



DEPARTMENT OF MEDIA STUDIES AND JOURNALISM

Internship Report

Rahat Karim

193012053

SUMMER 2025

MSJ4298: Internship

Submission Date : August, 2025



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Student Details

Name	Rahat Karim
ID	193012053
Department	Media Studies and Journalism
Major Concentration	Communication for Development
Minor Concentration	South Asian Studies
Career Objectives	I aim to build a meaningful career in international media, where I can engage in impactful journalism, tell untold stories, and uphold the values of truth and integrity. Working with global media organisations will not only allow me to explore diverse perspectives and cultures but also sharpen my voice as a storyteller committed to social justice and human dignity. I envision a future where I can travel, document real-world experiences, and contribute to narratives that drive awareness and change. Ultimately, my goal is to establish my own media company, an independent platform dedicated to bold, creative, and ethical storytelling that informs, empowers, and inspires.

Internship Details

Host Organization	Drik Picture Library Ltd. DrikPath Bhubon, House 58, Road 15A (New), Dhanmondi, Dhaka-1209, Bangladesh
My Working Session	Photography, Audiovisual Production, Communication, and Archive Management
Supervisor	Parvez Ahmad Rony
Designation	Intern
Start Date	July 4, 2025
End Date	Continuing
Hours Per Week	Approximately 40 hours
Total Working Period	Approximately 13 Weeks

Acknowledgement

This journey, both personal and academic, has been shaped by countless hands, kind hearts, and guiding spirits. As I bring this chapter of my life at the University of Liberal Arts Bangladesh to a close, I am filled with deep appreciation for everyone who has walked beside me in this long and winding path.

First and foremost, my sincerest gratitude goes to Drik Picture Library and its extraordinary ecosystem of mentors, artists, archivists, and visionaries. Working with Drik was not merely a professional engagement. It was a transformational experience that nurtured my passion for visual storytelling, social justice, and memory-making. Drik gave me space to grow, to fail, to learn, and to rediscover the power of images in shaping narratives. I am especially grateful to the colleagues and mentors who trusted me with challenging and meaningful projects, who pushed me beyond my comfort zone, and whose commitment to truth and creativity continues to inspire me.

I extend heartfelt thanks to the Media Studies and Journalism department at ULAB, and to all the faculty members who invested their time, energy, and belief in my potential. Your classrooms were sanctuaries of critical thought and creativity, and I am richer for every conversation, critique, and challenge I encountered there.

To my fellow students, collaborators, and friends. Thank you for your camaraderie, your spirit, and your presence. Every shared deadline, film screening, group project, and coffee break contributed to a journey I will forever cherish.

Above all, I owe everything to my family. Thanks to the almighty Allah, to my father, Dr. Rezaul Karim, whose resilience anchored me; to my mother, Nasrin Akther, whose prayers protected me; to my sister, Rifath Ara Rimi, whose unconditional support uplifted me, and to Faiza Jafrin Jaya and Salah Jishan, whose joy brought light in my darkest days. You are my strength and my home.

With humility and immense gratitude

Rahat Karim

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:

ULAB ID:

Signature _____



MSJ042

INTERNSHIP APPROVAL FORM

Student Name : Rahat Karim

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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: _____

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Title: Assistant Professor

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Introduction

Internships serve as a vital bridge between academic learning and real-world application, offering students a chance to gain practical exposure, refine their skills, and understand the demands of a professional work environment. As a student of Media Studies and Journalism at the University of Liberal Arts Bangladesh (ULAB), I had the opportunity to complete my internship at Drik Picture Library Ltd., a pioneering visual communication organisation that has played a transformative role in South Asian media and activism.

Established in 1989, Drik has long been recognised for using photography and media to challenge dominant narratives and amplify marginalised voices. It was an ideal environment for me to grow not only as a visual storyteller but also as a communication professional. My internship at Drik began on July 4, 2025, and includes ongoing work across several interconnected domains: photography, audiovisual production, communication, and archival management. These areas allowed me to engage with the rich legacy of visual media in Bangladesh while also contributing to contemporary documentation and creative projects.

Throughout my internship, I had the chance to assist in the creation of visual content, support communications for exhibitions and campaigns, and participate in the curation and organisation of Drik's extensive archives. This hands-on experience offered me a dynamic learning environment where I could apply theoretical knowledge from my coursework and adapt to the fast-paced, multidisciplinary nature of media work.

This report documents the scope of my internship, the specific tasks and projects I contributed to, and the lessons I gained both professional and personal through my time at Drik. It reflects not only the development of my technical skills and media literacy but also a deeper understanding of the role visual storytelling plays in shaping social consciousness and preserving collective memory.

Expectations and Objectives

As a student of Media Studies and Journalism with a strong interest in visual storytelling, communication, and documentary practice, I approached my internship at Drik Picture Library Ltd. with high expectations and a desire to grow both creatively and professionally. Drik's long-standing reputation for ethical storytelling, activist-driven media, and visual excellence aligned with my own values as a young media practitioner.

Before starting the internship, I hoped to:

- Learn how archival systems preserve historical narratives and visual memory
- Understand how communication teams support exhibitions, campaigns, and outreach
- Strengthen my storytelling, technical, and research skills across multiple media

Throughout the internship period, my key objectives included:

- Applying academic knowledge from university courses to real-world projects at Drik
- Supporting the organisation and digitisation of archival materials for exhibitions or documentation
- Developing a deeper understanding of the media's role in advocacy, culture, and social justice

By setting these goals, I aimed to build a foundation for a future career in global media, where I could contribute to meaningful storytelling and socially engaged communication. My time at Drik has not only supported these aspirations but also challenged me to think critically about the responsibilities that come with creating and curating media.

Host Organization

Drik Picture Library Ltd. is a renowned media and human rights organisation based in Dhaka, Bangladesh. Established in 1989 by photographer and activist Shahidul Alam, Drik has emerged as a trailblazing institution in South Asia's visual storytelling landscape. Its name, derived from Sanskrit, means "vision," and true to its name, Drik has consistently challenged dominant narratives by promoting alternative, people-centric perspectives through photography, audiovisual media, and exhibitions.

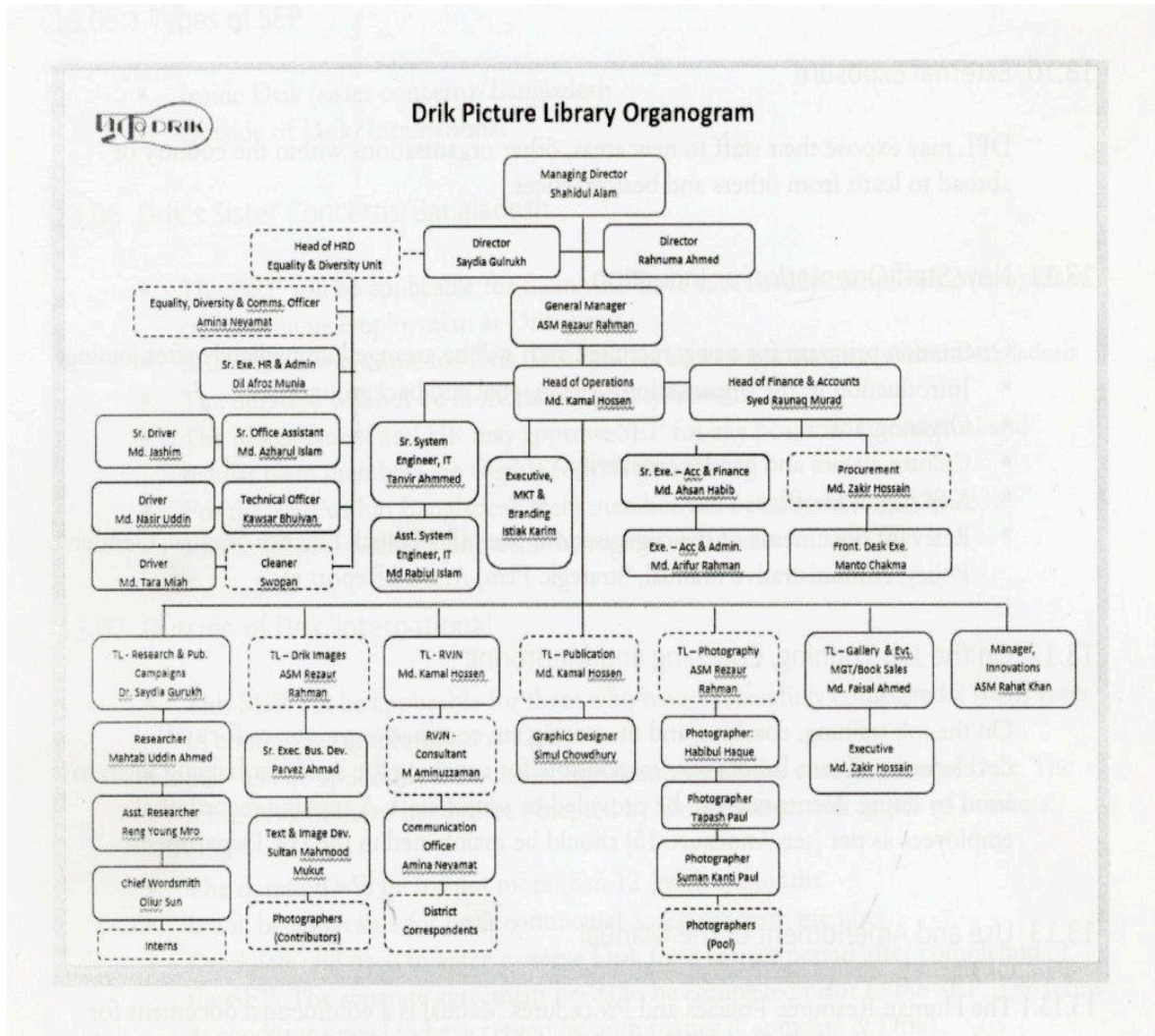
Drik operates at the intersection of media, art, and activism. It functions not only as a photo agency but also as a platform for independent journalism, creative expression, and socio-political engagement. Over the years, it has supported hundreds of photographers, artists, and storytellers by offering production facilities, curatorial support, training programs, and access to one of the region's most important photographic archives.

In addition to its core work in photography and visual documentation, Drik is known for its collaborations with grassroots movements, NGOs, cultural institutions, and international media outlets. It has curated major exhibitions, hosted global photo festivals such as Chobi Mela, and published impactful multimedia narratives that amplify marginalised voices.

Drik's ethos is deeply rooted in the belief that visual media can be a powerful tool for justice, awareness, and transformation. The organisation continues to influence public discourse through its bold storytelling, commitment to ethical journalism, and inclusive working culture.

As an intern at Drik, I had the opportunity to work closely with its photography, audiovisual, communication, and archive teams. Gaining insight into both the creative and operational sides of the organisation. Being part of such a historic and mission-driven institution was both an inspiring and educational experience, one that significantly shaped my understanding of the media's role in documenting truth and advocating for change.

Organisation's Organogram



Key Tasks During the Internship

During my internship at **Drik Picture Library**, I was exposed to a wide spectrum of responsibilities that combined creative production, research, archiving, and event support. Drik's unique environment, rooted in visual storytelling and activism, allowed me to engage with impactful projects and learn from a dynamic team of professionals. My key tasks during the internship included:

1. **Photography and Visual Documentation**

I participated in several photo shoots for diverse projects associated with Drik's partners and internal initiatives. These included documenting people, events, spaces, and storytelling subjects for editorial and archival purposes. I assisted in both studio and on-location shoots, helping with lighting, framing, and visual direction.

2. **Documentary Production Support**

I was involved in the production of a short documentary. My tasks included supporting pre-production research, assisting during filming as a camera assistant, and helping with the organization of raw footage. This experience enhanced my skills in documentary structuring, storytelling through visuals, and coordination between production departments.

3. **Exhibition Planning and Execution**

I actively assisted in the setup and implementation of exhibitions at Drik. This involved helping with curatorial tasks such as image selection and sequencing, preparing captions and wall texts, arranging prints and display materials, and managing visitor engagement during the exhibition. I also helped document the event for social media and internal archiving.

4. **Archiving and Cataloging Work**

One of my core responsibilities was to assist in organizing Drik's extensive visual archive. I helped catalog photographs and documents, tag metadata, and digitize materials. This task gave me valuable insights into the importance of systematic preservation of visual history and the ethical handling of sensitive content.

5. **Communication and Research for Upcoming Projects**

I was involved in research and communication efforts for upcoming exhibitions, publications, and events. This included drafting artist bios, background research on subjects, sourcing references for curatorial themes, and reaching out to collaborators. I also contributed to preparing concept notes.

Project Details

No. of projects completed:11

No. of projects published: 09

Project 01: Event Documentation “The Anatomy of Budget”

Project Overview

Project Date: 19 July 2025

Project End Date: 21 July 2025

As part of my internship at Drik Picture Library, I was assigned to document a public event titled “The Anatomy of Budget”, organized by Drik. The event aimed to unpack the fundamentals of the national budget of Bangladesh, exploring how the government allocates resources, the implications of fiscal policy on different sectors, and identifying what aspects of the budget system are functional and which require critical scrutiny.

The event brought together economists, researchers, activists, students, and journalists for a participatory discussion. It was designed not just as a lecture, but as an interactive session to make budget-related knowledge more accessible to the general public. Drik’s role was to facilitate a visual record of the discussion, amplify it through media channels, and preserve it within its documentation archive.



Image 1.1: Mahtab presents an economic analysis on the anatomy of the budget



Image 1.2: On July 19, 2025, Mahtab delivers a presentation on the anatomy of the budget, highlighting key economic insights



Image 1.3: Audience members engage with Mahtab as he presents on the anatomy of the budget, July 19, 2025

My Tasks and Responsibilities

As the assigned intern photographer for the event, I was responsible for the following:

- **Pre-Event Preparation**

- Familiarized myself with the theme and key topics of the event to better anticipate key moments and speakers.
- Assisted in scouting the venue and evaluating potential lighting and crowd-related challenges.

- **Event Photography**

- Captured wide, mid, and close-up shots of speakers, audience members, panel discussions, and spontaneous moments of interaction.
- Focused on documenting visual cues that reflected the essence of the discussion (e.g., gestures, emotional expressions, attentive participation).
- Navigated the tight and crowded space while maintaining discretion to avoid distracting attendees.

- **Post-Event Responsibilities**

- Selected and submitted a curated set of photographs for Drik's social media team.
- Contributed captions and context where required to accompany selected images.
- Archived raw image files in Drik's internal database with proper tagging and labeling.

Outcome & Feedback

This project strengthened my confidence as a photographer in live, high-pressure environments and enhanced my technical adaptability in low-light and crowded spaces. My images successfully documented the essence of the event, balancing both formal and storytelling frames. Drik used several of the photographs on its official social media platforms, amplifying the discussion to wider audiences. The feedback I received was verbal, with the team appreciating my ability to capture both speaker authority and audience engagement.

Challenges Encountered

- The limited physical space of the venue presented significant challenges in movement and angle selection. Maneuvering without obstructing views or interrupting the flow of the event required delicate navigation.
- The high density of attendees made it difficult to isolate subjects or create clean compositions.
- As an emerging photographer, I initially felt self-conscious and shy, which temporarily limited my confidence in approaching ideal vantage points or taking more assertive positions during key moments.

Mistakes and Reflections

- I missed capturing a few impactful opening moments due to hesitation and lack of immediate positioning.
- I did not bring supplementary lighting equipment, which caused some low-light issues in less illuminated areas.
- I initially prioritized formal documentation (speaker shots) over more dynamic storytelling frames that showed audience engagement and atmosphere.

Learnings and Outcomes

- **Increased Confidence in Field Work:** Working independently in a live, real-time environment helped me become more confident in navigating crowds and asserting my role as a visual documentarian.
- **Enhanced Technical and Compositional Skills:** I learned to adapt quickly to low-light conditions, make quick exposure adjustments, and compose in tight spaces without compromising storytelling intent.
- **Understanding the Role of Visual Narrative:** This project deepened my understanding of event photography not just as documentation, but as a medium for conveying the tone, emotions, and purpose of an event to a wider audience.
- **Professional Communication:** Coordinating with Drik's communications and archive team taught me how to understand creative briefs and deliver visuals that serve specific institutional goals—such as public engagement and archival quality.

Project 02: City-wide Poster Documentation for Oxfam Exhibition

Project Overview

Project Date: 25 June 2025

As part of an upcoming exhibition in collaboration with Oxfam, Drik Picture Library launched a city-wide public visibility campaign by placing promotional posters in various public spaces across Dhaka. The posters were part of a broader effort to engage citizens with the exhibition's themes focused on inequality, climate justice, and the right to information by integrating visual art into everyday urban landscapes.

My assignment was to travel across different parts of Dhaka, locate these posters in their installed environments, and document them through photography. These images would later be used for documentation, internal reporting, and social media promotion of the exhibition campaign. This project not only required strong observational skills and photographic technique, but also logistical adaptability to unpredictable conditions in a busy metropolitan context.



Image 2.1: Oxfam's exhibition poster highlights key campaign messages in Mohakhali



Image 2.2: People walk past an Oxfam campaign poster in Kawran Bazar



Image 2.3: An Oxfam campaign poster draws the attention of people in Lalmatia

My Tasks and Responsibilities

During this project, I undertook a range of duties that combined fieldwork, creative documentation, and internal reporting. These included:

- **Preliminary Briefing and Area Mapping**

- Attended internal meetings to understand the campaign's goals and the general zones where posters had been installed.
- Took note of visual references (designs, poster sizes) to aid in easier identification during field visits.

- **City-wide Field Visits**

- Travelled to various parts of Dhaka, including both central and peripheral neighbourhoods, such as Gulshan, Mohammadpur, Dhanmondi, Mirpur, and Old Dhaka.
- Explored public places such as wall spaces, university gates, footbridges, and market areas to locate posters.
- Often relied on informal tips or local observations, as there was no precise mapping of poster placements.

- **Photographic Documentation**

- Captured wide and close-up images of posters in context, showing both the artwork and the urban environment in which they were placed.
- Composed photographs in a way that reflected both visibility and relevance—e.g., showing passerby engagement or city textures.

- **Post-fieldwork Reporting**

- Organized all images with corresponding location notes, timestamps, and brief descriptions.
- Submitted the photographs to Drik's communications team for use in internal reports, social media, and evaluation with Oxfam.

Outcome & Feedback

This project strengthened my capacity to work independently in unpredictable urban conditions while balancing logistical demands with creative documentation. I developed stronger field-based problem-solving skills, particularly in navigating Dhaka's dynamic cityscape, and enhanced my ability to frame visuals that captured not only the posters but also their interaction with public spaces and people. The photographs I submitted were later used by Drik's communications team for both internal reporting and campaign visibility with Oxfam. I received positive verbal feedback for my consistency, adaptability, and the contextual richness of my shots, though I was encouraged to focus more on wide-framing for stronger narrative impact.

Challenges Encountered

- **Lack of Fixed Locations:** Since poster placements were done randomly without detailed documentation, locating them required active searching and improvisation.
- **Weather Conditions:** I worked in diverse and sometimes difficult weather—under intense heat, sudden rainfall, and high humidity—which impacted mobility and equipment handling.
- **Physical Fatigue:** Continuous travel across the city using public transportation and walking for extended hours was physically demanding.
- **Time Management:** Balancing the need to explore thoroughly with the available time and resources was a recurring challenge.

Mistakes and Reflections

- In a few cases, I did not capture wide contextual shots that would have helped show the surrounding space, which limited the storytelling quality of those frames.
- I underestimated how long it would take to cover multiple locations in one day, which led to some rushed shots later in the day.
- I occasionally forgot to note exact street names or areas during fieldwork, which made geotagging images afterward more difficult.

Learnings and Outcomes

- **Improved Urban Visual Documentation Skills:** This project enhanced my ability to photograph visuals in uncontrolled, real-life settings—balancing artistic composition with documentary accuracy.
- **Field-based Problem Solving:** I learned how to navigate an unstructured field assignment, plan routes efficiently, and adapt to rapidly changing conditions on the ground.
- **Resilience and Discipline:** Working long hours in extreme weather taught me the importance of personal stamina and preparation when working in real-time, public-facing assignments.
- **Understanding Public Art in Context:** Documenting posters in urban spaces helped me appreciate how public art interacts with physical environments and social audiences—something that goes beyond traditional gallery settings.
- **Value of Contextual Framing:** I realized that good documentation is not only about showing the subject (the poster), but also its relationship to the surrounding cityscape, people, and context.
- **Contributing to Campaign Visibility:** My work directly supported Drik's and Oxfam's joint mission to reach a wider public audience, demonstrating how behind-the-scenes contributions like mine are essential to the success of advocacy-based exhibitions.

Project 03: Translation and Communication Support for "The Killing of Abu Sayed" A Drik and Forensic Architecture Collaboration

Project Overview

Project Date: 23 June - 12 July 2025

During my internship at **Drik Picture Library**, I had the opportunity to contribute to a sensitive and high-profile collaborative project between **Drik** and the UK-based research agency **Forensic Architecture (FA)**. The investigation, titled “**The Killing of Abu Sayed**”, focused on the extrajudicial killing of a civilian by state security forces in Bangladesh. The project involved collecting and analyzing visual evidence, field testimony, media reports, and other documentation to reconstruct the incident and demand accountability.

As part of the collaboration, Forensic Architecture was tasked with producing a video investigation that reconstructed the event using timelines, satellite imagery, audio-visual evidence, and testimonies. Drik acted as a key local partner by facilitating access to information, translation, and contextual understanding. My role as an intern was situated within this cross-border communication and production process.



Project Link: <https://forensic-architecture.org/investigation/the-killing-of-abu-sayed>

My Tasks and Responsibilities

My contribution to the project was both **linguistic** and **editorial**, involving careful handling of sensitive materials and close collaboration with international researchers. My main tasks included:

- **Translation of Critical Documents**

- Translated detailed case documents, testimonies, media reports, and interviews from **Bangla to English** for Forensic Architecture's use in scripting, narration, and video subtitles.
- Paid close attention to **legal and emotional accuracy**, ensuring that tone, nuance, and context were not lost in translation.
- Collaborated with Drik's editorial team to verify complex terminology, dates, and location references.

- **Communication and Coordination**

- Acted as a communication bridge between Drik and the Forensic Architecture team.
- Responded to clarification requests from FA researchers, often involving back-and-forth exchanges regarding phrasing, regional references, and video sequences.
- Scheduled and documented internal review meetings and follow-ups on translation and video drafts.

Video Feedback and Review

- Closely reviewed draft versions of the investigation video produced by FA.
- Provided **critical feedback** on language usage, translation consistency, subtitle timing, and cultural/contextual representation.
- Sat through long versions of the video frame by frame, identifying inaccuracies or potential misinterpretations.

- **Content Polishing and Finalization**

- Contributed to the final refinement of the video and related materials before public release.
- Verified the correctness of translations in subtitles, script narration, and on-screen visuals.

Outcome & Feedback

This project was one of the most challenging and meaningful experiences of my internship, as it involved working with Drik and Forensic Architecture on a case of extrajudicial killing. My translations of testimonies, legal documents, and media reports not only improved my linguistic and editorial precision but also taught me the sensitivity required in handling human rights documentation. I gained confidence in cross-border communication, learned how to provide constructive video feedback, and developed stamina for long, detail-heavy review sessions. The outcome was deeply rewarding; my work contributed directly to the final video investigation released publicly by FA. I received verbal appreciation from Drik for my diligence and precision, with encouragement to continue trusting my editorial instincts when working in high-stakes, collaborative projects.

Challenges Encountered

- **Translation Complexity:** The original materials often included dialectical expressions, legal terms, or emotionally loaded testimony, which made literal translation insufficient. Capturing both meaning and tone required interpretive sensitivity and repeated revision.
- **High-Stakes Accuracy:** Given the sensitivity of the case, there was little room for error. Minor misinterpretations could lead to misrepresentation of facts or disrespect toward affected communities.
- **Time-Intensive Review Process:** Video feedback sessions were lengthy and mentally demanding. Sitting for hours to re-watch and analyze specific details—such as wording or visual pacing—required stamina and extreme focus.
- **Cross-Cultural Coordination:** Ensuring clarity between Bangladeshi and UK-based team members, who operated under different cultural and linguistic assumptions, added an additional layer of complexity.

Mistakes and Reflections

- In early translation drafts, I occasionally **translated too literally**, which made

the meaning sound awkward or unclear in English. I later realized the importance of **contextual adaptation** over word-for-word rendering.

- I initially underestimated the **video feedback workload**, assuming it would be a one-time task. In reality, I had to review multiple evolving drafts and structure my schedule around FA's turnaround cycles.
- I sometimes hesitated to flag inconsistencies, feeling unsure whether I had the authority to critique international collaborators—something I overcame gradually.

Learnings and Outcomes

- **Advanced Translation Skills:** I significantly improved my ability to translate complex, sensitive documents with clarity, precision, and cultural accuracy—skills that are valuable in human rights, journalism, and research contexts.
- **Cross-Border Communication Experience:** This project taught me how to communicate effectively in a transnational, multilingual team working on politically sensitive issues. I developed a better understanding of how to manage tone, clarify expectations, and maintain professionalism across borders.
- **Attention to Detail Under Pressure:** Reviewing long-form video content under tight deadlines sharpened my attention to detail and taught me the importance of persistence in producing work of investigative quality.
- **Confidence in Collaborative Editorial Work:** Through this experience, I became more confident in offering critical feedback, voicing concerns, and trusting my editorial instincts, even when working with internationally renowned partners.

Edit Feedback – Forensic Architecture

From: RK

Date: 24.06.2025

Timecode	Feedback
0:00–0:09	The opening feels a bit overexposed would it be possible to adjust the exposure and apply some color correction?
1:05	This shot appears slightly too bright maybe a small exposure tweak would help balance it.
1:22	The subtitles seem out of sync at this point could we take another look at the timing?
2:59–3:31	There's no audio in this section would it make sense to add some ambient sound or subtle underscore to keep the pacing?
3:21–3:30	This part is also silent. Even a light ambient layer might help keep engagement consistent.
3:45	Abu Sayed is a bit hard to spot here could we add a visual marker or label to help viewers identify him?
5:21–5:26	The live Bangla audio is quite powerful would it be possible to add English subtitles so non-Bangla audiences can follow it?
5:46–6:09	Adding subtitles here as well could improve accessibility and viewer understanding.
6:38	The bullet visualization might benefit from more context could we clarify whether it's a 2D plan or a 3D model? A simple highlight animation might also help guide the viewer's attention.
6:49	The tear shell could be emphasized more, maybe a zoom-in or a close-up to draw focus?
6:51	The legal document is a strong visual. Could we zoom in and use a highlight animation on the exact clause(s) being referenced or violated? That would really help ground the argument for the viewer.
7:38–7:42	This section is currently silent adding a subtle ambient track might help maintain a steady rhythm.
8:41–8:50	Also silent a bit of background sound or underscore could help here too.
9:09–9:23	Another silent segment perhaps adds light audio to hold momentum.
9:30–9:53	Continued silence, even a faint sound bed, might help keep the flow intact.
10:28	A bit of color grading here could help unify the visual tone and match the overall aesthetic.

Mapping of the July Movement by date

Quota Movement Timeline with Latest Updates: What Has Happened So Far

The second phase of the continuous quota reform movement began on July 1. This otherwise peaceful movement turned violent from July 15 onwards. So far, 212 people have died.

This quota reform movement is the second phase of the protests. The main movement initially started in January 2018. When the issue reached the courts, the movement paused. After a court ruling, the second phase began in June this year. Gradually, it turned violent. In this situation, the government shut down all internet connections on July 17, which also halted online news media. Here is a summary of the events from the start of the movement for readers.

Second Phase of the Movement: Year 2024

August 1, Thursday

Six coordinators of the anti-discrimination student movement held by the Detective Branch (DB) of the police were released. Just after 1:30 pm, they came out of the DB office in a black car.

One of the coordinators, Sarjis Alam, who was released at night, posted on Facebook, “You can hold six people captive in DB custody for six days, but how can you hold captive the entire youth generation of Bangladesh? How will you pacify the anger caused by constant corruption, loot, money laundering, and abuse of power?”

Sarjis added, “Finally, I want to say this: Since this is the path of truth and justice, we are not at all shaken by anything. As long as Bangladesh remains a safe haven for the protesters, this fight will continue.”

Government Issues Notification Banning Jamaat-e-Islami and Islami Chhatra Shibir

July 31, Wednesday

Following the March for Justice program, a new program was announced by a faction of the anti-discrimination student movement demanding quota reform for Thursday. The program was named ‘**Remembering Our Heroes**’.

On Wednesday evening, the information was released in a statement by Rifat Rashid, co-coordinator of the anti-discrimination student movement. It stated that in such a dark and fearful situation, to protest the genocide, mass arrests, attacks, lawsuits, enforced disappearances, killings across the country, and the heinous attacks on teachers, as well as to demand investigation and trial by the United Nations and fulfill the 9-point demands of the student community, the anti-discrimination student movement is announcing the 'Remembering Our Heroes' program for Thursday.

The statement outlined activities including: remembering the terrible days and nights of persecution, recalling the families of the martyrs and injured and their classmates, drawing/painting graffiti on the incidents of persecution in the movement, wall writings, making festoons, and digital portraits.

Awami League General Secretary Obaidul Quader Faces Backlash from Former Student League Leaders

July 30, Tuesday

Obaidul Quader came under heavy criticism from former student league leaders for summoning ex-student leaders for discussions but not allowing them to speak. Some former student leaders even shouted slogans calling him 'fake-fake.'

Protesters March with Red Cloths Over Their Mouths Demanding Justice for the Dead

July 30, Tuesday Following the UN Secretary-General's statement calling for a transparent investigation, many people on Facebook changed their profile pictures with red frames in memory of those killed in quota reform clashes. These included teachers, cultural workers, journalists, writers, students, and people from various professions. Meanwhile, government supporters added black frames to their profiles.

The anti-discrimination student movement announced the '**March for Justice**' program, to be held on all courts, campuses, and streets across the country to demand their 9-point demands.

July 29, Monday

The decision to ban Jamaat and Shibir was taken in a 14-party alliance meeting. Six coordinators are held in DB custody.

In a hearing, the High Court remarked, "Don't make a mockery of the nation" regarding a writ seeking immediate release of six so-called detained coordinators and a directive to stop firing at protesters across the country.

During the hearing, Additional Attorney General Mohammad Mehedi Hasan Chowdhury said, “Yesterday I saw on TV that these six (coordinators) were eating with toothpicks.” The court asked, “Who told you to do this? Why did you do this? Don’t mock the nation. Whoever you arrest, seat them at a dining table with a meal.”

Several places, including the capital, saw attacks on student protests. On Monday, reports came that activists of the student league attacked student processions in Dhaka and other places, and police baton-charged protesters. Some students were also detained.

In Chittagong, sound grenades and tear gas shells were used to disperse protesters. In Comilla, a student was shot in the leg while going to join the protest. No one knows who fired the shot. Teachers also joined students’ programs at Jahangirnagar and Rajshahi universities.

One more person died while undergoing treatment, raising the death toll to 211.

The Cabinet decided at a meeting to observe a day of mourning nationwide on Tuesday to remember those killed in the violence.

The anti-discrimination student movement rejected the government-declared national mourning day on Tuesday. Instead, they announced a program to wear red cloths over the mouth and eyes, take pictures, and promote the campaign online either individually or unitedly.

July 28, Sunday

One of the main coordinators of the quota reform movement, Nusrat Tabassum, was taken into custody by the Detective Branch (DB) of Dhaka Metropolitan Police (DMP). She was picked up early in the morning from a relative’s house in Rupnagar residential area of Mirpur, Dhaka.

Six coordinators of the anti-discrimination student movement in DB custody released a video statement announcing the withdrawal of all programs. The video, recorded at the DB office, was sent to the media around 9 pm. In the video, Nahid Islam, a coordinator of the quota reform movement platform, anti-discrimination student movement, read out a written statement saying, “Our main demand was reasonable quota reform, which the government has already fulfilled. Now we strongly demand that the government reopen educational institutions quickly to ensure a proper learning environment. For the overall interest, we are withdrawing all our programs from this moment.”

At a press briefing at the Secretariat, Home Minister Asaduzzaman Khan said the coordinators detained by DB were not arrested. He said police would release them as soon as they felt they were out of danger.

A few hours before the six coordinators' video statement was released at night, DB Additional Commissioner Harun or Rashid posted on Facebook, "The coordinators of the anti-discrimination student movement were feeling insecure. So, we brought them to the DB office and talked with them to understand why they felt insecure. After hearing them, we informed them about our various plans to ensure student safety, which eased their concerns. Team DB and DMP are committed to ensuring student safety."

In five pictures attached to the post, DB chief Harun or Rashid was seen eating with seven coordinators in custody around a table.

Three coordinators stated that the video message announcing the withdrawal of programs by the six quota reform coordinators under DB custody was not the real position of the movement participants. They said the statement was forced on the coordinators at the DB office.

Around 9 pm, within hours of the video message, three coordinators of the movement – Mahin Sarkar, Abdul Kader, and Abdul Hannan Masud – said in separate messages that the video statement was taken under duress at gunpoint in the DB office. Mahin Sarkar said, "A video statement from six coordinators was taken at gunpoint in the DB office. The DB office is never a place for students to hold press conferences."

At midnight, several coordinators who were free announced protest programs across the country to condemn the forced withdrawal of the movement's statement, extra-judicial killings, enforced disappearances, false cases, and mass arrests. Protest programs in eight places in Dhaka were announced, including Science Lab, Gate 8 of North South University, National Press Club, BNS Center in Uttara, Mirpur-10, ECB ground in Mirpur, Rampura, and Mohakhali.

The Inter-Services Public Relations (ISPR) stated that some foreign media and social media are spreading false and misleading propaganda against the Bangladesh Army. In a press release, ISPR said 'some vested interests' were behind this propaganda. The statement said the army is always beside the people and will remain so for any national interest or necessity.

Home Minister Asaduzzaman Khan said at a press briefing at the Secretariat that 147 people have died so far in clashes related to the quota reform movement demanding changes in government job quotas.

Mobile internet was restored after 10 days.

July 27, Saturday

The Detective Branch (DB) of Dhaka Metropolitan Police detained two more coordinators of the quota reform movement platform, the anti-discrimination student movement. They are Sarjis Alam and Hasnat Abdullah. DB said both were taken into custody for their personal protection and to gather information about recent incidents.

In 11 days, 9,121 people were arrested, including 2,536 in the capital. Meanwhile, one more death occurred in the hospital, bringing the total deaths in clashes to 210. Curfew in Dhaka was relaxed for 11 hours.

Prime Minister Sheikh Hasina visited the National Orthopedic Hospital and Rehabilitation Center (the Pangu Hospital) to see the injured. She spoke with some seriously wounded patients and inquired about their treatment. Many of those injured nationwide in the quota reform-related clashes are being treated there. After visiting the hospital, the Prime Minister inspected the Bridge Building, the Disaster Management Department, and the toll plaza.

July 26, Friday

‘Block raids’ are underway by dividing areas. Operations are happening all over the country. At least 555 cases have been filed nationwide. The number of arrests is 6,264. In Chittagong, 30 students have been arrested.

Three more people who were injured in clashes across Dhaka and other districts have died while undergoing treatment. One died on Friday at Dhaka Medical College Hospital, another the previous day on Thursday, and a third at Mugda Medical College Hospital early Thursday morning, around 2 am.

In addition, two more deaths in Noakhali have been added to the list of fatalities, though their deaths were not reported earlier. Thus, the death toll from protests and subsequent clashes related to the quota reform movement has reached 209.

Three coordinators of the quota reform students’ platform, Nahid Islam, Asif Mahmud, and Abu Bakr Mazumdar, were taken into custody by the Detective Branch from the Gonoshasthaya Nagar Hospital in Dhaka. All three are students of Dhaka University.

Around 3:30 pm, some men in plain clothes took them from the hospital, claiming to be members of law enforcement. A relative of one coordinator and the hospital doctors confirmed this information.

These three had previously been abducted once. After the quota reform activists announced a nationwide ‘complete shutdown’ (total blockade), Nahid was taken forcibly from Nandipara in Khilgaon at midnight on July 19. On July 21, he was dumped in the Purbochal area with injuries on different parts of his body. Since then, he had been receiving treatment at Gonoshasthaya Nagar Hospital. Asif and Abu Bakr were also abducted on July 19. After five days, Asif was dumped near Hatirjheel and Abu Bakr near Dhanmondi on July 24. Since then, Asif has also been undergoing treatment at Gonoshasthaya Nagar Hospital, accompanied by Abu Bakr.

July 25, Thursday

Three more people died while undergoing treatment, bringing the total death toll to 204. Curfew was relaxed for 9 hours on Friday and Saturday, the two weekend days.

Amnesty International reported that police used lethal weapons.

The Prime Minister inspected the Metro Station and said, “I am seeking justice on behalf of the people.”

The anti-discrimination student movement, the platform of the quota reform activists, said the government’s issued notification on quota reform, without dialogue with the protesting students and other stakeholders, cannot be considered a final solution. They demand a proper dialogue environment and participation of all stakeholders in policy-making before issuing any notification.

Moreover, no law has yet been passed in Parliament on quota reform, so the problem remains unresolved. This was stated in a press release titled ‘Statement of anti-discrimination student movement’s coordinator, Md. Nahid Islam on the current situation,’ posted on Facebook by coordinators Asif Mahmud, Abu Bakr Mazumdar, and co-coordinator Rifat Rashid.

July 24, Wednesday

Four more people died while undergoing treatment for injuries sustained in clashes in Dhaka and other districts. Three died at Dhaka Medical College Hospital, and one died on Tuesday at Enam Medical College Hospital in Savar.

This brings the death toll from quota reform protests and subsequent clashes to 201.

These figures come from some hospitals and sources among those who brought bodies or relatives. Not all hospitals' data were available. According to current information, 6 people died on July 16 (Tuesday), 41 on July 18 (Thursday), 84 on Friday, 38 on Saturday, 21 on Sunday, 5 on Monday, 3 on Tuesday, and 3 on Wednesday. Notably, deaths on Monday, Tuesday, and Wednesday occurred while under treatment.

Coordinators Asif Mahmud, Abu Bakr Mazumdar, and Rifat Rashid of the quota reform movement platform have been located. After five days missing, Asif and Abu Bakr posted on Facebook that they had been dumped blindfolded. Rifat Rashid is currently in hiding.

July 23, Tuesday

Quota reform notification issued after court directive. As of Tuesday, the death toll from clashes in Dhaka and other districts reached 197. The figures come from some hospitals and those who brought bodies or relatives; not all hospital data was available.

On Tuesday, Chittagong University student Hriday Chandra Tarua (22) died at Dhaka Medical College Hospital. He had been shot in Chittagong last Thursday.

New reports confirmed eight more deaths on Tuesday, including five at the Institute of Neurosciences Hospital in Dhaka and two at Shaheed Suhrawardy Medical College Hospital. Another death was reported at Enam Medical College Hospital in Savar.

According to information so far, the death toll by day is: 6 on July 16 (Tuesday), 41 on July 18 (Thursday), 84 on Friday, 38 on Saturday, 21 on Sunday, 5 on Monday, and 2 on Tuesday. Deaths on Monday and Tuesday occurred during treatment.

Broadband internet service resumed on a limited scale at night.

July 22, Monday

The Prime Minister approved the quota reform notification prepared according to the court's order.

Reports confirmed 13 more deaths in clashes. Five died while undergoing treatment at Dhaka Medical College Hospital on Monday. Three died in Narayanganj last Saturday; their bodies were recovered on Monday. Four bodies were taken to Sir Salimullah Medical College and Hospital (Mitford Hospital) in the capital on Friday. Also, the death of one police officer was reported on this day.

In total, over six days, 187 deaths have been reported: 6 on Tuesday, 41 on Thursday, 79 on Friday, 36 on Saturday, 20 on Sunday, and 5 on Monday.

July 21, Sunday

The High Court overturned (set aside and revoked) the High Court's earlier order to reinstate quotas in government jobs, delivering the country's highest court ruling on the matter.

The ruling set the quotas as follows: 93% merit-based, 5% for children of freedom fighters, martyrs, and war heroines, 1% for ethnic minorities, and 1% for disabled and third gender candidates. If eligible candidates are not found within any quota, the vacant seats must be filled from the general merit list. The appellate division ordered the executive branch to issue a notification immediately based on these instructions.

The full seven-member bench of the appellate division, led by Chief Justice Obaidul Hasan, delivered the unanimous verdict. It said the government may cancel, amend, or reform the quotas if necessary and upon overall consideration despite these instructions and orders.

Meanwhile, the death toll rose to 174 within five days. The number increased due to the deaths of some injured persons and the confirmation of previous deaths. Deaths by day were: 6 on Tuesday, 41 on Thursday, 75 on Friday, 26 on Saturday, and 19 on Sunday.

Quota movement coordinator Nahid was abducted and tortured, and was admitted to the hospital.

Coordinators of the anti-discrimination student movement gave the government 48 hours to fulfill four demands: restore internet connection, reopen halls by arranging student accommodations, ensure the safety of coordinators, and lift curfew. They held a press conference on this.

On the same day, a brief titled 'Joint Statement of 56 Coordinators of the Anti-Discrimination Student Movement on the Current Situation' was sent to media personnel via mobile phone. The statement called for intensifying the 'Complete Shutdown' (total blockade) program. It stated that the government cannot escape responsibility for killings just by court verdicts and accused the government of oppressing ordinary students during the quota reform movement. The statement accused the government of killing 'more than three hundred' students and people.

It also said the government failed to force coordinators to give fabricated statements under police custody. Nahid Islam was subjected to severe torture. It demanded the whereabouts of coordinators Asif Mahmud, Abu Bakr Mazumdar, and several others.

July 20, Saturday

Curfew imposed nationwide, with army deployment. Public holiday declared. Clashes, chases, and firing occurred in various parts of Dhaka, notably in Jatrabari, Uttara, Badda, and Mirpur, and also in Mohammadpur.

Twenty-six people died in the clashes on Saturday. In total, 148 people have died over four days: 6 on Tuesday, 41 on Thursday, 75 on Friday, and 26 on Saturday.

The Home Minister said the curfew will continue until the situation normalizes. Allegations surfaced of the abduction of Nahid Islam, a key coordinator of the ‘Anti-Discrimination Student Movement.’

Three movement coordinators met with three ministers and submitted an eight-point demand list. The demands include:

- Investigation into deaths and filing murder cases against those responsible with subsequent arrests and trials.
- Financial assistance and monthly stipends for families of the martyrs, and guaranteeing at least one job for a family member based on their parents’ opinions.
- Administrative seat allocation in all public university residential halls, stopping terrorist activities, and reinstating student unions.
- Withdrawal of all cases filed against quota reform protesters and ensuring no political, legal, or academic harassment of students involved.

Significant damage reported at Kazipara and Mirpur-10 metro stations. On the previous Friday, 113 vehicles were burnt to ashes in three government buildings due to arson.

July 19, Friday

Widespread clashes, attacks, vandalism, shootings, and arson took place in Dhaka during the ‘Complete Shutdown’ called by students demanding quota reform. The capital was virtually paralyzed; the situation was tense. Protests and violence occurred in many other districts, too.

At least 44 people died in Dhaka on this day; the nationwide death toll was 56. Hundreds were injured, including students, political leaders and activists, police, journalists, and bystanders. While initially the protests involved only students, local people were also seen participating on this day.

Protesters announced the shutdown will continue until their nine demands are met. These include:

1. Resignation of Home Minister Asaduzzaman Khan Kamal and Road Transport and Bridges Minister Obaidul Quader for their alleged responsibility in student killings using law enforcement unlawfully.
2. Dismissal of DIGs, police commissioners, and superintendents of police from places where students were killed, including Dhaka.
3. Resignation of Vice-Chancellors and Proctors of Dhaka University, Jahangirnagar University, and Rajshahi University.
4. Arrest and prosecution of police and Awami League-affiliated groups like Chhatra League and Jubo League members who fired upon or brutally attacked students.
5. Compensation to families of students and citizens who died or were injured nationwide.
6. Ban on student politics affiliated with Chhatra League and other party-backed groups in all educational institutions, with effective operation of student unions.
7. Immediate reopening of all educational institutions and halls.

8. Guarantee no academic or administrative harassment of students involved in the quota reform movement.
9. Public apology by Prime Minister Sheikh Hasina for the student deaths.

In the past three days during the shutdown, 103 people died nationwide: 6 on Tuesday, 41 on Thursday, and 56 on Friday.

A nationwide curfew was imposed overnight, with army deployment and complete internet shutdown.

July 18, Thursday

Nationwide resistance, violence, clashes, and shootings continued. A total of 27 deaths were reported (based on available data at that time). The shutdown by protesting students rendered Dhaka and 47 other districts nearly paralyzed. Day-long protests, blockades, police attacks, and confrontations occurred. At least 1,500 were injured. Clashes happened both between protesters and law enforcement and between government supporters and protesters.

Protesters called for a police end, Border Guard Bangladesh (BGB), Rapid Action Battalion (RAB), and SWAT attacks on peaceful student protests, demanding punishment of killers, terror-free campuses, and rational quota reform.

BGB forces were deployed countrywide.

July 17, Wednesday

Leaders and activists of the ruling party student wing (Chhatra League) were expelled from Dhaka University and other universities, declaring campuses ‘politics-free.’

Despite the holiday, student protests, road blockades, ghost funerals, coffin processions, repeated clashes, and chases took place across the country. Tear gas and sound grenades fired by police disrupted a student coffin procession at Dhaka University. Police and students engaged in multiple chases and clashes.

University authorities closed dormitories, and police increased activities, prompting many students to leave campus by evening. However, many students rejected the dormitory closure and stayed overnight on campus.

At 7:30 pm, the Prime Minister addressed the nation. She ordered a judicial investigation into the six deaths and appealed to protesters to be patient until the Supreme Court ruling. She said, “I believe our student society will get justice from the High Court; they must not lose hope.”

July 16, Tuesday

Day-long massive protests and clashes occurred nationwide. Student League and government supporters attacked protesters. Six people were killed. A graphic photo was published showing Abu Saeed, a student of Begum Rokeya University in Rangpur, killed by police bullets.

In the afternoon, central Chhatra League president Saddam Hossain said, “There will be protests, the movement will continue, but the Chhatra League will remain. Everything will be remembered and answered. No incident will go unanswered. If the movement tries to divert the issue by falling into the trap of collaborators, we will deal with it in the future.”

Protesters announced a new program: ghost funerals and coffin processions on Wednesday to honor the dead.

July 15, Monday

At 2 pm, at a press conference held at the Awami League president’s political office in Dhanmondi, Awami League General Secretary Obaidul Quader said that the Chhatra League will respond to the protesters’ slogan calling them ‘collaborators (Rajakars).’ He said the protest showed self-admitted collaborators and an arrogant attitude, and the Chhatra League is ready to respond.

Later in the afternoon, Chhatra League central president Saddam Hossain threatened to ‘finish off’ those chanting ‘I am a Rajakar’ in the quota reform protests.

From 3 pm, clashes broke out repeatedly between Chhatra League and protesters at Dhaka University, with protesters beaten and shots fired. Attacks took place in other parts of the country.

Two hundred ninety-seven injured received treatment at Dhaka Medical College Hospital. Both sides announced protests in response to the attacks.

July 14, Sunday

In a press conference at Ganabhaban, Prime Minister Sheikh Hasina said, “I have nothing to do with the quota issue.” She added, “The court gives a verdict after the case, the executive branch cannot do anything about it. The solution must come from the court.”

Responding to a question, she said, “If freedom fighters’ grandchildren don’t get quota, then will Rajakars’ grandchildren get jobs?”

Regarding the 2018 protests, she said she was annoyed and had canceled the quota system to see what would happen. During that time, women were excluded from BCS, and no police jobs went to 23 districts.

On the same day, protesters submitted a memorandum to the President through a rally demanding an urgent parliamentary session for rational quota reform in all grades of government jobs, giving the government a 24-hour ultimatum.

Later that night, students protested at Dhaka University campus alleging defamation of their movement. Students also protested at Chittagong University, where Chhatra League attacked them. Rallies also took place at Jahangirnagar and Jagannath Universities.

From 10 pm, protests took place in various residential halls of Dhaka University, and at midnight, students gathered at the TSCS Raju sculpture, chanting slogans like “We wanted rights, but became collaborators.”

July 13, Saturday

A program to submit a memorandum to the President demanding rational quota reform in all grades was announced. The next day, protesters planned to deliver it via a public rally. Information State Minister Mohammad Ali Arafat said the government can do nothing about cases under trial.

July 12, Friday

Despite being a holiday, students protested in campuses of various universities and colleges across the country. After a march at Dhaka University, students blocked Shahbagh intersection. Rajshahi University students blocked railways.

July 11, Thursday

Awami League General Secretary Obaidul Quader accused quota reform protesters of challenging the Supreme Court, calling it illegal and unwarranted. He said this at a press conference at Awami League President Sheikh Hasina's political office in Dhanmondi.

Home Minister Asaduzzaman Khan said at a secretariat press conference that students are crossing limits. Protesters observed blockades at various places despite police obstruction.

July 10, Wednesday

The appellate division ordered a four-week stay on quota issues regarding direct recruitment to government jobs (grades 9 to 13). The five-member appellate bench led by Chief Justice Obaidul Hasan issued the order and set August 7 for hearing.

During the hearing, the Chief Justice said, "We are the people of this society; we must speak. The High Court gave a verdict. Students are protesting. What they did is not appreciable. It seems they misunderstood. Whatever they did, they are our sons and daughters." He added, "I said from day one that verdicts do not change by slogans in the streets. Whether today or when I was at the International Criminal Tribunal, I said verdicts cannot be changed by slogans. This is not the right approach."

Meanwhile, protesters and job seekers demand quota reform for all government job grades, considering it a matter of government decision.

July 9, Tuesday

Two students filed a petition to suspend the High Court verdict. The hearing will take place the next day. However, the Anti-Discrimination Student Movement claimed that the two students' petition has no connection with the quota reform movement.

As part of the movement, students and job seekers lifted their blockade after four hours. The movement leaders announced a nationwide blockade called "Bangla Blocked" to be held the next day in the morning and evening.

July 8, Monday

Blockades in 11 places in Dhaka, protests in 9 universities, rail blockade in 3 locations, and roadblockades on 6 highways. The demand is to abolish all unreasonable and discriminatory quotas in all grades of government jobs and pass a law in Parliament keeping only a minimum quota for underprivileged groups according to the Constitution. A 65-member coordinating team named 'Anti-Discrimination Student Movement' was formed demanding permanent solutions against quota discrimination.

Coordinator Nahid Islam said that instead of four demands, they have one single demand: to abolish all unreasonable and discriminatory quotas in government jobs and pass a law in Parliament keeping only a minimum quota for underprivileged groups as per the Constitution. Nahid also said, “We have given our one demand, where the court has no jurisdiction. This responsibility lies only with the executive branch and the government. So now the ball is in the government’s court. There is no use showing the court anymore. Only the government can decide the future course of this movement.”

July 7, Sunday

The capital was stagnant due to "Bangla Blocked." Indefinite boycott of classes and exams announced in universities and colleges.

July 6, Saturday

Protests and blockades continued in various universities across the country as the previous day. Movement leaders called for boycott of all classes and exams in all universities and colleges, student strikes, and nationwide road and highway blockades. This was named "Bangla Blocked."

July 5, Friday

Even on the holiday Friday, protesters held demonstrations and road blockades in Chittagong, Khulna, and Gopalganj.

July 4, Thursday

The Appellate Division did not suspend the High Court verdict declaring the cancellation of the freedom fighter quota in direct recruitment illegal. The six-member Appellate Division bench, led by Chief Justice Obaidul Hassan, ordered "Not today." The Attorney General’s office announced that a hearing on this matter might be held the next week. On this day, students blocked various highways across the country. They also blocked Shahbagh intersection in Dhaka for 5 hours. A student strike was called from a student assembly on this day.

July 3, Wednesday

On this day, protesters blocked the Shahbagh intersection in Dhaka for about one and a half hours. Students from six other universities also protested and blocked roads demanding the same. Bangladesh Agricultural University students blocked railway tracks in Mymensingh, Jahangirnagar University students blocked the Dhaka-Aricha highway, Chittagong University students blocked the Chittagong-Khagratali highway, and Barisal University students blocked the Barisal-Kuakata highway. Meanwhile,

job-seeking students of Jagannath University blocked the road at Tantibazar in Old Dhaka. The blockade lasted from 3:00 pm to 3:30 pm.

July 2, Tuesday

On this day, protesters marched from in front of the Dhaka University Central Library around 2:45 pm, passing Nilkhet, Science Laboratory, and Bata Signal intersections, and stopped at Shahbagh where they held a blockade for one hour. In the evening, a group of students from Jahangirnagar University blocked the Dhaka-Aricha highway for 20 minutes.

July 1, Monday

Student assemblies and protests were held in Dhaka University and other universities across the country demanding the reinstatement of the quota system that had been canceled. At the Dhaka University assembly, a call was made for a final resolution of the demands by July 4. The Anti-Discrimination Student Movement announced a three-day program including a mass rally from the Dhaka University Central Library starting at 2:30 pm the next day (Tuesday). On Wednesday and Thursday, students from Jahangirnagar University, seven government colleges affiliated with Dhaka University, and other institutions under the National University in Dhaka planned to gather at the Raju Sculpture.

June 9, 2024, Friday

Students of Dhaka University again held protest assemblies against the reinstatement of the quota system in government jobs. They gave the government a deadline of June 30 to meet their demands, threatening to launch a full-scale movement if demands were not met by then. Students from Chittagong and Barisal universities also carried out protest programs with the same demands.

A large number of students participated in the program held under the banner of Students of Dhaka University'. After the protests, a delegation of the movement went to the Supreme Court to submit a memorandum to the Attorney General.

Meanwhile, the state's petition to suspend the High Court verdict on quota cancellation was scheduled for hearing before the Appellate Division's full bench on July 4.

June 6, 2024, Tuesday

A protest was held at Dhaka University demanding cancellation of the court verdict that nullified the reinstatement of the quota system (freedom fighter quota) in government jobs. The protest was organized to oppose the High Court verdict which canceled the 2018 circular abolishing the quota system and to demand continuation of merit-based

recruitment. A large number of students took part in the program under the banner of ‘Students of Dhaka University’.

June 5, 2024, Monday

The court declared illegal the circular abolishing the freedom fighter quota in direct recruitment for government offices, autonomous and semi-autonomous institutions, and various corporations for grades 9 to 13. This ruling removed any barriers to recruitment under the freedom fighter quota for grades 9 to 13.

First Phase of the Movement: 2018

31 January 2018

A writ petition was filed on behalf of a student from Dhaka University and two journalists seeking reconsideration after the government abolished the quota system in government jobs. Lawyer Ekhlach Uddin said in the petition that in 1972, by an executive order, a quota was introduced for 30% freedom fighters and 10% affected women based on district and population in government, private, defense, semi-government, and nationalized institutions. Over time, reforms and changes were made to the quota system. Currently, the total quota stands at 56%. As a result, those who do not fall under any quota category have to compete for the remaining 44%.

17 February 2018

Two opposing groups held counter-programs in front of the National Museum at Shahbagh regarding the existing quota reform in government jobs. Several hundred job seekers protested for quota reform under the banner of the “Bangladesh General Student Protection Council.” Meanwhile, leaders and activists of the Freedom Fighters’ Council Children’s Command protested against what they called a conspiracy against the freedom fighter quota in the name of reform. However, police did not allow anyone to stand there.

In the evening, a 71-member committee was formed at the university’s Botanical Garden to continue the movement.

9 April 2018

Following ongoing protests by job seekers and general university students against the existing quota system, human chain programs were held on 17 and 25 February. After a human chain program on 4 March, the protesters gave the government a deadline until 13 March to reform the quota system. Among their five demands were:

- Reform the quota system reducing it from 56% to 10%,
- If qualified candidates are not found in the quota, fill the vacant positions based on merit,
- Do not keep any special recruitment exams for quota,
- Set a uniform age limit for all in government jobs,
- Do not allow multiple use of quota benefits in recruitment exams.

On this day, as a central program, thousands of students and job seekers marched from in front of Dhaka University Central Library after 2 pm, circling various roads and gathering at Shahbagh intersection by 3 pm. The protesters announced that they would continue the blockade until a declaration came from the National Parliament.

Around 7:30 pm, suddenly 15-20 platoons of riot police advanced from the direction of Shishu Park towards Shahbagh, firing tear gas and attacking protesters with batons. The police's sudden attack dispersed the protesters into two groups.

Since then, violence became central to the movement. Student League repeatedly attacked leaders of the Bangladesh General Student Protection Council, making the movement increasingly violent.

11 April 2018

Prime Minister Sheikh Hasina announced the abolition of the quota system in the National Parliament.

4 October 2018

The government issued a circular regarding the abolition of the quota system.

Later, in 2021, several children of freedom fighters filed a writ petition seeking the cancellation of this circular. After a preliminary hearing, the High Court issued a rule on 6 December 2021, questioning why the circular should not be declared legally invalid.

Project 04: Archiving the Photographic Negatives of Rashid Talukder

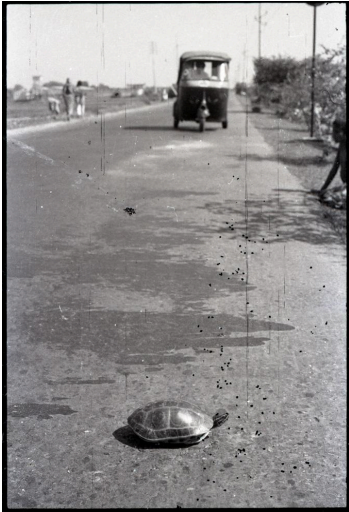
Project Overview

Project Date : 1 July - 3 July

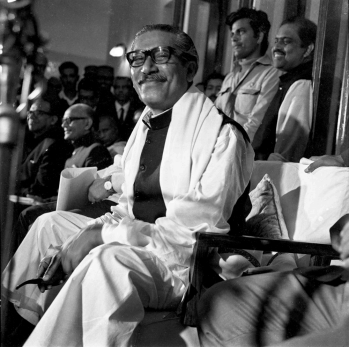
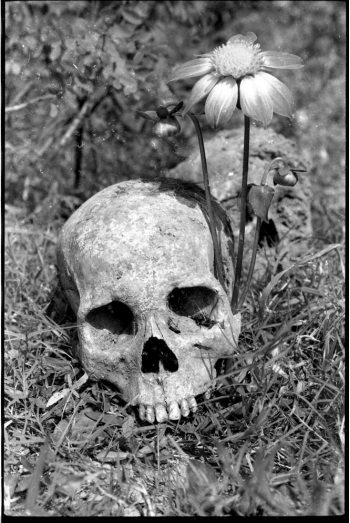
As part of Drik Picture Library's ongoing commitment to preserving the visual history of Bangladesh, I was assigned to support the archival restoration and cataloging of photographic negatives by Rashid Talukder, one of the country's most iconic photojournalists. Known for his powerful documentation of Bangladesh's Liberation War and socio-political events, Talukder's work constitutes a critical piece of national memory.

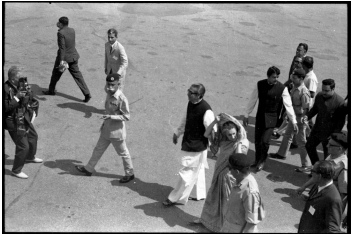
The objective of this project was to ensure the systematic organization, digitization, and captioning of the archival collection for future research, exhibition, and publication. This task required not only technical skills but also historical sensitivity, visual literacy, and immense attention to detail.

Rashid Talukder Photography, Project Link : [Rashid Talakdar Caption](#)

Serial	Images	Caption
1		A turtle crosses a highway on the outskirts of Dhaka city. The turtle is probably from a marshy land that has dried up in winter. Dhaka. 1960s.

2		People drag corpses on the coastal island of Urirchar hit by the 1970 Bhola cyclone. The category 3 tropical cyclone struck Bangladesh on November 12, 1970 killing over 500,000 people. No West Pakistan official visited the affected areas which precipitated the mass uprising against the Pakistani government. 1970.
3		A Hindu monk gives sweetmeat to a child during an annual ritual known as ‘Manot Onusththan’ in Bot Toli, Demra, Dhaka. A ‘manot’ is a pledge to make offerings to a deity upon fulfillment of a prayer. Villagers, who have their wishes fulfilled, gather at Bot Toli with their offerings and seek blessings from the monks. Dhaka, Bangladesh. 1960s.
4		The historic Lathi Michil of 7th March, 1970. People respond to the call of Bangabandhu and stage a large procession with sticks (lathi), in Race Course, today Suhrawardi Udyan, Dhaka. 1970.
5		“I am telling you once again, go back to your barracks. Nobody will harm you.” Bangabandhu Sheikh Mujibur Rahman urges the army at a public meeting near his residence, 32, Dhanmondi, during the mass uprising against the Pakistani government. Dhaka. 1970.

6		A portrait of Quamrul Hassan, the Bangladeshi master of modern art and design known for his versatility of medium, iconic style. He is recognized for his personal courage during the Bengali language movement and war of liberation. Bangladesh. Date unknown.
7		Bangabandhu Sheikh Mujibur Rahman at a public gathering when he was Prime Minister from 1971 to 1975. Dhaka, Bangladesh. 1970s.
8		A symbolic image, taken in memory of the 1971 liberation war victims. It is not confirmed whether the skull is of a liberation war victim or not. Manikganj, Bangladesh. 1970s.

9		Indian Premier Indira Gandhi pays a two-day visit to Bangladesh on 17th March, 1972. Sheikh Mujibur Rahman the then Prime Minister of Bangladesh, receives Mrs. Gandhi at the Tejgaon International Airport. He is flanked by General M. A. G. Osmani on the right. Dhaka, Bangladesh. March 17, 1972.
10		Indian Premier Indira Gandhi (left) and Bangladesh's Prime Minister Sheikh Mujibur Rahman sign the 25- year treaty of "Friendship, cooperation and peace" at the Bangabhaban (Presidential Palace) in Dhaka, on March 19, 1972. The pact signing came at the end of Mrs. Gandhi's two-day visit to Bangladesh. Dhaka, Bangladesh. March 19, 1972.

My Tasks and Responsibilities

In this archive-based project, I was entrusted with the following responsibilities:

- **Identification of Negatives**

- Located and retrieved negatives from the archival storage based on preliminary index references.
- Cross-checked with contact sheets or positive image prints to verify subject matter, date, and thematic relevance.

- **Serializing and Organizing**

- Assigned unique serial codes to each negative after confirmation of content.
- Carefully organized negatives into preservation sleeves with corresponding metadata, ensuring they followed the institutional archiving standards of Drik.

- **Positive Image Cross-Referencing**

- Compared negatives with available positive images to ensure accurate visual identification.
- Verified framing, event context, and people featured in the images to help assign accurate information.
- **Caption Writing**
 - Drafted captions for the selected photographs in English, based on historical events, visual context, and any available background notes.
 - Consulted secondary references and internal archival notes when necessary to ensure accuracy of names, dates, and locations.
- **Data Entry and Documentation**
 - Entered image metadata into the digital archive system.
 - Helped tag relevant keywords and classification categories (e.g., war, protest, famine, cultural events) to improve searchability.

Outcome & Feedback

This project provided me with hands-on experience in the meticulous work of photographic archiving. I developed skills in negative handling, serializing, metadata entry, and caption writing, while also deepening my historical understanding of Bangladesh through Rashid Talukder's iconic images. The outcome was highly educational, as it sharpened my patience, discipline, and attention to detail qualities essential for working with fragile archival material. My captions and indexing contributed directly to Drik's long-term preservation efforts, with the finalized work entering the official archive. I received verbal appreciation for my careful approach, especially in handling delicate negatives and ensuring contextual accuracy, while also being encouraged to be more confident and detailed in historical caption writing.

Challenges Encountered

- **Time-Intensive Nature:** The work was extremely meticulous and time-consuming. Each image demanded careful inspection and deliberate processing, making speed a secondary priority to precision.
- **Visual Similarity and Overlaps:** Many images from the same event or roll looked very similar. This made it difficult to avoid overlaps or duplicates during serializing and captioning.
- **Delicate Handling:** The negatives were old and fragile, requiring delicate physical handling and extra precaution to avoid damage.
- **Limited Context for Some Images:** Some images had minimal documentation, requiring additional research and visual to construct meaningful captions

Mistakes and Reflections

- In the early stages, I **accidentally assigned duplicate serials** to images that appeared visually similar but were taken moments apart. This caused confusion during indexing and had to be re-corrected.
- In a few cases, I wrote **overly generic captions**, failing to capture the deeper political or historical context, which I later revised after consulting more archival resources.
- I initially underestimated the **concentration and patience** required for archival work, which affected my consistency at the start.

Learnings and Outcomes

- **Deepened Historical Awareness:** Working with Rashid Talukder's archive gave me a rare opportunity to engage with some of the most significant visual records of Bangladesh's history. It was an educational experience that went beyond theory, immersing me in the narratives of resistance, war, and everyday life.

- **Technical Skills in Archival Management:** I developed practical skills in negative handling, image indexing, metadata entry, and visual classification—skills essential for anyone interested in visual anthropology, media history, or heritage preservation.
- **Precision and Patience as Professional Virtues:** This project was a test of patience, discipline, and methodical thinking. I learned how sustained focus over long hours is crucial for archival integrity.
- **Captioning as a Form of Visual Interpretation:** Crafting captions taught me how to narrate visuals without overstepping interpretation—respecting the image, the subject, and the historical moment while offering just enough guidance to the viewer.

Project 05: Studio Photography for 3D Modeling of Ammunition Artifacts

Project Overview

Project Date: 2 July 2025 - 07 July 2025

As part of an investigative visual documentation project during my internship at Drik Picture Library, I was assigned to photograph physical ammunition items. Including bullets, shotgun shells, and tear gas canisters with the purpose of creating a precise 3D model using photogrammetry techniques. This model would later serve as a digital evidence artifact, aiding visual research and advocacy related to the use of state violence and crowd control mechanisms in Bangladesh.

The aim of this task was to generate a highly detailed, rotatable digital model of each object, which required the capture of 300 or more high-resolution images from multiple angles under consistent lighting and background conditions. This project demanded a fusion of creative studio photography and technical precision for scientific modeling.



Image 3.1 : The backside of a bullet used during the July uprising



Image 3.2 : Remnants of a tear gas canister from the July uprising



Image 3.3 : A shotgun shell used during the July uprising

My Tasks and Responsibilities

My role spanned the entire process of planning, setting up, executing, and organising the image sets necessary for 3D modelling. The responsibilities included:

- **Studio Setup and Equipment Preparation**

- Designed and set up a makeshift product photography studio within Drik's facility using seamless white/black backgrounds, a tripod-mounted camera, and controlled lighting.
- Selected appropriate lenses and settings to ensure depth of field, sharpness, and consistency in exposure.
- Created a rotating platform mechanism (manual or marked) to shoot the object from incremental angles.

- **Lighting Design**

- Set up continuous soft lighting using reflectors and softboxes to minimize shadows and ensure uniform light across all sides of the object.
- Adjusted lighting angles and intensities to prevent glare and preserve texture, especially on metallic surfaces.

- **Object Handling and Shooting**

- Carefully positioned each item (bullet shell, tear gas case, etc.) on the platform, stabilizing it to avoid micro-movements between shots.
- Captured **300+ images per object** by rotating it slightly between each frame to ensure a 360-degree documentation from all vertical and horizontal planes.
- Maintained consistent camera settings across all images to preserve model integrity.

- **Data Management and Delivery**

- Organized and labeled image sets into separate folders with detailed naming protocols for each object.
- Performed initial reviews and corrections (cropping, exposure tweaks) to ensure image quality before submission.

- Delivered the raw files to the 3D modeling team for processing using photogrammetry software.

Outcome & Feedback

This project allowed me to master studio-based object photography, capturing over 300 images per item to create highly accurate 3D models. I developed skills in lighting design, stabilization, and meticulous camera settings, while learning to handle reflective and metallic surfaces. Feedback highlighted my attention to detail, creative problem-solving, and technical precision, though initial gaps in rotational increments required reshoots. Overall, the project strengthened my ability to combine artistic photography with scientific modeling, contributing to visual evidence for research and advocacy purposes.

Challenges Encountered

- **Repetitive and Time-Consuming Nature:** Capturing hundreds of images for each object required extended hours of work, maintaining intense focus and consistency.
- **Lighting Metallic Surfaces:** Avoiding reflections on curved, shiny surfaces such as brass and metal was technically challenging.
- **Micro-movements and Object Shifts:** Slight shifts in object position caused by rotation or stabilization errors affected alignment in some shots, requiring reshoots.
- **Studio Constraints:** Working in a temporary studio space with limited equipment meant improvising solutions for background consistency and stability.

Mistakes and Reflections

- In the first set, I **did not maintain a perfect rotational increment**, which resulted in gaps in image coverage for the 3D modeling software.
- I **underestimated the sensitivity of shadows and reflections**, which led to inconsistent lighting across image batches, particularly on curved surfaces.
- Early image sets lacked sufficient overhead and under-angle shots, limiting the completeness of the model in certain areas.

Learnings and Outcomes

- **Mastery of Studio-Based Object Photography:** I gained significant practical experience in photographing small objects under controlled conditions, with emphasis on even lighting, stabilization, and camera precision.
- **Understanding of Photogrammetry Workflow:** I developed a strong understanding of how 2D image sets contribute to 3D reconstruction, including the importance of overlap, consistent angle progression, and metadata handling.
- **Technical Adaptability:** This project taught me to think critically and solve problems creatively—modifying my studio setup, adjusting lighting methods, and developing a personal workflow to ensure accurate results.
- **Attention to Micro-Details:** I refined my ability to notice micro-errors in angle, focus, and exposure—skills that translate into higher standards of visual production and professional consistency.
- **Contribution to Evidence-Based Storytelling:** Most importantly, I realized how such detailed, object-based documentation contributes to broader efforts in accountability, research, and advocacy. Visuals of ammunition, captured in detail, serve not just as artistic output but as **forensic and political tools**.

Project 6: Documentary Film Production for Al Jazeera Digital Documentaries

Title: The Witness Feed: The Facebook Live that shook Bangladesh

Platform: Al Jazeera DigiDoc

Focus: The story of Siam, a young student-journalist from Rangpur, whose pivotal Facebook live post captured the killing of Abu Sayed and helped expose police brutality in Bangladesh.

Project Date: 8 July 2025 - 21 July 2025



Video Link : <https://www.youtube.com/watch?v=yw4uatgOUM>

Project Overview

As part of Drik Picture Library's collaboration with Al Jazeera Digital Documentaries, I was involved in the production of a powerful documentary film centered around youth activism, state violence, and the role of citizen journalism in contemporary Bangladesh. The documentary specifically follows Siam—a courageous student-journalist from Rangpur whose Facebook live video documenting the killing of protester Abu Sayed served as a turning point in public discourse and media awareness across the country.

The project involved location shoots in both Rangpur and Dhaka, aiming to reconstruct the events leading to and following the fatal shooting, capturing the perspectives of survivors, eyewitnesses, and Siam himself. The film situates itself as a critical archival record, highlighting the socio-political stakes and personal risks borne by youth during the protests.

My Tasks and Responsibilities

- **Field Production Coordination:**

- Assisted in managing and coordinating the two-location shoot in Dhaka and Rangpur.
- Ensured smooth transportation and on-ground logistics for the crew under tight deadlines.

- **Cinematography & Technical Assistance:**

- Supported in-camera work, managing gear, and setup, particularly in challenging outdoor and low-light settings.
- Assisted the Director and Cinematographer with real-time framing decisions and interviews.

- **Research and Contextual Support:**

- Collected background information and archival footage related to the killing of Abu Sayed and the subsequent protests.
- Verified information from digital platforms for accuracy and cross-referenced public responses to Siam's livestream.

- **Interview Facilitation:**

- Helped in identifying and reaching out to local informants and survivors

in Rangpur.

- Coordinated scheduling and environment preparation for emotionally sensitive interviews.

Outcome & Feedback

Working on this documentary gave me hands-on experience in field production, including location shoots in Dhaka and Rangpur, assisting with cinematography, and facilitating sensitive interviews. I enhanced my understanding of narrative construction, journalistic ethics, and logistical coordination under tight deadlines. Feedback praised my professionalism, adaptability, and empathy during emotionally demanding situations, while also pointing out the need for better time management in high-pressure fieldwork. The project reinforced my understanding of citizen journalism's role in political accountability.

Challenges Faced

- **Logistical Difficulties:**

- Traveling between Dhaka and Rangpur within a limited time frame posed significant logistical stress. At one point, we nearly missed our return flight, emphasizing the need for meticulous time planning.

- **Emotional Weight:**

- Engaging deeply with a story of state violence and youthful resistance was emotionally demanding. Listening to traumatic narratives from firsthand witnesses required empathy and mental preparedness.

- **Field Uncertainties:**

- Unpredictable environmental conditions and the need for discretion in politically tense areas added a layer of caution during field operations.

Mistakes and Learning Points

- **Time Mismanagement:**

- Due to delays in planning travel, we faced a major time crunch, leading to the near-miss of our flight. This highlighted the importance of time-blocking and contingency planning in documentary fieldwork.

- **Underestimating Emotional Toll:**

- Initially, I underestimated the emotional impact of the story. Through the process, I learned the importance of self-care and support when working on topics involving trauma or political violence.

Learnings and Outcomes

- **Practical Insights in Field Documentary Production:**

- The project offered hands-on experience in managing a professional documentary shoot for a global media house. It enhanced my understanding of narrative flow, framing, and storytelling under real-world conditions.

- **Understanding Journalistic Responsibility:**

- I learned how critical the ethics of accuracy, consent, and safety are when documenting politically sensitive stories, especially involving young activists and state violence.

- **Expanded Network and International Exposure:**

- Collaborating with Al Jazeera introduced me to international documentary standards, workflows, and expectations, significantly expanding my professional exposure.

- **Political Communication and Resistance Documentation:**

- This project deepened my understanding of how digital platforms—like Facebook—serve as counter-public spheres where truth-telling and resistance unfold in real time.

Project 7: Photojournalism Assignment – Uttara Tragedy Coverage

Date: 21 July 2025

Background

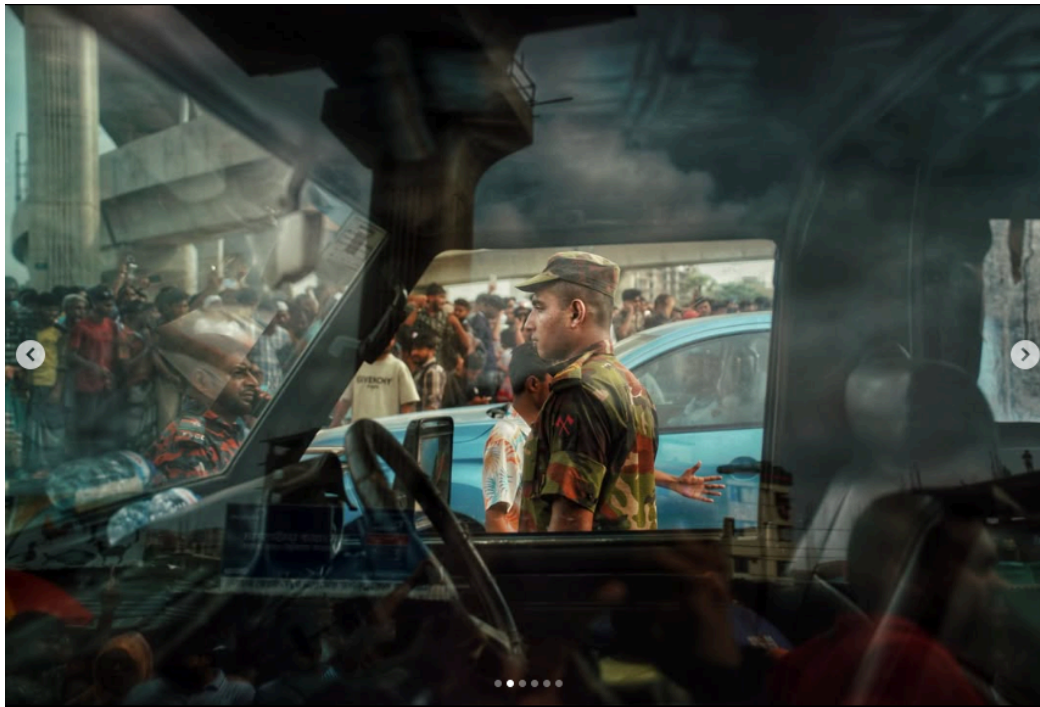
On July 21, 2025, a tragic air force plane crash occurred in Uttara, Dhaka, resulting in the deaths of at least 19 individuals, including young children, when the aircraft collided with a college campus. As part of its urgent visual documentation responsibilities, Drik Picture Library assigned me to the scene to photograph the aftermath and contribute to the national and international visual archive of this unprecedented disaster.

Project Overview

This was a spot news photojournalism assignment that demanded rapid response, field agility, and emotional resilience. The urgency of the incident and its devastating human toll made this project one of the most intense and emotionally charged tasks during my internship.



Image 4.1 : An air ambulance arrives at the accident site to pick up the pilot



Images 4.2 : Bangladesh Army deployed to maintain order at accident site



Images 4.3 : A group appeals for blood donations by holding placards

Tasks and Responsibilities

- **Immediate Deployment:** Responded quickly to the news and reached the site in Uttara within hours of the incident.
- **On-site Documentation:** Photographed the wreckage, emergency response activities, grieving families, and the impact on the college campus.
- **Crowd Navigation:** Carefully moved through densely populated zones filled with media personnel, onlookers, victims' families, and law enforcement, maintaining ethical distance while capturing the intensity of the moment.
- **Emotional Composure:** Maintained professional focus despite the emotionally overwhelming nature of the situation.
- **Archival Submission:** Selected and submitted photographs for Drik's image archive, with metadata and contextual captions for journalistic and historic use.

Outcome & Feedback

The Uttara tragedy assignment displayed remarkable composure, quick decision-making, and ethical judgment in an emotionally intense environment. The supervisor emphasized effective crowd navigation, situational awareness, and the ability to document a fast-evolving disaster while maintaining respect for grieving families. The images produced offered a vital visual record for archival and journalistic purposes, demonstrating both technical proficiency in spot news photography and emotional resilience under pressure.

Challenges Faced

- **Crowd Control and Navigation:** The site was overcrowded, making movement and positioning for photography extremely difficult. Ensuring both safety and clear visual documentation was a significant challenge.
- **Emotional Toll:** Witnessing the grief of families who lost children and loved ones had a heavy emotional impact. Capturing such scenes without intruding on private pain required empathy, ethical judgment, and mental strength.
- **Spot News Pressure:** Unlike planned assignments, this project required instant decision-making, swift composition, and immediate turnaround.

Mistakes and Learnings

- **Mistake:** Initially underestimated the intensity of the crowd and did not carry backup memory cards and battery packs, which delayed shooting during critical moments.
- **Learning:**
 - Always prepare a full field kit for emergency assignments, including backups of essential gear.
 - Emotional resilience is as important as technical skills in crisis coverage.
 - Respect and sensitivity are paramount when photographing human suffering—images should inform, not exploit.

Learning & Outcomes

- Gained hands-on experience in spot news photography under high-pressure conditions.
- Developed situational awareness, quick decision-making, and ability to adapt in chaotic environments.
- Strengthened understanding of ethical journalism practices especially when dealing with trauma and grief.
- Contributed valuable documentary materials to Drik's historical archive, preserving an important, if tragic, moment in Bangladesh's contemporary history.
- Reinforced the importance of balancing emotional sensitivity with professional responsibility.

Project 8: Archival Work on the Collection of Azizur Rahim Peu

Project Overview

Date: 27 July 2025- 01 August 2025

This project was a part of Drik Picture Library's long-term initiative to preserve and archive the photographic legacies of Bangladesh's most significant photojournalists. Azizur Rahim Peu is one of the most renowned photographers in the country whose extensive documentation of socio-political events has contributed to the nation's visual history. The goal of this archival project was to systematically organize, label, and document the film negatives from Peu's archive for digitization and preservation.

SL	TITLE	Quantity	Date	Remark
1	Slide copy Pathchala	22		No Date
2	Hortal Awarri League Fire barjo Mela	40	25.04.2002	
3	Berlin 92	40		
4	Peu/CSS JINJIRA/SARADHDAT	40	21.02.1996	
5	BIVINNO CHOB	40		
6	AZIZURRAHMAN PEU CSKS AF	38		
7	MANJU SAHEB	35		
8	BADENI	36		
9	BOSTI 1994	27		
10	MDK 3 PEU BHA	40	05.03.1991	HSASINA KHALEDA ANDOLON
11	FETURE	32		
12	PEU/CSS JINJIRA/SARADHDAT	38	21.12.96	
13	VERA-MARA 90	39		
14	CSKS / PEU/ EV JINKRA SHELTER	38		221,997
15	CHILD LABOR DHAKA	37		Feb 1997
16	STADIUM MARCH PAST NICEF	23	6TH DECEMBER 1996	
17	PATROEN BIRKHOR KAKER BASHA	30		
18	MANJU SAHEB	19		
19	SHYLET BORNA	37		
20	FLOOD 96	28		
21	BTU	37		
22	TASNIMA AKTHER	38		
23	CALENDER FETURE	38		
24	AKASH MEGH SS	44		
25	chin molhi	32		
26	ANTHROPOLOGY	37		
27	KHALADEA JIA	65		
28	csk	32		
29	PEU/ETTEFAQ	37		
30	Canada	26	20/11/99	
31	BADENI	15		
32	Slide Air Pollution	35		
33	Keranabazar area	39	16/1/97	
34	Shahin Hasina srodhanjali	34		5/11/2000
35	Alganistaru/ Ningod sanak	29	22/10/2001	
36	UCEP	36		96
37	Badeni Document	37		8/9/2000
38	FETURE	33		
39	DENGU MOSHA NIYA PORRHA	9	20.07.2000	
40	UNICEF PEU	27	14.01.1997	
41	SADARGHAT BASE	38		
42	RAISA	20	04.10.91	
43	MEGH HALICOPTER	38		
44	CHILD LABOR UNICEF	39	16.04.1997	
45	JINJIRA SARADGHAT	20	18.12.1997	
46	SONGSHOD NRBACHON	38		
47	AMERICK	37	26.11.99	
48	NO INFORMATION	11		NO INFORMATION
49	BLJOY DIBOSH PARADE	23	11.01.2002	COMPUSED NAME
50	COPY SISHU-SROM	11		

#	SL	TITLE	#	Quantity	Date	Remark
51		SHYLET SISHU PORTRAIT		40		
52		ERSHAD & MANJU		8		
53		BUDGET SHONGSHAD		30		
54		KAMRULER SURBORNOCHOR ARLASH		30	12.10.2001	
55		MUKTA ENGEGMENT		30		
56		LOHJONG		35	8.04.1993	
57		KAGRACHORI		38		
58		KHALADA ZIA BOI MELE		17	01.02.2002	
59		NATURAL CLIMATE OF BANGLADESH		40		
60		KAGRACHORI		39	07.03.2000	
61		CHILD LABOR		33		10 May1997
62		BERLIN 92		28		April 1992
63		FLOOD TB		35		
64		KHALEDA SUMMER		37		
65		JAKAT NIYA SHEIKH HASINA		28		
66		KHALADA ZIA NOYAKHALI		36	11.08.2001	
67		NO INFORMATION		12		NO INFORMATION
68		KUYASHA / DIABATICS		13		
69		POTRAIT VASHA SONIK		37		POSITIVE PICTURES
70		PICAT B/W		31		
71		LAMIYA		35		
72		KAGRACHORI ARTOSOMARPON		28	10.02.98	
73		JAMMAT/ SISHU		33	25.09.2001	
74		SHELI		38		
75		UNICEF / JAMDANI MRPUR		39	2.2.97	
76		HASINA & TOLA SISHU KEY FORUM NASIM COURT AY ASIF DAVID E FORUM		36		
77		ONGONYA		15		
78		STATE UNIVERSITY		37	24.10.2003	
79		KAGRACHORI		32		
80		STATE UNIVERSITY		20	14.08.2002	
81		TIPU SHIA		33	12.08.2001	
82		MASHUD SHAHIB NETROKONA RUMI SHAHIB MAMR BIYA		23	02.08.2001	
83		CHILD LABOR 96		33		
84		CSKS/ KARANJANG		17	10.06.2002	
85		WOMAN CREATIVITY		37		
86		CHILD LABOR DHAKA UNICEF		35	22.09.97	
87		WORLD WATER FORUM		33		
88		DR. JHORA KAZI JADUGHAR		13	11.07.2001	
89		ELU		13		
90		BERLIN 92		39		
91		21 YA PODOK SHEIK HASINA 1999		23		
92		Chatro union_ beacher		10	27.01.1992	
93		nil		25		nil
94				20		
95				15		
96				37		
97				28		
98				38		
99				24		
100				36		

#	SL	TITLE	#	Quantity	Date	Remark
	101			38		
	102			33		
	103			37		
	104			36		
	105			34		
	106	Working by thomas luther		37	3.12.2000	
	107			36		
	108			27		
	109			37		
	110			37		
	111			31		
	112	Gash-pala rite		17	22.12.1992	
	113			30		
	114			13		
	115	Medical Student		24	10.03.1995	

Project Link :

Tasks and Responsibilities

- **Sorting Film Negatives:**

I was responsible for physically handling and inspecting individual film strips from Azizur Rahim Peu's collection. This involved working with both black-and-white and color negatives across multiple decades.

- **Serial Labeling and Identification:**

Each negative was carefully labeled in serial order. I assigned unique identifying codes and ensured that no duplicates or missing entries were recorded.

- **Chronological Organization:**

After the negatives were sorted and labeled, I organized the strips in chronological order based on event, date, and content.

- **Metadata Entry:**

I recorded information such as event names, dates, subjects, and locations. This metadata was then matched with handwritten notes or corresponding positive images to ensure accuracy.

- **Caption Development:**

I developed contextual captions for the images by examining the photographs and reviewing archival notes, aiming to create a meaningful narrative that reflects the historical significance of the images.

- **Content Verification:**

With the support of the Drik archival team, I participated in verification sessions to ensure factual accuracy and cross-referenced the materials with existing archives and publications.

Outcome & Feedback

The archival project reflected meticulous attention to detail, patience, and respect for historical materials. The supervisor noted careful handling of delicate film negatives, accurate labeling, and thorough metadata management. Outcomes included improved archival skills, a refined ability to contextualize visual material, and enhanced understanding of Bangladesh's socio-political history through photographic documentation. The work contributed significantly to preserving an important photographic legacy for research and public access.

Challenges Faced

- **Illegible Handwriting:**

One of the most significant challenges was deciphering Azizur Rahim Peu's handwritten notes on film envelopes or contact sheets. The handwriting was often faded, inconsistent, or abbreviated in a way that made interpretation difficult.

- **Image Ambiguity:**

Some negatives lacked context or clear subjects, making it difficult to assign accurate captions or event names without extensive cross-referencing.

- **Time-Consuming Process:**

The archival process was extremely meticulous and time-intensive. Going through hundreds of film strips demanded a high level of concentration and attention to detail, often requiring long hours of uninterrupted work.

- **Physical Strain:**

Handling delicate negatives under low light conditions and sitting for extended periods posed physical discomfort and eye strain.

Mistakes Made

- **Initial Labeling Errors:**

In the beginning, I made some labeling errors by misidentifying events that appeared similar in visual content (e.g., political rallies from different years).

These mistakes were corrected after internal reviews and discussions with senior archivists.

- **Chronological Inconsistency:**
A few film strips were misplaced in the chronological sequence due to incorrect date interpretation, which required re-sorting later.

Learnings and Outcomes

- **Improved Archival Skills:**
I developed a deeper understanding of archival best practices, including handling analog materials, organizing large visual datasets, and maintaining metadata accuracy.
- **Attention to Detail:**
This project enhanced my precision and patience. I learned to focus on small details—such as facial expressions, clothing styles, or architecture—to accurately contextualize undated images.
- **Historical Knowledge:**
Working with Azizur Rahim Peu's work enriched my understanding of Bangladesh's political history, especially through the visual lens of mass movements, cultural shifts, and social unrest.
- **Collaborative Work:**
The project taught me the importance of teamwork in archive settings. Constant communication with the archival supervisors, cross-verification with peers, and collective fact-checking were vital to the accuracy of the documentation.
- **Professional Growth:**
This experience further prepared me for future roles in visual archiving, curation, and historical research. It also reaffirmed my commitment to preserving Bangladesh's visual history.

Project 9: Al Jazeera Witness Documentary on Misinformation and Political Dynamics in Bangladesh

Date : 18 May 2025 - On going

Overview:

This ongoing documentary film project, produced under Al Jazeera's *Witness* series, critically investigates the role of misinformation in shaping political narratives in Bangladesh. The film delves into the rise of the ruling party, Awami League (AL), and how digital platforms are manipulated to control public discourse and suppress dissent. The project aims to document the socio-political impact of digital propaganda, surveillance, and misinformation on citizens, journalists, and democratic institutions.

The production spans over four months and includes extensive filming in multiple locations, including rural and urban areas. The final documentary will explore the intersection of politics, media, and information warfare in contemporary Bangladesh.

Roles and Responsibilities:

As **Post-Production Supervisor**, I was entrusted with overseeing the entire post-production pipeline. My responsibilities included:

- **Data Management:**

- Cataloguing over 17 hours of raw footage from various locations and cameras.
- Creating and maintaining a structured metadata system with shot logs, scene descriptions, and timestamps.
- Ensuring secure backup of all digital assets on cloud and physical drives.

- **Translation Coordination:**

- Receiving and managing Bengali-to-English translation files from field producers and translators.
- Verifying the accuracy and contextual relevance of translated materials.
- Ensuring translations were time-synced and ready for subtitling and editing purposes.

- **Post-Production Workflow:**

- Coordinating with the editor, colorist, and sound designer across international time zones.
- Organizing project files and sending EDL (Edit Decision Lists) and rough cuts to the director for review.
- Acting as the communication bridge between creative and technical teams to ensure quality control and timely delivery.

- **Creative Collaboration:**

- Offering feedback on structure, pacing, and editorial tone.
- Ensuring that sensitive political content was handled with journalistic ethics and factual integrity.

Outcome & Feedback

In post-production supervision, the work demonstrated strong organizational skills, leadership, and consistency in managing complex, multilingual, and politically sensitive content. The supervisor highlighted effective coordination across international teams, meticulous metadata handling, and attention to journalistic ethics. Outcomes included enhanced technical expertise in post-production workflows, strengthened remote collaboration skills, and a deeper understanding of media's role in documenting political misinformation and advocacy. The project significantly contributed to a rigorous investigative documentary.

Challenges Encountered:

- **Volume and Complexity of Raw Material:**

- Managing a high volume of footage recorded across a wide range of formats and environments demanded meticulous organization and patience.

- **Intensive Coordination:**

- Coordinating among a dispersed, international team of translators, editors, and producers presented scheduling and communication hurdles.

- **Long-Term Engagement:**

- The extended timeline, spanning over four months, tested consistency, attention to detail, and mental endurance.

- **Emotional and Political Sensitivity:**

- Working with politically sensitive content required a nuanced understanding of Bangladesh's socio-political history and careful handling of controversial topics.

Learnings and Outcomes:

Technical Learnings:

- Acquired hands-on experience in managing high-volume, long-form documentary footage within a professional media production workflow.
- Gained expertise in post-production coordination tools, metadata structuring, and multilingual subtitle integration.

Professional Development:

- Strengthened skills in remote collaboration and leadership within an international, multicultural team.
- Enhanced ability to anticipate bottlenecks in post-production and implement proactive solutions.

Personal Growth:

- Learned the value of patience, precision, and empathy in dealing with emotionally charged and politically significant content.
- Developed a deeper understanding of the ethical responsibilities involved in documentary storytelling.

Conclusion:

Project 9 has been one of the most intensive and intellectually demanding projects of my internship experience. By serving as the post-production supervisor, I not only improved my technical capabilities and managerial skills but also contributed meaningfully to a critical narrative that questions the integrity of democratic processes in Bangladesh. As the project nears completion, it stands as a testament to the power of collaborative, investigative documentary filmmaking in the digital age.

Images of the Process

File Name	Shoot Day	Notes	TYPE	Duration	Date Sent	Status	Recived Date	Deadline	UPDATE
FX6 - 0001	Day 04, 18 May 2025	SHISHIRS Interview	INTERVIEW	00:32	04.06.2025	Sent for SRT	16.06.2025	10.04.2025	Updated on drive
FX6 - 0002	Day 04, 18 May 2025	SHISHIRS Interview	INTERVIEW	38:08:00	04.06.2025	Sent for SRT	16.06.2025	10.04.2025	Updated on drive
FX6 - 0003	Day 04, 18 May 2025	SHISHIRS Interview	INTERVIEW	00:50	04.06.2025	Sent for SRT	16.06.2025	10.04.2025	Updated on drive
FX6 - 0004	Day 04, 18 May 2025	SHISHIRS Interview	INTERVIEW	40:00:00	04.06.2025	Sent for SRT	16.06.2025	10.04.2025	Updated on drive
FX6 - 0005	Day 04, 18 May 2025	JIBON INTERVIEW	INTERVIEW	01:43	04.06.2025	Recived SRT	11.06.2025	06.06.2025	Updated on drive
FX6 - 0006	Day 04, 18 May 2025	JIBON INTERVIEW	INTERVIEW	01:00	04.06.2025	Recived SRT	11.06.2025	06.06.2025	Updated on drive
FX6 - 0007	Day 04, 18 May 2025	JIBON INTERVIEW	INTERVIEW	10:31	04.06.2025	Recived SRT	11.06.2025	06.06.2025	Updated on drive
FX6 - 0008	Day 04, 18 May 2025	JIBON INTERVIEW	INTERVIEW	37:50:00	04.06.2025	Recived SRT	11.06.2025	06.06.2025	Updated on drive
FX6 - 0009	Day 04, 18 May 2025	JIBON INTERVIEW	INTERVIEW	43:19:00	04.06.2025	Recived SRT	11.06.2025	06.06.2025	Updated on drive
FX6 - 0010	Day 04, 18 May 2025	JIBON INTERVIEW	INTERVIEW	10:51	04.06.2025	Recived SRT	11.06.2025	06.06.2025	Updated on drive
FX6 - 0011	Day 04, 18 May 2025	JIBON INTERVIEW	INTERVIEW	02:09	04.06.2025	Recived SRT	11.06.2025	06.06.2025	Updated on drive
P1299453	Shoot Day	Notes	TYPE	Duration	Date Sent	Status	Recived Date	Deadline	UPDATE
P1299453	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	01:03	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299454	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	0:08.1	14.06.2025	Sent for SRT			
P1299455	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	14:13	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299456	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	01:10	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299457	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	04:47	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299458	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:26	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299459	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	04:20	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299460	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:51	14.06.2025	Sent for SRT			
P1299461	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:41	14.06.2025	Sent for SRT			
P1299462	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	01:59	14.06.2025	Sent for SRT			
P1299463	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:55	14.06.2025	Sent for SRT			
P1299464	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:26	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299465	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:27	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299466	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:39	14.06.2025	Sent for SRT			
P1299467	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:58	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299468	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:36	14.06.2025	Sent for SRT	15.06.2025	20.06.2025	Updated on drive
P1299469	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:25	14.06.2025	Sent for SRT			
P1299470	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:26	14.06.2025	Sent for SRT			
P1299471	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:31	14.06.2025	Sent for SRT			
P1299472	Day 14, 13 Aug 2024	JIBON FILIMG	Shooting	00:31	14.06.2025	Sent for SRT			
File Name	Shoot Day	Notes	TYPE	Duration	Date Sent	Status	Recived Date	Deadline	UPDATE
P1299473	Day 15, 14 August 2025	SHISHIRS Obsebaton	Shooting	00:39	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299474	Day 15, 14 August 2026	SHISHIRS Obsebaton	Shooting	01:16	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299475	Day 15, 14 August 2027	SHISHIRS Obsebaton	Shooting	00:24	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299476	Day 15, 14 August 2028	SHISHIRS Obsebaton	Shooting	00:29	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299477	Day 15, 14 August 2029	SHISHIRS Obsebaton	Shooting	00:13	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299478	Day 15, 14 August 2030	SHISHIRS Obsebaton	Shooting	00:12	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299479	Day 15, 14 August 2031	SHISHIRS Obsebaton	Shooting	00:37	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299480	Day 15, 14 August 2032	SHISHIRS Obsebaton	Shooting	10:27	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299481	Day 15, 14 August 2033	SHISHIRS Obsebaton	Shooting	00:48	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive
P1299482	Day 15, 14 August 2033	SHISHIRS Obsebaton	Shooting	05:16	14.06.2025	Sent for SRT	17.06.2025	20.06.2025	Updated on drive

File Name	Shoot Day	Notes	TYPE	Duration	Date Sent	Sent for SRT	Received Date	Deadline	UPDATE
C7245	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:18	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7246	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:40	14.06.2025_	Sent for SRT			
C7247	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:12	14.06.2025_	Sent for SRT			
C7248	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:38	14.06.2025_	Sent for SRT			
C7249	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:41	14.06.2025_	Sent for SRT			
C7250	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:32	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7251	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:33	14.06.2025_	Sent for SRT			
C7252	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:43	14.06.2025_	Sent for SRT			
C7253	19 Feb 2025	SHISHIRS Obseabation	Shooting	01:02	14.06.2025_	Sent for SRT			
C7254	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:11	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7255	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:52	14.06.2025_	Sent for SRT			
C7256	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:33	14.06.2025_	Sent for SRT			
C7257	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:59	14.06.2025_	Sent for SRT			
C7258	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:48	14.06.2025_	Sent for SRT			
C7259	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:48	14.06.2025_	Sent for SRT			
C7260	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:40	14.06.2025_	Sent for SRT			
C7261	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:25	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7262	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:37	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7263	19 Feb 2025	SHISHIRS Obseabation	Shooting	01:04	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7264	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:23	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7265	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:30	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7266	19 Feb 2025	SHISHIRS Obseabation	Shooting	01:11	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7267	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:11	14.06.2025_	Sent for SRT			
C7268	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:16	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive
C7269	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:19	14.06.2025_	Sent for SRT			
C7270	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:19	14.06.2025_	Sent for SRT			
C7271	19 Feb 2025	SHISHIRS Obseabation	Shooting	0:05.7	14.06.2025_	Sent for SRT			
C7272	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:19	14.06.2025_	Sent for SRT			



File Name	Shoot Day	Notes	TYPE	Duration	Date Sent	Status	Received Date	Deadline	UPDATE
C7273	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:18	14.06.2025_	Sent for SRT			
C7274	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:22	14.06.2025_	Sent for SRT			
C7275	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:31	14.06.2025_	Sent for SRT			
C7276	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:33	14.06.2025_	Sent for SRT			
C7277	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:47	14.06.2025_	Sent for SRT			
C7278	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:15	14.06.2025_	Sent for SRT			
C7279	19 Feb 2025	SHISHIRS Obseabation	Shooting	01:16	14.06.2025_	Sent for SRT			
C7280	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:12	14.06.2025_	Sent for SRT			
C7281	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:26	14.06.2025_	Sent for SRT			

C7277	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:47	14.06.2025_	Sent for SRT				
C7278	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:15	14.06.2025_	Sent for SRT				
C7279	19 Feb 2025	SHISHIRS Obseabation	Shooting	01:16	14.06.2025_	Sent for SRT				
C7280	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:12	14.06.2025_	Sent for SRT				
C7281	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:26	14.06.2025_	Sent for SRT				
C7282	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:12	14.06.2025_	Sent for SRT				
C7283	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:12	14.06.2025_	Sent for SRT				
C7284	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:16	14.06.2025_	Sent for SRT				
C7285	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:22	14.06.2025_	Sent for SRT				
C7286	19 Feb 2025	SHISHIRS Obseabation	Shooting	01:15	14.06.2025_	Sent for SRT				
C7287	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:23	14.06.2025_	Sent for SRT				
C7288	19 Feb 2025	SHISHIRS Obseabation	Shooting	09:29	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive	
C7289	19 Feb 2025	SHISHIRS Obseabation	Shooting	05:08	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive	
C7290	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:12	14.06.2025_	Sent for SRT				
C7291	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:37	14.06.2025_	Sent for SRT				
C7292	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:52	14.06.2025_	Sent for SRT				
C7293	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:17	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive	
C7294	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:56	14.06.2025_	Sent for SRT				
C7295	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:28	14.06.2025_	Sent for SRT				
C7296	19 Feb 2025	SHISHIRS Obseabation	Shooting	00:44	14.06.2025_	Sent for SRT				
C7297	19 Feb 2025	SHISHIRS Obseabation	Shooting	03:29	14.06.2025_	Reviced	18.06.2025	20.06.2025	Updated on drive	
File Name	Shoot Day	Notes	TYPE	Duration	Date Sent	Sent for SRT	Recived Date	DEADLINE	UPDATE	
DJI_20250324153254_0001_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:26	14.06.2025_	Sent for SRT		20.06.2025		
DJI_20250324153254_0002_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:11	14.06.2025_	Sent for SRT				
DJI_20250324153254_0003_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	0:00.9	14.06.2025_	Sent for SRT				
DJI_20250324153254_0004_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:19	14.06.2025_	Sent for SRT				
DJI_20250324153254_0005_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:16	14.06.2025_	Sent for SRT				
DJI_20250324153254_0006_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	01:06	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0007_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	05:21	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0008_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	05:14	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0009_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:38	14.06.2025_	Sent for SRT				
DJI_20250324153254_0010_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	05:57	14.06.2025_	Sent for SRT	29.06.2025			
DJI_20250324153254_0011_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	02:06	14.06.2025_	Sent for SRT				
DJI_20250324153254_0012_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:13	14.06.2025_	Sent for SRT				
DJI_20250324153254_0013_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	02:03	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0014_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:21	14.06.2025_	Sent for SRT				
DJI_20250324153254_0015_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:37	14.06.2025_	Sent for SRT				
DJI_20250324153254_0016_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:26	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0017_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:38	14.06.2025_	Sent for SRT				
DJI_20250324153254_0018_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:52	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0019_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:21	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0020_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	02:37	14.06.2025_	Sent for SRT	29.06.2025		Updated on Drive	
DJI_20250324153254_0021_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:43	14.06.2025_	Sent for SRT				
DJI_20250324153254_0022_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:49	14.06.2025_	Sent for SRT				
DJI_20250324153254_0023_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:12	14.06.2025_	Sent for SRT				
DJI_20250324153254_0024_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:32	14.06.2025_	Sent for SRT				
DJI_20250324153254_0025_D	Day 1_24 Mar 2025	Shooting at AFP	Shooting	00:30	14.06.2025_	Sent for SRT				

Project Link :
https://docs.google.com/spreadsheets/d/10hklhFSltb-YmQioDnr_Dpbckor0gWvthscTODJwpbU/edit?gid=0#gid=0

Project 10: Exhibition Planning “From Economy of Occupation to Economy of Genocide”

Date : 7th July- On going

Project Overview

Drik Picture Library is preparing a major exhibition scheduled for **7th September**, centered around the report “*From Economy of Occupation to Economy of Genocide*” (A/HRC/59/23) by Francesca Albanese, Special Rapporteur on the situation of human rights in the Palestinian territories occupied since 1967. The exhibition aims to translate complex academic insights from the report into a visual narrative that communicates the socio-political and humanitarian implications of occupation and systemic human rights violations.

Title: The Machinery of Erasure

Tagline: Where war crimes are manufactured, and genocide is marketed

Logline: Genocide is not just a crime — it’s a business model. In the cloud age, war crimes are uploaded, branded, and sold. Behind every bomb dropped on Gaza is a contract, a code, and a corporation — and maybe your money.

Introduction: “From Economy of Occupation to Economy of Genocide” is a 2025 UN Human Rights Council report that exposes how the Israeli occupation of Palestine is not only a settler-colonial military project, but a fully globalized corporate enterprise. Written by the UN Special Rapporteur on Human Rights in the Occupied Palestinian Territories, the report shows that genocide has become structured, industrialized, and profitable. It argues that corporations — from arms manufacturers to banks to cloud computing firms — are directly complicit in war crimes, apartheid, and the displacement of Palestinians.

Core Thesis: Corporate complicity is not passive. It is the engine of genocide. This is not a glitch in global capitalism — it’s a feature.

Core Frameworks / Ideas:

- **Colonial Racial Capitalism:** The merger of settler-colonialism with capitalism, creating economies based on racial domination and extraction.
 - **Displacement-Replacement Logic:** Indigenous Palestinians are forcibly removed and replaced by settlers and corporate infrastructure.
 - **Economy of Genocide:** Entire sectors profit from the destruction of Palestinian lives, homes, land, and futures.
-

Structure of the Report:

I. Introduction

- Corporate complicity is not a byproduct of the occupation; it is foundational.
- Since 1967 and especially after October 2023, Palestine has become a militarized zone of economic extraction.
- Companies profit through supply chains of violence: weapons, tech, finance, construction, and surveillance.

II. Methodology

- Grounded in UN mandates: Resolutions 31/36 and 53/25
- Based on 200+ submissions from civil society, BDS, WhoProfits, Al-Haq
- Legal documents, marketing material, contracts, export licenses
- 1000+ companies reviewed; 45+ named for direct complicity
- Focus on 2023–2025 Gaza assault; 8 sectors

III. Legal Context

- Legal frameworks: Rome Statute, Geneva Conventions, Apartheid Convention, ICCPR, UNGPs
 - Corporations are accountable for aiding war crimes, enabling apartheid, facilitating genocide
 - Complicity includes direct supply, financing, and knowledge of harm
 - Accountability applies across subsidiaries, investors, insurers, and digital providers
-

Target Audience:

- Human rights and civil society groups
 - Legal experts and policymakers
 - University researchers and students
 - Artists and curators
 - Everyday consumers and citizens
-

Named Companies & How They Operate

According to the report, over **1000 companies** were reviewed, and **45+ companies** were explicitly named for their direct complicity in war crimes, apartheid, or genocide. These companies operate across multiple sectors and are headquartered in countries such as:

- **Israel:** Elbit Systems, IAI, Rafael, NSO Group, Cellebrite, Cognyte, Mekorot, Delek Group, Technion
- **United States:** Lockheed Martin, Microsoft, Amazon, Google, Palantir, IBM, JPMorgan Chase, Goldman Sachs, BlackRock, Chevron
- **United Kingdom:** BAE Systems, HSBC, Barclays
- **France:** Thales, AXA
- **Germany:** Heidelberg Materials
- **Mexico:** Cemex
- **Italy:** Leonardo

These companies represent an interlinked global economy of complicity that spans defense, technology, finance, construction, extractives, and academia.

Military Sector

Elbit Systems, Lockheed Martin, IAI, BAE, Leonardo

- Supply weapons used in Gaza
- Market products as "battle-tested"
- Profit from rising stock prices after bombing campaigns

Surveillance & Tech

Google, Amazon (Project Nimbus), Microsoft, NSO Group, IBM

- Provide cloud infrastructure and facial recognition for occupation
- Sell spyware (Pegasus) to oppressive regimes
- Brand their tools as “smart security”

Construction & Real Estate

Heidelberg, Cemex, Shapir, Ashtrom

- Supply materials for illegal settlements and apartheid walls
- Promote "sustainable building" while erasing Palestinian homes

Finance

AXA, HSBC, Barclays, JPMorgan, BlackRock

- Invest in arms, settlements, and surveillance firms
- Hide genocide profits in “emerging markets” and “infrastructure growth” portfolios

Extractives

Chevron, Delek Group, Mekorot

- Extract gas and water from occupied territories
- Brand as "Israeli energy independence" while denying Palestinians resources

Academia

Technion, Hebrew University

- Conduct military R&D and predictive policing
- Export “Start-Up Nation” image to global institutions

How They Sell Genocide: PR and Profit

- **Military:** Ads and trade shows celebrate “battle-tested” gear from Gaza
- **Tech:** Cloud services and AI targeting are sold as "innovation"
- **Construction:** Settlements marketed as “luxury real estate”
- **Finance:** Investors profit as bombs fall
- **Water & Gas:** Stolen resources sold with greenwashed branding
- **Academia:** Occupation masked as research excellence

“War is a brand. Genocide is a portfolio strategy.”

Exhibition Concepts

1. "The Machinery of Erasure"

Follow the money. From satellite to stock price, map the machine.

- Visual: Rotating machine gears made of logos, contracts, and exploded buildings

2. "The Lab: Palestine as a Testing Ground"

Drones are tested in Gaza, then sold worldwide.

- Visual: Timeline of drone strikes + weapon sales

3. "Clouds of Occupation"

Big Tech powers the cloud of apartheid.

- Visual: Glowing server racks hovering over rubble

4. "War Is a Brand"

Explore actual ads from arms, tech, and surveillance firms

- Visual: Digital screen showing real corporate marketing

Exit Panel Text:

Genocide is not a moment. It is a machine.

Now that you've seen it: what will you do?

"Who profits—and how?"

Top profit-makers among implicated firms (latest full-year net income)

(Note: profits are global corporate profits, not "from Israel/Palestine" specifically.)

1. Microsoft (USA) — \$88.0B (FY2024)

How linked: Azure cloud + AI/"public safety/defense" workloads for governments/militaries; wartime surveillance & data demand drives long-term

cloud contracts. [Microsoft](#)

2. Alphabet / Google (USA) — \$73.80B (2024)
How linked: Co-vendor (with AWS) on Project Nimbus—cloud/AI for Israeli government; reporting indicates arms firms required to use Nimbus. [MacrotrendsReutersWIRED](#)
3. JPMorgan Chase (USA) — \$49.6B (2024)
How linked: Financing/underwriting for defense, surveillance and construction firms—keeps supply chains liquid in wartime. [JPMorgan Chase](#)
4. Amazon / AWS (USA) — \$30.4B (2024)
How linked: Co-vendor on Project Nimbus; AWS is backbone for government cloud, analytics and AI at scale. [AmazonReuters](#)
5. Chevron (USA) — \$21.37B (2024)
How linked: Operates Israel’s offshore Leviathan (and Tamar) gas fields; energy from contested waters is strategically monetized. [chevron.com](#)
6. Lockheed Martin (USA) — \$6.918B (2024)
How linked: Prime for F-35; Israel’s F-35I has been used in Gaza. Wartime usage → “combat-proven” marketing & export orders. [BAE Systems](#)
7. BAE Systems (UK) — ~£2.5–2.6B (2024, attributable)
How linked: Builds F-35 rear fuselage + munitions/electronics; conflicts boost sustainment/spares across the program. [BlackRock](#)
8. BlackRock (USA) — \$5.50B (2024)
How linked: Fees from ETFs/funds holding defense, surveillance & energy equities; benefits as capital flows into “defense” and “security” themes. [Media - Lockheed Martin](#)

Use these carefully—stick to what's documented.

- Coca-Cola (global)
The Israeli Coca-Cola licensee operates a facility in Atarot Industrial Zone (East Jerusalem)—an illegal settlement under international law—cited by BDS and other groups; scholarship also discusses multinationals in Atarot. This shows economic presence in settlements, not a direct donation to war. [BDS Movement](#)[FOA - Friends of Al-Aqsa](#)[Institute for Palestine Studies](#)
- Airbnb
Repeatedly scrutinized for listing rentals in West Bank settlements; policy reversals and current legal actions in multiple jurisdictions for alleged profiteering from illegal settlements. [Business & Human Rights Resource Centre](#)[The Guardian](#)[TIME](#)
- Burger King / Pizza Hut / Domino's
Fast-food franchise activity tied to settlements has drawn boycotts and controversy (e.g., Burger King–Ma'ale Adumim dispute; Pizza Hut Israel controversies). These are franchise/market presence issues, not proven direct war funding. [Wikipedia](#)[+1 Al Jazeera](#)[The New Arab](#)

Important nuance:

For most mass consumer brands sold in Bangladesh (e.g., Nestlé, Unilever labels, PepsiCo), there is no primary-source evidence that a purchase in Bangladesh directly funds Israeli military activity. The verifiable, high-risk category is doing business in/with settlements (e.g., Atarot) or government/security contracts (e.g., Project Nimbus). Keep claims focused on those documented links.

BANGLADESH MARKET → VERIFIED LINKS:

- Coca-Cola's Israeli licensee operates in Atarot settlement (illegal under intl law) → economic presence in settlements. [BDS Movement](#)[FOA - Friends of Al-Aqsa](#)
- Airbnb continues to face actions for listing properties in West Bank settlements. [Business & Human Rights Resource Centre](#)[The Guardian](#)
- Burger King/Pizza Hut: past controversies & settlement-linked franchise issues; not direct military funding claims. [Wikipedia](#)[+1 Al Jazeera](#)

Role and Responsibilities

In this project, I am serving as an **Assistant Curator**, contributing to both research and conceptual development. My responsibilities include:

- **Report Analysis:** Thoroughly reading the Special Rapporteur's report and synthesizing its key findings.
- **Synopsis Creation:** Condensing the report into a clear, concise, and accessible synopsis for exhibition visitors.
- **Visual Planning:** Designing a preliminary visual plan to represent the report's data and narratives through infographics, charts, and photography.
- **Data Research:** Creating a top-list of companies based on profit, country of operation, and links to Bangladesh, as part of the exhibition's narrative framework.
- **Collaborative Curation:** Assisting the curatorial team in shaping the spatial and thematic flow of the exhibition, translating academic content into an engaging public experience.

Outcome & Feedback

The exhibition planning work illustrated the ability to translate complex academic reports into accessible and compelling visual narratives. The supervisor praised research synthesis, conceptual clarity, and creativity in developing exhibition frameworks. Outcomes included foundational experience in curatorial processes, designing engaging storytelling formats for social justice topics, and effectively communicating intricate socio-political issues to the public. This project strengthened skills in research-based visual curation and advocacy-oriented storytelling.

Challenges Faced

This project presented a unique set of challenges:

- I had not previously worked on exhibitions, so much of the process—including translating complex academic work into visual storytelling—is new to me.
- Balancing the rigor of research with creative presentation techniques required learning how to communicate a difficult subject matter effectively.

- Planning an exhibition that can make a tangible real-life impact demands both intellectual clarity and empathetic storytelling, a skill I am still developing.

Learning & Outcomes

Despite the challenges, this project has offered invaluable learning experiences:

- Gaining insight into **curatorial processes** and how exhibitions are planned from concept to spatial implementation.
- Developing skills in **synthesizing academic material** and transforming it into visually compelling and accessible narratives.
- Understanding how media, photography, and visual design can be used to **communicate complex social justice issues** to the public.
- Experiencing firsthand how art and activism intersect to create **public awareness and impact**.
- Building foundational knowledge for future roles in **curation, research, and advocacy-based exhibitions**.

Status

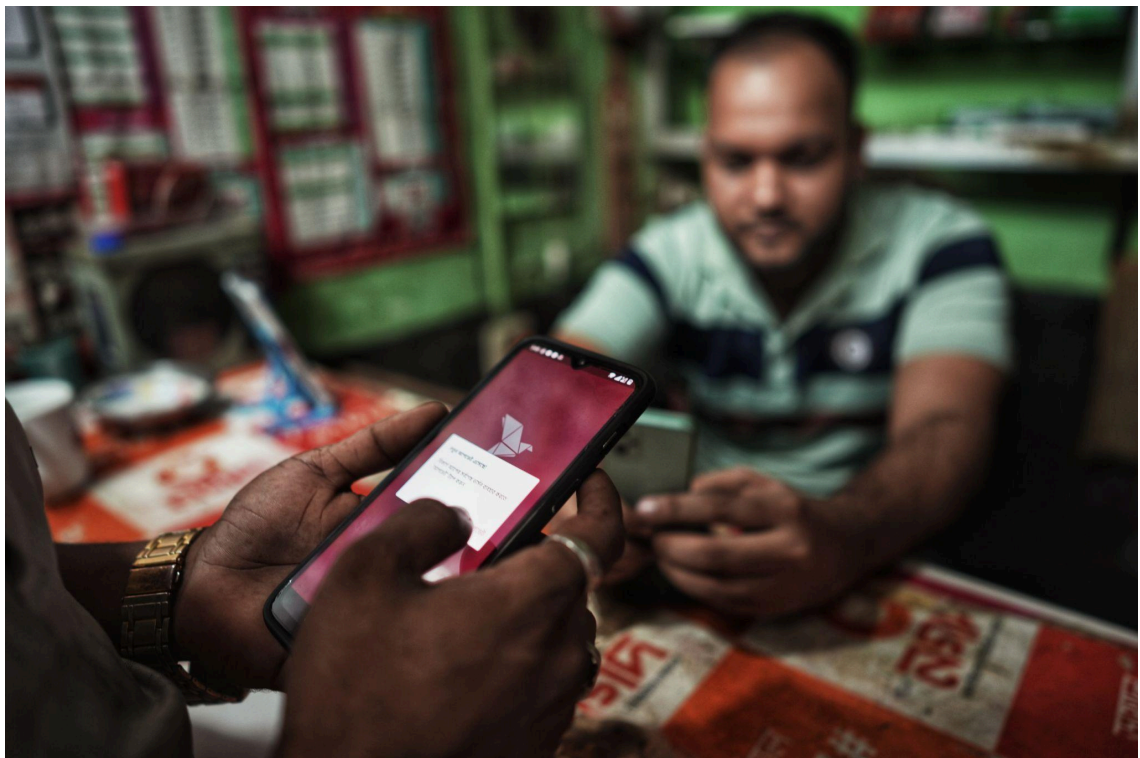
The project is ongoing, and my engagement continues to grow as we move closer to finalizing the exhibition layout and content. This role has reinforced my aspiration to work at the intersection of **journalism, visual storytelling, and social justice**, and has provided a practical framework to bring abstract reports to life for audiences in meaningful ways.

Project 11: Photography Assignment IFC Field Documentation in Bihari Camp

Project Date : 17 August 2025

Project Overview

As part of my internship at Drik Picture Library, I was assigned a photography project in collaboration with the International Finance Corporation (IFC), focusing on small-scale businesses in the Bihari Camp, Mohammadpur. The objective was to document shops associated with bKash, highlighting how digital financial services are integrated into informal local markets. The project combined elements of field research, community engagement, and visual documentation, bridging journalism, photography, and development communication.



Images 5.1 : A customer uses the bKash mobile financial service app, which has become one of the most widely used digital payment platforms in Bangladesh



Images 5.2 : At a local gaming shop in Dhaka, where bKash mobile financial services are widely used for digital payments



Images 5.3 : A bKash branded shop is seen in Dhaka, Bangladesh.

Roles and Responsibilities

In this project, my responsibilities included:

- Conducting **field visits** to identify shops linked with bKash services within the Bihari Camp.
- **Engaging with shop owners** to seek permission for photography, ensuring respect for privacy and consent.
- Capturing **high-quality images** that documented the shop's operations, the interaction with customers, and the broader socio-economic environment.
- Providing Drik and IFC with a visual record suitable for use in reports, exhibitions, or communication campaigns.

Outcome & Feedback

The IFC field documentation project showed adaptability, community engagement, and ethical awareness in real-life socio-economic settings. The supervisor noted effective interaction with local shop owners, clear and informative visual documentation, and the ability to navigate dense, urban environments efficiently. Outcomes included strengthened field photography skills, an enhanced understanding of digital financial inclusion in informal markets, and the creation of a reliable visual record for development communication and reporting purposes.

Challenges Faced

This assignment posed several challenges:

- Not all shop owners were willing to be photographed, requiring tact, patience, and persuasive communication to gain consent.
- Locating the specific bKash-affiliated shops in a densely populated area demanded careful observation, persistence, and navigation through unfamiliar streets.
- Balancing the need for comprehensive documentation while being respectful of community members and their daily activities.

Learning & Outcomes

Through this project, I gained significant hands-on experience in **field photography, community engagement, and ethical documentation**. Key learnings included:

- Developing interpersonal skills to approach and interact with people from diverse backgrounds, building trust before capturing images.
- Enhancing my ability to **visually document real-life socio-economic activities**, connecting photography with development and financial inclusion narratives.
- Understanding the practical challenges of fieldwork, from navigating tight spaces to adjusting quickly to environmental and logistical constraints.

Internship Outcome

Weaving Stories, Shaping Change

My internship at Drik Picture Library was more than an academic milestone; it was a living classroom that deepened my commitment to visual storytelling as a force for justice. Drik's legacy in photography, media activism, and ethical communication offered me the space to grow not just as a creative, but as a storyteller rooted in real-world urgency.

During my time there, I contributed to Drik's communications and public relations team while also working closely with photojournalists, editors, and curators. From archiving critical photo collections to supporting exhibitions and documenting events, I gained hands-on experience in how visual storytelling can amplify marginalized voices and shape collective memory.

As a photographer and documentary storyteller with published work for Al Jazeera and human rights organizations, I found Drik to be both a mirror and a magnifier of my vision. My projects covering youth resistance movements, conflict zones, and environmental crises resonated deeply with Drik's mission of telling untold stories.

One of the most rewarding aspects was the cross-disciplinary nature of the work, where film, photography, and activism intersected. I helped plan communications for exhibitions on indigenous rights, press freedom, and state violence, while also supporting behind-the-scenes photography and documentation.

This experience reaffirmed a core truth for me: photography is never passive. It is political, a language that speaks when words are silenced. My time at Drik connected communication with impact, sharpening my purpose as someone working at the intersection of journalism, visual arts, and social justice.

Drik was not just a workplace it was where my past work, present ideals, and future aspirations aligned. The mentorship, values, and vision I found there will continue to shape my journey as a documentary photographer, storyteller, and communicator committed to truth, dignity, and change.

WorkLog

• 15 June - 2025
 1st doz at office
 watched FA Document 2
 shared feed back

 in - 10,00
 out - 600

16 June in - 10,00, out - 6
 got m^z disk, Read ~~the~~ how economic
 grow

17 June in - 10 - out - 6
 Back up diffrent harddisk
 and learn to label them

21 June - 11 - 7
 Shoot event at Dnir
 Bull ~~to~~ shoot to FA

 22 June - 11 - 7
 was supposed to go to Nymkholi
 But cancel Read Book

 23 June - 11 - 7
 Find 3d model of Maram
 who got feed back for FA

29 June - 11 - 7
 The dog was fed back dog
 watch video and give feedback

29 June - 11 - 7
 Pagan shot for ADFM
 select music for FA was 1st
 important

26 - June, 10 - 6
 was FA feed new music
 Regus and write dance on it

29 June 10.50 - 7
 Proof reading of MPF,
 Digi Doc watched it,
 Made Budget for AO

30 June 10 - 7
 Different student archive
 wrote snl for FA
 Transcribed new
 learn drone flying

1 July - 11.50 - 7
 learn how to work on
 Bridge, CA to list Rashed
 talkdon, contact fixed for
 2 digi doc

2 July - 10.15 - 7.50
 Shoot Bullet for 3d Redrawing

3 July -
 Meeting with AO

4 July 7.11, - 7
 a meeting with AO

7 July 9.00 - AM - 6 PM
 Shooting with AO Digi doc
 Rang pun

8 July - 9.00, 6.00
 File & send for AO

2 Jul 2 - 11, 8
work shop on office of Srdz
Exhibition set
11 Jul 2 - 11, 7
Exhibition photographs
12 Jul 2 - 11-6
FA work shop

13 Jul 2 - 11-7
FA work shop
14 Jul 2 - 11-7
FA work shop
15 Jul 2 - 11, 6
FA work shop
16 Jul 2 - 11, 7
Conferences with A O

13 Jul 2 - 11-7
FA work shop
14 Jul 2 - 11-7
FA work shop
15 Jul 2 - 11, 6
FA work shop
16 Jul 2 - 11, 7
Conferences with A O

17 Jul 2 - 11-7
Shooting with A O Didoe
20 Jul 2 - 11.30 - 7
Took gram voice over, shot B
Roll of photos
21 Jul 2 - 10.15 - 6
Shooting milestone

22 Jul 2 - 11-7
Read Book at archive

27 Jul 2 - 11-7
Archive per Image,
Watch UNICEF video
21 ~~July~~ 2012

28 Jul 2 - 11-6
11 archive per image,
21 source
21 Research UNICEF

29 Jul 2 - 11-2
Worked in archive and for
20

30 Jul 2 - 11-7
Worked in archive

6 August - 11-5
Worked on new exhibition

10 August - 11-30, 2
Archive per image

11 August - 11-7
Archive per image

12 August - 10-30-1
Meeting on video of Munt...

13 August - 11-15-7
Watched Mungwa video

12 August - 11-2
Shooting for FFe on genev
camp

18 August - 11-7
Shooting at Kamangirphon

SELF-ASSESSMENT FORM

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

Name of Intern: Rahat Karim

University ID: 193012053

Name of the Institute/Organization:

Drik LTD

Corporate Office Address:

Level-6, 16, DrikPath Bhobon, Sukrabad Panthapath, Dhaka 1207

Email:

Web:

<https://drik.net/>

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

32

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

15000

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)	
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)	
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

I have had the most inspiring time at Drik Picture Library. As my first step into the world of visual storytelling and communications, it not only strengthened my belief in this path but also filled me with excitement for what lies ahead. Grateful to have learned from such a powerful space of photography, activism, and truth and hopeful for more opportunities to grow and live up to my own aspirations

Signature of Intern

Professional Competencies

During my internship at Drik Picture Library, I significantly enhanced a set of core professional competencies that align with my long-term goals as a visual storyteller and development communicator. These competencies reflect not only the technical skills I practiced, but also the strategic, ethical, and creative abilities I honed throughout my engagement:

- **Visual Communication & Storytelling:** Strengthened my ability to craft compelling visual narratives for exhibitions, campaigns, and humanitarian causes. Developed a sharper eye for image curation, sequencing, and audience-centric storytelling across photography and documentary formats.
- **Strategic Communication:** Gained practical experience in designing communication plans for events, media outreach, and public engagement. Collaborated with Drik's communication team to align messaging with social justice goals and institutional values.
- **Research & Contextualization:** Developed advanced research skills, especially in understanding the socio-political context behind photographs, archival materials, and contemporary resistance movements. Applied these insights in content creation and storytelling.
- **Media & Advocacy Integration:** Bridged journalism, photography, and activism by working on projects that addressed human rights, marginalization, and state violence. Learned how to use media ethically as a tool for awareness, advocacy, and change.
- **Team Collaboration & Professional Communication:** Worked closely with photographers, curators, designers, and researchers in a fast-paced, multidisciplinary setting. Practiced effective communication, feedback exchange, and collaborative project execution.
- **Ethical and Responsible Media Practice:** Deepened my understanding of the responsibilities of storytellers, particularly when representing vulnerable communities. Gained exposure to Drik's ethical frameworks and integrated them into my own approach.

These competencies have broadened my capabilities and confidence, reinforcing my ability to operate across sectors such as journalism, humanitarian, communication, media advocacy, and documentary arts.