ করে দেয়।

INTERCUT WITH:

আছিয়া আর আব্দুল্লাহ ঘাসের উপর শুয়ে আছে। বাতাসে আছিয়ার চুল আব্দুল্লাহর মুখের উপর দোল খায়।

INTERCUT WITH:

আব্দুল্লাহ একটা ব্রিফ কেইস নিয়ে বেড় হয় এবং হাঁটতে শুরু করে। কিছুদূর যাওয়ার পরই পেছন থেকে পুলিশের গাড়ির আসার শব্দ শোনা যায়। আব্দুল্লাহ দৌঁড়াতে শুরু করে।

INTERCUT WITH:

গাছগাছালির ভেতর দিয়ে আছিয়া আর আব্দুল্লাহ দৌঁড়ে যাচ্ছে। চারদিকে তাদের হাসির রোল।

INTERCUT WITH:

আব্দুল্লাহ দৌঁড়াচ্ছে এবং ছুট করে গুলির শব্দ। আব্দুল্লাহ ছিটকে পড়ে। হাতে থাকা ব্রিফ কেইস অন্যদিকে চলে যায়। গড়াগড়ি খেয়ে উঠে আব্দুল্লাহ আবার খুঁড়িয়ে খুঁড়িয়ে দৌঁড়াতে থাকে এবং শেষ পর্যন্ত পানিতে নেমে যায়।

INTERCUT WITH:

আছিয়ার স্বপ্ন ভঙ্গ হয়, ঘুম ভেঙে দেখে ঘরের দরজা খোলা, বাতাসে দোল যাচ্ছে। দাদীর বিছানা খালি, তিনি নাই।

INTERCUT WITH:

রাতের অন্ধকারে বুড়ি হেঁটে যাচ্ছে নদীর পাড় ধরে।

INTERCUT WITH:

রাত, ক্যাম্পে ঘুমে বিভোর। কিছু কুকুর ঘুরঘুর করছে। হাতে থাকা টর্চ মেঝে আছিয়া বুড়িকে খুঁজছে।

INTERCUT WITH:

বুড়ি প্রলাপ বকতে বকতে হেঁটে যাচ্ছে সমুদ্রের পাড় ধরে। হুট করে গভীর সমুদ্রে আঁতশবাজি ফুটে উঠে, চারদিক আলোকিত করে দেয়।

INTERCUT WITH:

বুড়িকে খুঁজতে খুঁজতে আছিয়া একটা টিলার উপরে উঠে দাঁড়ায়। যেখান থেকে ওপাড়ের মায়ানমার দেখা যায়। আছিয়া ওপাড়ে তাকিয়ে থাকে। তখন মনোলগে শোনা যায় -

আছিয়া

মানুষ'রতুন এককুলদি অইলও সুখ থাকে, আরাতুন দুকুলদিই হষ্ট।
আরাতুন সুখ তো নাই, সুখী অইবার খোয়াবও নাই...

INTERCUT WITH:

বুড়ি হাঁটছে, প্রলাপ বকছে।

INTERCUT WITH:

টিলা থেকে সামনে নাফ নদীর পাড়। আছিয়া নদীর পাড়ে গিয়ে হাতের ব্যাডেজ খোলে। ফুলে উঠে আংটিসহ আঙ্গুল নদের পানিতে চুবিয়ে, আছিয়া নদের পাড়েই শরীর এলিয়ে দেয়। তার চোখ বেয়ে হয়তো অশ্রু ঝরে।

কিছুক্ষণ পর নদের পানি থেকে সাঁতরে পাড়ে এসে আছিয়া পাশে শোয় আব্দুল্লাহ।

Fade TO BLACK.

Casting

We cast both professional and local actors. So, our professional actors can gather language experience from their co actors for performers familiar with refugee narratives. This added some authenticity to the film. Workshops and rehearsals were held before filming to build comfort and natural performances.

Cast List:

সারাহ জাবিন অদিতি
Sarah Jabin Aditi



Image-1

আহসাবুল ইয়ামিন রিয়াদ
Ahsabul Yamin Riyad



Image-2

ফাতেমা
Fatema



Image-3

মনির মোবারক
Monir Mubarak



Image-4

সব্বির মাস্তি
Sobbir Majhi



Image-5

ইমরুল সাজ্জাদ
Imrul Sajjad



Image-6

আনোয়ার হোসেন
Anowar Hossen



Image-7

শাহনেওয়াজ কামাল রিপন
Shahnewaj Kamal Ripon



Image-8

Crew Recruitment

I formed a small but efficient team, balancing creative collaboration with logistical limitations. Crew members were selected based on their sensitivity to the subject and ability to work in challenging environments.

Crew List:

পরিচালনা - আতিকুর রহমান

Director - Atikur Rahman

চিত্রনাট্য - নেয়ামত উল্লাহ মাসুম ও আতিকুর রহমান

Screenplay - Neamo Ullah Masum & Atikur Rahman

চিত্রগ্রহণ - জারিফ আহমেদ

Cinematographer - Zarip Ahmed

ক্রিয়েটিভ প্রডিউসার - নেয়ামত উল্লাহ মাসুম

Creative Producer - Neamot Ullah Masum

সহকারি প্রযোজক - ইমরুল সাজ্জাদ

Line Producer - Imrul Sajjad

পোশাক পরিকল্পনা - রাখি সরকার

Costume Designer - Rakhi Sarker

শিল্প নির্দেশনা - ফয়সাল মাহমুদ

Art Direction - Foysal Mahmood

লোকেশন ম্যানেজার - শুভংকর সরকার

Location Manager - Shuvankar Shrkar

ফোকাস পুলার - সোহাগ

Focus Puller - Sohag

আলোক বিন্যাস - আলমাস
Gaffer - Almas

পোষাক - ববি রাখাইন, নাদামা রাখাইন
Costume - Bobby Rakhine, Nadama Rakhine

মেকাপ - দোলন
Makeup - Dolon

ড্রাইভার - আব্দুল ওয়াদুদ
Driver - Abdul Wadud

Costume and Look Reference

Costumes were sourced from local markets to replicate refugee attire—simple, worn, and culturally appropriate. Bobby Rakhine, Nadama Rakhine provide us with a dented costume. What seems more realistic. Our costume designer Rakhi Sarker arranged the costume in Cox's Bazar.

Costume Reference We Created:

Aciya Look



Image-9

Aciya Look



Image-10

Aciya Regular Look/ Costume



Image-11

Abdullah

Look and Costume

Image-12

Look



Image-13

Costume Reference Biyer



Image-14

Regular Costume



Image-15

Dadi Look Reference



Image-16

Dadi Regular Costume



Image-17

Dadi Regular Costume



Image-18

Leader Look



Image-19

Leader Look and Costume



Image-20

Neta Regular Look



Image-21

Neta Costume

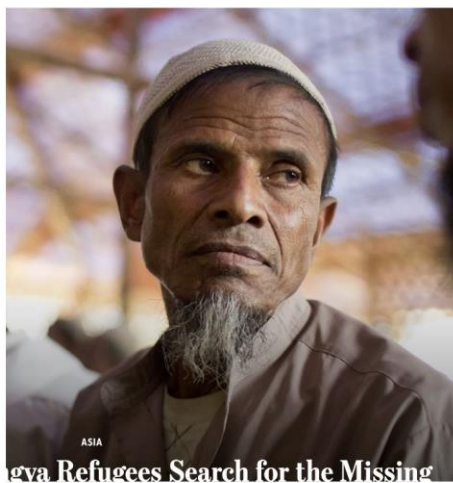


Image-22

Set Design

The set was minimally designed, using the natural environment of the refugee camp, including actual shelters and everyday household objects to enhance realism. But art director Foysal Mahmood made a huge impact on the flash back arranged set.

Props List:

1. আংটি_চেইন_800, গজ কাপড় (ব্যান্ডেজের জন্য)_200/, ডাক্তারের এরেক্সমেন্ট।
2. অর্ধেক কমপ্লিট জাল ও জাল বানানোর সরঞ্জাম_
3. ব্রিফকেস
4. রক্ত50tk
5. ব্যাগ-বস্তা বানানোর জন্য বেডশীট ২ টা_600t
6. ম্যাচ বক্স10,
7. চকলেট বোমা_300tk,
8. মরিচ বাতি_Atik
9. দুইফিতার পুরনো রাবারের স্যান্ডেল

Shooting Plan:

Pre-Shooting Phase (March 7-9, 2025)

Objective: Location visit and rehearsal with artists.

March 7, 2025: Travel and Location Visit

- **Morning:**
 - Depart from your base to Cox's Bazar.
 - Upon arrival, meet with local contacts or facilitators at the Rohingya camp.
 - Arrange transportation within the camp (if necessary).
- **Afternoon:**
 - First visit to the main locations where filming will take place.
 - Assess lighting conditions, sound challenges (wind, noise), and space constraints.
 - Take reference photos and videos of locations for visual planning.
- **Evening:**
 - Debrief with your team on logistical concerns.
 - Check and prepare equipment for the next day's shoot.

March 8, 2025: Location Familiarization & Rehearsal

- **Morning:**
 - Final walkthrough of all filming locations.
 - Discuss with the team about blocking shots and camera angles.
 - Take detailed notes about props, costumes, and specific actions.
- **Afternoon:**
 - Rehearse with the actors in their costumes.
 - Focus on practicing the timing, blocking, and camera movements.
 - Provide feedback to the actors about their performances and scene transitions.
- **Evening:**
 - Review the rehearsal footage (if applicable) to ensure performances are in line with the vision.
 - Finalize any adjustments in terms of script, scene setup, and schedule.

March 9, 2025: Final Rehearsal and Prep

- **Morning:**
 - Conduct a final rehearsal of all scenes.
 - Check for any final logistical requirements (permits, permissions, safety measures).
- **Afternoon:**
 - Continue rehearsals as needed.
 - Have a meeting with the team (camera crew, sound, production assistants) to ensure everything is in place for the next phase.
 - Double-check equipment and transportation plans.
- **Evening:**
 - Final review of the shooting schedule for the next few days.
 - Rest and prepare for the shoot.

Filming Phase (March 10-12, 2025)

Objective: Shooting the film.

March 10, 2025: Day 1 of Filming

- **Morning:**
 - Start early (consider golden hour for beautiful natural light).
 - Begin with simpler scenes that require less setup or complex camera work.
 - Set up the equipment (camera, lights, sound) and ensure everything is functioning.
- **Afternoon:**
 - Film medium or close-up shots with primary focus on dialogue or interactions.
 - Maintain clear communication with the cast and crew for any last-minute adjustments.
- **Evening:**
 - Review the footage from the day and ensure all scenes have been captured as planned.
 - If any issues arise, plan to reshoot in the next days (if needed).

March 11, 2025: Day 2 of Filming

- **Morning:**
 - Continue filming scenes that require more complex camera movements, such as tracking shots, wide shots, or long takes.
- **Afternoon:**
 - Capture any remaining scenes with non-speaking roles or extras.
 - Focus on environmental shots, like landscapes, close-ups of surroundings, and natural lighting.
- **Evening:**
 - Review footage and ensure all essential shots have been covered.

March 12, 2025: Day 3 of Filming

- **Morning:**
 - Film any remaining dialogue-heavy scenes or scenes requiring the most intricate lighting setups.
- **Afternoon:**
 - Capture emotional or intense moments that require precise timing and coordination.
- **Evening:**

- Final day of shooting check: review all material captured and identify if anything has been missed or requires retakes.

March 12, 2025: Final Day of Filming

- **Morning:**
 - Shoot any remaining B-roll or filler shots needed for the film (background shots, cutaways).
 - Capture additional footage from different angles or perspectives.
- **Afternoon:**
 - Wrap up shooting and pack up equipment.
 - If possible, get behind-the-scenes footage or interview the cast/crew for documentary purposes.
- **Evening:**
 - Final debriefs with your team, discussing the film shoot and any outstanding post-production tasks.
 - Prepare for your return trip to your base.

Post-Shooting Considerations

- **March 13, 2025 (Optional):**
 - Transfer and organize all footage into editing folders.
 - Backup all raw footage and audio files.
 - Begin preliminary editing, focusing on syncing audio and rough cuts.

Additional Notes

- **Safety & Permissions:** Ensure that I have all necessary permissions from local authorities and the camp administration for filming.
- **Team:** Confirming that my team is fully prepared, including camera operators, sound technicians, and production assistants.
- **Cultural Sensitivity:** The nature of the location (the Rohingya camp), make sure we are culturally respectful and sensitive in our interactions with the community. Ensure my actions reflect ethical filmmaking.
- **Contingency:** Have backup plans in case of weather disruptions, unexpected access issues, or delays.

Story Board

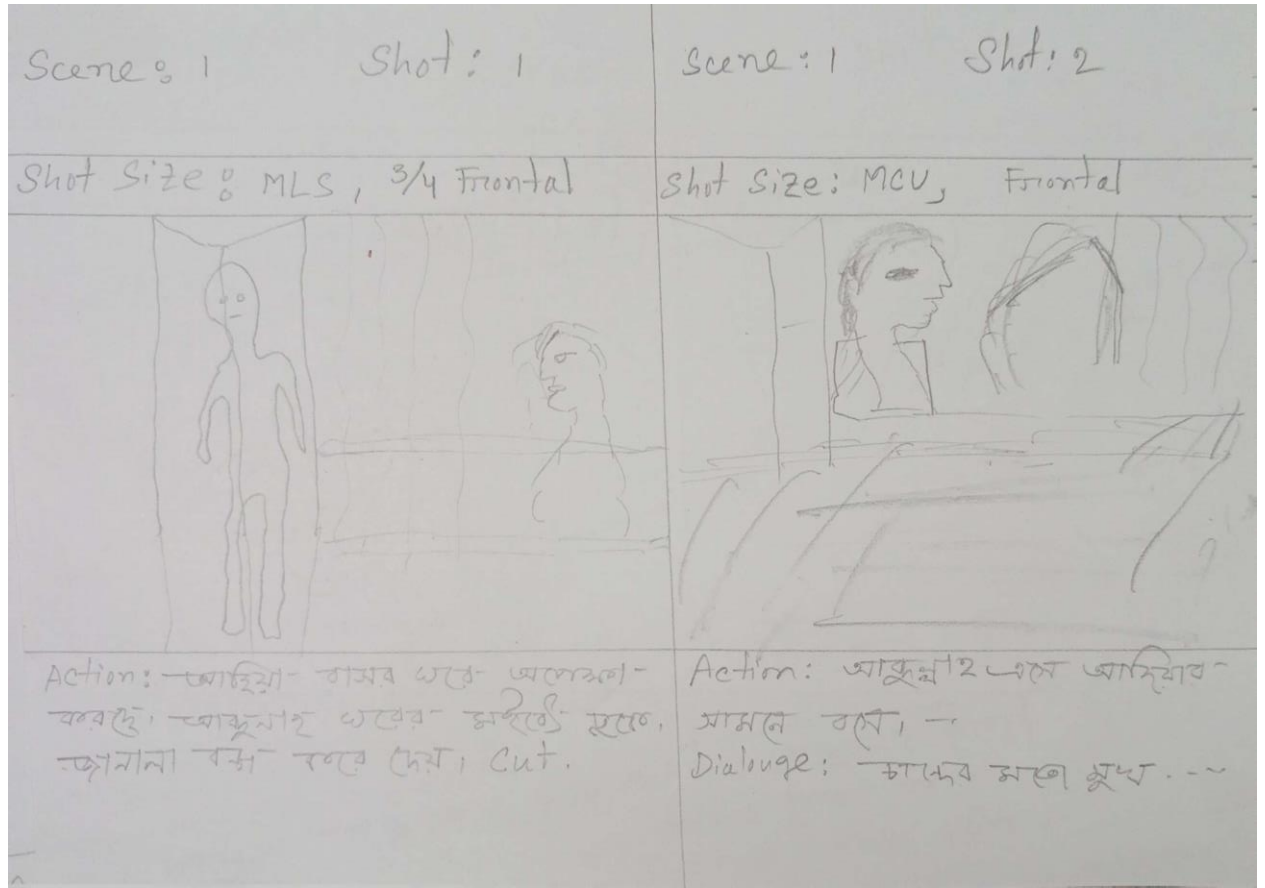


Image-23

Scene: 1	Shot: 3	Scene: 1	Shot: 4
Shot Size: MCU, Frontal, (POV)	Shot: CV, Profile		
			
Action: બોલિંગ - આકુનાટ - બોલ - - બોલિંગ - બોલ,	Action: આકુનાટ - બોલ - - બોલ - બોલ - Dialogue: બોલ - રહ્યો,		

Image-24

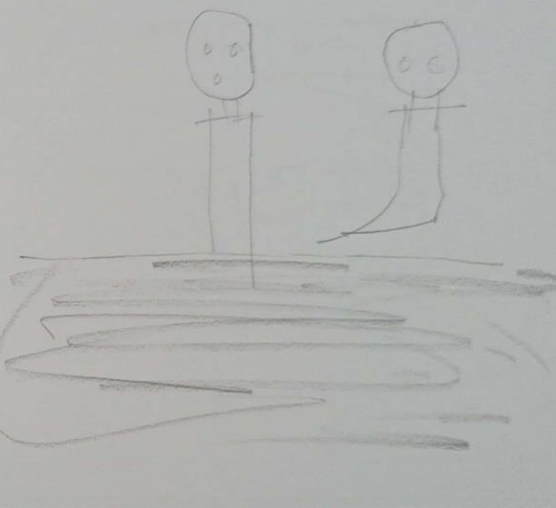
Scene: 1	Shot: 5	Scene: 1	Shot: 6
Shot Size: ECU, 3/4 Profile		Shot Size: MLS, 3/4 Profile	
			
Action: আকুশার আহিয়াং হাও আহিয়াং সচিব দেয়।		Action: আকুশার - আহিয়াং- হাওআহিয়াং-যায়।	

Image-25

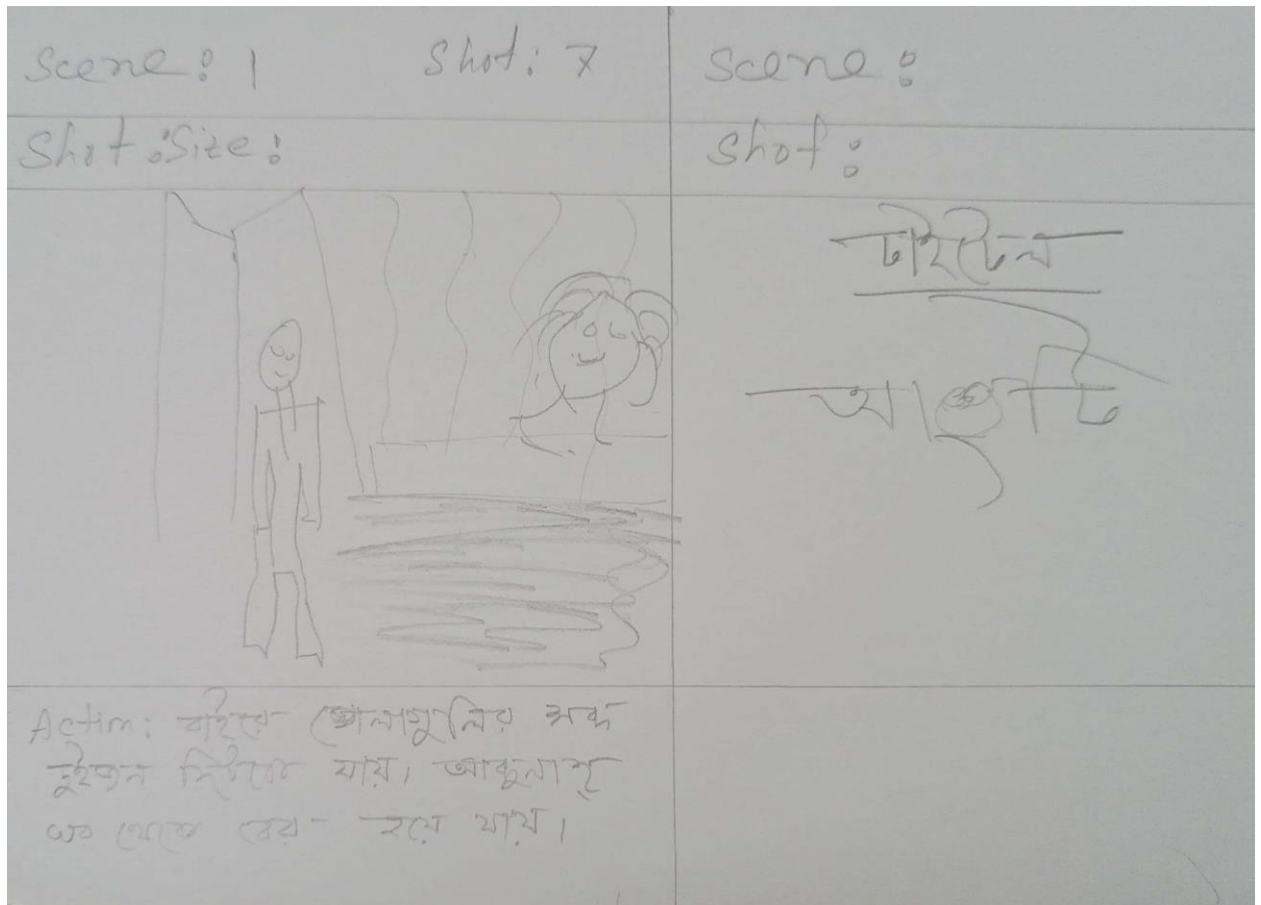


Image-26

The story board is not up to mark but we keep this as shot reference.

Budget

The film was made on a tight budget with support from OXFAM. Every expense was carefully planned.

(a). 7th March, 2025 __ Thursday.

No.	Item	Amount
1	Dhaka to Coxsbazar (8 persons/800)	6400/
2	Costume	1500/
3	Props _২টা বেডশীট ৬০০/, রক্ত ৫০, ম্যাচবক্স ১০, চকলেট বোমা ৩০০, ব্রিফকেইস, _মিরিচবাতি (আতিক), দুইজোড়া রাবারের পুরনো স্যান্ডেল, গামছা।	960/
4	Snacks (Mid Journey) buy dry food.	500/
5	Dinner_Crew_ 6 preson_ ভাত ২০, ডাল ২০, chicken 60.=600tk/ Artist: 2 person 150tk=300tk	900/
6	Hotel Cxb_2000tk per night, 5 days.	10000/
7	Transport	200/

(a)=20460/

(b). 8th March2025__Friday.

No.	Item	Amount												
	Breakfast_8 person_65tk_পরটা20, ডাল/ভাজি20, ডিম25=520tk	520/												
	Transport__Recce	2000/												
	<table><tr><th>Set</th><th>Location</th></tr><tr><td>নদীর পাড়/মাঝি</td><td>রুমালিয়ার ছড়া,রিজুখাল।</td></tr><tr><td>Demo রোহিঙ্গা বাড়ি</td><td>সমিতিপাড়া, কুতুবদিয়াপাড়া, খুরুশকুল, উপজেলার আছেপাশে।</td></tr><tr><td>টিলা থেকে নাফ নদী দেখা</td><td>হিমছড়ি, দরিয়ানগর, মহেশখালী।</td></tr><tr><td>নির্জন রাস্তা</td><td>শৈবাল, শহরের যেকোন রাস্তা।</td></tr><tr><td>ড্রাগ ডিলার</td><td>শহরের যেকোন লোকেশন</td></tr></table>	Set	Location	নদীর পাড়/মাঝি	রুমালিয়ার ছড়া,রিজুখাল।	Demo রোহিঙ্গা বাড়ি	সমিতিপাড়া, কুতুবদিয়াপাড়া, খুরুশকুল, উপজেলার আছেপাশে।	টিলা থেকে নাফ নদী দেখা	হিমছড়ি, দরিয়ানগর, মহেশখালী।	নির্জন রাস্তা	শৈবাল, শহরের যেকোন রাস্তা।	ড্রাগ ডিলার	শহরের যেকোন লোকেশন	
	Set	Location												
	নদীর পাড়/মাঝি	রুমালিয়ার ছড়া,রিজুখাল।												
	Demo রোহিঙ্গা বাড়ি	সমিতিপাড়া, কুতুবদিয়াপাড়া, খুরুশকুল, উপজেলার আছেপাশে।												
	টিলা থেকে নাফ নদী দেখা	হিমছড়ি, দরিয়ানগর, মহেশখালী।												
	নির্জন রাস্তা	শৈবাল, শহরের যেকোন রাস্তা।												
	ড্রাগ ডিলার	শহরের যেকোন লোকেশন												
Lunch_ভাত২০, ডাল২০, ভেজিটেবল৩০, ডিম ক্যারি ৩০। 6 preson=600/ Artist: 2 person#150=300	900/													
Evening rehearsal snacks_8 person	500/													
Dinner_Crew_6 preson_ ভাত২০, ডাল২০, chicken 60.=600tk/ Artist: 2 person150tk=300tk. Total 8 persons.	900/													

(b)=4820/

(c). 9th March2025 ___Saturday.

No.	Item	Amount
	Breakfast_8 person_65tk_পরটা20, ডাল/ভাজি20, ডিম25	520
	Transport_Recce_কুতুপালং রোহিঙ্গা ক্যাম্প	1000/
	Lunch_ভাত২০, ডাল২০, ভেজিটেবল৩০, ডিম ক্যারি ৩০। 6 preson=600/ Artist: 2 person#150=300	900/
	Rehearsal_Crew, artist, guest(if any)	500/
	Dinner_Crew_10 preson_ ভাত২০, ডাল২০, chicken 60.=600tk/ Artist: 2 person150tk=300tk	1100/

(c)=4020/

(d). 10th March,2025 ___Sunday.

No.	Item	Amount
	Breakfast_12 person_65tk_পরটা20, ডাল/ভাজি20, ডিম25=520tk	780/
	Transport_shooting set_কুতুপালং রোহিঙ্গা ক্যাম্প	2000/
	Lunch_ভাত২০, ডাল২০, ভেজিটেবল৩০, ডিম ক্যারি ৩০। 12 preson Artist: 2 person#150=300.	1500/
	Snacks	500
	Dinner_Crew_12 preson_ ভাত২০, ডাল২০, chicken 60.=600tk/	1500/
	Odomus	250/

(d)=6530/

(e). 11th March, 2025 __ Monday.

No.	Item	Amount
	Breakfast_12 person_65tk_পরটা20, ডাল/ভাজি20, ডিম25=520tk	780/
	Transport_shooting set	2000/
	Lunch_ভাত২০, ডাল২০, ভেজিটেবল৩০, ডিম ক্যারি ৩০। 12 preson Artist: 2 person#150=300.	1500/
	Snacks	500
	Dinner_Crew_12 preson_ ভাত২০, ডাল২০, chicken 60.=600tk/	1500/

(e)= 6280/

(f).12th March, 2025 __ Tuesday.

	Item	Amount
	Breakfast_12 person_65tk_পরটা20, ডাল/ভাজি20, ডিম25=520tk	780 /
	Transport_shooting set	2000/
	Lunch_ভাত২০, ডাল২০, ভেজিটেবল৩০, ডিম ক্যারি ৩০। 12 preson Artist: 2 person#150=300.	1500/
	Snacks	500
	Dinner_Crew_12 preson_ ভাত২০, ডাল২০, chicken 60.=600tk/	1500/
	Remuneration	7000/
	Coxsbazar to Dhaka_10 person_11000 per ticket.	11000/

(f)=24280/

(g). Post Production

	Item	Amount
	Edite & Color	10000/
	Music	6000/
	Sound	6000/

(g)=22000/

Total Budget=88390/

Note:

Per person food costs **_328tk.**
Daily food costs
Food costs 5 and a half day

Equipment list:

Camera: Sony Alpha FX3

Light: Rechargeable Led and RGB

Recorder: Road M99HD Pro, Zoom, Boom

Gimbel: dji 4

Pre-Production - Challenges, Mistakes and Learnings

Challenges –This film shooting came with both excitement and complexity. One of the biggest challenges was securing access and permission to shoot inside and around the Rohingya refugee camps in Cox's Bazar. Coordinating with local authorities and ensuring ethical guidelines were followed took time and patience. Budget limitations also made it difficult to plan for props, costumes, and transportation, requiring creative problem-solving and compromises.

Mistakes – Inexperience in large-scale planning led to a few early mistakes, such as underestimating how long location scouting would take and the need for extra backup equipment. Additionally, managing communication across departments—especially between technical and creative teams—was initially unstructured, which caused some delays.

Learnings - The challenges became important learning experiences. We gained valuable insights into the importance of detailed scheduling, location preparation, and community sensitivity. Most importantly, we learned how to adapt under pressure and build a collaborative, respectful environment for the story we were telling.

Production Phase

The film was shot over five days in March 2025 within inside and outside of the Rohingya refugee camps in Cox's Bazar. We followed a tight schedule to work efficiently while respecting the community's privacy and routines.

Film Shooting:

Images of film shooting



Image-27



Image-28



Image-29



Image-30



Image-31



Image-32



Image-33



34



Image-35



Image-36



Image-37



Image-38



Image-39

Production - Challenges, Mistakes and Learnings

Challenge-

The production phase of this film shooting was both intense and eye-opening. One of the major challenges was managing time within the limited three-day shooting schedule. Working inside and near the Rohingya refugee camps required extra sensitivity, and we had to pause or adjust our scenes several times to respect the community's privacy and daily routines. Weather conditions, especially the harsh sunlight and sudden changes, also made shooting outdoor scenes more difficult than expected. Language barriers make communication more sensitive. Working with non-professional actors was the biggest challenge during filming.

Mistakes-

A key mistake was not having enough backup equipment on set, which caused minor technical delays, especially with lighting and audio. In some instances, coordination between cast and crew fell short, resulting in retakes and time loss. Managing crowd control in a public setting was another unforeseen challenge.

Learnings -

Despite these hurdles, we learned the importance of flexibility, on-the-spot problem-solving, and strong communication. The experience also taught us how to work with compassion in real-life environments, balancing storytelling with ethical responsibility.

Post-Production Phase

Post-production was completed over two weeks and included editing, sound design, color grading, and subtitling.

Editing and Color Grading

The editing process emphasized emotional rhythm, allowing scenes to breathe while building tension and release. We hired an editor, he edited the film by our recommendation. Neamot Ullah Masum and I were supervising while our project edit was going on.

We used a muted, earthy color palette to reflect emotional heaviness. Blues and grays dominate interior scenes; warmer tones appear in flashbacks.



Image-40

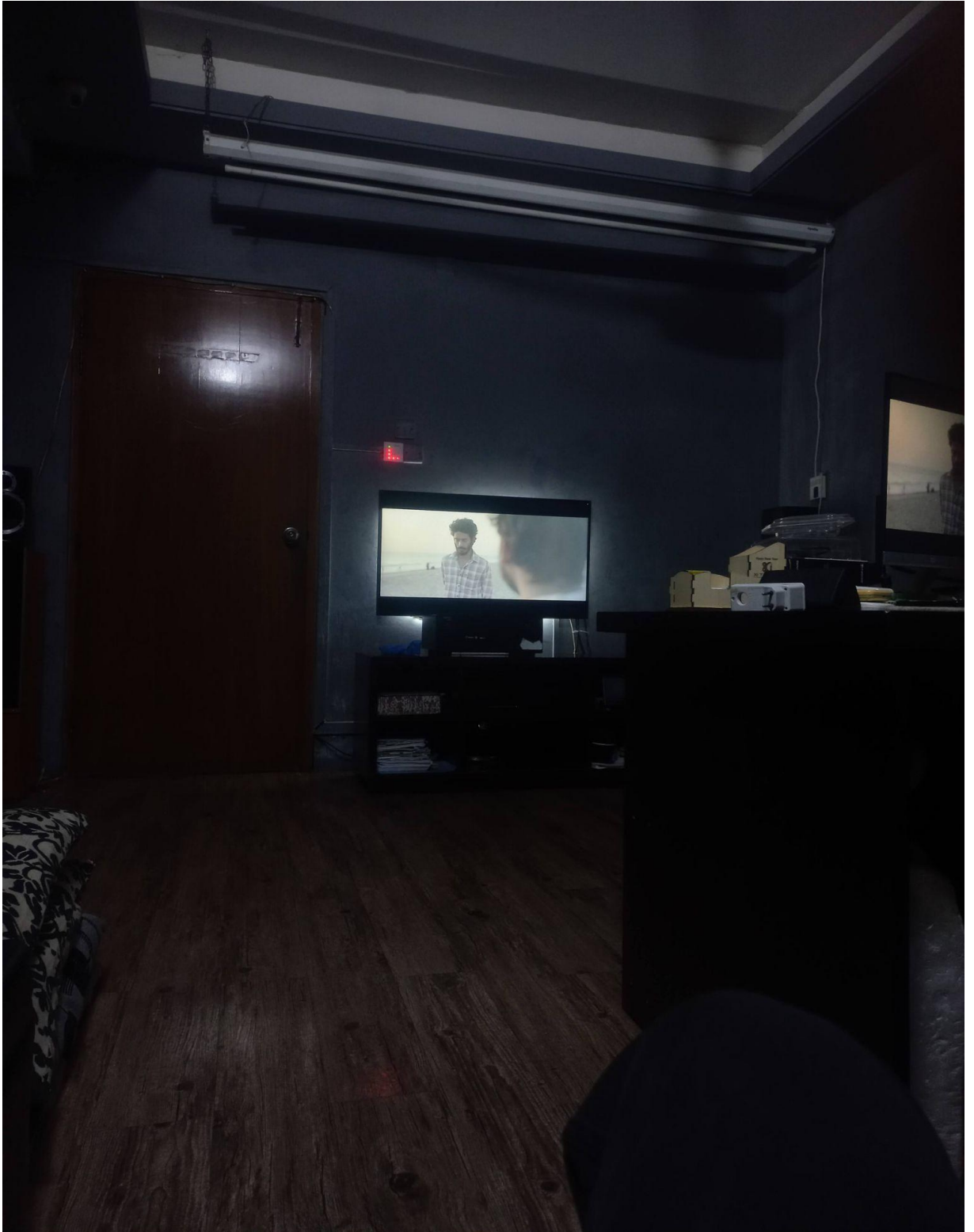


Image-41

Sound Design

Ambient sounds—footsteps, wind, rustling tarpaulins—were layered in to reflect the environment. Diegetic sound dominated the soundscape to immerse viewers in the camp's atmosphere. We used two pieces of music in our sound design. We hired sound mixing professional Dip Chakraborty. He did the sound design in his studio. After finishing every task, he sends those in google drive.

Subtitling

English subtitles were carefully synced and proofread to ensure accessibility to an international audience, especially development and human rights organizations. Rakhi Sarker did the job with the following instruction.

Post-Production - Challenges, Mistakes and Learnings

Challenges

The post-production phase of this film brought its own set of challenges and valuable learning experiences. One of the initial difficulties was managing the large amount of raw footage within a limited editing timeline. Then we feel, in this short time frame it could be noisy. So we hired an editor and we requested one of our friends to make the sound design. Sound design was particularly challenging—ambient noise from the refugee camp affected several takes, requiring additional audio cleanup and creative mixing.

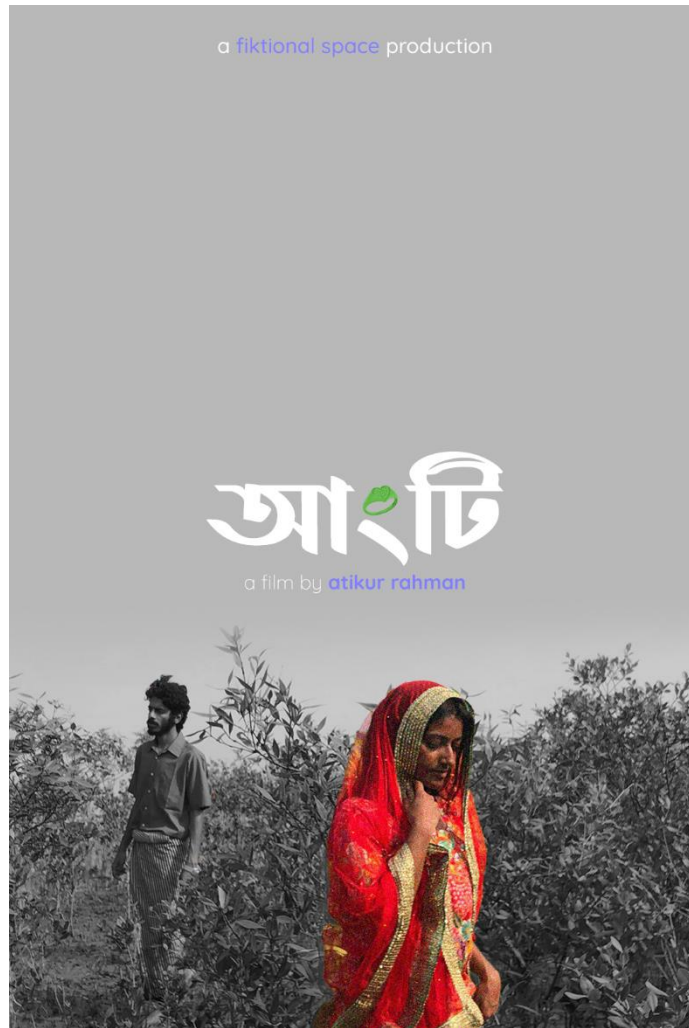
Mistakes

A key mistake was not recording enough ambient and room tone during production, which made sound balancing in the edit more complicated. Color grading also took longer than expected due to inconsistent lighting in outdoor scenes, caused by unpredictable weather during the shoot.

Learnings

Despite the setbacks, the process sharpened our storytelling instincts and technical editing skills. We learned the importance of detailed shot planning, proper sound recording, and time management. Most importantly, post-production reinforced the power of editing in shaping emotional impact and meaning.

Poster of the Film



Film Link:

<https://drive.google.com/file/d/1jVooz560iJknIjtkyKBPEbRPLXj9VxZG/view?usp=sharing>

The Future Goal of this Film

Ring - *আংটি* is to share the story with a broader audience, both nationally and internationally, through film festivals, academic screenings, and social impact platforms. We aim to use the film as a tool for advocacy, raising awareness about the emotional and social realities faced by displaced communities like the Rohingya.

The film will also be submitted to development organizations and NGOs working on migration and refugee issues, in hopes that it can spark conversation and empathy. Another goal is to include it in educational settings, where it can help students and young filmmakers understand socially conscious storytelling.

Ultimately, *Ring* - *আংটি* aspires to create lasting emotional impact and contribute meaningfully to discussions on identity, resilience, and human dignity.

SELF-ASSESSMENT FORM

The purpose of this survey is to obtain students input on how they think they have performed.

Name of Intern: Md Atikur Rahman

University ID: 172012013

Name of the	OXFAM
Institute/Organization:	
Corporate Office Address:	Block K, 1213, House 23 Road 28, Dhaka 1213
Email: mdsaislam@oxfam.org.uk	Web: https://www.oxfam.org

1. During a typical week, approximately how many hours did you dedicate to your internship?

60

2. Was your internship paid? If yes, how much?

Yes. It was 90,000 BDT including 25% Vat.

3. Was your site supervisor available to meet when needed? Tick any one of the following.

☐ Not at all
 ☐ Slightly
 ☐ Moderately
 ☐ Quite a bit
 ☒ A great deal

4. Next, we would like to know how you were affected by your internship. Using the scale below, please indicate the degree to which participation in your internship experience increased or strengthened your abilities, attitudes, awareness or understanding in each of the areas identified:

1=Not at all 2=Slightly 3=Moderately 4=Quite a bit 5=A great deal

NO	CRITERIA (Personal)	RATING
1	I have a sense of satisfaction in doing something worthwhile.	5
2	I believe in my ability to make a difference.	5
3	I am open to new experiences.	5
4	I have gained the capacity to be more productive.	5
5	I can recognize my personal strengths.	5
6	I can recognize my personal weaknesses.	5
7	I have a sense of personal achievement.	5
8	I have the ability to persevere in difficult tasks	5
NO	CRITERIA (Social/Interpersonal Impact)	5
9	I demonstrate concern for the welfare of others	5
10	I can be understanding and appreciative of people with diverse backgrounds	5
11	I have the ability to work cooperatively with others	5
12	I have the ability to communicate effectively	5

13	I have increased my ability to be a leader	5
14	I feel more connected to my community	5
NO	CRITERIA (Academic learning impact)	5
15	I have acquired knowledge from the job duties I performed	5
16	I have broadened my critical thinking skills (reasoning, problem solving)	5
17	I have learnt the ability to work independently	5
18	I feel my classroom learning was enriched	5
19	I have the ability to connect academic subject matter to the real world.	5
NO	CRITERIA (EMPLOYMENT/JOB SPECIFIC IMPACT)	
20	I developed specialised technical skills for a specific job function	5
21	I broadened my future employment possibilities	5
22	I received an opportunity to explore a specific career	5
23	I developed realistic ideas about the work world	5
24	I narrowed my future possible career choices.	5
25	What is your average score from this test?	5

5. General Comments

The Internship was such a beautiful journey for me. As a film student I always hopping, I'll finished my academy by making a film. OXFAM helped me to dreams come true. With their producing I successfully ended up a film. I'm going to submit my film to OXFAM at 26.04.25. Filmmaking journey as a director is start by doing this project. I feel, my academy is success to creating their goal to a student. The networking and communication make the journey easier.



Signature of Intern

Internship Outcomes

Completing my internship through the production of *Ring - অংটি* has been one of the most transformative experiences of my academic and creative journey. This project allowed me to immerse myself fully in the real-world process of filmmaking—starting from script development to the final stages of editing and post-production. I gained practical experience in managing all three phases of production: pre-production planning, location scouting, casting, budgeting, scheduling, and dealing with unpredictable on-set challenges.

Through this journey, I significantly improved my skills in scriptwriting, visual storytelling, direction, and leadership. I learned how to work with professional cast and crew members, manage time under pressure, and adapt creatively when facing unexpected problems like weather issues, location limitations, or schedule delays.

Working under the guidance of the Fiktional Space team and with the support of OXFAM taught me how professional productions are executed with purpose and accountability—especially when the content addresses sensitive social issues like displacement and migration. I also developed a deeper understanding of ethical filmmaking practices, especially when working within vulnerable communities like the Rohingya.

Moreover, this internship helped me discover the power of film as a tool for social change. It made me more confident as a filmmaker who can combine aesthetics with advocacy. The experience taught me how to give voice to unheard stories and how to carry a film from concept to screen with both emotional integrity and technical precision.

In essence, *Ring - অংটি* was more than just an internship project—it was a meaningful personal and professional milestone that deepened my passion for filmmaking and strengthened my commitment to socially responsible storytelling.

Professional Competencies

During the internship period, I developed a range of professional competencies essential for working in the field of media and filmmaking. I gained hands-on experience in scriptwriting, visual storytelling, directing actors, and managing a professional film crew. I improved my skills in production planning, including budgeting, location scouting, scheduling, and team coordination under time constraints.

Technical competencies such as operating camera equipment, understanding shot composition, sound recording, and basic lighting setup were also enhanced through practical engagement on set. I became more confident in post-production tasks such as editing, color grading, and sound design, which are crucial in shaping the final narrative tone of the film.

In addition, I developed strong communication, leadership, and problem-solving abilities, especially while working under pressure in a sensitive location like the Rohingya refugee camp. Most importantly, I learned to combine creativity with responsibility—producing content that is both artistically compelling and socially meaningful.