

# Project-Based Workflow in Film Production: A Case Study of Runout Films

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Submitted in Partial Fulfilment of the Requirements for the Degree  
Bachelor of Business Administration.



31 August 2025



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☒ Approved

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## Letter of Transmittal

31 August 2025

Mr. Faisal Mohammad Shahriar  
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**Subject:** Submission of Internship Report.

Dear Sir,

Due to respect, I state that I have prepared my internship report on the topic of ***'Project-Based Workflow in Film Production: A Case Study of Runout Films'***. I hereby submit this internship report which I prepared based on my 12 weeks experience in the firm as an intern.

I have tried my best to follow your instructions and make the report as perfect as possible with a meaningful outcome within the targeted time. I have also tried my best to follow appropriate methods for the topic which I have found the most relevant and practical for my internship report. I would be glad to provide any clarifications, if required. I therefore submit it and hope that you would excuse the minor errors.

Sincerely Yours

Ananto Khair  
ID: 201011127  
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## **Acknowledgement**

I want to sincerely thank everyone who helped me during the report's preparation.

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Additionally, I want to sincerely thank the entire Runout Films crew for giving me the chance to work on the BKash Loan TVC. I would especially like to thank my supervisor, Mr. Ahmed Omi (Line Producer), and my immediate boss, Mr. Shahriar Shihab (1st Assistant Director) and my boss Subrina Irine (Director), for their guidance and assistance during the production process. This project was a worthwhile educational experience because of their direction, criticism, and teamwork.

I would especially like to thank my family and friends for their unwavering encouragement and support during this journey. Throughout the research and writing process, their comprehension and support helped me stay motivated and focused.

### List of Abbreviations

| Abbreviation | Full Form                           |
|--------------|-------------------------------------|
| AD           | Assistant Director                  |
| BBA          | Bachelor of Business Administration |
| CGI          | Computer-Generated Imagery          |
| IMC          | Integrated Marketing Communication  |
| OVC          | Online Video Commercial             |
| TVC          | Television Commercial               |

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# **Part A**

## **Chapter One: Internship Preparation**

### **1.1 Motivation and expected learning from the internship**

As a Bachelor of Business Administration (BBA) student majoring in Marketing, I have a strong interest in how creative communication supports marketing goals. In today's digital age, video content plays a vital role in brand promotion, audience engagement, and influencing consumer behaviour. This inspired me to pursue an internship in a creative production environment. I chose Runout Films, a renowned production house producing TVCs, OVCs, short films, movie and web series, to understand how client briefs are transformed into scripts and how marketing messages are visually represented. I aimed to learn how production stages are managed to meet branding objectives, deadlines, and budgets. Through this experience, I expected to gain insights into brand aligned content creation, teamwork, and communication, while enhancing my skills in marketing strategy and time management.

### **1.2 Internship search process**

I was looking to join a place where I was able to work with a marketing perspective for a real-world project. I decided to focus on companies producing visual content for marketing and advertising since I have a strong interest in media and branding. I experimented with that a little to move the opportunity in the right direction. I scoured internship listings from my ULAB's Career Services Office, combed through websites like LinkedIn and sought recommendation from my seniors and teachers. I got to Runout Films, a production house that creates TV commercials, online videos and other branded content, from one of those connections. After browsing through their projects, I understood that the work of the company integrated perfectly with my academic learning, and where my career objectives lie. I emailed them with my CV, went for an interview and was offered the internship. This insight was enlightening in terms of positioning career choices in relation to individual passion and longer term career strategy in marketing.

### **1.3 Internship interview experience**

Before my interview at Runout Films, I made sure to learn about the company and my director, Ms. Subrina Irine, a highly reputed female director in Bangladesh. I researched her notable works and lifestyle to better understand her creative vision. I also studied some of Runout Films top projects to familiarize myself with their style and production quality. I knew this preparation would help me make a good impression.

Interestingly, Ms. Subrina Irine had visited ULAB in 2019 as part of a special program for International Women's Day. Knowing this connection gave me confidence heading into the interview. The interview panel included Ms. Irine herself, producer MD Habibur Rahman Tareq, line producer Ahmed Omi, and 1st assistant director Shahriar Shihab. During the interview, I shared my practical experience working on two short films as a sound designer and video editor. These films had been selected for the Dhaka International Film Festival, which highlighted my technical skills and dedication. I also showed some random videos I had made independently to demonstrate my creativity and technical abilities in video editing, animation, and sound design. Although my major is Bachelor of Business Administration in Marketing, I have also taken minor courses in media studies and journalism at ULAB. I spoke about my experiences in animation, photography, and communication classes, and how these have helped me develop a broad understanding of media production. Additionally, I shared how my marketing courses, such as digital marketing, brand management, and integrated marketing communication, provide me with useful insights that I can apply in a production environment. The interview was a great opportunity for me to connect my marketing knowledge with practical media skills and learn directly from experienced professionals. It also showed me how important it is to be well-prepared and to communicate both my skills and passion clearly.

## **1.4 An overview of the internship organization**



**1.4.1 An overview of Runout Films:** In Bangladesh, TVCs and OVCs have become key tools for digital advertising, allowing brands to creatively and effectively communicate with audiences online. Typically, brands or clients work with advertising agencies to plan marketing campaigns, and those agencies then collaborate with production houses like Runout Films to bring the visual content to life. Runout Films is a professional production house that has been operating for over 15 years. It specializes in producing TV commercials, online videos, short films, and web content. With strong industry experience, the company transforms scripts and concepts into high quality visual productions that meet both creative and marketing goals.

**1.4.2 Vision:** To be a leader in imaginative storytelling using powerful and cutting-edge visuals.

**1.4.3 Mission:** To provide excellent, captivating, and brand-consistent visual content that facilitates efficient communication and establishes a connection with audiences.

**1.4.4 Commitments:** Runout Films will keep the progress running smoothly, create a healthy teamwork, and utilize the latest factor of production. It aims to exceed clients expectations, as well as contribute to the expansion of Bangladesh's digital landscape marketing industry by finding the right combination of creativity and professionalism.

**1.4.5 Products and Services of Runout Films:** With video products and services for the needs of brands, organizations, and agencies, Runout Films can assist people in communicating their important, visual messages. The company creates online video content (OVC) and TV commercials (TVCs) that can be deployed in digital marketing campaigns on platforms like Facebook, Instagram and YouTube.

They are good for delivering short, interesting and creative content to modern audiences. Runout Films also produces commercials, corporate videos, web series and short films. They help clients tell stories that elicit strong emotion and build brand identity. Runout Films' services range from pre-production (such as scripting, casting and budgeting) through production (shooting and directing) and post-production (editing, animation, sound design and color grading). Their team is composed of elite professionals who come together to create great work directors, producers, editors, sound designers etc. Runout Films creates engaging content that's not just pretty, but mixes creative genius and technical expertise with marketing savvy to achieve strategic communication objectives. The company ensures that every project is tailored to the particular needs of its clients whether that is a 30-second television ad, or a full-on web series.

**1.4.6 Key people of Runout Films:** A team of experienced, trustworthy professionals manages Runout Films that's why Runout Films is the largest in the media production industry in Bangladesh. Habibur Rahman Tareq is managing director and executive producer of Runout Films. He oversees day-to-day aspects of the company, works with clients and ensures that everything in every project goes smoothly. Production company Producties Frommel is led by him in which projects are realised within time and professional and creative quality are guaranteed. Adnan Al Rajeev is the owner and helmer of Runout Films. He is renowned for his creative direction and has been involved in a number of important TV ads and videos. His facility for storytelling and his eye for making things look good have helped the company forge a sterling reputation in the media industry.

Subrina Irine is a very popular director in Bangladesh, one of the few female directors working there. She is a director with Runout Films. Her background as a director of TV commercials, OVAs, and short films adds depth and breadth to the production company. She has contributed her skill and creative flare to many successful productions over the years. These individuals are the people responsible for creating and producing at Runout Films. This means the company will continue to create great visual content for a broad range of clients and industries.

## **Chapter Two: About the Internship**

### **2.1 Activities of the Office**

Runout Films has separate departments that handle different parts of the production process. These departments work together to manage the whole process, from coming up with ideas to delivering the final product. There are two main teams at the company, each led by a different director: Adnan Al Rajeev and Subrina Irine. Each director has a group of Assistant Directors (ADs) who help them. The ADs are mostly in charge of the pre-production stage. Some of their jobs include researching scripts, making shot lists, setting up production parts, and helping the director during the shooting process. The First Assistant Director (1st AD) is in charge of keeping the schedule, making sure the shoot stays on time, and keeping order and discipline during filming. The post supervisor is in charge of the post-production stage on their own. This job, which is not part of the AD team, includes making sure that deadlines are met, overseeing the editing schedule, managing sound and computer graphics, and working with post-production artists. The Post Supervisor makes sure that the creative vision is followed after the shoot ends by working closely with editors, animators, and sound designers. The cast directors lead the casting team, which is in charge of finding and hiring actors. They run auditions and work with directors and clients to choose the right actors for each project. HR and Accounts are two other important departments. They handle hiring, payroll, and budgeting. The line production team takes care of logistics, equipment, and coordination during shoots. The office in charge makes sure that departments can talk to each other and keeps an eye on all operations.

### **2.2 Work environment**

The atmosphere of Runout Films is creative and ever-performing at a high pace like the Film Making industry. When a project is ongoing, ADs work a flexible schedule with long hours until the project reaches a mature phase. This is a way of thinking that requires commitment as well as flexibility. The dress code in the office is semi-formal, most people feel at ease and prefer to dress (semi) casually, depending on their function, of course. The result is an office that is cozy and yet inspiring, with a cinematic feel that resonates with the company's emphasis on visual storytelling. Table tennis Set To ensure the camaraderie and work-life balance, we have a recreational area for our employees. Also available are lunch and afternoon snacks, encouraging an open and team-oriented environment.

### **2.3 Duties and responsibilities as an intern**

I actively participated in all phases of the production process, from pre-production to post-production, while I was an intern at Runout Films. I was able to help with creative preparation, observe professional

workflows, and learn how different departments work together to produce a finished project. Below is a list of my primary responsibilities.

- **2.3.1 On-Set Observation:** In order to see how a professional film set operates, I went to the shooting of my first assigned project. This made it easier for me to comprehend the roles played by various crew members, the value of on-set cooperation, and efficient time management while filming.
- **2.3.2 Pre-Production Tasks:** I gathered visual references during the early pre-production in order to define and organize some ideas. I also assisted in getting the script ready and learned how to read script breakdowns, which let you know where scenes, props, locations and the schedule is needed for shooting.
- **2.3.3 Post-Production Exposure:** I was too, and then I sat with the post supervisor and I understood the process. I learnt how elements of art in post production complement the director's vision by watching editing, sound design and animation.
- **2.3.4 Collaboration and Communication:** I interacted with several departments to learn about their roles and interdependencies. In order to ensure efficient and well-coordinated operations, I also learned how to help the production and post-production teams communicate with one another.

## **2.4 Learnings and acquired skills from the internship**

Gaining useful professional skills and real-world experience were two benefits of working at Runout Films. By participating in real projects, I learned how a production house functions and how different departments coordinate to deliver a finished product. From the first shoot I attended, I understood on-set etiquette, crew coordination, and the importance of time management in meeting deadlines. In pre-production, I gained experience in creating and using visual references, interpreting script breakdowns, and preparing materials that guide the filming process. Spending time with the post-production team helped me understand editing workflows, sound design, animation, and colour grading. Observing the post supervisor's role gave me insight into managing timelines, reviewing progress, and maintaining quality standards. The experience also strengthened my soft skills such as communication, teamwork, and adaptability in a fast-paced environment. On the technical side, I improved my abilities in video editing, sound design, and basic animation, while applying marketing knowledge to understand how creative work supports brand objectives.

## **2.5 How learnings from internship enhanced academic learnings**

Experience working at Runout Films made the connection between classroom theory and industry practice. Other useful stuff was learning Marketing-side (I actually could see the practical application on the production's end of what we have studied so far) in the classroom. For instance, insights from Brand

Management, Digital Marketing and Integrated Marketing Communication were juxtaposed with how TVCs and OVCs were conceptualized to reach out to target groups and reinforce the brand image. My Minor in Media Journalism also comes to my aid. Abilities learned in animation, photography, and communication classes were helpful to the undertaking when it came to help with pre-production referencing, understanding visual composition, and noticing how storytelling elements are executed in written scripts. I've developed a whole new way of looking at how you can boil down the way creative choices are made because of marketing objectives. In watching the interaction between creative and technical, I gained an appreciation for how theory-informed programs such as audience targeting, message framing, and content positioning make their way into practice. This combination of book knowledge and man-on-the-job practice made me think more strategically and creatively, and made things more complete and useful to me.

## **Chapter Three: Self Reflection**

### **3.1 Highlights the likings and dislikings during internship**

I enjoyed being around creative types and seeing an entire production at Runout Films. I learned plenty using it for work such as shot pre-production referencing and script breakdowns, but also being on shoots and hanging out on set. I also liked that everyone collaborated and was so friendly and willing to share their knowledge. The office was fun because it was relaxed with a cliché movie status to it. There were other things, too, like table tennis and free lunch and snacks. But there were also some not so good things. ADs needed to work later/crazier hours on existing projects on account of not having set schedules. This could be tiring. The environment was so fast-paced, it was hard in the beginning to do multiple things at the same time and pivot quickly. But it has developed me so much in the sense of being able to just adapt and be able to manage my time so much as that was hard, that was kind of the need of me too in the end.

### **3.2 How could the internship experience be improved**

Although the internship at Runout Films was very beneficial, there are a few things that could have been done better. Giving interns a more defined schedule would aid in better time management and personal time planning, particularly during peak production times. Although it makes sense for the film industry to have flexible hours, a schedule of expected working hours could help to streamline the process. It might also be advantageous to start the internship with more structured training sessions. Short workshops on post-production workflows, production planning, or script breakdowns, for instance, would enable interns to contribute more successfully right away. Furthermore, giving interns small,

independent tasks early in the internship may boost their confidence and sense of accountability. Last but not least, setting up frequent feedback meetings between interns and supervisors would guarantee ongoing education and offer chances to talk about difficulties and successes. These little changes could make the experience even better for future interns, who are already getting a lot out of it.

### 3.3 Suggestions for the organization and future plans

I just had an amazing time at Runout Films, it's been a great experience for me professionally and personally. People know the company for creating great visual content and being a highly capable creative team. There are, however, a few downsides around the internship program and life here in general. Here's what I say and what I'd like to see happen.

#### 3.3.1 Suggestions for the Organization

- **Structured Onboarding Program:** Interns would have had a smoother experience acclimating to their day jobs if there had been an official orientation process complete with on-boarding sessions, production tool training, a view into how the workflow was set up, and role-specific training. Plus, they'd be in a position to help immediately and more effectively.
- **Involvement in Diverse Projects:** Interns would appreciate working on different kinds of projects: short films, documentaries, web series and ads. This would be an opportunity for them to be more versatile and to learn more about different styles of production.
- **Increased Hands-On Experience:** Though it's still necessary to pay attention, if interns are given more practical tasks, say helping the editor or with script breakdown or production coordination it will give them a faster learning curve and more assurance of their practical skills.
- **Regular Feedback and Mentorship:** Regular feedback meetings between mentors and interns would have made it easier to search for progress, to fix problems early, and to set goals for growth during the internship.

#### 3.3.2 Future Plans

My internship at Runout Films motivated me to follow a career that marries marketing and media production. I will be utilizing my Bachelor of Business Administration in Marketing, and my minor in Media Studies and Journalism to work in positions that infuse creative content creation alongside strategic brand messaging. Possible career paths could lead you to advertising agencies, production companies or digital marketing companies. The talents I've honed and grasped while working at Runout Films will provide me with an excellent foundation to reach these objectives.

## Chapter Four: Personal Development Plan

### 4.1 Plans for further learning and career

Runout Films has shown me what I am interested in regarding what I want to do with my life and the skills to get there. So in order to remain relevant in an increasingly digital-first market, I plan to follow suit and enhance my ability to create both media and messages, both of which are valuable means of telling a brand's story.

- **4.1.1 Plans for Further Learning:** And while I would like to improve my sound design, animation, and video editing skills to be able to leverage strategic marketing concepts and provide more value to creative projects. I also aim to take some specific courses in digital marketing, advanced production methods and brand storytelling. This will allow me to be up to date with what is happening in the market and get a glimpse at how you mix writing and creative content with the marketing objectives.
- **4.1.2 Career Plans:** I would like to work at jobs like brand content development, marketing communication, and production management where creativity and strategy intersect. Ultimately, I'd like to work on large scale media projects and marketing campaigns that will tell real, important stories while promoting the brand.

### 4.2 Technical and interpersonal skills to develop to secure employment/career.

To have a fulfilling career and landing a rewarding job, you need to work on both your technical skills and your people skills. I'd like to learn more about sound design tools and video editing software, such as Adobe Premiere Pro and After Effects. I also want to improve on my motion graphics, animation and color grading so I can make things look more polished and more interesting. What's more, with a more sophisticated analytics, content strategy and digital marketing skill set at my disposal, I could tie the worth of creative production back to measurable marketing performance. Improving time-management, flexibility, and teaming will also be important in relationship skills in the rapidly changing and fast paced creative environment as we face it. Enhanced public speaking and communication skills will also better prepare professionals to present ideas to stakeholders, teams, and clients. I also hope to further develop my leadership skills in decision making and conflict resolution that will be beneficial for my future manager role. I will provide a valuable addition by blending my strong skills in team collaboration dynamics with my advanced technical capabilities, and raise the level of your marketing and creative production.

## Part B

### Project-Based Workflow in Film Production: A Case Study of Runout Films

#### Executive Summary

The study of a **project-based workflow in film making with regards to Runout Films** used as a case study to display the workflow, problems faced, and the best way to produce an alluring ads and content related information is what this paper emphasizes. The study focuses on the birth of a TVC (Television Commercial) for BKash and also tells us a story of involvement of the client, the agency and the production company at each phase of the work.

The research illustrates how client, agency and production need to work together in revenue terms and creatively; how they need to manage their time effectively and how they need to communicate clearly with each other. It discusses the pre-production process, consisting of storyboarding, scriptwriting, and location scouting, and the production process, in which a director, crew, and technical staff collaborate to ensure the vision can be achieved. Editing, sound design, color grading are all elements of post-production, and the important question is how the parts are working together to create a package that meets those strategic and creative objectives of the campaign.

The report also describes the main challenges the project ran into during production, including unforeseen roadblocks, logistical problems and tight deadlines. This story is useful for understanding the difficulties of creating commercial films given its detailed description of the project-based process. It offers helpful advice on fostering collaboration, making project management more effective and using resources as efficiently as possible to ensure projects succeed.

Ultimately the results reveal how vital it is to have structured processes and be a good team player in order to produce excellent visual content that fulfils client requirements and resonates with target audiences.

# Chapter One

## 1.1 Introduction

This post discusses project based workflow in filmmaking with specific reference to Runout Films' work on the Bash-loan commercial TVC. Runout Films is one of the leading production houses that's well recognized in Bangladesh for producing some excellent TV commercials and branded content. Through my internship, I was able to work alongside the production team on this film and gained direct experience in all the stages of production from the script breakdown to the final product. How Runout Films works The report will explain how Runout Films operates, including the jobs each department carries out, the stages of production and the issues that arose during the TVC paid for with a BKash loan. It also underscores the importance of good project management, teamwork and communication when making work that's satisfying to both the creative and the client.

## 1.2 Research objective

The primary goal for this research is to investigate the project-based workflow of Runout Films focusing on the production of BKash Loan TVC. This paper is aimed to analyze the involvement of partnership between production company (Runout Films), agency (Grey Advertising Bangladesh) and client (BKash) in bringing the project to the successful course of action. The study aims at clarifying the roles and responsibilities within and between the parties and how collaboration will guarantee a product that will turn out to be a better end product through each stage in the process.

The research will focus on the pre-production stage, which involves early project-related activities such as script breakdown, scouting for and selecting actors and location and project planning. The study will examine how the production company translates the agency's creative ideas and the client's marketing objectives into actionable plans. Rather than allowing the project to deviate from the original idea and branding plan, there will be a sharp focus made on the working relationship between the client, agency and production unit.

A deeper understanding of the production stage; how a production company organizes the shoot, deals with technical hitches, collaborates with the crew and ensures the production stays on time and on budget. The research will investigate Runout Films' working relationship with the client and the agency on the production day to make certain that the shoot achieves at the level of artistry and technical quality we set in preparation.

The module aims to provide an introduction to the integration of visual effects, colour grading, sound design and editing in post-production. This one is crucial to finishing the raw video product. The study

will explore how post-production company Runout Films team works with the client and agency to ensure the final product is doing what it needs to do for the sales and marketing. The research will also determine the problems encountered at all levels of production, including logistical constraints, time constraints and technical barriers, and analyze how such problems have been solved.

The key lesson to take away from this study is the importance of structured process and good project management when creating films. Through examining how the client, agency and production house operate together, we can gain a deeper understanding as to how a well established production process results in effective high-quality advertising that delivers against creative and strategic objectives.

The study will look at how Runout Films' post-production team works with the client and the agency to make sure the final product meets all requirements and helps with marketing goals. The study will also identify the challenges faced at each stage of production, encompassing logistical issues, time limitations, and technical difficulties, and examine the strategies employed to overcome these obstacles.

By looking at how the client, agency, and production house work together, we can learn more about how a well-organized production process leads to the successful delivery of high-quality advertising content that meets both creative and strategic goals.

### **1.3 Background of the study**

Today, with the big advertising environment, film production is vital for strong brand communication in the form of OVCs and TVCs on the net, offering the audio-visual appeal critical to telling your story. To ensure great new work gets made there needs to be clear lines of communication between clients, agencies and production companies. Runout Films Bangladesh is the best production company. They produce many videos for lots of different businesses, including BKash. The studio has a defined work-flow for each discipline of pre-production, production and post-production. This allows both of their client demands and schedules to be fulfilled. It will look into the project flow at Runout Films while working on the BKash Loan TVC to depict how the client, the agency, and the production team worked together and how project management ensures output in Bangladesh's cut-throat advertising industry.

### **1.4 Research questions**

This research is to answer several important questions on Runout Films project-based workflow during their production of the BKash-Loan TVC. The following questions will be answered in the study:

- **How are the different production phases, from pre-production to post-production, managed by Runout Films' project-based workflow?** This inquiry aims to investigate Runout Films methodical production process at every level. It will examine the planning, execution, and management of the

pre-production, and post-production stages as well as how these phases relate to the overall objectives and schedule of the project.

- **In the production process, what are the functions and duties of the production company (Runout Films), the agency (Grey Advertising Bangladesh), and the client (BKash)?** The precise duties and responsibilities of the major players in the creation of the BKash-Loan TVC will be examined in this question. It will highlight the client's early involvement, the agency's strategic and creative contributions, and the production house's technical management and execution over the course of the project.
- **What effects does the client, agency, and production house's cooperation have on the project's final result?** This question seeks to elucidate the dynamics of collaboration among the three principal entities: BKash (the client), Grey Advertising Bangladesh (the agency), and Runout Films (the production house). It will look into how these parties' communication, feedback, and goal alignment affect the quality of the final product, as well as how their interactions affect the creative direction, technical execution, and final delivery of the TVC.
- **What problems does the production team face at each stage of the process, and how do they solve them?** This question will guide us to understand what kinds of problems the production team was facing at each stage of the production process. It will discuss problems such as time constraints, technical issues or restrictions, budget limitations and logistical issues, and the good problem solving techniques Runout Films has employed to deal with or get around these problems in order to keep the project on course.
- **What are the benefits of effective project management in delivering high quality visual content on time and on budget?** The last question measures the significance of Project Management for the successful completion of the BKash Loan TVC. It will examine how organized planning, allocation of resources, team coordination, and commitment to schedules and budgets result in excellent quality of design, construction, and completed facility. The project will also consider how effective project management will respond to meeting the client needs, and meet the strategic marketing objectives within the agreed budget and deadline.

## Chapter Two: Literature Review

There are three principle parties that need to be synced up if we want to generate TVCs and OVCs for advertising: the client, the agency and the production house. Each has a varied role to ensure that the end product meets technical, strategic, and creative objectives. This literature simply discusses the positions and jobs that each individual plays in the project-based workflow, and how by collaborating the project is more likely to be successful.

## **2.1 The Role of the Client in Film Production**

The customer is always at the focal point of any advertising effort. They dictate the high-level strategy, the brand vision and the marketing objectives. The whole production process is driven by what the client wants, from the very beginning, and the communication between the agency and the production house needs to be crystal clear, super fast to keep up with the expectations from the client.

According to Duncan and Everett (1993), the client's job is more than simply to "buy in" to a set of concepts. They also add input into the production of the creative brief, and provide information on target market, and ensure the final product is in line with company, brand and marketing strategy. The client's input is so valuable in the stages of production so that the brand's vision and the final product match up.

The client, BKash, provides the agency with clear marketing objectives that they have to achieve for the creative brief of Runout Films and BKash. This allows the agency to think of an idea that will actually appeal to the client's target market. The client participates in content production by providing feedback and validating the script. This ensures the project doesn't derail and becomes what they expected.

## **2.2 The Role of the Agency in Film Production**

The agency serves as a broker between the client and the production company and turns the client's clunky idea into a viable creative direction. According to Clow and Baack (2018), the agency is responsible for writing the creative brief, creating the story, selecting the visual style, and communicating with the production company. The Agency ensures the marketing goals of the client are achieved, by telling fascinating stories. And they ensure the project meets strategic and creative objectives.

The agency role in the front end is incredibly important as they are working with the client to make the idea and script better before they show the direct creative to potential directors. The agency oversees the creative process during production, as well as ensures the shoot remains faithful to its vision. Throughout post-production, the agency reviews edits alongside the production company and provides feedback so the final product is all set to be distributed out to various media outlets.

## **2.3 The Role of the Production House in Film Production**

The agency takes the client's idea and turns into a workable creative concept in between the client and the production company. According to Clow and Baack (2018), the agency is responsible for writing the creative brief, planning the narrative, selecting the type of visuals and managing communication to the production company. The agency ensures client marketing goals are achieved by telling stories that matter. They also ensure that the project serves strategic as well as creative goals.

The agency's role in pre-production is crucial, as it helps the client refine the idea and script before taking the above the line creative direction to directors. It is the agency's job to oversee the shoot and ensure it is in keeping with the vision. They also oversee the creative process during production. The agency works hand in hand with the production company in post-production to get a look at the edits and give feedback to ensure that the final product is ready to go out to all media channels.

## 2.4 Collaboration Between Client, Agency, and Production House

This is a project that only works if the production company, agency and client are all working together. When people work together well as a team then the collective workflows, problem-solving skills, and outputs are of a higher quality (Blain & Zobell, 2018). The production company realizes the vision, the agency develops the creative idea, and the client offers marketing advice. So that the final project reflects the same goal and vision that we had initially, all these people have to constantly talk all the time during pre-production, production and post-production.

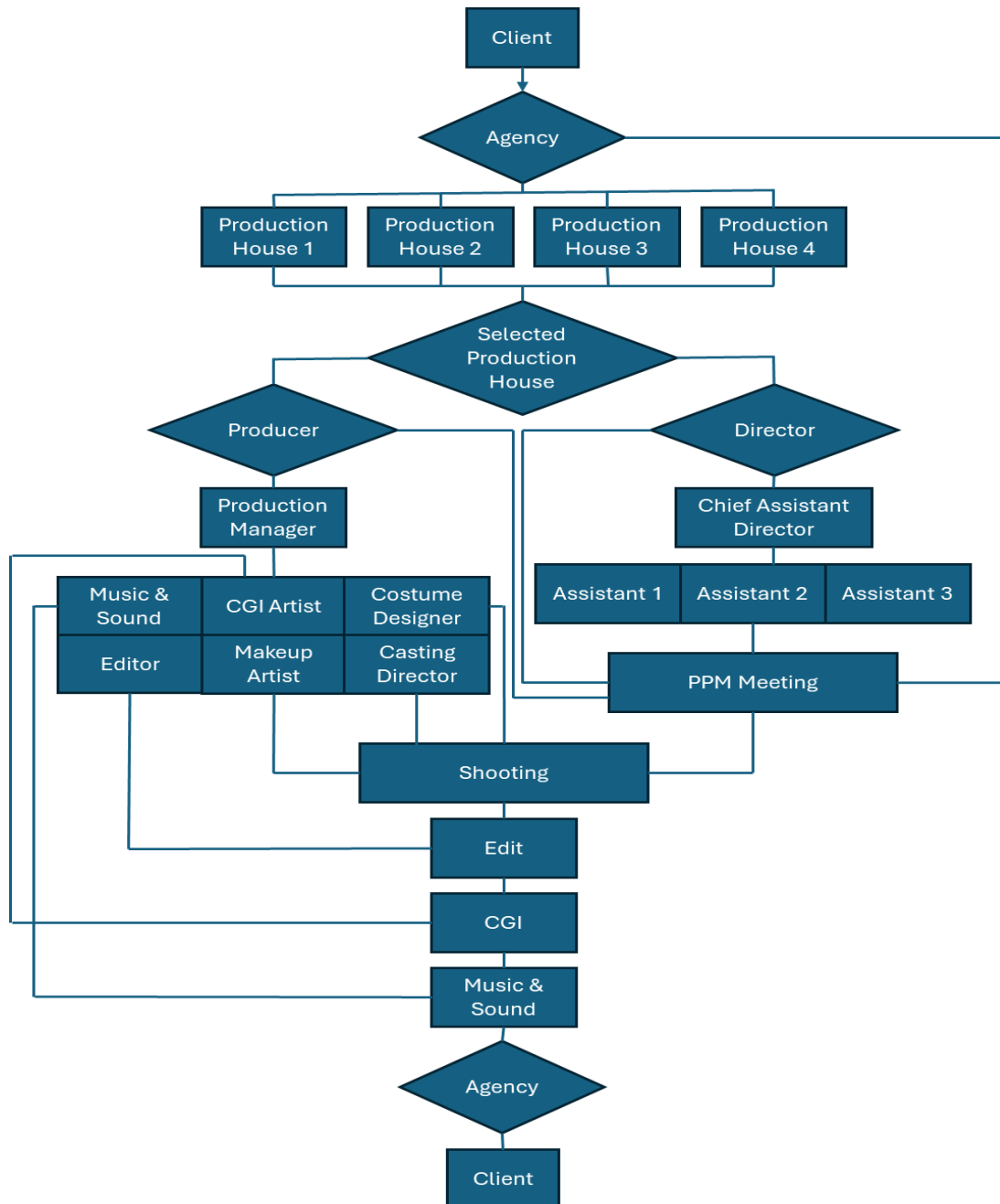
But problems tend to arise during this cooperation, Castaldi and Silverman (2020) say. There are misunderstandings, creative directions change, and people have different ideas of what is expected which can also cause delays and cost more. So in order to get around that and keep the project on the rails, you have to speak openly to each other all the time, you have to hold regular feedback sessions, and you have to be prepared to adjust when things need to be adjusted.

## 2.5 Variables Adopted in This Study

| SL. No. | Items                                  | Author(s)                                                                   |
|---------|----------------------------------------|-----------------------------------------------------------------------------|
| 1.      | Client Involvement                     | Duncan & Everett (1993); Blain & Zobell (2018); Castaldi & Silverman (2020) |
| 2.      | Agency's Role in Creative Execution    | Clow & Baack (2018); McKeown & Freeman (2019); Castaldi & Silverman (2020)  |
| 3.      | Production House's Technical Execution | McKeown & Freeman (2019); Blain & Zobell (2018); Robson (2018)              |
| 4.      | Communication and Feedback             | Blain & Zobell (2018); Castaldi & Silverman (2020); Dahlen et al. (2010)    |
| 5.      | Collaboration Between Stakeholders     | Blain & Zobell (2018); Dahlen et al. (2010); McKeown & Freeman (2019)       |

## 2.6 Diagram of the process:

Streamline flow-chart presentation of How the BKash Loan TVC was made, revealing how the production company (Runout Films), the agency (Grey Advertising) and the client (BKash) were welded in the process. The production house that the agency chooses handles the creative and the logistics of the project, with the producer and director lending support. The music and sound team, costume designer, and CGI artist are some of the key players in production. Before it's given final approval by both the agency and the client, the project undergoes shooting, editing, and computer-generated imagery.



## Chapter Three: Methodology

This chapter discusses how the research for the BKash Loan TVC project was conducted. It describes the nature of the research, research design, and type of study, providing detailed coastline in sampling strategy, data collection instruments (tests, observation, etc) and data analysis procedures. The aim is to ensure that everyone associated with the project (Runout Films, Grey Advertising Bangladesh and BKash) know how to execute and run it.

### 3.1 Type of research

This paper investigates the BKash-Loan TVC project using a qualitative research approach. There is an emphasis on the analysis of creative decision-making, project management techniques, and production flow of the project. Quantitative measures of time and budget management are also examined to determine how well the project is performing in the areas of planning and schedule adherence.

### 3.2 Research design

An exploratory and descriptive research design was selected for this study. The study is exploratory because it looks at how the client, agency, and production company worked together and got along while making the BKash Loan TVC. Because it talks about the different stages of the project before and after production, as well as the problems that came up and how they were solved, it is descriptive.

### 3.3 Study design

The study analyzes project management, budget compliance, and innovative execution via a case study of the BKash-Loan TVC project. The study design employs both qualitative and quantitative data collection methods to provide a comprehensive understanding of the project's execution.

**3.3.1 Method of Sampling:** This study employs purposive sampling, concentrating on particular cases directly associated with the Bash-Loan TVC project. This method ensures that the information gathered originates from individuals well-versed in the project's collaboration, creative decisions, and production workflow.

**3.3.2 Method for collecting data:** The study used both primary and secondary data collection methods to get its data:

#### Primary Data

- **Interviews:** Key stakeholders from the production company (Runout Films), agency (Grey Advertising Bangladesh), and client (bKash) participated in semi-structured interviews. The main

goals of these interviews were to learn about how the project was managed, how it was done in a new way, and what problems came up.

- **Observations:** During pre-production meetings, shooting sessions, and post-production reviews, observations were made to record how decisions were made, how people worked together, and how the project was carried out in real time.
- **Project Documents:** Secondary Data- We looked at important documents like scripts, production timelines, budgets, and feedback reports to see how well the budget was followed and how well the timeline was followed.
- **Online Portals:** More secondary data was collected from online case studies, industry reports, and other advertising-related sources to get background information and compare it to similar projects.

**3.3.3 Data analysis:** We analysed the data using both qualitative and quantitative methods.

**Qualitative Analysis:**

- The observational notes and interview transcriptions were thematically analysed. Key concepts in problem solving, budgeting, creative decision making, and teamwork extracted and scrutinized.
- Method triangulation was used as a means of enhancing the validity and reliability of the study through comparison of sources of evidence related to the observations, interviews and documents.

**Quantitative Analysis:**

- Budget analysis: for financial cost-effectiveness, the budget list was analyzed to compare planned costs and actual spending.
- Timeline Analysis: A comparison between expected and actual durations for each production phase was made by examining the project timeline.

The results were sorted, stated in a clear and concise way with the use of data visualization e.g. charts and graphs, thus, comparison between the planned and actual results could be done more easily.

## **Chapter Four: Findings and Discussion**

This chapter discusses the core elements of project management, creative process, teamwork, financials and the client. It also discusses the implications of this work to the research on the BKash-Loan TVC project. The findings, which illuminate the processes of making, managing and measuring production of the TVC, are based on the data collected through observations, interviews, project documents and secondary sources.

### **4.1 Key Findings**

#### **4.1.1 Collaboration Between Client, Agency, and Production House**

The BKash Loan TVC didn't just come off great; it was good team work between the client, BKash and the production company and the agency, Grey Advertising Bangladesh. The following bullets explain why this partnership is so consequential:

**Clear Communication:** All three groups had regular meetings and fed back to each other. This ensured that any changes were correctly made during post production and that what was visualized creatively resonated with what the client wanted.

**Defined Roles:** Each team had a clearly defined role: the production house used technical expertise to execute the concept, the agency developed creative ideas and managed client expectations, and the client provided the brief and approved the creative concept.

**Effective Feedback Integration:** Particularly in post-production, the client's input was consistently incorporated into the project. By enabling the required modifications, this feedback loop made sure the TVC matched the client's expectations and marketing objectives.

#### **4.1.2 Project Management and Time Constraints**

Because the 30-second, 15-second, and 6-second versions of the BKash Loan TVC were made for various platforms, careful time and resource management was necessary during production. To guarantee that every stage, from pre-production to post-production, was finished effectively, the project adhered to a rigorous schedule.

#### **4.1.3 Project Timeline: (Bkash Loan Commercial)**

| Date           | Day       | Description                      |
|----------------|-----------|----------------------------------|
| 26th May 2025  | Monday    | Pre-PPM                          |
| 27th May 2025  | Tuesday   | PPM                              |
| 28th May 2025  | Wednesday | Preparation & Set Making         |
| 29th May 2025  | Thursday  | Preparation & Set Making         |
| 30th May 2025  | Friday    | Set Making + Costume Trial       |
| 31st May 2025  | Saturday  | Tech Recce                       |
| 1st June 2025  | Sunday    | Shoot (Aroot)                    |
| 2nd June 2025  | Monday    | Shoot (Apartment)                |
| 3rd June 2025  | Tuesday   | Shoot (Office)                   |
| 4th June 2025  | Wednesday | Shoot (Car)                      |
| 5th-13th June  | Thursday  | Eid Holiday                      |
| 14th June 2025 | Saturday  | Offline Edit                     |
| 15th June 2025 | Sunday    | Offline Edit                     |
| 16th June 2025 | Monday    | Offline Edit                     |
| 17th June 2025 | Tuesday   | Edit Locked                      |
| 18th June 2025 | Wednesday | Music + Color Grade + Dubbing    |
| 19th June 2025 | Thursday  | Music + Color Grade + Dubbing    |
| 20th June 2025 | Friday    | CGI + Music + Color Grade        |
| 21st June 2025 | Saturday  | CGI + Final Mixing               |
| 22nd June 2025 | Sunday    | CGI + Final Mixing               |
| 23rd June 2025 | Monday    | 2 TVC & 3 Shorts 1st Draft Share |
| 28th June 2025 | Saturday  | 2 TVC & 4 Shorts 1st Draft Share |

#### 4.1.4 TVC Output Specifications

The 30-second, 15-second, and 6-second versions were produced for various platforms, ensuring they adhered to each platform's format and aspect ratio requirements. Below is the updated output list for TV, YouTube, Facebook, and Instagram:

| No | Media     | Seconds              | Format       | Aspect Ratio    |
|----|-----------|----------------------|--------------|-----------------|
| 1  | TV        | 30 sec, 15 sec       | MOV, MP4, SD | 16:9            |
| 2  | YouTube   | 30 sec, 15 sec, 6sec | MOV, MP4     | 16:9            |
| 3  | Facebook  | 30 sec, 15 sec, 6sec | MOV          | 9:16, 4:5, 16:9 |
| 4  | Instagram | 30 sec, 15 sec, 6sec | MOV          | 4:5, 1:1        |

The 30-second, 15-second, and 6-second versions were produced in MOV and MP4 formats, with the 16:9 aspect ratio for TV and YouTube, and 9:16, 4:5, and 1:1 for Facebook and Instagram. The 6-second versions were created for platforms that require quick, engaging content to maintain viewer attention.

#### **4.1.5 Budget Management and Financial Constraints**

The budget management for the BKash Loan TVC project was a critical aspect of the production process. Based on the project budget, the following insights were derived regarding how the budget was allocated, managed, and how financial constraints were handled.

The total estimated production cost for the BKash Loan TVC was 7,800,000 BDT, excluding VAT and AIT.

| <b>Category</b>       | <b>Cost (BDT)</b> |
|-----------------------|-------------------|
| Pre-Production        | 85,550            |
| Technician & Crew     | 2,939,250         |
| Talent & Wardrobe     | 160,000           |
| Transportation        | 360,000           |
| Location/Studio       | 779,000           |
| Art, Helper & Props   | 910,000           |
| Equipment Rental      | 1,104,000         |
| Raw Stock             | 31,200            |
| Post-Production       | 1,431,000         |
| Commission & Misc Exp | 0                 |
| Grand Total           | 7,800,000         |

This breakdown clearly highlights the various categories of the project costs. Technicians and crew accounted for the largest portion of the budget, followed by equipment rentals and post-production costs.

#### **4.1.6 Detailed Category Breakdown:**

##### **1. Pre-Production Costs:**

- Storyboard Artist, Auto & Taxi Bills, and other miscellaneous items contributed to the pre-production costs of 85,550 BDT.

##### **2. Technician & Crew:**

- Major costs in this category included director fees, producer fees, DOP fees, and expenses related to assistant directors, camera team, makeup artists, and more. The total cost for this section was 2,939,250 BDT.

##### **3. Talent & Wardrobe:**

- Talent and costume-related costs amounted to 160,000 BDT, including payments for casting directors, costume purchasing, and other wardrobe-related expenses.
- 4. Transportation:**
- Transportation costs for various crew and equipment were recorded as 360,000 BDT.
- 5. Location/Studio:**
- The cost of location rental and related logistics totaled 779,000 BDT.
- 6. Post-Production Costs:**
- This group included offline editing, color grading, computer-generated imagery, sound design, and music. This part cost a total of 1,431,000 BDT.

#### **4.1.7 Challenges and Financial Constraints:**

##### **1. Budget Overruns:**

Some parts of the project, like building sets and paying actors, went over budget by a little bit. These costs made the total budget go up by 5%. These increases were necessary, though, to meet the creative requirements and make sure the TVC matched the client's vision.

##### **2. Efficient Resource Management:**

Even though there were some small overruns, the project was managed well by moving resources from other areas, like transportation and equipment rentals. The line producer was very important in making sure that all costs stayed within budget while still making a high-quality TVC.

##### **3. Client Approval and Negotiation:**

Part of managing the budget was talking to the client to make sure the project met their financial needs. The production company and agency worked closely together to make sure that the TVC met the client's creative and technical needs while also staying within the budget.

#### **4.1.8 Creative Execution and Feedback Integration**

The production company and agency worked together to come up with creative ways to make the BKash-Loan TVC. The study's results were as follows:

- To make sure the creative idea fit with what the client wanted, the agency worked closely with Runout Films. Frequent meetings during the creative process made it possible to make changes and improvements.
- Adapting to Limitations: The creative team had to make some changes because they didn't have enough money, especially when it came to choosing locations and designing sets. These changes did not affect the quality or creative integrity of the final product.
- Final Product: The client liked the final TVC because it was creative and got the BKash-Loan message across to the right people.

#### **4.1.9 Client Satisfaction**

Client satisfaction was a key sign that the project was going well. The results show:

- In terms of marketing goals and creative execution, the BKash-Loan TVC met the client's expectations.
- Handling Feedback: The client was very involved in the feedback process, especially during post-production. The agency made sure to include the feedback so that it would meet the client's needs.
- Final Entry: Client approved the project after we amended the TVC.

## 4.2 Challenges and Solutions

While working on the BKash Loan TVC, the teams faced many problems but they managed to overcome them.

**4.2.1 Budget Overruns Issue:** Budget overran in the construction of the sets and actors remuneration.

- Solution: The production company shifted money around in other budget categories to accommodate those extra costs, ensuring the project remained within the budget parameters.

**4.2.2 Post-Production Delays Issue:** Sound and computer graphics became a bottleneck to the post production phase.

- Solution: The team in post worked especially hard to clean these cocks and to ensure the TVC was delivered on time.

**4.2.3 Shifting the Creative Vision:** The issue was that the vision had to be changed due to no money and no resources.

- solution: The agency and production company massaged the idea just enough to keep it intact without sacrificing any of the quality or creative spirit of the end result.

## 4.3 Accountability of an Assistant Director (AD) in Film Production

The Assistant Director (AD) plays an essential role in making a film go successfully from beginning to end. Whatever the production, any AD has both leadership and creative duties that help keep the job on schedule. The following are the primary responsibilities of an AD:

**1. Research on the Script:** One of the most important roles for an AD is to read the script very thoroughly. That means understanding the project's purpose, what message it's trying to communicate and how these pieces fit into the overall brand strategy. The A.D helps dissect the script to determine which scenes, props and other production elements are key to making sure the shoot is ready.

**2. Creative Input:** ADs provide original concepts for the project's overall aesthetic, visual effects, and music. To make sure the images complement the narrative and brand messaging, this may entail

brainstorming sessions with the director, producer, and other important team members. During filming, the AD assists in converting the director's artistic vision into actionable steps.

**3. Pre-Production and Briefing:** The Pre-Production Meeting (PPM) deck, which comprises crucial documents like the storyboard, art briefs, and breakdowns of CGI or other technical requirements, is prepared by ADs during pre-production. These documents are used to make sure that the director's creative vision is followed by all of the departments (art, costume, CGI, etc.). ADs make sure that every department understands its responsibilities and the schedule for production.

**4. On-Set Support:** On the day of the shoot, ADs are in charge of making sure everything goes well. They help the director, actors, and crew with logistics and creativity to make sure that the production stays on schedule and has access to all the resources it needs. ADs are often in charge of keeping an eye on the set's ever-changing environment and making sure that different departments work together.

**5. Monitoring and Feedback:** ADs oversee the course of the shoot and the edit. It's about ensuring the director's vision is captured in the rushes, and watching what the client and agency are telling you. ADs collaborate with the director to ensure any necessary revisions are made from feedback, ensuring the end product will satisfy all parties.

**6. Managing the Crew:** ADs often have a sense of being under a microscope for the assistant directing and other teams to get everything right. They keep the set running smoothly, ensure everyone is on the same page, and are instrumental in keeping the crew as a unit for the entire duration of the production process. ADs are also in charge of resources and keeping the team on track.

## 4.4 Market Position Analysis

In order to understand where the work should land for BKash-Loan TVC, you need to understand where BKash stands in the market and where its competitors do. The reason why you would see differences in the ad creatives used between different players in mobile money is because their Market-Shares and target audience in the financial services place an effect on the ad specifics and messaging.

### Important Points:

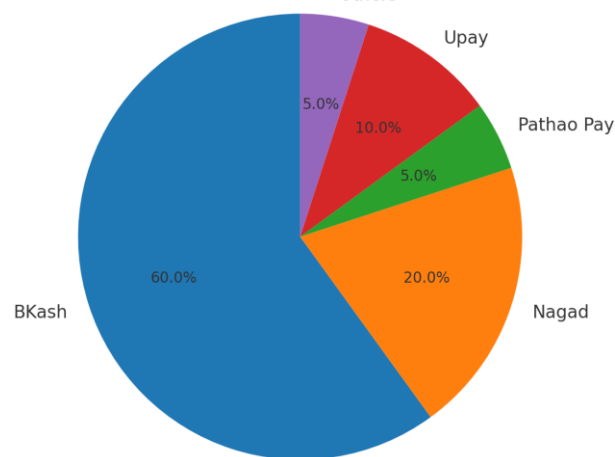
- With 60 percent of the market, BKash is the largest operator in the industry. It appeals to a broad range of customers, small businesses, entrepreneurs and working-class people who want easy access to financial services.
- Nagad has already taken 20% of the market, and is now a serious competitor that places financial inclusion front and centre, particularly in rural and semi-urban areas.
- Pathao Pay and Upay, which have 5% and 10% of the market share respectively, are gaining more traction among young generations and inhabitants of tech-savvy cities.

This market insight shapes the communication drivers in the TVC, ensuring it resonates with BKash's target market and that the company remains the number 1 mobile financial services provider in the

market. These market trends guide the creative direction of the TVC, making sure that it appeals to BKash's target audience and keeps the company at the top of the mobile financial services market.

#### 4.4.1 Market Share Distribution

Market Share Distribution for Mobile Financial Services in Bangladesh



- The pie chart shows how the market share of mobile financial services in Bangladesh is divided up. It shows how BKash is the leader and how its competitors are gaining ground.

#### 4.4.2 BKash Loan TVC Visual



A picture of four TV commercials, each with a different 30-second story

The BKash Loan TVC demonstrates how easy it is to avail a loan on the BKash app, that's one of the good things about their mobile loan service. The ad features ordinary people, small business owners to those

people who stumble into money problems, seeking a loan with their phones, fast. It's a good example of how easily you can be approved. The pictures in TVC indicate how simple it is to be financially assisted via app, it also means that BKash is a trustworthy and reliable financial neighbor. The TVC inspires people to be self-reliant and confident knowing that BKash is their one-stop solution when it comes to dealing with their financial emergencies efficiently and cost-effectively.

## **4.5 Discussion**

Project working in the BKash - Loan TVC teaches the importance of teamwork, project management and creative executions in making an advertising campaign work. The project revealed that good feedback integration, clear roles and open communication were prerequisites for the project to come to fruition timely and successfully. Exciting Film Fact: Despite post-production delays and budget overruns, the project came in on time and on budget thanks to practical problem solving, resource re-balancing and making-good decisions. The film we are referring to is a 5-time Academy Award winner about a big boat that sank.

Client satisfaction factored heavily into the success of the project. Because of this, the final outcome satisfied the client, thanks to the constant feedback, and subsequent changes. It's indicative of how important it is that the client, agency, and production company function as a unit. All in all, BKash-Loan TVC is a classic example of how teamwork and project management can develop a nice ad. Lessons learned The whole process will benefit our future advertising projects by making it easier for clients to collaborate and manage projects.

## **Chapter Five: Recommendations**

The BKash Loan TVC project was informative in learning to budget, collaborate and manage a project. Below are a few thoughts on how we can use them to make our future work more effective, and better communicate the value of our work in terms of how resources were deployed to create lasting impact for everyone.

### **1. More accurate predictions and surveillance of budget**

The budget stayed mostly on track, but there were a few minor overruns, including on set construction and talent fees. For future projects, you should budget more accurately and keep some funds in reserve for unexpected expenses. Taking stock of your budget in real time can help you monitor spending so you don't get blindsided by money woes.

### **2. Better planning for post-production and managing time**

The project had some small delays after it was finished, mostly with sound and computer graphics. Post-production schedules should include extra time for problems that come up, and the post-production team should be ready to fix them right away. Following pre-production schedules to the letter is also important for making post-production go more smoothly.

### **3. Making feedback loops and client involvement stronger**

Even though the client's feedback was successfully used, feedback loops that are better organized could make things run more smoothly. During important times like rough cuts, shooting, and script approval, it is best to have feedback sessions often. This makes sure that the client's expectations and the creative vision are in line from the start.

### **4. Better scheduling and use of resources**

To improve resource management, future projects should have more accurate schedules and make sure that crews and equipment are always available when they are needed. You can use resource scheduling tools to avoid conflicts and overlaps.

### **5. A structured way to train and onboard new team members**

A structured onboarding process will help interns and new hires get up to speed with the project's workflow quickly. If training workshops are offered on topics like script breakdowns and production planning, team members will be better able to help.

### **6. Improving communication between departments**

To improve communication between departments, teams need to meet regularly, especially before and after production. Using project management software like Trello or Asana can help all teams stay on the same page and get their work done faster.

By following these tips, Runout Films can better manage its projects, allocate its resources, and work together creatively. This will ensure that future advertising projects are finished on time and to a high standard.

## **Chapter Six: Conclusion**

BKash-Loan TVC Project: We get to learn how we work together : how we manage a project creatively to make an ads. This case study highlights that it is important for client, agency and production company to have effective dialogue with each other to ensure the creative is working together to meet the client's strategic marketing challenge.

Despite problems including delays in post-production and overspending, the project was on schedule and within budget. These issues were solved by shuffling resources, time management, and reacting to feedback. This allowed the production to fulfil the client's requirements and create an TVC.

The research further underscores the importance of involving the clients in shaping the final product. From the production, where openness and feedback allowed to ensure that the TVC perfectly fitted the demands of the client and the right audience.

Finally, the BKash-Loan TVC project is a genuine example of how strong project management, teamwork, and creative executions can produce successful advertising content. The results of the study may provide useful guidance for future work in improving cross-departmental communication, time management, and budget prediction, etc. These strategies can help Runout Films and other production companies to ensure efficiency in their work and to make their campaigns even more successful.

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## Appendix



CS003

### INTERNSHIP PROPOSAL FORM

|                              |                                                                         |
|------------------------------|-------------------------------------------------------------------------|
| Name:                        | Ananto Khair                                                            |
| ID:                          | 201011127                                                               |
| Department:                  | Department of Business Administration, ULAB School of Business          |
| Supervisor's Name (Faculty): | Faisal Mohammad Shahriar                                                |
| Organization Name:           | Runout Films                                                            |
| Internship Title:            | Project-Based Workflow in Film Production: A Case Study of Runout Films |

**Student's signature & date**

19 June 2025

**Supervisor's signature & date**

19 June 2025

## Internship Confirmation Letter



### **RUNOUT FILMS**

House 2, Block D, Road 5, Niketon, Gulshan - 1, Dhaka, Bangladesh

Contact: +8801736671518 | [runout.films@yahoo.com](mailto:runout.films@yahoo.com)

**Date:** 24.5.2025

**To**

**Ananto Khair**

3, Sheikh Shaheb Bazar, Lalbag, Dhaka | +8801799775322

**Subject:** Appointment as Intern – Assistant Director

Dear Ananto,

We are pleased to offer you an internship position as **Assistant Director** at **Runout Films** for a duration of **three (3) months**, starting from **25.5.2025** to **31.8.2025**

During this period, you will work closely with our production team, assisting in various aspects of film direction and coordination. This internship is designed to provide hands-on experience in a professional film production environment.

You will receive a monthly stipend of **BDT 5,000** (Five Thousand Taka) as support during the internship. Upon successful completion, you will be awarded an internship certificate.

We welcome you to Runout Films and look forward to your contribution.

Sincerely,

  
**MD Habibur Rahman Tareq**  
Producer  
Runout Films  
Road # 1, Block # A  
House # 27 (2nd Floor)  
Niketon, Gulshan-1  
Dhaka.

**Acknowledged and Accepted by:**

  
Name: Ananto Khair  
Date: 25.5.2025

KA-52/B, KHILKHET KHA PARA, DHAKA-1229, BANGLADESH

# Internship Completion Letter



**RUNOUT FILMS**

House 2, Block D, Road 5, Niketon, Gulshan - 1, Dhaka, Bangladesh  
Contact: +8801736671518 | [runout.films@yahoo.com](mailto:runout.films@yahoo.com)

**Date: 31.8.2025**

**To Whom It May Concern,**

**Subject: Internship Completion Letter – Assistant Director**

This is to certify that **Mr. Ananto Khair** successfully completed his internship at **Runout Films** as an **Intern–Assistant Director** from **25th May 2025 to 31st August 2025** (three months).

During his internship, he actively assisted our production team in various aspects of film direction and coordination. He demonstrated strong dedication, creativity, and teamwork skills while working in a professional film production environment. His contributions to our projects were valuable and appreciated by the team.

We acknowledge his sincerity, commitment, and eagerness to learn throughout the internship period. We believe the knowledge and practical experience he gained with us will greatly benefit his future professional career.

We wish him every success in his future endeavors.

Sincerely,

A handwritten signature in purple ink, appearing to read "MD Habibur Rahman Tareq".

**MD Habibur Rahman Tareq**  
Producer  
Runout Films

**Md. Habibur Rahman**  
Producer  
**Runout Films**  
Ka-52/B Khilkhet  
Kha Para  
Dhaka-1229

KA-52/B, KHILKHET KHA PARA, DHAKA-1229, BANGLADESH

## Research Instruments



| Network Plan                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                          |                                  |                                  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|----------------------------------|----------------------------------|
| Date:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 24/5/2025                |                                  | Client: bKash                    |
| Director:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Subrina Inne             | Brand / Product:                 | bKash Loan New Stories           |
| Executive Producer:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                          | Agency:                          | Grey Advertising Bangladesh Ltd. |
| Producer:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Md. Habibur Rahman Tareq | Duration Master:                 |                                  |
| Associate Producer:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                          |                                  |                                  |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                          |                                  |                                  |
| DATE:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | DAY                      | DESCRIPTION                      |                                  |
| 26th-May                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | MONDAY                   | Pre PPM                          |                                  |
| 27th-May                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | TUESDAY                  | PPM                              |                                  |
| 28th-May                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | WEDNESDAY                | PREPARATION & SET MAKING         |                                  |
| 29th-May                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | THURSDAY                 | PREPARATION & SET MAKING         |                                  |
| 30th-May                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | FRIDAY                   | SET MAKING + COSTUME TRIAL       |                                  |
| 31st-May                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | SATURDAY                 | TECH RECCE                       |                                  |
| 1st-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | SUNDAY                   | SHOOT (AAROOT)                   |                                  |
| 2nd-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | MONDAY                   | SHOOT (APARTMENT)                |                                  |
| 3rd-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | TUESDAY                  | SHOOT (OFFICE)                   |                                  |
| 4th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | WEDNESDAY                | SHOOT (CAR)                      |                                  |
| 5th to 13th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | THURSDAY                 | EID HOLIDAY                      |                                  |
| 14th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | SATURDAY                 | OFFLINE EDIT                     |                                  |
| 15th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | SUNDAY                   | OFFLINE EDIT                     |                                  |
| 16th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | MONDAY                   | OFFLINE EDIT                     |                                  |
| 17th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | TUESDAY                  | EDIT LOCKED                      |                                  |
| 18th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | WEDNESDAY                | MUSIC + COLOR GRADE + DUBBING    |                                  |
| 19th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | THURSDAY                 | MUSIC + COLOR GRADE + DUBBING    |                                  |
| 20th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | FRIDAY                   | CGI+MUSIC + COLOR GRADE          |                                  |
| 21st-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | SATURDAY                 | CGI+FINAL MIXING                 |                                  |
| 22nd-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | SUNDAY                   | CGI+FINAL MIXING                 |                                  |
| 23rd-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | MONDAY                   | 2 TVC & 3 SHORTS 1ST DRAFT SHARE |                                  |
| 28th-June                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | SATURDAY                 | 2 TVC & 4 SHORTS 1ST DRAFT SHARE |                                  |
| <b>Remarks (Please note that this timeline will only work if we are given go ahead and the project is locked within tomorrow, Thursday)</b><br>Offline will have to be approved by the client for the online to begin.<br>Timelines for the changes after client presentation will be confirmed once we know the scope of work.<br>The timelines may get affected based on any new government mandates that may be passed as a part of the ongoing lockdown measures.<br>This doesn't account for additional days beyond what is mentioned for client approvals |                          |                                  |                                  |



| BUDGET COVER SHEET                                                                      |            |       |             |                            |              |
|-----------------------------------------------------------------------------------------|------------|-------|-------------|----------------------------|--------------|
| Client: bKash                                                                           |            |       |             | Shoot days                 | 4.50 Days    |
| Agency: Grey Advertising Bangladesh Ltd. (Floor 5, House 6, Road 137, Gulshan 1, Dhaka) |            |       |             | Setting days               | 4 Days       |
| Advert Title: bKash Loan new stories                                                    |            |       |             | Recce / Lighting           | 1 Day        |
| Production House: Runout Films                                                          |            |       |             | Travel                     |              |
| Director: Subrina Irine                                                                 |            |       |             | Lighting Day Technical Day |              |
| Producer: MD. Habbur Rahman Tareq                                                       |            |       |             | Video No.                  | 11           |
| Summary of Estimated Production Cost                                                    |            |       |             |                            |              |
| Pre-Production & Insurance                                                              |            |       | Total       | A                          | 85,550.00    |
| Technician & Crew                                                                       |            |       | Total       | B                          | 2,939,250.00 |
| Talent & Wardrobe Purchase                                                              |            |       | Total       | C                          | 160,000.00   |
| Transportation                                                                          |            |       | Total       | D                          | 360,000.00   |
| Location/Studio + Food & Pantry                                                         |            |       | Total       | E                          | 779,000.00   |
| Art, Helper & Props                                                                     |            |       | Total       | F                          | 910,000.00   |
| Equipment Rental                                                                        |            |       | Total       | G                          | 1,104,000.00 |
| Raw Stock - Hard Drive                                                                  |            |       | Total       | H                          | 31,200.00    |
| Post Production                                                                         |            |       | Total       | I                          | 1,431,000.00 |
| Commission & Misc Exp                                                                   |            |       | Total       | J                          |              |
| Sub Total: 1                                                                            |            |       |             |                            | 7,800,000.00 |
| EXCLUDING VAT & AIT                                                                     |            |       |             |                            | -            |
| Grand Total                                                                             |            |       |             |                            | 7,800,000.00 |
| Pre-Production: A                                                                       |            |       |             |                            |              |
| Particulars                                                                             | Rate       | nos   | time / days |                            | Total        |
| Story Board Artist                                                                      | 750.00     | 20.00 | 4.00        |                            | 80,000.00    |
| Auto & Taxi Bills, Working Meals, Printouts, Scan, Food Bills etc.....                  | 25,550.00  | 1.00  | 1.00        |                            | 25,550.00    |
| Total: A                                                                                |            |       |             |                            | 85,550.00    |
| Technician & Crew: B                                                                    |            |       |             |                            |              |
| Particulars                                                                             | Rate       | nos   | time / days |                            | Total        |
| Director Fees / Post                                                                    | 200,000.00 | 1.00  | 1.00        |                            | 200,000.00   |
| Producer                                                                                | 150,000.00 | 1.00  | 1.00        |                            | 150,000.00   |
| DOP Fees (includes Tech Recce Day)                                                      | 40,000.00  | 1.00  | 4.50        |                            | 180,000.00   |
| DOP Assistant: 1                                                                        | 15,000.00  | 1.00  | 4.50        |                            | 67,500.00    |
| Focus Puller: 1                                                                         | 8,000.00   | 1.00  | 4.50        |                            | 36,000.00    |
| Gaffer                                                                                  | 6,000.00   | 1.00  | 4.50        |                            | 27,000.00    |
| Camera Team Recce Allowance (Dop + Asst + Gaffer)                                       |            |       |             |                            |              |
| Assistant Director: 1                                                                   | 50,000.00  | 1.00  | 1.00        |                            | 50,000.00    |
| 2nd AD                                                                                  | 40,000.00  | 1.00  | 1.00        |                            | 40,000.00    |
| 3rd AD                                                                                  | 20,000.00  | 1.00  | 1.00        |                            | 20,000.00    |
| Line Producer                                                                           | 50,000.00  | 1.00  | 1.00        |                            | 50,000.00    |
| Makeup Artist                                                                           | 15,000.00  | 1.00  | 4.50        |                            | 67,500.00    |
| Makeup Assist Artist                                                                    | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Costume Stylist                                                                         | 25,000.00  | 1.00  | 4.50        |                            | 112,500.00   |
| Choreographer                                                                           | -          | -     | -           |                            | -            |
| Stylist Team Daily Allowance                                                            | -          | -     | -           |                            | -            |
| Artist Remuneration (Non Celebrity)                                                     | 260,000.00 | 1.00  | 1.00        |                            | 260,000.00   |
| Extra Artist                                                                            | 60,000.00  | 1.00  | 1.00        |                            | 60,000.00    |
| Camera Attendant:                                                                       | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Steadicam                                                                               | -          | -     | -           |                            | -            |
| Online Edit                                                                             | 10,000.00  | 1.00  | 4.50        |                            | 45,000.00    |
| Electrician                                                                             | 2,500.00   | 1.00  | 4.50        |                            | 11,250.00    |
| Lightmen                                                                                | 2,000.00   | 12.00 | 4.50        |                            | 108,000.00   |
| Discos Light Boys                                                                       | -          | -     | -           |                            | -            |
| Generator Operator + Driver                                                             | -          | -     | -           |                            | -            |
| Light Boys / Generator Boys: Daily Allowance                                            | -          | -     | -           |                            | -            |
| P.A System Attendant + Travel Allowance                                                 | -          | -     | -           |                            | -            |
| Walkie Attendant + Travel Allowance                                                     | -          | -     | -           |                            | -            |
| Dressman: 1 (includes Purchasing and Renting Day)                                       | -          | -     | -           |                            | -            |
| Tailor W/ Machine                                                                       | 2,000.00   | 1.00  | 4.50        |                            | 9,000.00     |
| Steam Machine Hire                                                                      | 3,000.00   | 1.00  | 4.50        |                            | 13,500.00    |
| Set Construction                                                                        | 750,000.00 | 1.00  | 1.00        |                            | 750,000.00   |
| Spot Incharge                                                                           | -          | -     | -           |                            | -            |
| Setting Days Boy at Artwork Day                                                         | -          | -     | -           |                            | -            |
| Light Accessories                                                                       | 40,000.00  | 1.00  | 4.00        |                            | 160,000.00   |
| Production Accessories                                                                  | 50,000.00  | 1.00  | 4.00        |                            | 200,000.00   |
| Production Property:                                                                    | 40,000.00  | 1.00  | 4.00        |                            | 160,000.00   |
| Production Boy                                                                          | 2,000.00   | 8.00  | 4.50        |                            | 72,000.00    |
| Production Manager                                                                      | 10,000.00  | 1.00  | 4.50        |                            | 45,000.00    |
| Total: B                                                                                |            |       |             |                            | 2,939,250.00 |
| Cast & Body Double                                                                      |            |       |             |                            |              |
| Particulars                                                                             | Rate       | nos   | time / days |                            | Total        |
| Casting Director                                                                        | 40,000.00  | 1.00  | 1.00        |                            | 40,000.00    |
| Casting Assist Director                                                                 | 20,000.00  | 1.00  | 1.00        |                            | 20,000.00    |
| Costume Purchasing & Making Charges                                                     | 90,000.00  | 1.00  | 1.00        |                            | 90,000.00    |
| Costume Tpt & food bills during purchasing                                              | 10,000.00  | 1.00  | 1.00        |                            | 10,000.00    |
| Total: C                                                                                |            |       |             |                            | 160,000.00   |
| Transportation: D                                                                       |            |       |             |                            |              |
| Particulars                                                                             | Rate       | nos   | time / days |                            | Total        |
| Director Car                                                                            | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Artist Car                                                                              | 5,000.00   | 2.00  | 4.50        |                            | 45,000.00    |
| DOP Car                                                                                 | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Crew Car                                                                                | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Camera Car                                                                              | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Lighting Pick up                                                                        | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Production Pick up                                                                      | 5,000.00   | 1.00  | 4.50        |                            | 22,500.00    |
| Equipment Car                                                                           | 5,000.00   | 2.00  | 4.50        |                            | 45,000.00    |
| Car Fuel                                                                                | 3,000.00   | 10.00 | 4.50        |                            | 135,000.00   |
| Total: D                                                                                |            |       |             |                            | 360,000.00   |
| Location & Studio Rental: E                                                             |            |       |             |                            |              |
| Particulars                                                                             | Rate       | nos   | time / days |                            | Total        |
| LOCATION                                                                                | 450,000.00 | 1.00  | 1.00        |                            | 450,000.00   |
| Location Hire: Shooting Days                                                            | -          | -     | -           |                            | -            |
| Permissions                                                                             | -          | -     | -           |                            | -            |
| Dismantle                                                                               | -          | -     | -           |                            | -            |
| Over time                                                                               | -          | -     | -           |                            | -            |
| AC                                                                                      | -          | -     | -           |                            | -            |

|                                                                                 |            |       |             |            |                     |
|---------------------------------------------------------------------------------|------------|-------|-------------|------------|---------------------|
| Location Staff                                                                  | -          | -     | -           | -          | -                   |
| Location Power Supply: Setwork Day Service LIGHT                                | -          | -     | -           | -          | -                   |
| PRINT SHOOT EXPENSE                                                             | 3,000.00   | 1.00  | 1.00        | 3,000.00   | -                   |
|                                                                                 | -          | -     | -           | -          | -                   |
| Morning Snacks                                                                  | 150.00     | 90.00 | 4.00        | 54,000.00  | -                   |
| Lunch                                                                           | 350.00     | 90.00 | 4.00        | 126,000.00 | -                   |
| Evening Munchies / Dinner                                                       | 350.00     | 90.00 | 4.00        | 126,000.00 | -                   |
| Food Transportation                                                             | 5,000.00   | 1.00  | 4.00        | 20,000.00  | -                   |
| <b>Total E</b>                                                                  |            |       |             |            | <b>779,000.00</b>   |
| <b>Art Team &amp; Props: F</b>                                                  |            |       |             |            |                     |
| Particulars                                                                     | Rate       | nos   | time / days | Total      |                     |
| Art Director                                                                    | 40,000.00  | 1.00  | 4.50        | 180,000.00 | -                   |
| Art Assistant                                                                   | 20,000.00  | 1.00  | 4.50        | 90,000.00  | -                   |
| ART PROPS                                                                       | 640,000.00 | 1.00  | 1.00        | 640,000.00 | -                   |
| <b>Total F</b>                                                                  |            |       |             |            | <b>910,000.00</b>   |
| <b>Equipment Rental: G</b>                                                      |            |       |             |            |                     |
| Particulars                                                                     | Rate       | nos   | time / days | Total      |                     |
| Camera Rental                                                                   | 40,000.00  | 1.00  | 4.50        | 180,000.00 | -                   |
| 2nd Camera                                                                      | -          | -     | -           | -          | -                   |
| PROBE LENSE                                                                     | -          | -     | -           | -          | -                   |
| Inspire Drone                                                                   | -          | -     | -           | -          | -                   |
| Additional lenses / Onboard Monitor / Agency Monitor / Accessories / Zoom Setup | -          | -     | -           | -          | -                   |
| Light Rental                                                                    | 85,000.00  | 1.00  | 4.50        | 382,500.00 | -                   |
| Disco And Special Light                                                         | -          | -     | -           | -          | -                   |
| Sync Sound                                                                      | -          | -     | -           | -          | -                   |
| Lighting Equipment Rental                                                       | 40,000.00  | 1.00  | 4.50        | 180,000.00 | -                   |
| Jimmy Jib                                                                       | -          | -     | -           | -          | -                   |
| Walkie Talkie Rental                                                            | 6,000.00   | 1.00  | 4.00        | 24,000.00  | -                   |
| Generator Hire                                                                  | 15,000.00  | 1.00  | 4.50        | 67,500.00  | -                   |
| Generator Diesel Consumption (Shooting)                                         | 40,000.00  | 1.00  | 4.50        | 180,000.00 | -                   |
| Table & Chair Hire                                                              | 15,000.00  | 1.00  | 4.50        | 67,500.00  | -                   |
| Production Consumable Purchasing                                                | 5,000.00   | 1.00  | 4.50        | 22,500.00  | -                   |
| A CREW HOTEL                                                                    | -          | -     | -           | -          | -                   |
| B CREW HOTEL                                                                    | -          | -     | -           | -          | -                   |
|                                                                                 | -          | -     | -           | -          | -                   |
|                                                                                 | -          | -     | -           | -          | -                   |
| <b>MSC EXPENSE</b>                                                              | -          | -     | -           | -          | -                   |
| <b>Total G</b>                                                                  |            |       |             |            | <b>1,104,000.00</b> |
| <b>Raw Stock: H</b>                                                             |            |       |             |            |                     |
| Particulars                                                                     | Rate       | nos   | time / days | Total      |                     |
| Hard Disk Purchasing                                                            | 15,600.00  | 1.00  | 2.00        | 31,200.00  | -                   |
| <b>Total H</b>                                                                  |            |       |             |            | <b>31,200.00</b>    |
| <b>Post Production: I</b>                                                       |            |       |             |            |                     |
| Particulars                                                                     | Rate       | nos   | time / days | Total      |                     |
| Offline Editor                                                                  | 250,000.00 | 1.00  | 1.00        | 250,000.00 | -                   |
| Online                                                                          | 150,000.00 | 1.00  | 1.00        | 150,000.00 | -                   |
| Color Grading                                                                   | 350,000.00 | 1.00  | 1.00        | 350,000.00 | -                   |
| CGI                                                                             | 290,000.00 | 1.00  | 1.00        | 290,000.00 | -                   |
| Music                                                                           | 280,000.00 | 1.00  | 1.00        | 280,000.00 | -                   |
| Instrumentations                                                                | -          | -     | -           | -          | -                   |
| VO                                                                              | 25,000.00  | 1.00  | 1.00        | 25,000.00  | -                   |
| Languages                                                                       | -          | -     | -           | -          | -                   |
| Audio Studio                                                                    | 60,000.00  | 1.00  | 1.00        | 60,000.00  | -                   |
| Post Supervisor                                                                 | 20,000.00  | 1.00  | 1.00        | 20,000.00  | -                   |
| Asst Post Supervisor                                                            | -          | -     | -           | -          | -                   |
| Food and Travels                                                                | 6,000.00   | 1.00  | 1.00        | 6,000.00   | -                   |
| <b>Total I</b>                                                                  |            |       |             |            | <b>1,431,000.00</b> |
| <b>Onema: J</b>                                                                 |            |       |             |            |                     |
| Particulars                                                                     | Rate       | nos   | time / days | Total      |                     |
| Commission & Tds                                                                | -          | -     | -           | -          | -                   |
| <b>MSC EXP</b>                                                                  | -          | -     | -           | -          | -                   |
| <b>Total J</b>                                                                  |            |       |             |            | <b>-</b>            |

# **W/ Word Seventy Eight Lac Taka only**

## **Terms Note:**

- Quoted price is valid for 15 days from the date of the quote. Production House reserves the right to modify the prices if the quotation has not been agreed upon within the said time period.
- Any modification of the script will change the estimate. A change in the brief or additional shots not estimated according to the original brief, will be subjected to cost revision or additional charges.
- Client/ Agency shall provide Purchase order with PO number before Pre-Production meeting.
- Production order is to be issued with 50% Advance before TDL and 25% is payable before post production and remaining 25 % must be paid 30 working days upon client presentation.
- The above cost is net cost. Taxes should be applicable on production house supervision or remuneration only.
- VAT should be added once and above said cost.
- The cost is not inclusive of TDL for client and agency.
- Lenses at the rate of \$15 per month will be chargeable on amount outstanding beyond the agreed credit term.
- Weather contingency/ Political Disruptions/ AOG will be charged on actual.
- Still photoshoot or any other content shoot are not permitted during major filming.
- In the event that the job is postponed within 72 working hours (including Friday, Saturday & Public Holiday) of the shoot, a demurrage fee is payable.
- In the event that the job is extended within 72 working hours (including Friday, Saturday & Public Holiday) of the shoot, a demurrage fee equivalent to 50% of the quote is payable immediately.
- Broadcast Media must be confirmed before agreement. Delivery will be on 3 dates/ version with three-on version for TVC and Only 3 dates/ version for Online content. From CVC to use in TV channels will add 30%+50% additional on approved quote.
- Right of Broadcast must be secured after two year and it will be 15% each year.
- Production house can only give rights on the TVC or CVC or AV delivered by PM. Any additional or separate rights like 3 dates/ eg/ 3 dates etc have to make agreement separately as they have their own rights.
- The above cost is inclusive of the DV master for master production.
- The above cost does not include Celebrity and any still photo shoot cost.
- The above cost is valid if the duration of the above are as given above and as per the script sent to us. Any changes in the script will alter the costing.
- Estimate is inclusive of a specially recorded music track for each film.
- Company Policy dictates release of 3 dates Film after clearance of 3 dates Release after Client approval of final film.
- The above cost DOES NOT include the cost of language data, or edit for the Film.
- The above cost is not inclusive of agency commission or agency travel/ board/ lodging.
- This budget does not include celebrity remuneration but if we use a celebrity/ her/ his remuneration will be added on top of the budget.
- We will do what is agreed in copy. If anything that has not been discussed is suggested to be incorporated during the presentation then additional cost will be charged for that correction.
- If any dialogue is changed after the shoot while we are in the said script then we have to adjust to match the lip-synch dialogue. And then client needs to pay the full cost of reshoot.
- Above budget does not include celebrity model remuneration and photo shoot remuneration or model contract remuneration.
- After we are delivering the final output of the TV and it gets on air, we also want to keep a director's cut as just a version uploaded in our YouTube channel for the sake of the maintenance of our client's feel. This would entirely be for our client's need.
- Two month of feedback can be done. If it's more than two month change, change will be applicable for feedback.
- This budget does not include any celebrity remuneration, product shoot cost and music composed cost. Product shoot and music composed fee will be added as actual which will bear by client and. Product shoot and music composed will be done by

All terms & conditions will be deemed to be agreed & accepted once the job is executed.

Sincerely,

  
**Md. Mahbub Rahman Tareq**  
 Producer,  
 Rumor Film

Date: 24-05-2023

HOUSE # 02, 8th Floor, BLOCK # D, ROAD # 5, NI KETON, GULSHAN # 1, DHAKA-102, BANGLADESH.

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| Context | <p>কলকাতা জাতীয়তাবাদী আন্দোলনের প্রেক্ষিতে, নব্য জাতীয়তাবাদীরা<br/>         প্রতিবাদ, অত্যাচার প্রভৃতি আন্দোলন করে তাদের উদ্দেশ্য পূরণ করে।<br/>         সমাজবাদ এবং নব্যতাবাদীরা যখন যে ভিত্তি প্রতিষ্ঠা করে, তখন তারা তাদের জাতি।<br/>         যখন কোন উদ্দেশ্য থাকে তখন জাতীয়তাবাদীরা তাদের জাতি করে, জাতীয়তা নিয়ে<br/>         লড়াই করে। জাতীয়তাবাদীরা জাতীয়তাবাদীরা জাতীয়তাবাদীরা জাতীয়তাবাদীরা<br/>         জাতীয়তা নিয়ে লড়াই করে। যখন জাতীয়তাবাদীরা জাতীয়তাবাদীরা জাতীয়তাবাদীরা</p> |
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| বিবৃতি                                                                                                                                                                                                                                                                                                                                                             | মন্তব্য |
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| মকিন, সিউইকল থেকে উঠে গিয়েছে সন্ধ্যায়, সূর্য উঠে<br>নাক পলি-সিউই। উঠে গেছে সন্ধ্যায় সন্ধ্যায়-সন্ধ্যায়, সন্ধ্যায়<br>সন্ধ্যায় একই সূর্য সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায়<br>সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায়<br>সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায়                             |         |
| উঠে গিয়েছে সন্ধ্যায় সে সন্ধ্যায় সূর্য উঠে একসঙ্গে সন্ধ্যায়<br>সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায়<br>সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায়<br>সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায়<br>সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় সন্ধ্যায় |         |

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| Context | কলিকতায় মজলিসে শিলাভাঙে হাফিজরাহমাদুল্লাহ। যাকেন মোহাম্মদপুরে ১০০০ ছাত্র নিহত। একটি সন্ধ্যা। বয়স ১০-৫০। হাফিজরাহমাদুল্লাহ তার সন্তানের জন্য পোশাক। সেই উল্লাহ থেকে তিনি সৈয়দা করুন। সন্তানের হাফিজা বাকী সামলান। হাফিজ হাফিজের মাঝে উল্লাহ উল্লাহ পড়ে। তখন হাফিজরাহমাদুল্লাহ তুলতেন সেই হাফিজের কাছ থেকে উল্লাহ বাকী করতেন। |
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| <p>ମିଳି ବ୍ୟବସାୟିକ ସାହିତ୍ୟ ଲେଖନ ସାହାଯ୍ୟ କରେ ଛାଡ଼ିବ । ବ୍ୟବସାୟର ସୁଧରା ହାସଲ ହେଉଥିବ ।</p> |                                                                          |
| <p>ବ୍ୟବସାୟ ଲେଖକ କରେ ଗୋଟିଏ ଗୋଟିଏ କାହାଣୀ ଲେଖିବ ।</p>                                   | <p><b>ମିଳିକା ଲେଖନ ସାହିତ୍ୟିକ ଛାଡ଼ିବ ଲେଖନ ମିଳି ଏକାକୀ ଲେଖକ ଛାଡ଼ିବ ।</b></p> |
| <p>ବ୍ୟବସାୟ ଲେଖକ ଛାଡ଼ିବ ।</p>                                                         |                                                                          |

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