Department of Media Studies and Journalism

Internship Report

Submitted By

Name: Shrabonti Suchandrima

ID: 162012024

Term: Fall 2022

Course Code: MSJ11498 and MSJ11499

Host Organization: Half Stop Down Ltd.

Date of Submission: 02.01.2023

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Student Details

Name	Shrabonti Suchandrima
ID	162012024
Department	MSJ
Major Concentration	Public Relations
Minor Concentration	English
Career Objective	I aim to earn expertise in media communications focused on film production. I have dedicated myself to observe, practice and nurture the role of a Assistant Line Producer within the Bangladeshi film industry, in hopes that it enables me to produce independently in the future, contributing to the industry locally and globally.

Internship Details

Host Organization	Half Stop Down Ltd.
My Working Section	Producing
Supervisor	Mahjabin Reza Chowdhury
Designation	Assistant Assistant Line Producer
Start Date	27.10.2022
End Date	31.12.2022
Hours Per Week	50 hrs
Total Working Period	08 Weeks 04 days

Acknowledgement

This marks the beginning of a new chapter where I had to step out of my comfort zone and truly dedicate myself to develop a career. A lot of people deserve acknowledgements for patiently supporting me, believing in me and guiding me as I ventured into this journey. My father has been a consistent cornerstone who has allowed me to go forward with every decision I have made, experience everything and learn from my mistakes. I did stumble several times during my student years but learned with time to take the right decisions; and for this I wholeheartedly thank my father for giving me the freedom I most essentially needed.

I am most grateful to ULAB for facilitating me with an interdisciplinary education and guidance that allows me to think through a broader spectrum. Alongside, I express my gratitude to my faculties and the MSJ Department for guiding me to choose a major that has truly nurtured my strengths to choose a path I am passionate about. The Cinemascope Film Apprenticeship Program plays a major role behind my growing enthusiasm to work in Bangladesh's film industry. Over the years, the program introduced me to production process and theories associated with visual language. The immense involvement and learning helped me tremendously to work at a prestigious organization like Half Stop Down Ltd.

Half Stop Down is essentially a production house but is also a learning hub for interns like me. It is a great opportunity to work under an inspiring Producer, Mahjabin Reza Choudhury and Director Amitabh Reza Chowdhury whose adept knowledge on the industry have helped me navigate through the projects I have worked on.

Studying in ULAB is a privilege as it has given me the opportunity to find friends with common interests and mentors who I believe will guide me through every step in the future. I especially would like to thank Mohammad Shazzad Hossain, Nandita Tabassum Khan and my internship supervisor AFM Moniruzzaman whose faith in me has led me to be confident enough to proceed with this internship. Dr. Jude William R. Genilo's constant motivation to experience opportunities even outside the academic program has proved to be extremely fruitful for my professional development, for which I am extremely thankful.

The friends I have made and the acquaintances I have met, everyone has contributed to some extent for me to be able to write this internship report, striking an end to my academic journey at ULAB. The list of acknowledgements exceeds the boundaries of the campus as many older students working in the industry professionally are a constant source of motivation and guidance. There is never an end to learning, what I have gained here will remain priceless in my future endeavors.

PLAGIARISM DECLARATION

1. I know that plagiarism means taking and using the ideas, writings, works or inventions of another as if they were one's own. I know that plagiarism not only includes verbatim copying, but also the extensive use of another person's ideas without proper acknowledgement (which includes the proper use of quotation marks). I know that plagiarism covers this sort of use of material found in textual sources and from the Internet.

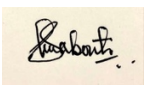
2. I acknowledge and understand that plagiarism is wrong.

3. I understand that my research must be accurately referenced.

4. This assignment is my own work, or my group's own unique group assignment. I acknowledge that copying someone else's assignment, or part of it, is wrong, and that submitting identical work to others constitutes a form of plagiarism.

5. I have not allowed, nor will I in the future allow, anyone to copy my work with the intention of passing it off as their own work.

Name: Shrabonti Suchandrima
ULAB ID: 162012024



Signature

MSJ042

INTERNSHIP REPORT APPROVAL FORM

Student Name: Shrabonti Suchandrima. ID No. 162012024

Major: Public Relations Year: 2022

Local Phone: +8801872227005 Email: shrabonti.suchandrima.msj@ulab.edu.bd

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INTERNSHIP/PROJECT INFORMATION

Internship Organization: Half Stop Down Ltd.

Internship Designation: Assistant Line Producer

Semester (Tick one): □ Spring 2022 □ Summer 2022 ☑ Fall 2022

Advisor APPROVAL

(Please place a Tick)

□ Approved □ Not Approved □ Partial Re-write □ Full Re-write

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

Signature:  Date: 02.01.2023

Name: AFM Moniruzzaman Shipu Title: Assistant Professor

E-mail: afm.moniruzzaman@ulab.edu.bd Phone: +8801711272437

Introduction

My interest for filmmaking and creative communication grew here in ULAB. Before I enrolled into the Department of Media Studies and Journalism, my perception on how communication could be an integral part of filmmaking was absolutely vague. The idea of communication as a creative tool was unknown to me. It was within a few semesters I realized that how all art forms, either together or individually can integrate into a media of communication. The visual media became a captivating zone for my personal exploration and I took up the Cinemascope Film Apprenticeship Program to learn more about a process that was truly wondrous to me, filmmaking.

However, the more I learned I realized I was rather interested in creative conceptualization and management behind a film's production rather than directing it myself; I wanted to oversee the completion of an entire project, from pre-production to its release. A position that also corresponds to my major in Public Relations. Even before I reached this realization, I took GED and Elective courses that focused on history, visual language and theoretical research. My assignment topics always had a visual element in them. To summarize, my goal in ULAB was to learn how to communicate effectively through the creative media; more specifically, the audio-visual media. This is also what I wish to achieve professionally by applying the strategies I learned at ULAB.

The role of a Producer felt like the right fit for my interests. The job is as critical as a director's; picking the right story, platform, crew, allocating finances, coming up with creative solutions, these all require an ample amount of research, experience and communication skills. In Bangladesh, opportunities for producers are expanding more spontaneously than ever before with the emergence of OTT Platforms and broader international presence of Bangladeshi contents. In my opinion, this is a field with high prospects and one I want to tread on. What I lacked was a platform to learn and get a closer understanding of the industry. As I was looking for an internship, I was also searching for a good mentor, a structured and systematic workplace where I can prosper. Half Stop Down Ltd. was in need of a Assistant Line Producer right in the moment. So, I took the opportunity and applied. The Assistant Line Producer plays the role of a bridge between the directorial team and the Producer while also handles communications whenever a client is present. It is a stepping stone to become a Producer. My aim is to produce independently in the future, it definitely occurred as the right opportunity to dive into the work process. Half Stop Down Ltd. produces both advertisements and films, it is also one of the most active production houses in the country dealing with multiple projects at a time.

Working at Half Stop Down gave me the opportunity to watch up close how to execute a commercial production, communicate with clients and build networks in the meantime. The nature of the workplace is spontaneous which takes some time and full dedication to adjust to. I was taken in as a Assistant Line Producer, not as an intern but as a permanent employee. Thus,

my position led me to attend meetings and handle clients from the first week of my employment. It was challenging to stumble upon a steadfast work environment with new colleagues but my supervisors, Producer Mahjabin Reza along with Md Assaduzzaman guided me every step of the way. Teamwork is most essential in film production; every team member's effort is equally important. When one neglects one's responsibilities even the slightest, it disrupts the entire production process. I am fortunate to have found a team who are dedicated, cooperative and have guided me through this time period. In the two months of my internship, I have successfully worked on five projects with completed shoots while continuing my involvement in other projects as well. What I learned at ULAB worked as a catalyst to carry out my responsibilities professionally. I received every project as a challenge, the mood of every project is different, the clients are different, and some needs more prioritization than the other. It is an exciting experience to explore and formulate strategies to approach each project. I learned that meeting deadlines and the effort put on to create production value prove to build long-lasting relationships with clients. I also had the opportunity to get acquainted with cinematographers, costume designers, art directors who work as a freelancer with Half Stop Down. Working with a team where each person gives their ultimate best is naturally inspiring.

I realized when profession aligns with passion, it creates an undying spark that drives you everyday. The working hours in the advertising and film industry is not timebound. Whenever there is a deadline, it often requires late night attendances and compromising holidays. Perhaps, there will be times when I may feel vulnerable and tired but I am confident to overcome it for the sheer satisfaction experienced when a project is released and appreciated by mass people.

Expectations and Objectives

My decision to choose the path of producing was not made overnight. Initially, I had been quite nervous to pursue this path because I am socially nervous, my public speaking skills are not quite strong. In Bangladesh, the role of a Assistant Line Producer involves being constantly on the phone with people from diverse areas, some of whom are professionals, some are not and mostly business-specific conversations. The field of producing intrigued me but I was gaining experience working at agencies part-time alongside my studies. Choosing this line for my internship was a courageous leap towards something I found challenging. One of the most crucial reasons I chose to work in the profession of an Assistant Line Producer was because my mentor Mahjabin Reza Choudhury is an expert with a long-time experience in the advertising and film industry. Half Stop Down Ltd. is famous for taking in aspiring young crew members and train them in a way so that they can work professionally in the industry. The examples had been set by many previous students of ULAB who started at Half Stop Down and have earned a name for themselves in the industry. It was the most appropriate learning space for me. Also, Amitabh Reza Chowdhury had taken a few sessions earlier for Cinemascope, so, he was partially aware of my caliber. Some people I know from ULAB are employees there, which was an additional benefit to my comfort zone. To summarize, before I joined Half Stop Down Ltd., my expectation was to learn all that was offered and in return, give my time and utmost effort to adapt into the professional work process, while also develop myself as a reliable asset for the company. The list of objectives I had in mind are mentioned below;

- To attain professional experience as an Assistant Line Producer.
- To learn how to communicate with different departments and clients.
- To learn how to do time-management for different projects.
- To get an understanding of different professionals' style of work in the industry.
- To build network and good relationship with stakeholders.
- To apply the internal and interpersonal communication strategies I learned at ULAB in professional workplace.
- To learn how to multi-task and manage projects simultaneously.
- To learn how to write professional proposals, e-mails, and make pitch decks.
- To learn how to do team management in order to deliver on time.
- To obtain professional knowledge on film and advertisement producing.
- To learn how to coordinate and design a monthly/annual project calendar.
- To learn how to take instant decisions during an emergency.
- To learn how to come up with creative and economic solutions for projects.

Host Organization

HALF STOP DOWN Ltd. is a film production company of Bangladesh working with a strong commitment to global cinema. The company thrives on the art of storytelling using powerful visuals and rich cinematic language. HALF STOP DOWN Ltd. started its journey as an independent production house back in 2001. Led by the master storyteller Amitabh Reza Chowdhury, HALF STOP DOWN Ltd. today, harnesses a hub of creative talents who are visualizing stories in diverse dimensions; tied by the one common string of human emotion.

What sets HALF STOP DOWN Ltd. apart from the rest of the industry is their high value content, understanding of marketing values inherent in IMC campaigns, excellent production workflow integration, professionalism in terms of meeting deadlines and deliveries and last but not the least dedication to the art of filmmaking. The directors along with their extremely talented crews are always on their toes, working hard to live up to the promise and reach highest standards in audio-visual production.

The long-term vision of HALF STOP DOWN Ltd. is to make direct contributions to global cinema and cultivate public interest in good films.

Company Details

Organization Type: Private Film Production Company
Year of Establishment: 2001
Address: Floor 3, House 2, Road 5, Block D, Niketon Gulshan 1 Dhaka 1213 Bangladesh
Number of employees: 24

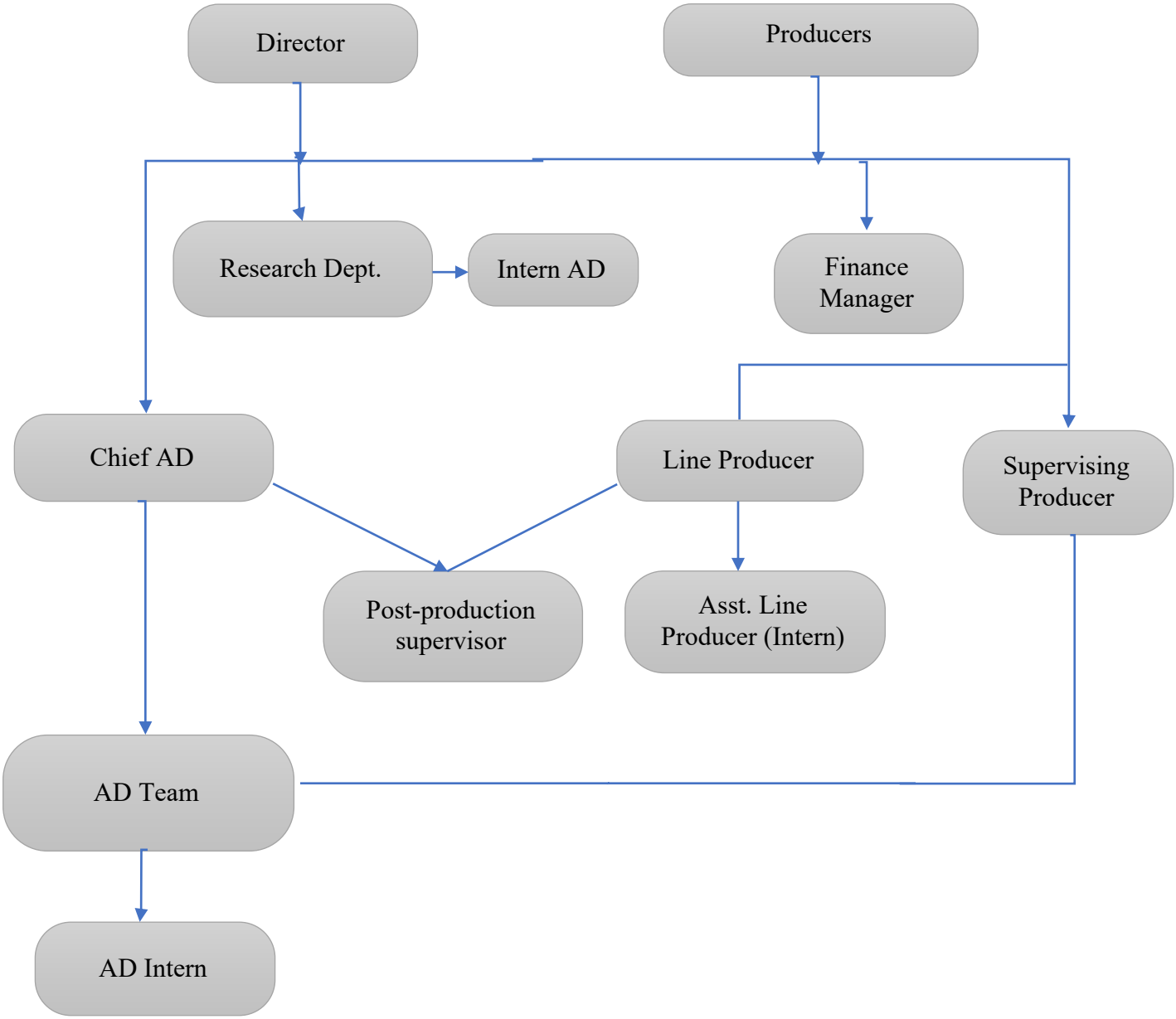
Website: https://halfstopdown.com/

Awards and Achievements

- Feature film Aynabaji received awards in 7 categories, including Best Director, from Bangladesh Government at the Bangladesh National Film Awards 2016.
- Web Series Munshigiri received appreciation from 42th Durban international film festival in South Africa.

- The film, Rickshaw Girl has been selected for Oscar qualifying festival, Durban Int'l Film Festival.
- Nonajoler Kabbo won the Best film in Asian Select Category at Kolkata International Film Festival and awarded France's CNC Aide aux cin√©mas du monde, TFL Audience Design Fund, Bangladesh's national film grant, and the Spike Lee Fellowship.
- The advertisement Beautiful Bangladesh: Land of Stories won Award of Appreciation from Bangladesh Tourism Board.
- Advertisement for GP, Chiley Shombhob won Commward Bronze Award from Bangladesh Brand Forum.

Organogram of Half Stop Down Ltd



Tasks as an Intern

Interns at Half Stop Down Ltd. have a diverse set of responsibilities, not limited to any designation. They are set out to observe, explore, serve any requirements for productions when an extra hand is needed. They are not given major responsibilities in the first two months but the tasks include, assisting the assistant directors, taking notes during meetings, deliver or receive resources from vendors. I was appointed as an Assistant Line Producer, so, my responsibilities were more specific than an intern's. My role was to assist the Producers to ensure smooth communication with the whole team and coordinate with the clients after receiving work orders. The responsibilities shifted through every production phase. While I had my responsibilities on the field during shoot, I had to send emails, gather resources from clients, handle back and forth communication, negotiate finances, coordinate with the team and plan timelines for each project during pre-production and post-production. Even after a project is delivered, when the directorial team has done their works, tasks of an Assistant Line Producer does not end until the payments are cleared and the bills are organized. It is the Producer's team that closes the book on a project. My tasks as an Assistant Line Producer are detailed below:

- **Pre-Production**
    - Attend brief meetings and obtain script.
    - Breakdown the script to develop an estimated cost.
    - Handover the brief and script to the 1st AD.
    - Arrange and plan production team meetings.
    - Communicate with the agency, art director, costume designer, cinematographer, artists, and other designated people.
    - Make a project timeline.
    - Inform the details of the plan to the production manager.
    - Distribute budget to different department.
    - Oversee costumes and props before the shoot date.
    - Constantly cross-check with the 1st AD to ensure all essentials for the productions are being managed according to plan.

- **Production**
    - Make sure the entire production team reaches the set on time.
    - Hand over the hard drive to the camera team to copy footages.
    - Cross-check costume and props with the agency.
    - Solve any confusion and problems of the clients regarding shoot.
    - Clear the payments of designated people

- **Post-Production**
    - Communicate with the voice-over artists, music director, CG artist, editor, and online editor.
    - Make sure to book the schedule of vendors.
    - Oversee the overall post-production process.
    - Receive files from vendors and hand them over to the post-production supervisor.
    - Receive feedbacks and brief the post-production supervisor.
    - Delivering the approved output files to the agency as per their requirements.
    - Handing over the payments to designated people.

- **Other Responsibilities**

    - Research and prepare proposals.
    - Update and manage company's social media profiles.
    - Assist Producers with different tasks.
    - Arrange in-house meetings and events.
    - Keep track of monthly project calendars and costings.

PROJECTS

PROJECT DETAILS

Project One: Nestle Victory Day OVC

Project Two: Shah Cement Victory Day Music Video

Project Three: Shanta Forum AV

Project Four: UNICEF Sports for Development OVC

Project Five: Bayer: Arize Rice Seed TVC

Project Six: Golper Ghorbari Proposal for Bioscope

Project Seven: '1969' Film Pitch Deck (Goa Film Bazaar)

Project Eight: 'Alpanliebe Juzt Jelly OVC' Post- Production

Project One: Nestle Victory Day OVC

CLIENT: Nestle Bangladesh

AGENCY: Axiata Digital and Analytics

PRODUCER: Mahjabin Reza Choudhury

Project Start Date: 20.11.2022. **Project Status:** Released

Project Description: The OVC was a part of Nestle Bangladesh's Victory Day Campaign. The core idea of the story was 'love does not understand logic'. It revolves around a young boy's reconciliation with himself on what is truly important in life. His grandfather, who was a freedom fighter gave him a flag to carry abroad. The OVC connoted a nationalistic sentiment through the relationship between the older and the younger generation. We dealt with celebrity artists like, Kairul Alam Shabuj and Farhana Mithu. This was the first project I worked on as an Assistant Line Producer after joining Half Stop Down Ltd.

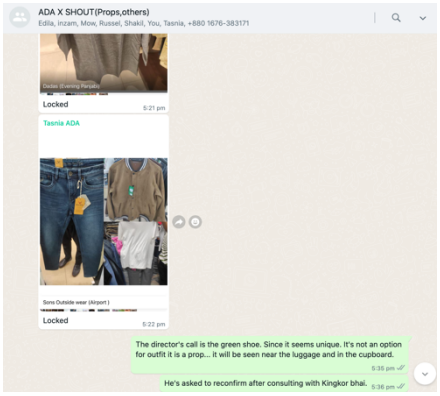
My Role: I was involved in this project from the day we first received the script. Our company was not an enlisted vendor at Axiata Digital and Analytics (ADA), so I had to arrange all documents from the office and fill out forms for them to enlist us in order to issue an advance on the project. I had to collect resources from them such as, updated logo, revised scripts to share with the team. I also contacted art directors and costume designers to ensure who would be available to work on this project. I had to negotiate payments with the artists as well and sign contracts between them and the clients. I was strongly involved throughout this whole project until delivery, communicating with the client and incorporating feedbacks through the post-production supervisor. My specific responsibilities on this project are broken down below;



Image 1.1.: A shot from the Nestle Victory Day OVC.

Pre-Production

- Get the script from clients and ensure if that is final or will be updated.
- Arrange a brainstorming meeting and ensure no one misses it as the Director clarifies his vision during this meeting based on which the PPM Dockett is developed.
- Get essential Nestle logo from the client and their signature flip cover's ai files.
- Plan a project timeline, share it with the client and the team.
- Source Art Director and Costume Designer and find one who is appropriate for the project and is free on the dates required.
- Get costume and props approval from the client.
- Negotiate budget with costume and art department after they provide an estimate.
- Allocate budget for recce and technical recce.
- Gather and fill up formal documents, get the contracts signed.
- Take day-to-day updates from 1st AD on the proceedings before shoot.
- Prepare agency call sheet.



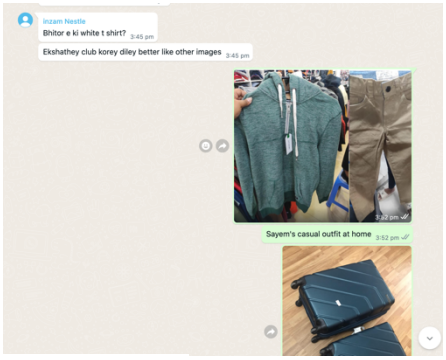


Image 1.2.: Screenshot of costume confirmations from the clients through WhatsApp.

Project: Nestle Victory Day TVC
Client: Nestle Bangladesh

Production Plan

TASK	DATE
Pre-Production	
Confirmation	20th November
Brainstorming	21st November
Storyboard Brief	22nd November
Music brief	22nd November
Screen Test	22nd November
Recce	23th November
Pre-PPM	24th November (1:00-3:00PM)
Technical Recce	27th November
PPM	28th November (2:30-4:00 PM)
SHOOTING	30th November
Post-Production	
Edit	1st December
Final Edit	2nd December
Grade + Music	3rd December
Dubbing	3rd December
Sound Mixing	3rd December
1st Draft	4th December

Image 1.3.: Full Production Plan



Image 1.4.: Location recce with the Director.

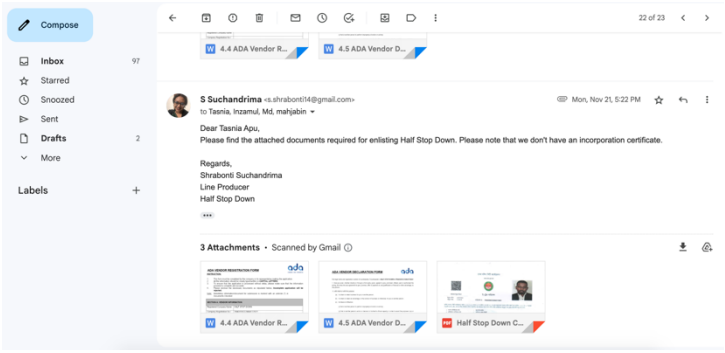
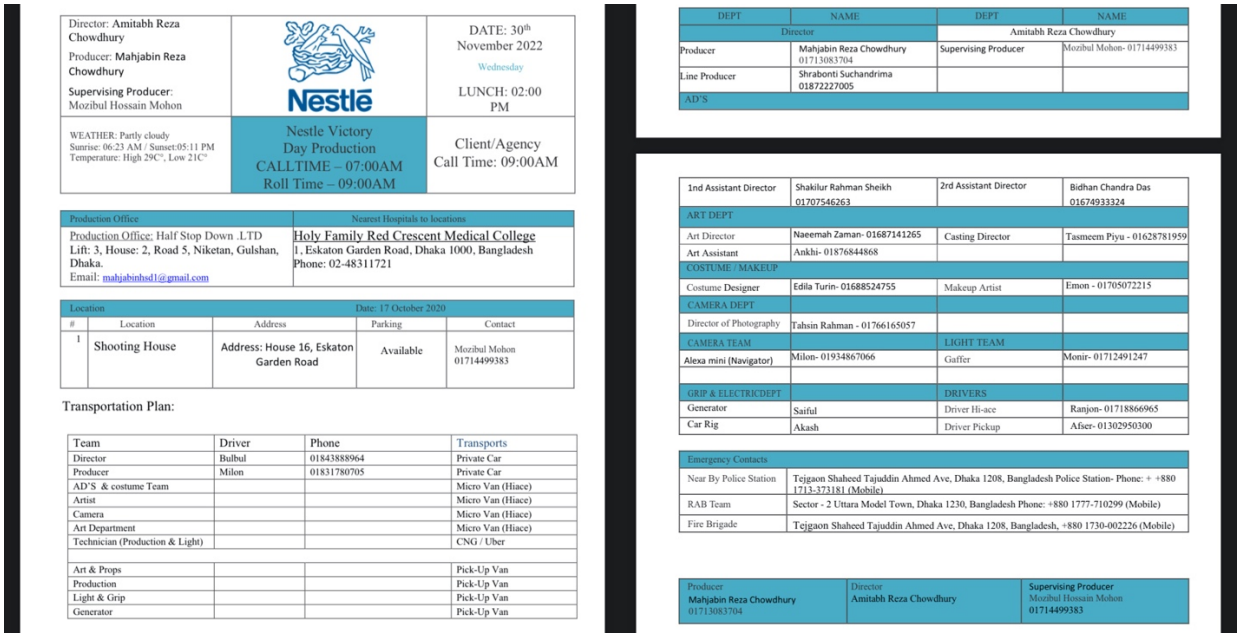


Image 1.5.: Email screenshot of documents sent to clients for the enlistment of the company.



Director: Amitabh Reza Chowdhury
Producer: Mahjabin Reza Chowdhury
Supervising Producer: Mozibul Hossain Mohon

DATE: 30th November 2022
Wednesday
LUNCH: 02:00 PM

WEATHER: Partly cloudy
Sunrise: 06:23 AM / Sunset:05:11 PM
Temperature: High 29C°, Low 21C°

Nestle Victory Day Production
CALLTIME – 07:00AM
Roll Time – 09:00AM

Client/Agency Call Time: 09:00AM

Production Office	Nearest Hospitals to locations
Production Office: Half Stop Down .LTD Lift: 3, House: 2, Road 5, Niketan, Gulshan, Dhaka. Email: mahjabinhsd1@gmail.com	Holy Family Red Crescent Medical College 1, Eskaton Garden Road, Dhaka 1000, Bangladesh Phone: 02-48311721

Location — Date: 17 October 2020

#	Location	Address	Parking	Contact
1	Shooting House	Address: House 16, Eskaton Garden Road	Available	Mozibul Mohon 01714499383

Transportation Plan:

Team	Driver	Phone	Transports
Director	Bulbul	01843888964	Private Car
Producer	Milon	01831780705	Private Car
AD'S & costume Team			Micro Van (Hiace)
Artist			Micro Van (Hiace)
Camera			Micro Van (Hiace)
Art Department			Micro Van (Hiace)
Technician (Production & Light)			CNG / Uber
Art & Props			Pick-Up Van
Production			Pick-Up Van
Light & Grip			Pick-Up Van
Generator			Pick-Up Van

DEPT	NAME	DEPT	NAME
Director		Amitabh Reza Chowdhury	
Producer	Mahjabin Reza Chowdhury 01713083704	Supervising Producer	Mozibul Mohon- 01714499383
Line Producer	Shrabonti Suchandrima 01872227005		
AD'S			

1nd Assistant Director	Shakilur Rahman Sheikh 01707546263	2rd Assistant Director	Bidhan Chandra Das 01674933324
ART DEPT			
Art Director	Naeemah Zaman- 01687141265	Casting Director	Tasmeem Piyu - 01628781959
Art Assistant	Ankhi- 01876844868		
COSTUME / MAKEUP			
Costume Designer	Edila Turin- 01688524755	Makeup Artist	Emon - 01705072215
CAMERA DEPT			
Director of Photography	Tahsin Rahman - 01766165057		
CAMERA TEAM		LIGHT TEAM	
Alexa mini (Navigator)	Milon- 01934867066	Gaffer	Monir- 01712491247
GRIP & ELECTRICDEPT		DRIVERS	
Generator	Saiful	Driver Hi-ace	Ranjon- 01718866965
Car Rig	Akash	Driver Pickup	Afser- 01302950300

Emergency Contacts	
Near By Police Station	Tejgaon Shaheed Tajuddin Ahmed Ave, Dhaka 1208, Bangladesh Police Station- Phone: + +880 1713-373181 (Mobile)
RAB Team	Sector - 2 Uttara Model Town, Dhaka 1230, Bangladesh Phone: +880 1777-710299 (Mobile)
Fire Brigade	Tejgaon Shaheed Tajuddin Ahmed Ave, Dhaka 1208, Bangladesh, +880 1730-002226 (Mobile)

Producer	Director	Supervising Producer
Mahjabin Reza Chowdhury 01713083704	Amitabh Reza Chowdhury	Mozibul Hossain Mohon 01714499383

Image 1.6: Call Sheet for the clients with important contacts and nearest resources during any emergency.

Production

- Communicate with clients and tend to their requests.
- Check if the shots are being taken as planned.
- Solve confusions and problems with the clients before it reaches the crew.
- Constantly be in communication with the Production Manager, and oversee if the demands for the shoot are being met.
- Communicate with the crew to check everybody reaches within call time.
- Oversee that the clients' concerns are being met and give reminders to the 1st AD.
- Bring the clients' on-spot concerns to the Director myself rather than allowing them to the shooting zone.
- Keep a track of time for each shot and keep the 1st AD informed if we're lagging behind for any shot on the shooting timeline.
- Clear artist payments after the shoot.
- Deliver hard drive to the camera team for copying footage.



Image 1.7.: I couldn't take pictures during shoot. This is an image from before the shoot began.



Image 1.8.: The pack-up group picture when the shoot ended.

Post-Production

- Maintain the project timeline during post-production.
- Arrange a meeting with the clients to show a line-up of first draft within two working days.
- Take notes of the feedback and instantly deliver them to the post-production supervisor.
- Book the sound studio for dubbing and mixing.
- Communicate with the music director and set a Brief meeting with the Director.
- Coordinate the VO Artist, call the casts for dubbing.
- Book the colorist for grading and the CG artist for online corrections.
- Create a post-production group on Whatsapp to keep the team coordinated on the process.
- Share the project with client after incorporating grade, music and CG and take approvals or feedbacks.
- Prepare additional budget for preparing 3D mockup of a Nescafe mug which was not agreed before the shoot.
- Deliver high-resolution outputs to the client following the process they asked us to.
- After the delivery, I had to send the signed contract papers to their office.
- Organize and collect bills to develop a comprehensive production cost top sheet.

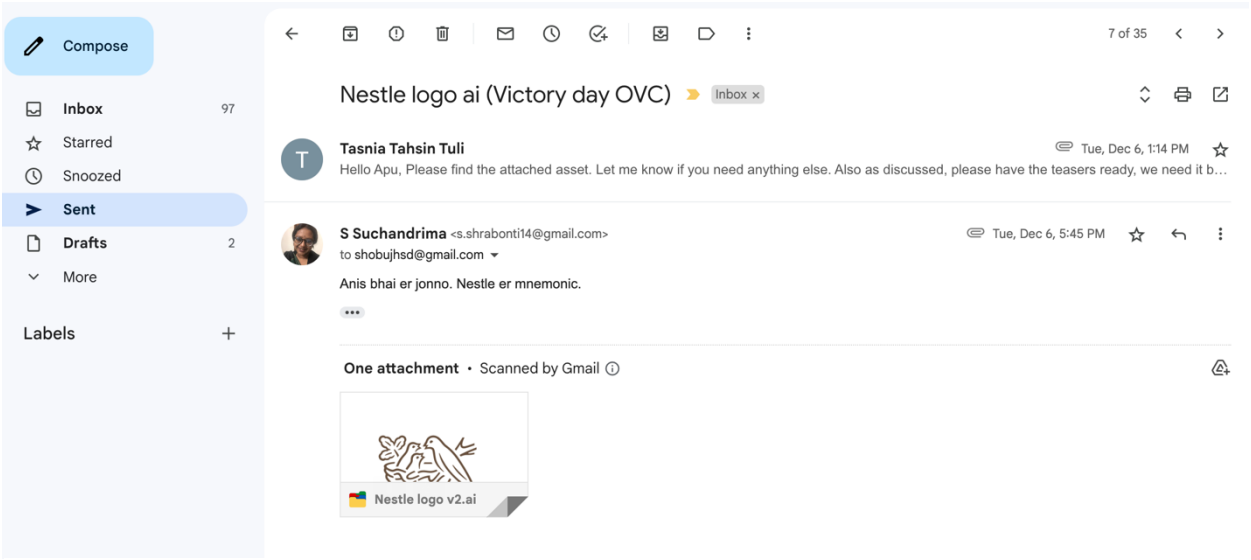


Image 1.9.: Got the ai. File for the logo from the clients.



Image 1.10.: Sharing the update of final delivery with the team.

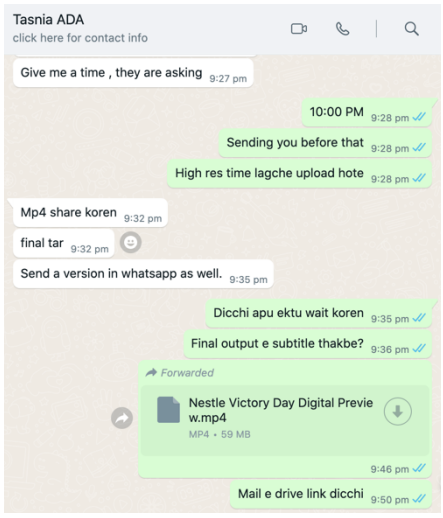


Image 1.11.: Final output delivery to the client.

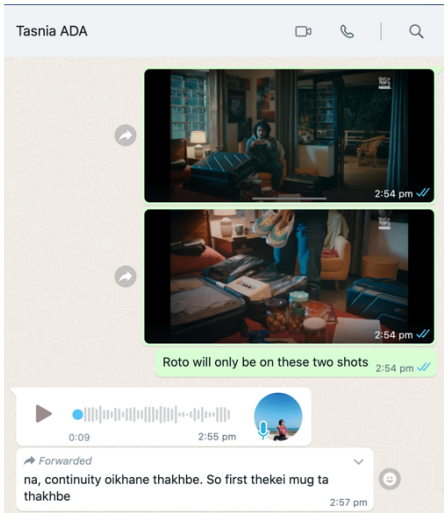


Image 1.12.: Feedbacks and approvals from the client.

Challenges and Mistakes

Whenever there is a shoot, the longest time takes to source props and costumes as the directors often have to collect them from the markets. The markets close at 8 PM everyday. It is crucial to get the approval from the Director and the client during the day. The entire pre-production process was tight before the Nestle shoot. We only had two days to prepare after the pre-production meeting (PPM). Hence, the approval process got delayed which resulted into the clients bringing their concerns to the set on shooting day. We had to shoot several scenes within

one day so, such occurrence is disruptive to the shooting process and irritates the Director. During post-product, client demanded a change that was not agreed during the PPM, so, we had to ask for an additional budget for the task and get an approval from them before we start the work. Such incidents kill time, which is why everything should be decided before the shoot, during the PPM.

Learnings

As stated before, this was my first production working as an Assistant Assistant Line Producer professionally. It was confusing to get used to the process and intervene confidently when my help was needed. I was not sure if talking to the artists was my responsibility, it usually is not when a casting director is involved but, on this shoot, we had none. So, I had to coordinate with the artists alongside the entire team, talk about financial requirements, cross-check if their measurements had been taken and call them for look tests, dubbing etc. I was constantly on the phone with the clients or with the team. I also learned about the formal requirements international conglomerates need to fulfill for any visual productions. At the end, I delivered the output to the clients maintaining the deadline. The last hours require hundred percent availability because the feedbacks come in spontaneously and I needed to keep the supervisor free and within my grasp for any kind of change. Me, being new at the office I had build an understanding with everyone within one month to achieve that. I also learned to handle clients on set, assess what they might want to be clarified about beforehand.

Project link: https://web.facebook.com/watch/?v=1271720533384559

Project Two: Shah Cement Victory Day Music Video

CLIENT: Shah Cement

PRODUCER: Mahjabin Reza Choudhury

Project Start Date: 11.11.2022. **Project Status:** Released

Project Description: This project was offered to us not by an agency but solely because the client preferred Amitabh Reza Chowdhury would be the right choice for a massive scale production like this. The idea was to encapsulate Bangladesh and depict the spirit of freedom through the young generation. Of course, it was not viable physically and economically to cover the whole of Bangladesh since our timeline was short. We built the narrative in the form of a tribute towards personalities who contributed to Bangladesh in their own ways in the last year. A group of young people travels to these people on a truck inspired by the treatment of 'Muktir Gaan'. It was a five days shoot. We worked with a brilliant and cooperative team of young casts who could adapt to the flexible shooting timeline. However, the touchpoints in the narrative we tied the video into were faced with difficulties which we had to overcome.

My Role: I was involved in this project from the day we first received the brief. I took notes on the brief as the script was developed in the house. I had to explain the brief to the scriptwriter in the Director's presence for additional suggestions. I had to develop a timeline and communicate with the art and costume departments initially before I handed them over to the ADs. The clients were comparatively lenient in their demands as there was no imposition of the brand throughout the video. The Producer and the Director were mostly handling the communications with the clients. My task was to deliver anything that was required by the Producer for the clients. While the Producer handled the clients, I was overseeing the proceedings within the house. This involved constant communication with the team, coordinate meetings with the Director, taking schedule from storyboard artist, preparing artist budget with the coordinator, and take updates from the Producer. My specific responsibilities on this project are broken down below;



Image 2.1.: A group picture during Shah Cement Victory Day Music Video shoot.

Pre-Production

- Get the brief from clients and ensure the script is developed.
- Arrange a brainstorming meeting and ensure no one misses it as the Director clarifies his vision during this meeting based on which the PPM Dockett is developed.
- Get a draft script/list from the clients with their specified demands and see those are being incorporated in the script.
- Plan a project timeline, share it with the client and the team.
- Source Art Director and Costume Designer and find one who is appropriate for the project and is free on the dates required.
- Negotiate budget with costume and art department after they provide an estimate.
- Allocate budget for recce and technical recce with the Production Manager.
- Take day-to-day updates from 1st AD on the proceedings before shoot.
- Take the cheque/cash payments from the Producer the day before to clear them out at the end of shoot.



Image 2.2: Official team meeting after we received the brief on the music video



Image 2.3: Discussing the essentials art and props with the first AD to cut down costings with the art director later.

Production

- Supervise the plan for each day's shoot to check if anything goes missing
- Stay close to the Director to answer any questions regarding the client's concerns and the script.
- Constantly be in communication with the Production Manager, and oversee if the demands for the shoot are being met.
- Communicate with the crew to check everybody reaches within call time.
- We shot on large spaces, so sometimes I had to help out as an AD too.
- Keep a track of time for each shot and keep the 1st AD informed if we're lagging behind for any shot on the shooting timeline.

- Deliver hard drive to the camera team for copying footage on every shoot day.



Image 2.4: Pack-up shot after the shoot ended.



Image 2.5: Ongoing shoot.



Image 2.6: Ongoing shoot at 'Jatiyo Sritishoudho'.



Image 2.7: Ongoing shoot at 'Jatiyo Sritishoudho'.



Image 2.8: At one of the shooting locations for Shah Cement's shoot.

Post-Production

- Maintain the project timeline during post-production.
- Arrange a meeting with the clients to show a line-up of first draft within two working days.
- Take notes of the feedback and instantly deliver them to the post-production supervisor.
- The grading was done in India, and the Producer went to supervise so I had to take the responsibility of several payments.
- Create a post-production group on Whatsapp to keep the team coordinated on the process.
- The final output was produced in the client's office so, I had to collect it from them to upload on our Facebook page.
- Organize and collect bills to develop a comprehensive production cost top sheet.

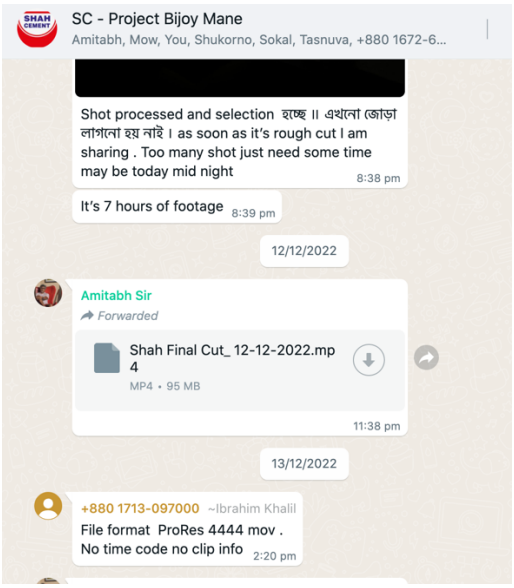


Image 2.9: Overseeing the conversations of the Whatsapp group with the clients.

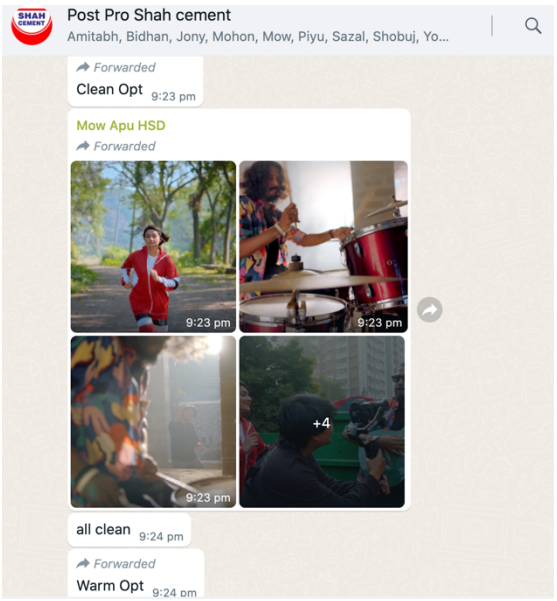


Image 2.10: When grading was happening in India, I had to keep track of the process.

Project link: https://youtu.be/4KPubUGpIQE

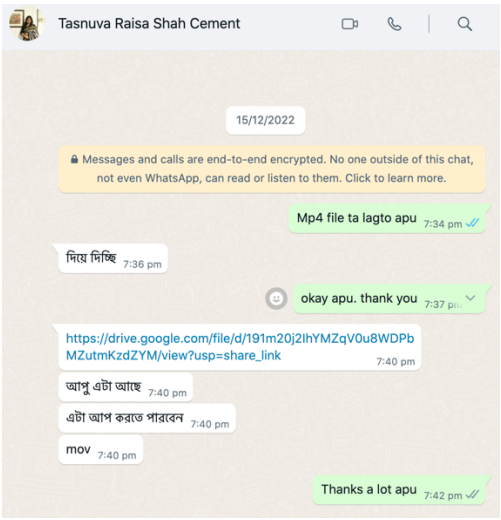


Image 2.11: Retrieving the final output from client.

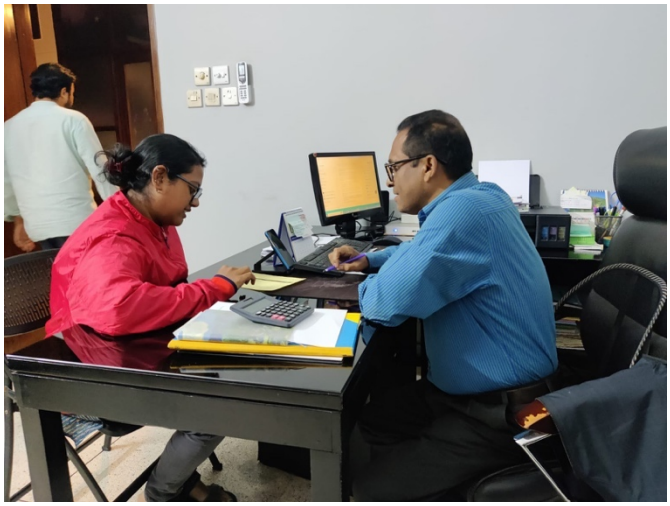


Image 2.12: Clearing all artist payments with the Accounts Manager.

Challenges and Mistakes

This project was an exciting one because we travelled to the outskirts almost everyday. We faced a lot of challenges during the pre-production. We needed 6-7 different people to cover the tribute section but many were not available. So, I, too had to help out the ADs to gather information. I had to write applications to take permission for different locations and provide them to the Production Manager. The entire shoot was hectic but I kept a mental note everyday for the next day's shoot so I did not make any mistake during production. During pre-production, some items the Producer required got delayed by a few hours because we had to collect them from art team. This was my responsibility to deliver on time so, I took the blame for the team. Also, another issue faced was managing an art director for the project. The best art directors in the market were already appointed for Coke Studio's shooting which was happening within the same timeline.

Learnings

This project was all about teamwork. Mostly in advertisements, the creative idea comes from the agencies but in this project, we had to involve ourselves creatively. I was involved as well to come up with frugal solutions for the shoot. I am an aspiring producer so, these observations and thinking process helped me to think alternatively keeping the context and available resources in mind. I also had access to everyday's production costings. This helped me to understand how a production budget is allocated throughout different departments; what cameras are available, how many lenses we used, which lights are being used, how many cars are being needed daily etc. I also sat with the Production Manager everyday state any additional production accessory needed for the next day's shoot. Overall, we enjoyed a lot since, it was the same team travelling and shooting together everyday. It pulled an emotional end when I uploaded the music video on the Facebook page on the eve before Victory Day.

Project Three: Shanta Forum AV

CLIENT: Shanta Holdings Ltd.

AGENCY: Carrotcomm

PRODUCER: Mahjabin Reza Choudhury

Project Start Date: 17.11.2022. **Project Status:** Ongoing

Project Description: Shanta Forum AV is essentially a corporate AV on a latest top-tier architectural initiative by Shanta Holdings Ltd. It is a building dedicated to business and hold offices of the most exclusive business conglomerates. The client's wish was to create an AV that was stylistic, sophisticated and cinematic. This project was directed by Nazmul Hasan Shukorno, who has recently began directing under Half Stop Down. It had a comparatively small team with minimal number of casts but the building was complex to shoot since it was a glass tower.

My Role: I was involved in this project from the day we first received the brief. The Agency provided us with a storyboard which we had to follow for shoot. I had to ensure with the Agency regarding the permissions and fix schedules of the interviewees who were high officials. Since, it was a documentary, I had to gather information from the clients and get a tentative idea on what the interviewees will talk about in order for my team to craft a narrative. This project is ongoing and is in the post-production phase, so, I'm still carrying out my responsibilities with the post-production supervisor and continuing back and forth conversations with the clients. I have been involved in this project since day one and had to overcome some challenges in the way. My specific responsibilities on this project are broken down below;



Image 3.1: The pack-up shot after the Shanta Forum AV shoot.

Pre-Production

- Get the storyboard from clients and ensure if that is final or will be updated.
- Arrange a brainstorming meeting and ensure no one misses it as the Director clarifies his vision during this meeting based on which the PPM Dockett is developed.
- Communicate with and fix the DOP for the project.
- Provide list of requirements to the Production Manager.
- Get essential Shanta Holdings and Forum logo ai files.
- Plan a project timeline, share it with the client and the team.
- Get artist budget from the coordinator.
- Get the artists approved by client.
- Schedule dates for recce and technical recce with the client to ensure access.
- Allocate budget for recce and technical recce.
- Keep the agency informed on our proceedings after the PPM.
- Incorporate any last-minute changes and recommendations from clients in the PPM docket.
- In this particular project, we had to reschedule multiple dates, so I had to share updated project timelines with them.



Image 3.2: Shoot and costing plan with the Director and Production Manager.

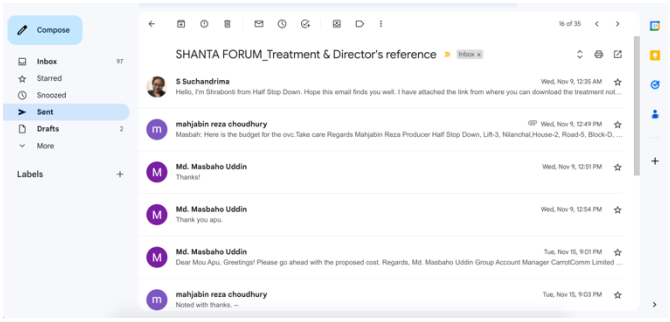


Image 3.3: Screenshot of sharing treatment note and budget with the client.

Production

- Communicate with clients and tend to their requests.
- Check if the shots are being taken as planned.
- Solve confusions and problems with the clients before it reaches the crew.
- Manage access for the Production Manager to set up food zone, and oversee the demands for the shoot are being met, involve the clients when needed.
- Communicate with the crew to check everybody reaches within call time.
- Oversee that the clients' concerns are being met and give reminders to the 1st AD.
- Bring the clients' on-spot concerns to the Director myself rather than allowing them to the shooting zone.
- Keep a track of time for each shot and keep the 1st AD informed if we're lagging behind for any shot on the shooting timeline.
- Clear artist payments after the shoot.
- Deliver hard drive to the camera team for copying footage



Image 3.4: With the Producer on the first day of shoot.



Image 3.5: The last shot on second day before entire shoot pack-up.

Post-Production

- Maintain the project timeline during post-production.
- Arrange a meeting with the clients to show a line-up of first draft within two working days.
- Take notes of the feedback and instantly deliver them to the post-production supervisor.
- Book the sound studio for sound mixing.
- Purchase the stock music provided by the client.
- Book the colorist for grading and the CG artist for online corrections.

- Create a post-production group on Whatsapp to keep the team coordinated on the process.
- The project is still on its edit approval phase after that I have to share the project with client after incorporating grade, music and CG and take approvals or feedbacks.
- At the end, I have to deliver high-resolution outputs to the client in .mp4 and .mov format.

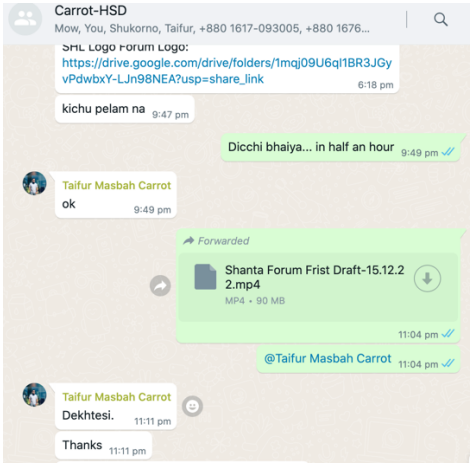


Image 3.6: Screenshot of sharing first draft with client.



Image 3.7: A selfie during the post-production of Shanta Forum AV.

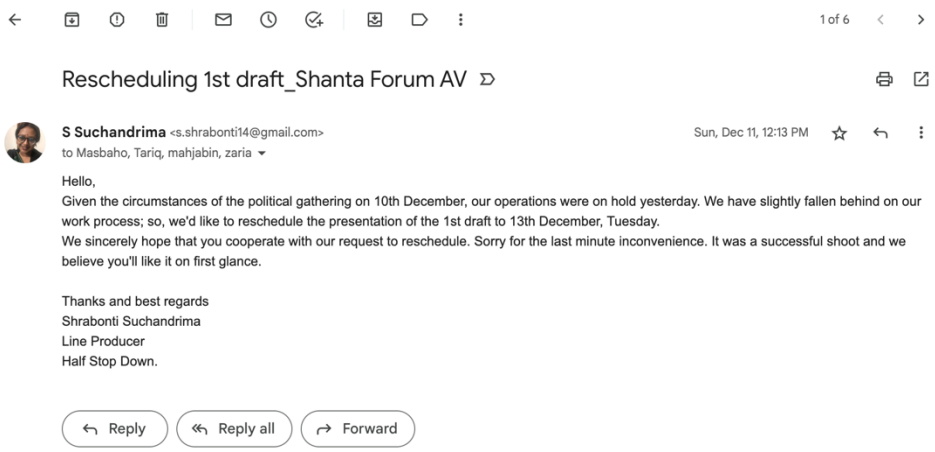


Image 3.8: Mailing to reschedule 1st draft.

Challenges and Mistakes

This project was more personal than the other projects because since it involved a small crew, I was given the responsibility to execute the project and keep the Producer on loop regarding every update. This responsibility was itself a challenge because I was landed with a huge responsibility within a short time I've spent at Half Stop Down Ltd. The Producer was unavailable during the pre-production phase of this project so, I had to be the primary face at the pre-ppm. However, the clients had long affiliations with the Producer, hence, they decided to delay the production timeline. It was a sign that the clients were not comfortable in her absence because of her expert knowledge on the industry. I count that as a failure for me and the team for not being able to convince them. With the delay, we had to change the DOP and reschedule with the artists. This was challenging because towards the end of the year, most people are already booked as there are numerous projects happening simultaneously in the industry. We also had to request an additional budget as the interviewees could not give time on the rescheduled shoot date. So, we had to shoot 2 days.

Learnings

I learned through this project what role the Producer plays and what qualities they must embody. I also observed a hierarchical attitude that exists in the industry and the lack of confidence to work with someone new from the client's point of view. But, on a positive note, actions speak louder than words. The lack of confidence changed after we executed the shoot. They were quite impressed by our shooting style and approach. All personnel I am communicating with from the Agency are quite friendly and comfortable. Building rapport is I believe one of the most important for someone working in my position and I believe I have achieved that with every client I've worked with until now.

Project Four: UNICEF Sports for Development OVC

CLIENT: UNICEF Bangladesh

AGENCY: Expressions Ltd.

PRODUCER: Mahjabin Reza Choudhury

Project Start Date: 24.11.2022. **Project Status:** Ongoing

Project Description: This project's main message is to increase more women participation in sports. The entire project was shot at BKSP, Savar with real women players. A casting director was hired as the narrative composed at least twelve sports and we needed a large number of casts who are experts in the game they performed in. The script was provided by the Agency which told an inspiring narrative through cut to shots of several girls delivering aspirational lines.

My Role: Although, I received the script three weeks prior, I was involved in the project right before the PPM as I was loaded with the delivery of other projects. I had to coordinate with the casting director and obtain a budget so that I could have the payments ready before the Victory Day. Our shoot was on 17th December; hence, the previous day was a national holiday. I communicated with the clients, prepared a call sheet for the agency and confirmed casts before the shoot. The project is still ongoing and at the post-production phase. My responsibilities on this project are broken down below;



Image 4.1: A group picture after the shoot ended.

Pre-Production

- Read the script from clients.
- Plan a project timeline, share it with the client and the team.
- Get costume and props approval from the client.
- Schedule the date for the technical recce and inform the whole team involved.
- Allocate budget for recce and technical recce.
- Collect UNICEF's signature props from the client's office.
- Gather and fill up formal documents, get the contracts signed.
- Take day-to-day updates from 1st AD on the proceedings before shoot.
- Prepare agency call sheet.



Image 4.2: The script brief meeting for the UNICEF Project



Image 4.3: Cross-checking the art and props list with the AD team.

Production

- Communicate with clients and tend to their requests.
- Check if the shots are being taken as planned.
- Solve confusions and problems with the clients before it reaches the crew.
- Constantly be in communication with the Production Manager, and oversee if the demands for the shoot are being met.
- Communicate with the crew to check everybody reaches within call time.
- Oversee that the clients' concerns are being met and give reminders to the 1st AD.
- Bring the clients' on-spot concerns to the Director myself rather than allowing them to the shooting zone.
- Keep a track of time for each shot and keep the 1st AD informed if we're lagging behind for any shot on the shooting timeline.
- Clear artist payments after the shoot.
- Meet with BKSP's admins to give thanks from Half Stop Down.
- Deliver hard drive to the camera team for copying footage.



Image 4.4: A cast briefing session during the shoot



Image 4.5: Taking designated positions during a shot.



Image 4.6: A shot being taken.



Image 4.7: An image with the core crew and a few casts.

Post-Production

- Maintain the project timeline during post-production.
- Arrange a meeting with the clients to show a line-up of first draft within two working days.
- Take notes of the feedback and instantly deliver them to the post-production supervisor.
- Book the sound studio for dubbing and mixing.
- Submit signed consent forms to the clients.
- Communicate with the music director and set a Brief meeting with the Director.
- Book the colorist for grading and the CG artist for online corrections.
- Create a post-production group on Whatsapp to keep the team coordinated on the process.
- Share the project with client after incorporating grade, music and CG and take approvals or feedbacks.
- Organize and collect bills to develop a comprehensive production cost top sheet.

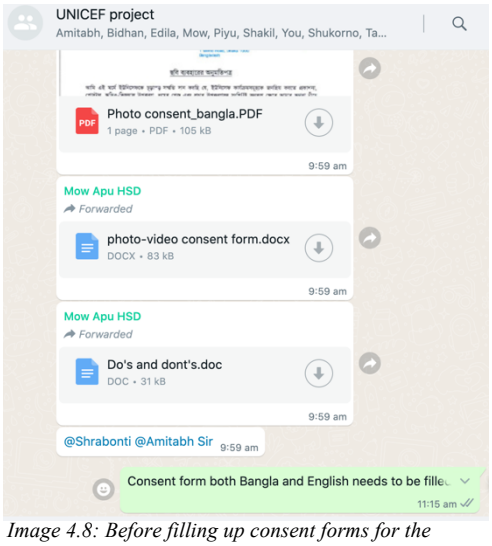


Image 4.8: Before filling up consent forms for the clients



Image 4.9: Supervising before the 1st draft presentation.

Challenges and Mistakes

As this was my fourth shoot with Half Stop Down Ltd., I personally did not face much challenges. One issue I faced was to handle clients at the shooting zone. We shot at multiple zones in BKSP, and with senior clients, the problem is they want to stand with the Director, pass remarks. This is an interruption because the Director stays focused on taking shots which is a creative process. I had to repeatedly request the client to stay behind the camera where the monitor was placed. Other than that, the shoot went smoothly and we could cover everything before the estimated pack-up time.

Learnings

Working on this project was inspiring because the casts were truly motivational. Their sporty and disciplined attitude transfers an active spirit around the shooting space. I had to stand close to the director and constantly take and give updates on if the next shooting locations were being prepared. I also had to coordinate with the costume, cast and art team on shoot day because we were dealing with multiple locations and large number of casts. I also learned that when shooting in an academic space that has been rented, courtesy needs to be given to the staff on the shooting day and keep them informed on our shoot plan. It is tough to find time to do that but this approach reassures them on our professionalism and makes them feel involved. This project taught me professional communication within the team and work proactively in a shooting with a tight schedule.

Project Five: Bayer: Arize Rice Seed TVC

CLIENT: Bayer Cropscience Ltd.

AGENCY: Fingerprint Films

PRODUCER: Md. Assaduzzaman

Project Start Date: 12.12.2022. **Project Status:** Ongoing

Project Description: The project is an advertisement of hybrid crop seeds produced by Bayer Group. Bayer Group is an international pharmaceutical company which has a crop science company and facility in Bangladesh. The idea of the TVC was to communicate the harvesting capacity of their hybrid seeds. The core challenge of this project was to find a location with wide paddy fields in the middle of December because the harvesting season is already over. The Agency was an Indian agency who came to Bangladesh for shoot so, most of the meetings were online and discussions ran on WhatsApp. It was a sun-to-sun shoot on a Winter day so, we had only eight hours clearing to pull off the whole shoot and it was complex because we had to also act with non-actors and child actors.

My Role: My responsibilities on this project were more or less like other projects where client was involved. It was my first project with Producer Md. Assaduzzaman. He was extremely cooperative and handled all communications with both the Indian team and the client until the PPM, then handed me responsibilities only after because we had to source many of the props from the clients. The Indian team came to Bangladesh for the shoot so, I had to accompany them as well. On shoot, we had to work with village people as the location was in a remote area in Kishoreganj. So, I had to play both the roles of an ALP and AD. The post-production for this project is being completed in India. So, our responsibilities ended with the shoot after we handed over the hard drive with raw footages to them on the next day. My specific responsibilities on this project are broken down below;



Image 5.1: Bayer: Arize project brief meeting with the producer Md. Assaduzzaman

Pre-Production

- Read the script from clients.
- Get costume and props approval from the client.
- Schedule the date for the technical recce and inform the whole team involved.
- Arrange the art and production team's travel to the location two days prior with the help of the Production Manager, crosscheck that they have all the resources they need to carry to the location.
- Review the entire plan with the Production Manager.
- Allocate budget for recce.
- Collect Arize's original pack from client's office.
- Coordinate with the client to send the original hybrid seed from their designated crop field to the shooting location which was in a different district.
- Take day-to-day updates from 1st AD on the proceedings before shoot.
- Arrange a meet of the Director with the Indian clients at their hotel to review the shoot plan.



Image 5.2: Explaining the project plan to an AD before he leaves for recce.



Image 5.3: Receiving products from clients before shoot

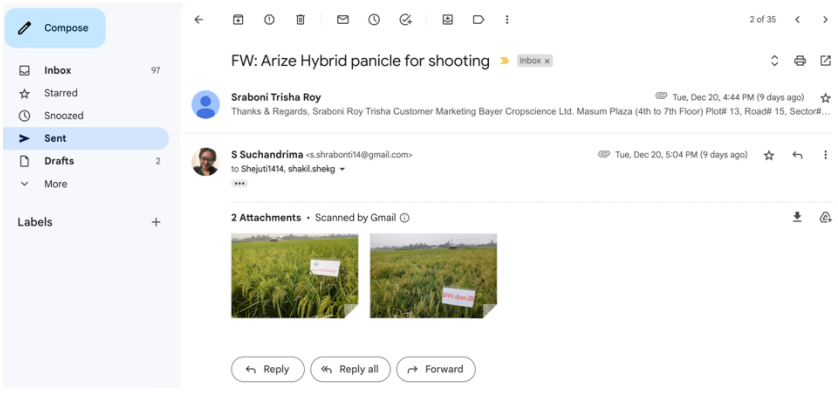


Image 5.4: Screenshot of forwarding product detail to the team after receiving from client.

Production

- Communicate with clients and tend to their requests.
- Check if the shots are being taken as planned.
- Coordinate the ADs and supervise the call sheet sequence is being maintained and casts are being prepped on time.
- Naturally the clients being Indian had many confusions and questions so, I had to be there to answer them.
- Oversee that the clients' concerns are being met and give reminders to the 1st AD.
- Constantly be in communication with the Production Manager, and oversee if the demands for the shoot are being met.
- There was also a photographer's team for product photoshoot so, I had to coordinate them to take photos in between shots and after the shoot.
- Keep a track of time for each shot and keep the 1st AD informed if we're lagging behind for any shot on the shooting timeline.
- Clear artist payments after the shoot.
- At the end of shoot, I had to ensure the resources we took from the client are safely returned to them.
- Deliver hard drive to the camera team for copying footage.
- Deliver the hard drive and continuity costumes to the client.



Image 5.5: A prop, tractor being loaded before shot



Image 5.6: Me amidst the villager children casts. Due to huge cast numbers, I had to play the role of AD.



Image 5.7: Reviewing artist budget with the casting coordinator after the shoot ended.

Challenges and Mistakes

I faced a serious challenge on the day of the shoot because our car reached late to the location. The driver had some misconception about the route which I was not aware of since another person from the costume department was overseeing the drive. We started at midnight for Kishoreganj but took a route that takes the longest. I slept off in the car but I realized the issue when I woke up. Then, I called the Production Manager, the 1st AD, and the Producer to inform them on the issue but even when we took the fastest route from where we were, the car reached an hour and half late to the location. The make-up and costume team along with the main cast was in that car. It was not my fault, but I realized since I was the only one from our office, I would have to answer for situations like these. So, I learned that from next time, I will ensure the route we are taking before starting for a location.

Learnings

We were dealing with an Indian team for this shoot. India has an older industry with more professionals working in the advertising sector. Thus, maintaining timeliness and professional behavior throughout our communication was what I focused on. I gave them instant information and kept them on the loop with the production process. On shoot, we did not have a lunch break because our priority was to end the shoot before sunset. So, I learned how to allocate time in tight shoots like that. It was a different experience overall. We shot at a remote village with village people and it was like a festive event for them. It was also my first shoot where photoshoot was also happening simultaneously so, I had to constantly assess a window when they could capture a few shots.

Project Six: 'Golper Ghorbari' Proposal for Bioscope

CLIENT: Grameenphone

PRODUCER: Mahjabin Reza Choudhury

Project Type: Web Series

Project Start Date: 2.11.2022. **Project Status:** Ongoing

Project Description: I started working on the proposal for this project on the first day I joined Half Stop Down Ltd. The web series has been approved by Bioscope, an OTT platform of Grameenphone after a month of sending the proposal. Golper Ghorbari is a story that comprises episodic events in five flats of an apartment building, each story belongs to a different genre. The whole of Half Stop Down team has not yet begun with the pre-production phase but we have a finalized script which the team members have read and has helped me to prepare the proposal. The project is set to shoot in February.

My Role: When a project is still at the proposal phase, it is the producing department's responsibility to prepare it. The proposal includes synopsis of the story, synopsis of the episodic stories, possibility of the story, probable casts, moodboard and a project timeline along with the director and producer's bio. I had to take help of the ADs for the moodboard and the probable casts. I also translated the synopsis for all the stories from Bengali to English. We also had to do research on the casts' work references and sit for a team meeting to lock a cast from options we came up with. I had to personally sit with the Director to get a rough sketch on what the series was about, to understand his vision. Despite being new and completely unaware about the project, I was able to prepare the proposal in two days with everyone's help. My specific responsibilities for the project are listed below;

- I skimmed through the script and read a few portions that seemed usable for the proposal.
- Sat with the Director and later the 1st AD to get a clear idea of how the story was designed; how each episode's narrative was structured differently following the style of different genres.
- I also analyzed how these different stories reached an end that gives out the impression of being interconnected and used it to rewrite the synopsis in the proposal.
- I also participated in the brainstorming with the AD team to shortlist cast options for each story.
- I gathered previously developed moodboard and draft proposals and tried to source elements from those.
- I figured out the prospects and hook points of the story to determine what makes it unique and appropriate for our time and amidst other web contents.
- After discussion with the Producer who plans to release it in April, I developed a timeline specifying slots for pre-production, production and post production.

- I also had to develop and provide a tentative budget for the promotional phase because we will be required to make promotional contents as well as arrange a premiere event.

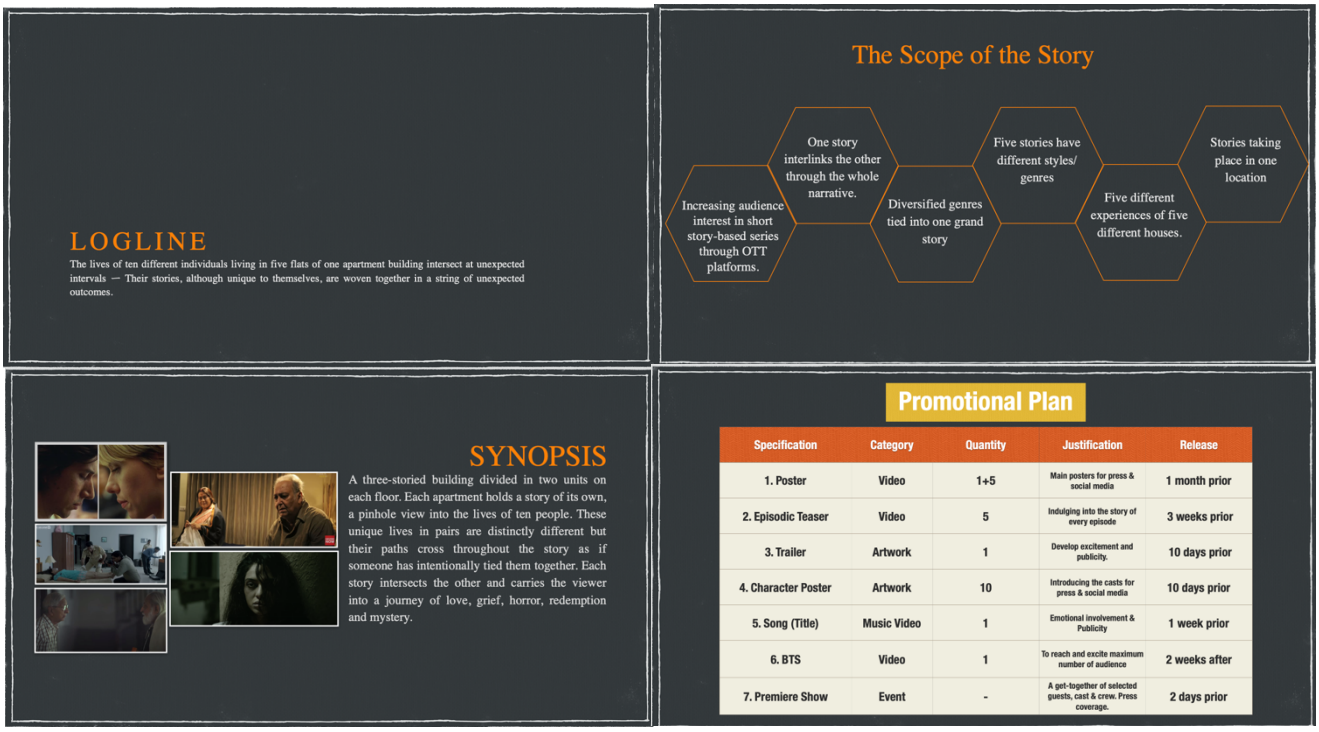


Image 6.1: Screenshot of few pages from the presentation I made



Image 6.2: Working on the Golper Ghorbari Proposal.

Challenges and Mistakes

This project was my first task at Half Stop Down Ltd. and it was top priority. I had no chance to make a mistake because this proposal would go to the client for approval. I was confused and nervous at first but it got easier once I shared my questions regarding the project with the team. I could define this project at my first step to team bonding at Half Stop Down. I had to stay up late on the first day, reading the script and writing the proposal. It felt challenging on the first day, but I overcame it with immense help from the team.

Learnings

With this project I learned how to professionally write a proposal for a fiction. I also learned transparency and asking questions in the workplace clears confusions and make the work easier. The Director, Producer and the 1st AD are the best sources of information for any project. I also took tips from the Producer based on her experience to figure out what approach to adopt in writing the proposal. I also never visualized appropriate casts for roles before, so here I learned to do that as well. We narrowed down our search for pictures that corresponds to the look we want to achieve for the roles otherwise it confuses the other party. This project, in general sparked my confidence to work at Half Stop Down Ltd.

Project Seven: '1969' Film Pitch Deck (Goa Film Bazaar)

PRODUCER: Mahjabin Reza Choudhury and Md Assaduzzaman

Project Type: Sponsorship Proposal

Project Start Date: 15.11.2022. **Project Status:** Completed

Project Description: '1969' is a film that will be directed by Amitabh Reza Chowdhury. It is about the 'Agartala Conspiracy Case' which shook the nation resulting the mass uprising in 1969; a chapter in history which is not widely known and is controversial. The film was approached for government grants but the amount received does not meet the amount needed to execute this film. Since, it is a periodic drama, the production cost is quite high. The Producers of Half Stop Down attended the Goa Film Bazaar to seek funding for the project.

My Role: I was given the responsibility to prepare the pitch deck they were going to present at the event. One written and one visual pitch with interviews were required for the event. I had to do my research on the case which is now known as the 'The State vs Sheikh Mujibur Rahman and 35 others'. A short summary of three pages had already been developed from where I took the necessary information. I had to sit with the Director and others involved in coming up with the concept. My specific responsibilities for the project are listed below;

- I had to read a lot of articles and book chapters to get a clear understanding of the historical event.
- The story majorly focuses on two other characters who were captured with Sheikh Mujib, so I had to read about them too.
- I had to sit with the Director to know the clear vision and intention of the story.
- I also thoroughly read the proposal which was proposed to the government for funding.
- I had to translate and shorten the summary into a short synopsis.
- I also had to make a historical timeline to mark where the story begins and set a backdrop.
- I figured out and stated the key focal areas in the story, what is the plot, the subplots and the structure it will follow.
- Lastly, I had to rewrite the Producer's note, so that it significantly states the most important points on why this project needs the funding.
- After the proposal was completed, I had to record the Director's pitch interview which was projected at the event.

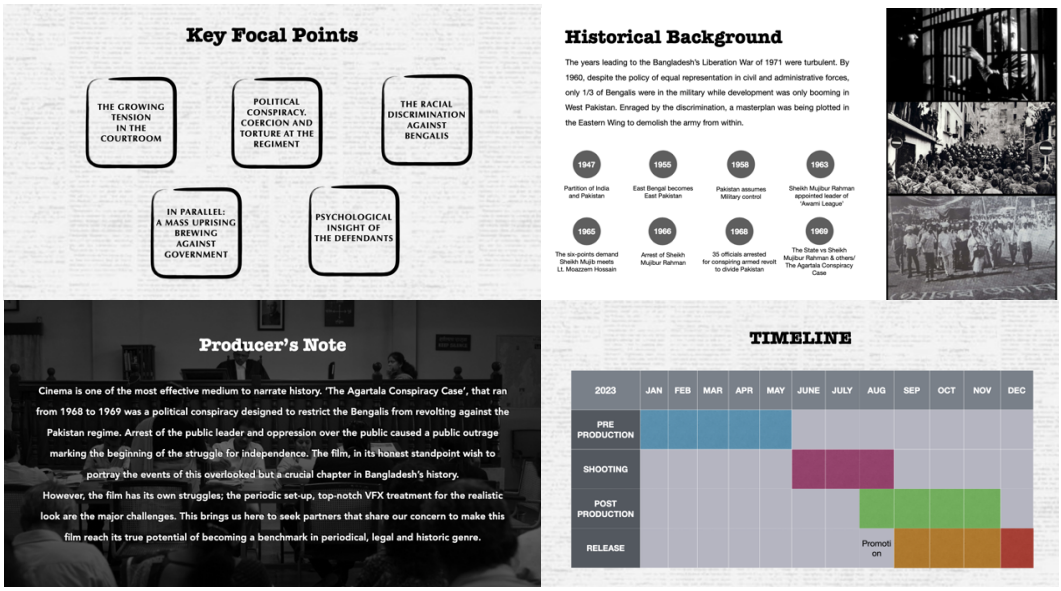


Image 7.1: Some screenshots from the pitch presentation I made for the film '1969'.

Challenges and Mistakes

This project was challenging because it was the first time I had to develop a pitch deck for a film and had to research a lot as I had no prior idea on the project. The major challenge was it was difficult to grasp such a massive idea. The Director was already occupied with several projects so, we could not find a window to sit together regarding the project. I had to do most of the research on my own in the meantime. The positive side is I advanced in my knowledge on the project which helped me to discuss with the Director once we sat down. The Producers guided me about the initial thoughts they had when they applied for government grants. One major drawback was it was my first time and I had a short time in hand, so, I faced difficulty strategizing the pitch. The other teammates were all busy with other projects so I was a bit short-handed.

Learnings

This project taught me what a Producer's job is after they receive a project. While it was the brainchild of the Director, the Producers took it to different platforms where there is a presence of potential sponsors. Since, it is a future project we will possibly work on next year if the finances are covered, I have already developed a preliminary idea on it and on the production value. I will be able to apply this knowledge when the pre-production begins for the film.

Project Eight: 'Alpanliebe Juzt Jelly OVC' Post-Production

CLIENT: Perfetti Bangladesh

AGENCY: Analyzen

PRODUCER: Mahjabin Reza Choudhury

Project Start Date: Before internship period **Project Status:** Released

Project Description: This is an OVC that is promoting the '2 Juzt Jelly in 5 Taka' campaign of Alpanliebe Bangladesh. It covers a family fun event where the reward is the product. This project was shot before I joined Half Stop Down Ltd. and was at its editing phase when I joined. Overseeing the post-production became my responsibility once I met the clients who came to our office to see the first draft.



Image 8.1: The last frame of the Juzt Jelly project.

My Role: I was overseeing the entire post-production process for this project. This involved communicating with the clients, incorporating feedbacks, arrange meetings with agency and the main client etc. I also had to get acquainted with the vendors working as freelancers on this project and retrieve the corrections on time. My specific responsibilities for the post-production of this project are listed below;

- Take a complete brief on the project from the 1st AD.
- Get the feedback presentations from the client and share the specifics for each vendor.
- Keep the post-production supervisor updated on each correction and retrieve the files to get a report from the clients.

- Get ai. files of packs, logo, and mnemonics from the client on time so that the vendors can work with them within their due schedule.
- Incorporate sound corrections, music corrections.
- When the project's delivery date extended, I had to inform the vendors so that they keep an open schedule for any kind of urgent change.
- Constantly be available for the clients' concerns.
- Incorporate the edit in different ratios by the supervisor and also oversee compositions in the frame.
- Guide the edit for cut versions into 6,10 and 15 seconds.
- Deliver high resolution outputs in mov. and mp4. File formats.

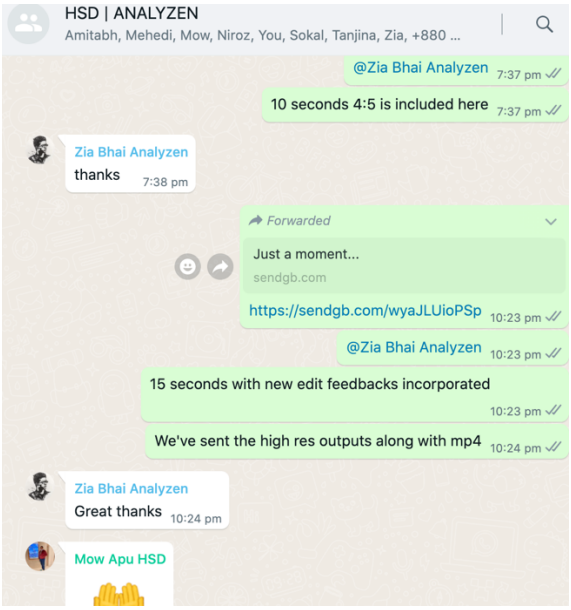


Image 8.2: Final output delivery of the project

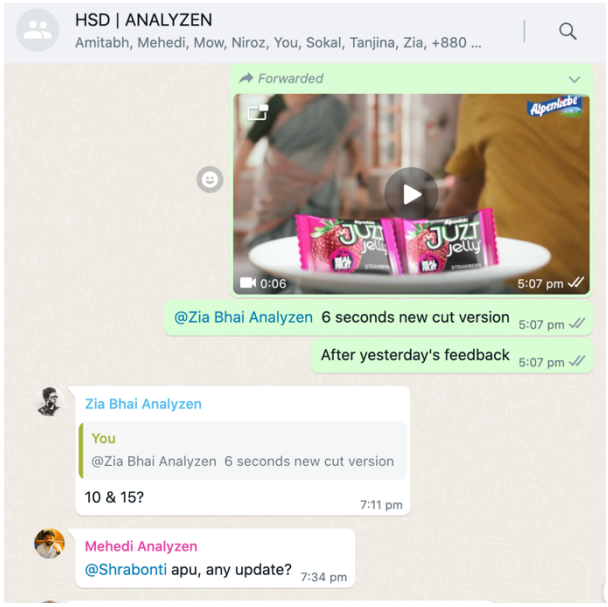


Image 8.3: Corrections shown to client after their feedback.

Challenges and Mistakes

I did not face much challenges in this project. However, one major issue was, we are doing two projects for the same client which were running simultaneously. So, two separate supervisors from the client's side pressured me to deliver corrections for both projects. I had to convince them throughout by politely explaining the situations we were in. Another problem faced was we were on a busy shooting schedule for other projects, so, I missed out on incorporating some feedbacks that required on-spot attendance with the post-production supervisor. This delayed the process and cut down our time to deliver before deadline. Not being able to manage the situation in-house is what I count as a drawback.

Learnings

I have never been much aware of what happens during post-production in the professional industry. I learned which department is responsible for which work and also learned how to explain feedbacks to them. I also did not know exactly how many departments are involved. Another important truth I learned is how much time it takes for each task in every department; music, sound, grade, and CG. This helped me to provide the client a specific time as a deadline. After handling this project, I was able to supervise the post-production process smoothly for other projects.

Internship Outcome

Initially, I was seeking job opportunities mainly at communication agencies as I was slightly nervous to take on the work pressure at production houses. In the meantime, I was informed Half Stop Down Ltd. was seeking for an Assistant Line Producer. I took the opportunity and applied. The Producer, who in turn became my supervisor, Mahjabin Reza Choudhury called me herself as I had worked with them before on few projects as a freelancer. When I went for an interview, it was more of a conversation. Based on her previous experience of working with me, she shared her concerns about the role with me. After the interview, I was offered the position of an Asst. LP with a three months' probation period and was given the freedom to decide on my own if I wanted to work there.

Previously, the role of an Assistant Line Producer had only been a concept, instead, the role of a producer was clearer as I had held the position several times in student projects. It was challenging for me to work professionally as an Assistant Line Producer. My goal for this job was to observe, explore and adapt to the work environment.

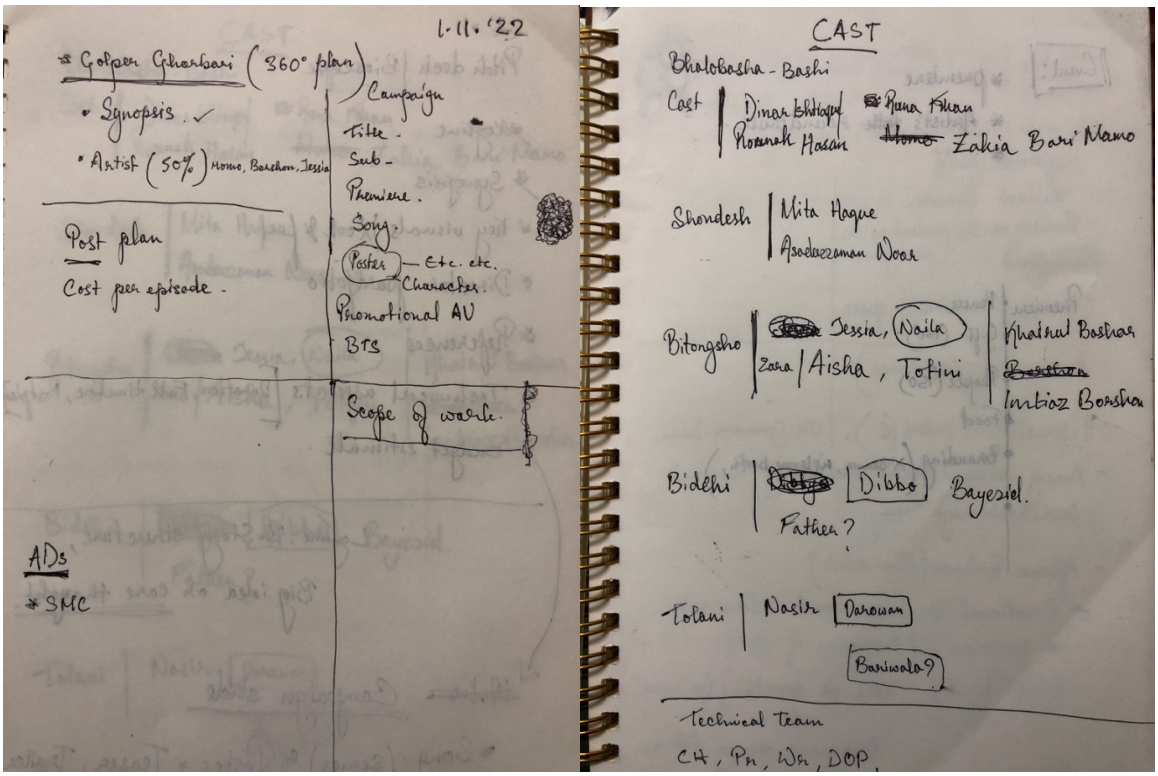
Half Stop Down Ltd. has a strictly systematic working process. The culture is professional and prioritizes punctuality, quality over quantity and a respectful work environment. The superiors promote and nurture organized attitude towards any task and strictly oversees that the project calendar is being followed. There is a saying around the office which goes as, for anyone who joins here, it takes at least three projects to learn the process entirely. I do not know if I have earned a good efficiency yet but I can definitely say my work pace is faster than when I joined here, and I am able to get tasks done without anyone reminding me. I also earned enough confidence with which I can manage the team, clients and my supervisors. I am also the moderator for the social media page now. I have listed down specifically what I learned here in Half Stop Down Ltd.;

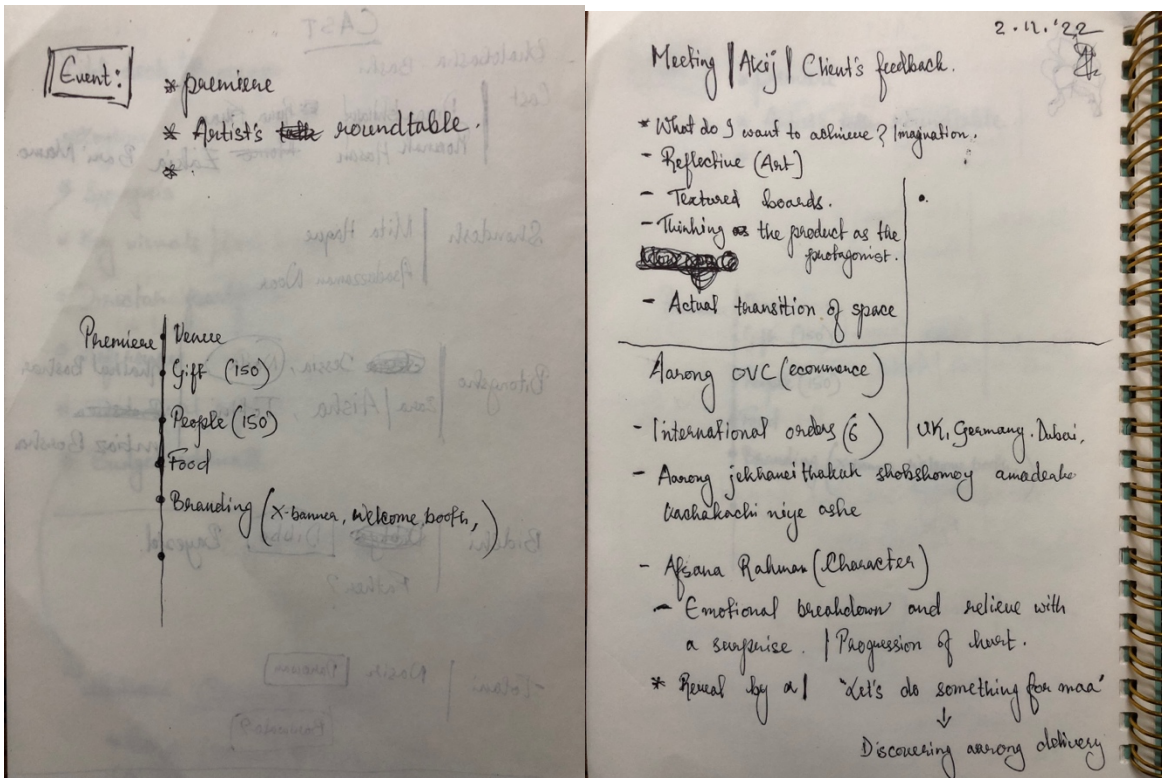
- I learned to execute responsibilities that both a Line Producer and an Assistant Line Producer uphold.
- I learned to manage and follow a timeline for each project.
- I learned to manage crisis situations and suggest solutions to overcome them.
- I can now communicate professionally with clients and understand their concerns.
- My time management skills have developed tremendously.
- I can handle the stress of handling multiple projects simultaneously.
- I now know the cost required for several tasks while having to negotiate with vendors.
- I know the time it takes for different tasks during post-production and can deliver an estimated delivery time to the clients.

- I can plan a project calendar and know exactly how many days it requires for each production phase.
- I learned to use excel to maintain top sheet to keep account of all expenditures during a project.
- I can negotiate payments with vendors respectfully and with reason.
- I can now communicate professionally with all heads of departments, and crew members.
- I now know which kind of formal requirements need to be filled for which category of client.
- I learned the strategy to retrieve urgent corrections from vendors.
- I learned admitting a mistake beforehand can retain further consequences and the problem can be handled in time.
- The most important of all is, I learned being honest about anything with my superiors and crew can prevent any confusion, misunderstanding and can sustain a healthy relationship with everyone.

My internship feels more like the beginning of a lifetime experience. I have worked on diverse projects within a short period of time. It was a hectic eight weeks but I believe what I learned equals to six months of internship at a company. I now know the value of 'there is no tomorrow' and can get tasks done instantly. The Assistant Line Producer's job mostly require making a call at the right time; to the crew members, to the client, the Producers, the Director or the Production Manager and the Post-production supervisor. What requires for any project to run smoothly is my availability when required. I believe I have earned the reliability from the team through my efforts. I have earned a permanent place at the office with an offer to remain as a Line Producer.

Workplace logs





2.11.'22

* Center fruit - Music
* Just Jelly pack -
* Poster (Producer & Digital Shoebox) - Jony.
BODA
CLOSE-UP.

~~Shukarno~~

~~Perfection~~

* We will visually see that everyone is imperfect. A perfect man never exists.
*
Shukarno : A woman's narration.

7.11.'22

1. Center fruit music feedback
- Sound mixing (Environment + Music)
~~Dialogue~~ Bus + CNG + Rickshaw -
- Bus beat with chosen sound.
- Change scene face → Goes back to bass scales down.
Pyera Shawon for just harmonium.
~~flash~~ sonic.

Deadlines → Tonight or tomorrow.

06.11.'22

* Akij Ceramics treatment note submission tomorrow.
* ~~Poster Design~~

6.11.'22

Akij Board

Shoot days - Indoor | Outdoor — 70% CG.

Post 6-8 days — 1½ days

- 1 Artist (Girl) — Shila, Jessia, Borno

Set - Indoor (Bedroom Setup)

Post (~~20~~ days) (if green screen) -

Akij Board.

Akij Ceramics

Shoot - 2 days

Space — Not Set

1. Hospital Corridor
2. Road.
3. Bedroom.
4. Office Room.
5. Drawing space.
6. Kitchen.

Cast - Father & Daughter (child) (Background 5-6)
- A boy (Teenager) (cat)
- A mother, a son
- A boss, A girl — (Back 6-7)
- A husband, wife

Aarong

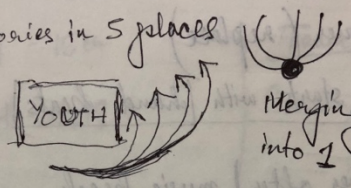
Cast - Mother (
- Father
- Son
- Grandson (20)

USA Bedroom set

Bengal Door

SHAH CEMENT ('16 Dec) Brief.

- 5 stories in 5 places



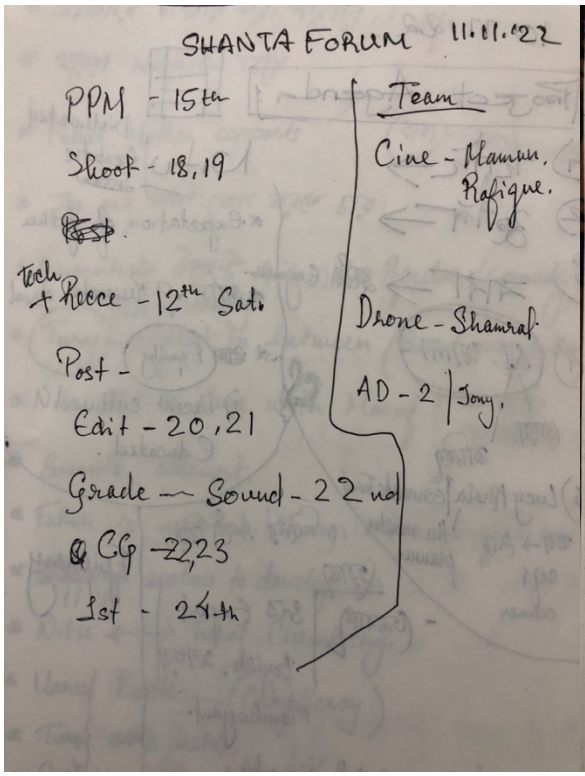
11.11.'22

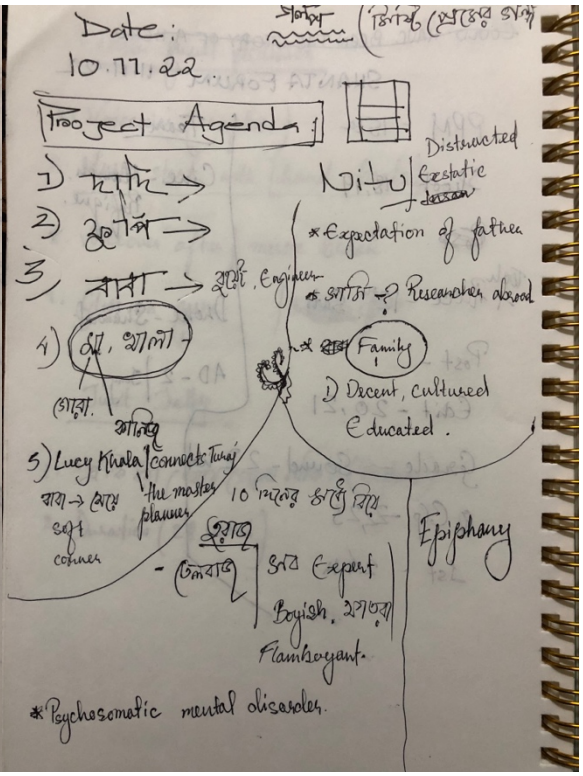
Center fruit feedback

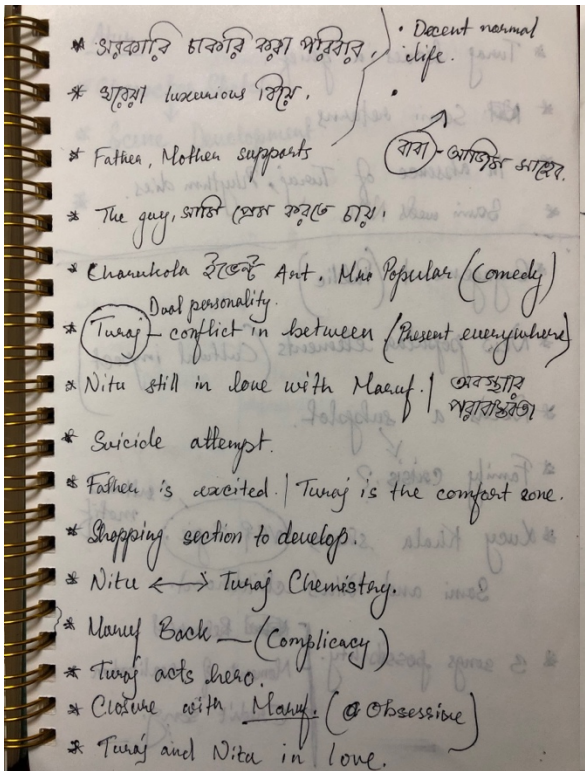
1. Voiceover (replace)
2. Music starts with [hand beats.]
3. Voiceover often | music break.
4. Gloss on gum. | [illegible]

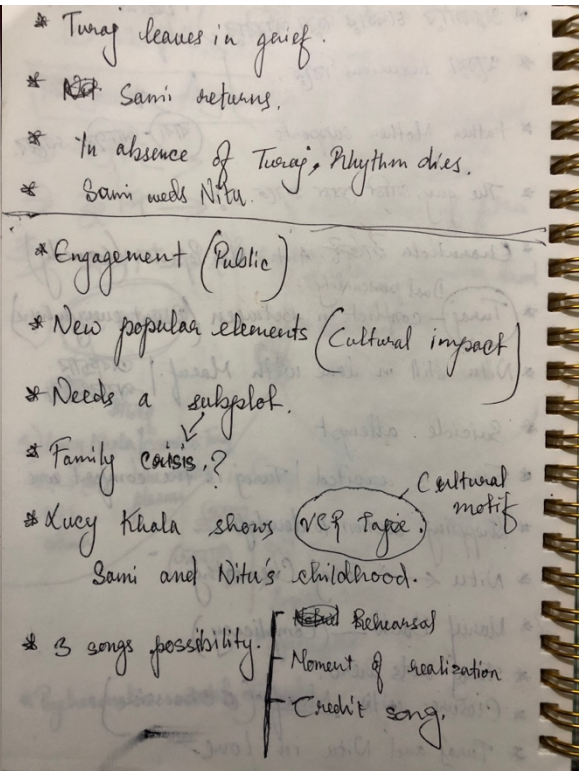
Just Jelly

1. "একটি ইচ্ছা (আমার) (সবার) নাকি." (Replace)
2. Duration (28 second)


SHANTA FORUM 11.11.22
PPM - 15th
Shoot - 18, 19
Tech + Recce - 12th Sat.
Post -
Edit - 20, 21
Grade — Sound - 22 nd
CG - 22, 23
1st - 24th
Team
Cine - Mamun, Rafique.
Drone - Shamraf
AD - 2 | Jony.


Date:
10.11.22.
Project Agenda:
Nitu
Distracted
Ecstatic
Expectation of father
Family
Decent, cultured
Educated.
Lucy Khala
Epiphany
Psychosomatic mental disorder.


Decent normal life.
Father, Mother supports
The guy,
Chamkola
Art. Mac Popular (comedy)
Dual personality.
Conflict in between (Present environment)
Nitu still in love with Maruf.
Suicide attempt.
Father is excited | Turaj is the comfort zone.
Shopping section to develop.
Nitu ⟷ Turaj Chemistry.
Maruf Back — (Complicacy)
Turaj acts hero.
Closure with Maruf. (@ Obsessive)
Turaj and Nita in love.


Turaj leaves in grief.
Sami returns.
In absence of Turaj, Rhythm dies.
Sami needs Nitu.
Engagement (Public)
New popular elements (Cultural impact)
Needs a subplot.
Family crisis,?
Lucy Khala shows (VCR Tape)
Cultural motif
Sami and Nitu's childhood.
3 songs possibility.
Rehearsal
Moment of realization
Credit song.

Naushad Bhai 16.11.'22

* Shot of shooting
Badhon doing a shooting on Muktijuddho.

1st criteria
* lyrical representation.

2nd criteria
Involving Real people

* Robotics. | NASA participation. Sanjida, Rifeporna
* Cinema.
* Archery.

* video call
country. Representative,

+ (Entrepreneurs) Start-ups.

* Parallel graffiti to create suspense.
* Celebratory of snippets.
* Adibashi success? → startups.

YOUTH AS CATALYSTS

Representing confidence anti-colonialism
local → global achievement.

Atun

* Character Sketch
↓
* Scene Development.
*

BRAC AV on Child Education.

* School Building
* Following the subject
* Establishment of area.
* Lifestyle

visual representation
- Beginning with the stories of their hobbies
- Support of parents

SHAH CEMENT (16th Dec Music video)

Shah Cement groups:

- Muktir Gaan similar
- [illegible] →
- Dance drama, guitar and song,
- Women football.
- Scientific innovation.
- Camping, chills. Campfire, lanterns.
- Liberation museum.
- A girl running.
- Young entrepreneur.
- All people lipsing with the song.
- Social Problem towards. a great cause

To do

- Script.
- Budget.
- Shoot plan.
- Graffiti narrative art.

Calendar

- Delivery - 5th dec.
- PPM - 17th Nov.
-

- Title
- Context
- Why is it interesting
- Predecessor's vision

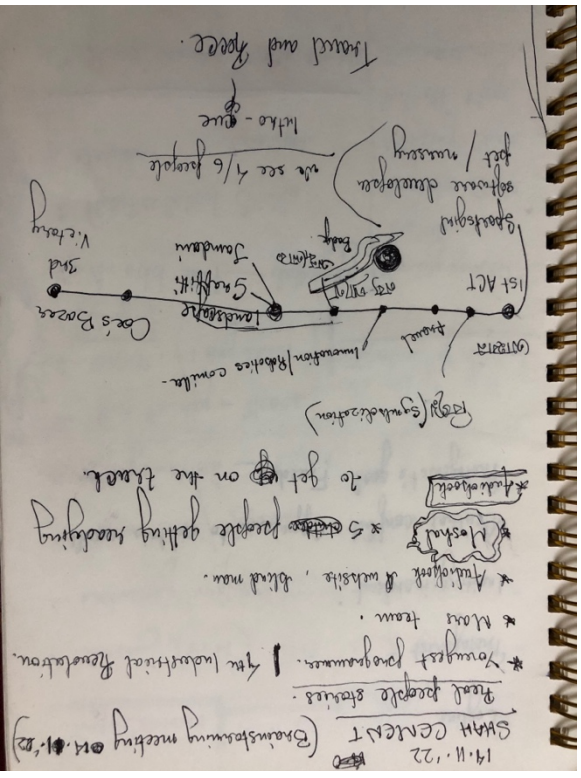
Historical Context. 13.11.'22 (10)

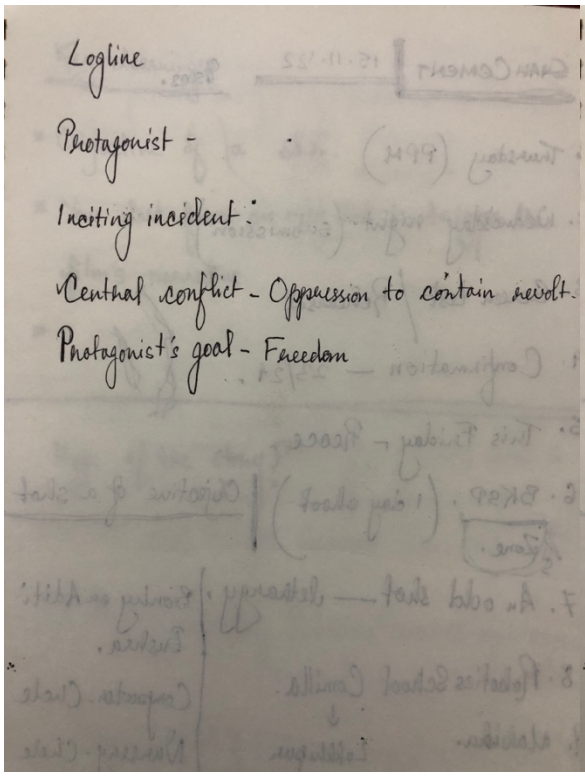
* The partition of the sub-continent caused ~~a lot~~ tens of thousands of people to migrate!

* Physically and linguistically separated, the two parts of Pakistan shared tenuous links; fear of Indian domination.

* Unification through Urdu.

* Liaquat Ali Khan.



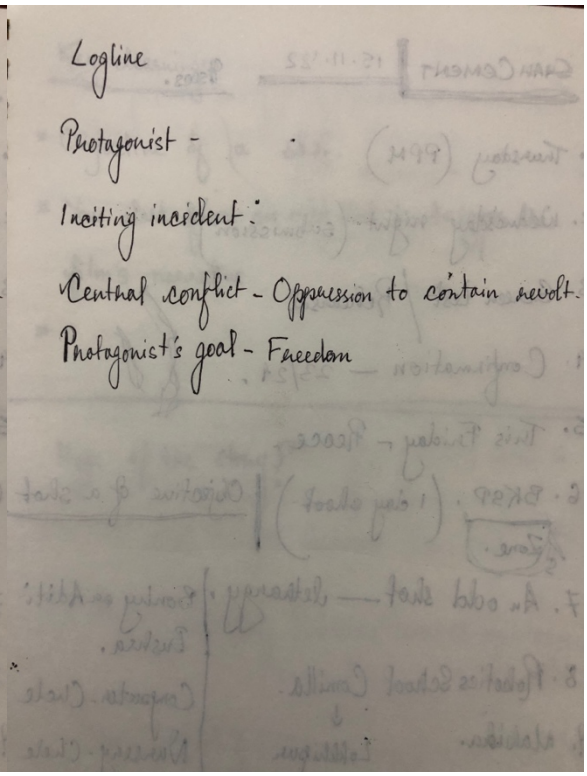

Logline

Protagonist -

Inciting incident:

Central conflict - Oppression to contain revolt.

Protagonist's goal - Freedom

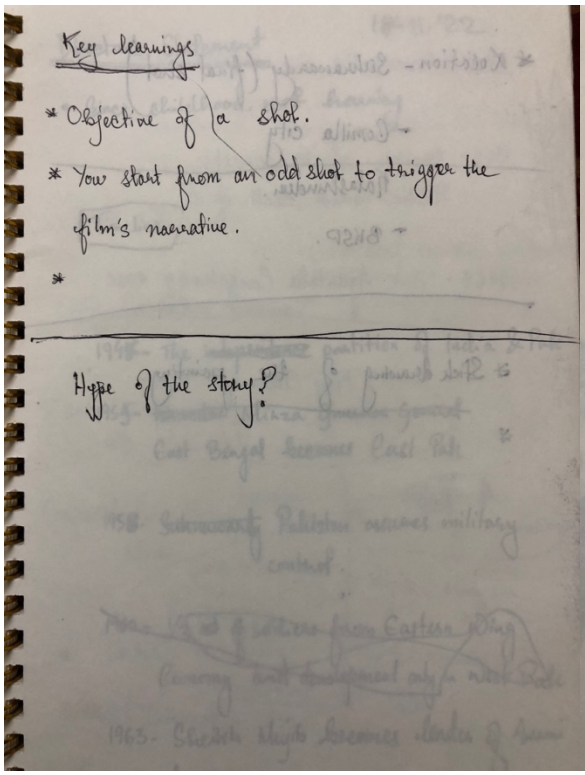

Logline

Protagonist -

Inciting incident:

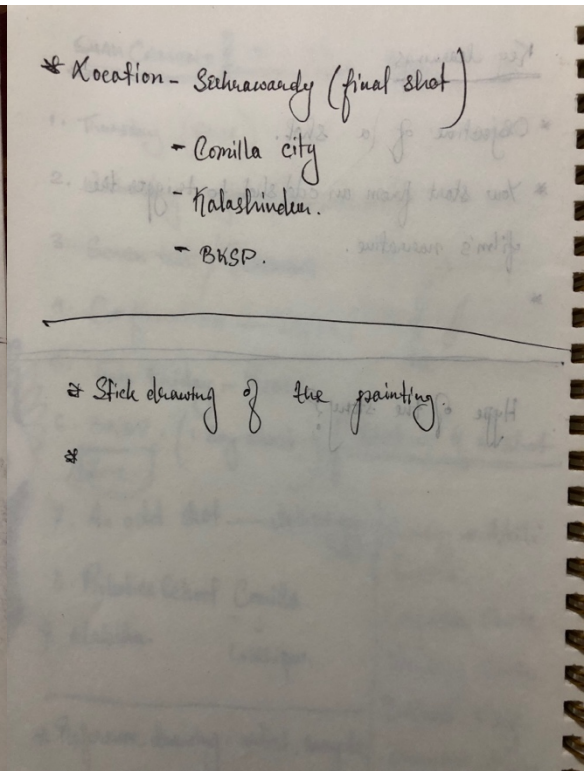
Central conflict - Oppression to contain revolt.

Protagonist's goal - Freedom


Key learnings

* Objective of a shot.
* You start from an odd shot to trigger the film's narrative.
*

Hype of the story?


* Location - Sitharsandy (final shot)
  - Comilla city
  - Kalashinden.
  - BKSP.

* Stick drawing of the painting.
*

18.11.'22

Director's Statement

- Since childhood, not having

Timeline

1947 - The ~~independence~~ partition of India & Pak

1954 - ~~Iskandar Mirza Governor General~~
East Bengal becomes East Pak

1958 - ~~Sabmawarty~~ Pakistan assumes military control.

1960 - ~~1/3~~ ~~of~~ soldiers from Eastern Wing
Economy and development only in West Pak

1963 - Sheikh Mujib becomes leader of Awami league.

1965 - ~~Sheikh~~ The six-points demand.

1966 - Sheikh Mujib arrest.
Public unrest, death of 10.

1968 - The Agartala Conspiracy case.

Key Theme

18.11.'22

1969 Pitch Deck.

- Courtroom Drama — Trial - Flashback - Tragedy - Mass uprising.

- Connected to the nationalist movement.

- Why Courtroom Drama?

- Untold Story - Syed Mojjem Hossain

Composer - Amin Hossain

Karachi.

Revolutionary organization

Mujib + Mojjem.

Govt civil service & admins.

Cantonment Tribunal - Charges

Contacts with India.

Nilah

Coup in the army

Chittagong.

1968

Pakistan named it Agartala Conspiracy Case

11-points demand.

Thrilling Courtroom Drama

Equal Mujibur Rahman + Drama

Bhashani started and led the uprising to violence.

Chargesheet Day

Main characters.

19.11.'22. SHAH-CEMENT

Locations

* Dhamrai / Savar | Jotsit Start-up. | Laptop - phone
* Freelancers / Working under dondge.
* Agriculture |
* Jamdani. |
* Celebration / Fanush, Graffitti

Call for freedom
Comilla.

Storyboard Today

1969 | 19.11.'22

- Lutfor meets Sheikh Mujib
- A building inside Kurmitola Cantonment.
- A civilian corsat inside the cantonment.
- The trial: Major Nasir on the stand. Food Situation; Why was a punjabi cook cooking for the Bengali prisoners.

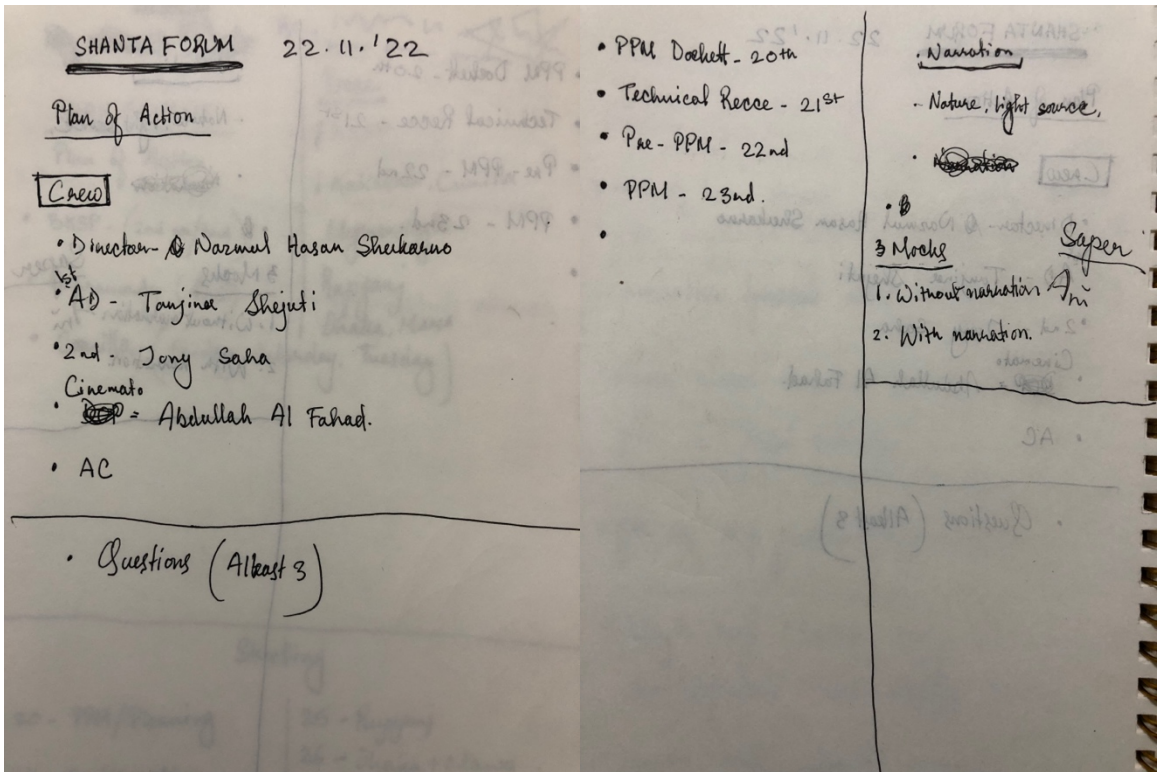
Defendant Lawyer
- The division of
- The discrimination of by nacira.

- Habildar Monjur escorts Major Nasir cabin.
- Maxium agitated by the discrimination between two. The third person's pt of view.

- 32nd Punjab regiment, speaks in Sanskrit, 'Biplobi Sangathan'.
- The skepticism between the prisoners and the guards rise.
- Major Nasir tortures and coerces to give a false testimony.
- An underlying hope.
- Mujib says "British army will interfere" the defendants are morally broken.
- Maxium and Nusrat's encounter.

Kamaluddin

- Inevitable fate, the defendants are hopeless and desperate for a miracle. Tension arises between the guards and prisoners.
- Mid point - The second witness testifies.



SHANTA FORUM 22.11.'22

Plan of Action

Crew

- Director - Nazmul Hasan Sherkarno
- 1st AD - Tanjina Shejuti
- 2nd - Jony Saha
- Cinemato = Abdullah Al Fahad.
- AC

- Questions (Atleast 3)

- PPM Docket - 20th
- Technical Recce - 21st
- Pre-PPM - 22nd
- PPM - 23rd.

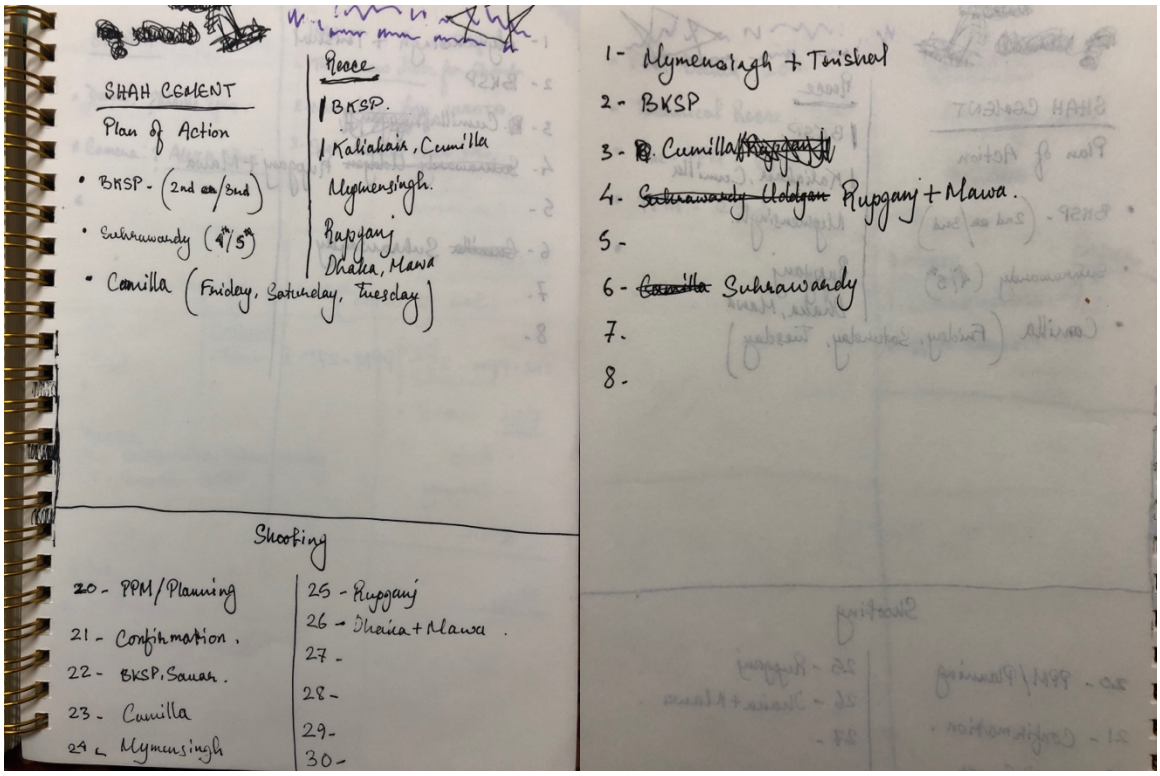
Narration

- Nature, light source,

3 Mocks

1. Without narration
2. With narration.

Saper



SHAH CEMENT

Plan of Action

- BKSP - (2nd or 3rd)
- Suhrawardy (4th/5th)
- Comilla (Friday, Saturday, Tuesday)

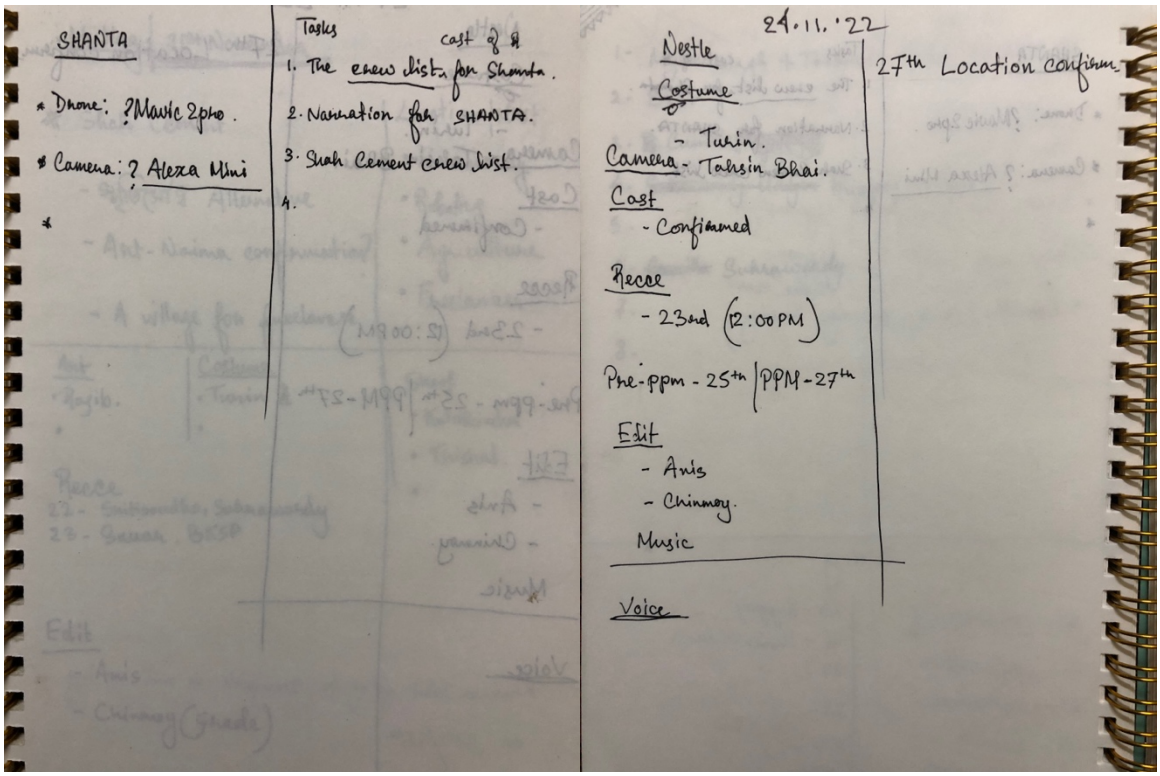
Recce

BKSP.
Kaliakair, Comilla
Mymensingh.
Rupganj
Dhaka, Mawa

Shooting

20 - PPM/Planning
21 - Confirmation.
22 - BKSP, Savar.
23 - Comilla
24 - Mymensingh
25 - Rupganj
26 - Dhaka + Mawa.
27 -
28 -
29 -
30 -

1 - Mymensingh + Tangail
2 - BKSP
3 - Comilla ~~Rupganj~~
4 - ~~Suhrawardy Uddyan~~ Rupganj + Mawa.
5 -
6 - ~~Comilla~~ Suhrawardy
7.
8.



SHANTA

* Drone: ? Mavic 2pro.
* Camera: ? Alexa Mini
*

Tasks

1. The crew list for Shanta.
2. Narration for SHANTA.
3. Shah Cement crew list.
4.

24.11.'22

Nestle

Costume
- Turin.

Camera - Tahsin Bhai.

Cast
- Confirmed

Recce
- 23rd (12:00 PM)

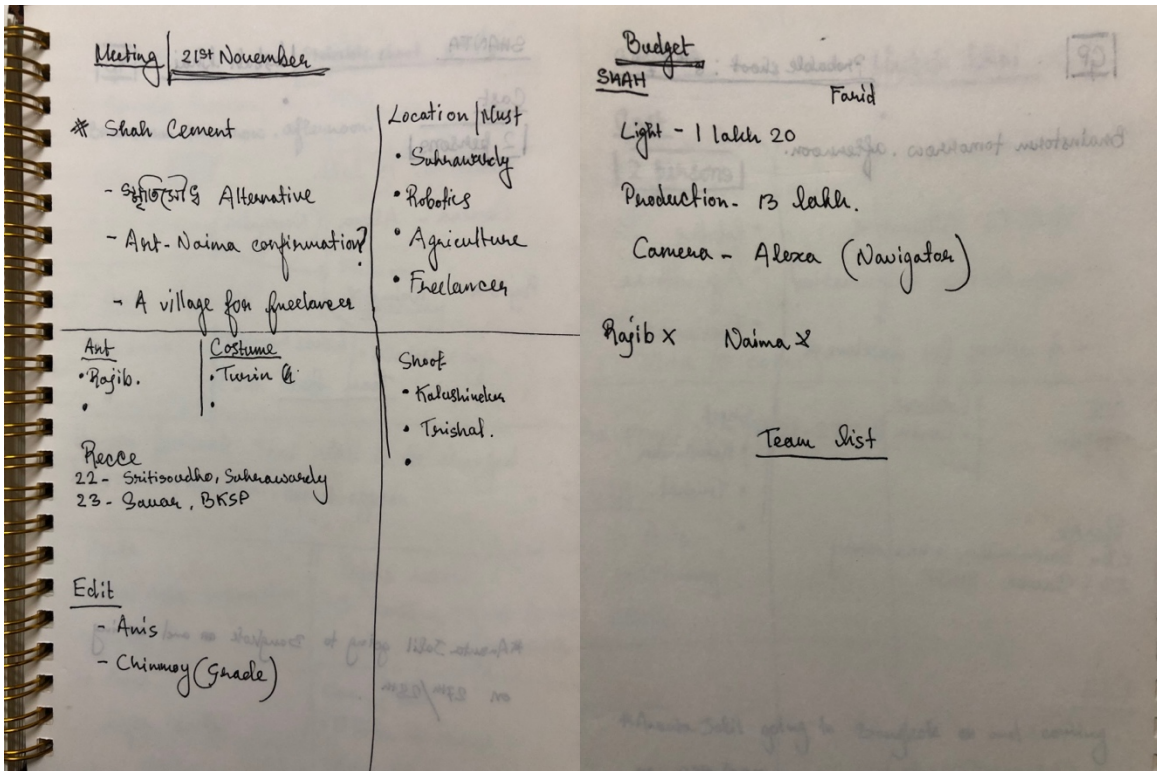
Pre-ppm - 25th | PPM - 27th

Edit
- Anis
- Chinmoy.

Music

Voice

27th Location confirm.



Meeting | 21st November

* Shah Cement
- [illegible] Alternative
- Ant - Naima confirmation?
- A village for freelancer

Location | Must
- Suhrawardy
- Robotics
- Agriculture
- Freelancer

Ant
- Rajib.

Costume
- Turin

Recce
22 - Sritisoudho, Suhrawardy
23 - Savar, BKSP

Shoot
- Kalashinekar
- Tanishal.

Edit
- Anis
- Chinmoy (Grade)

Budget

SHAH

Farid

Light - 1 lakh 20

Production - 13 lakh.

Camera - Alexa (Navigator)

Rajib X Naima ✓

Team list

22nd Nov

Carnot – HSD

Shanta Forum | Pre-PPM

Note

* Is it necessary indoor

1. Possibility of another shoot.
2.

Cast

* 3 women. | 2 persons suited | 1 with saree.

Focus on
- Greenery
- Waterbody.

Pre-ppm feedback: Text needs to be changed.

Font: Nexa | Animation: Reveal, appear.

Agenda
- Shoot date confirmation
- Budget
- Artist.
- Super shorten.

Before reveal
- 3 building | Glass house | West tower | SPL.

Mock: | Texts.
- Follow storyboard.
- Keep static image during

28.11.'22

Nestle
- Shobuj Bhai confirmation.
- Mithu apu, Shomyo confirmation. Polly. Anomes
- Badhon apu | Shah Cement |

Shah Cement

* BrISP (2nd Dec) Jamuna, Shirajganj, Pabna.
- 1th
- 5th (9 1/2)
- 6th (Suhrawardy Uddyan)
- 7th Trip.

* Nestle | Advance ~~7~~ + ~~contract~~ vat to be sent to ADA

27.11.'22

* Producer's class
* Shanta Cinematog. loch?
* Shah Cement location loch?
*

PPM | Nestle 28.11.'22

Feedback

* Dramatic lighting
* "Don't make it cluttered, less clutter.
* They will give edited dialogue. Grandfather — Grandson.
* Original filag.

SHAH CEMENT | Art Department → Zinda

2.11.2022

* Bashundhara Kings (9-10 AM)
* Underpass ← Truck shot (1HR)
* Zinda Park (Robotics School)
  Classroom
* Freelancer village (Zinda Park)
* Bot gaach.
* Drum set-up (
* Cricket Shot

Artist call time (8 AM)

Bashundhara (

Shah Cement Pre-Shoot Plan 26.11.'22

Day-1

* Football ✓
* 300ft drone shots of truck ✓
* Drums ✓
* Dance ✓
* Freelancers ✓
*

Needed | 2 flags - empty truck

* Drone shot / Telephoto
* Diabari / Ruposhi Bangla /
* Basketball shot — Courtyard / Alymensingh.
* Drummer getting on the truck. | Camera on top of truck.
* High-five with basketball players. In the city.

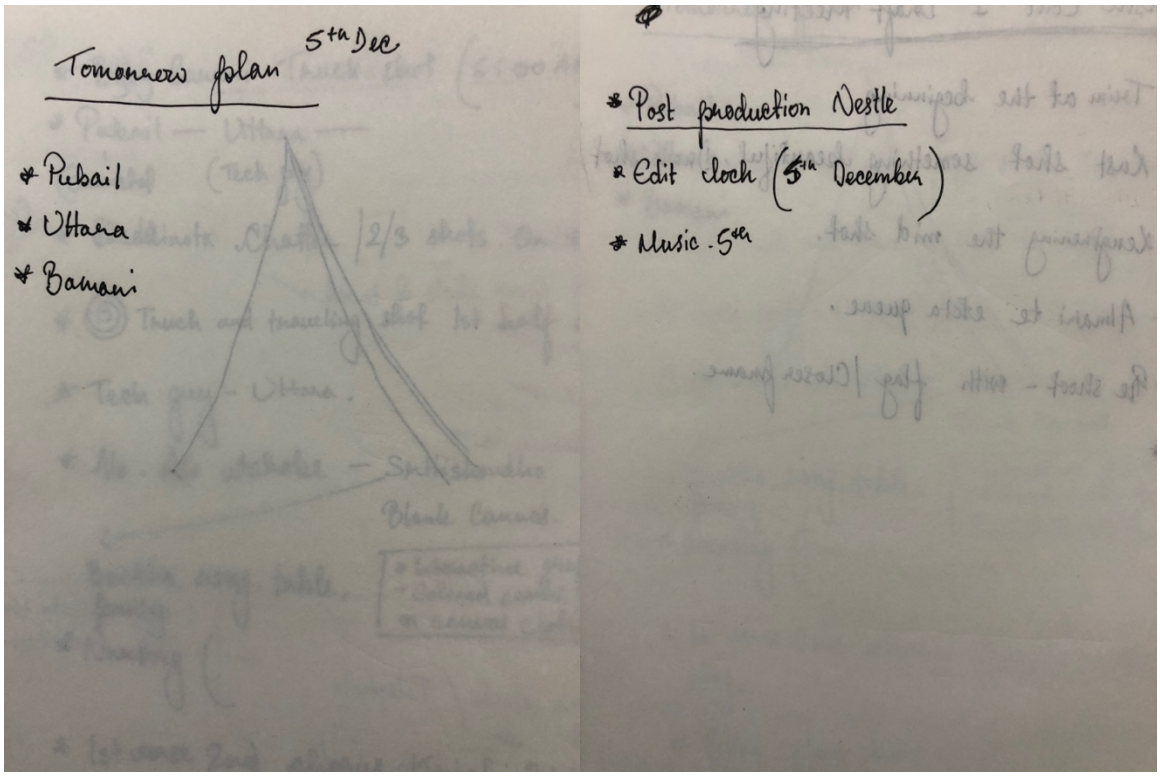
* Bijoy Sarani Truck shot (6:00 AM)
* Paikail — Uttara — (Cinematographer) (Tech guy)

DO

* Shaddinota Chattar | 2/3 shots. On truck.
* Truck and traveling shot 1st half of song
* Tech guy - Uttara.
* Alo - Alo utshobe — Srishtishoukho
  Blank Canvas.
  Bacchha, mong, table, family.
  * Interactive graffiti - Coloured canvas, Print on canvas cloth
* Nursery (
* 1st verse 2nd chorus Krishi Bisshobidyalay.
* Solar plant drone shot.
*

Nestle Edit 1st Draft Meeting

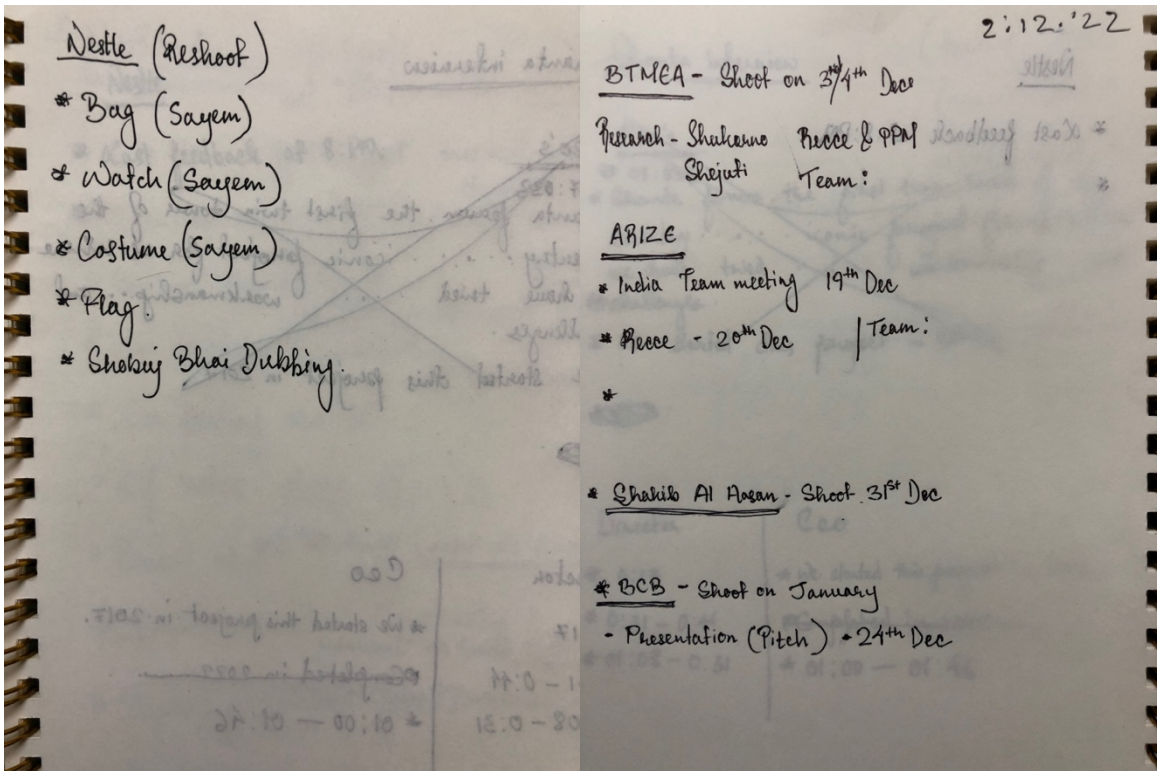
* Trim at the beginning.
* Last shot something beautiful, Drone shot
* Lengthening the mid shot.
* Almari te ekta queue.
* Re shoot - with flag | Closer frame.
*



Tomorrow plan 5th Dec

* Pubail
* Uttara
* Bamani

* Post production Nestle
* Edit lock (5th December)
* Music - 5th



Nestle (Reshoot)

* Bag (Sayem)
* Watch (Sayem)
* Costume (Sayem)
* Flag.
* Shobuj Bhai Dubbing.

2.12.'22

BTMEA - Shoot on 3rd/4th Dec

Research - Shukseno Recce & PPM
Shejuti Team:

ARIZE

* India Team meeting 19th Dec
* Recce - 20th Dec | Team:
*

* Shakib Al Hasan - Shoot 31st Dec

* BCB - Shoot on January
- Presentation (Pitch) - 24th Dec

SPL Feedback 1st Draft 10.12.'22

* Night shoot footages?
* Colour, blue sky? (Greenish cool tone)
* Shaifa other towers X
* New duration (2:30/50 sec)
* Car parking shot X
* Lift screen clean (A) → B
* Reveal shot
* Remove car shot (• standby)
* Replacing director face shot with 3/4 rear.

• Arize Casting 12.12.'22

• Sumo * Rijon * Chini * Rani

Arize Meeting.

* 1st shot - 1 character chroma back
  • Jimy Jib.
* 2nd - Stock
* Shot 4 - If we don't get landscape, Stock.
* Shot 6 - Chroma
* Shot 13 - House
* Shot 16, Shot 17 - Choreographed shot
* Shot 9 - Possible chroma / landscape top shot drone

• Monin Shetty - 12,000f

• Tumpa & Hriday -

• Swiss Contact Storyboard - 25,650
  Satej Chakma

• Zaara - Just Jelly - 10,000

• Shah Cement

• ~~Just Jelly - Rumi - 20,000~~

BTMA - Script Meeting 20.12.'22

1962

Bangabandhu

Agenda - Script presentation

Discussion 15 - 25st

* Past . Present . Future
• BTMA will provide location and resource for knitting and weaving sequences.
  Jamdani Palli, (Atoria) Mamun.
• Bangladesh's well-known branding textile.
• Client wants to show a chronological transition of the textile era.
• 1983 → 16 Billion dollars investment

* Fabric construction.
* Client will provide ~~location~~ access to the factory locations / Chittagong port authority / Padma Bridge.

2 minutes — Introduction
4 minutes — Strength

* Client's target is to show Bangladesh 2023
* Infrastructure part, Metrorail, Buildings,
* BTMA will provide the names of machineries and details.
* Sustainability —
* Client needs to provide infographic details for graph. ~~Gazipur (2~~
* Polyester, Dyeing | Bangabondhu tunnel. Chittagong port.
* Shoot (Gazipur 2days) → Sylhet (1 day)
* The quality of fabrics need to be highlighted.
* A motto / slogan is required at the end. (8% market share of textile is made in Bangladesh)
* International market value - 500B
* International presence reflection

* Client wants 2 cuts | 1 for presenting
| 1 Director's cut.
* An outward views (Global apparel Market)
* Govt and policy support must be included.

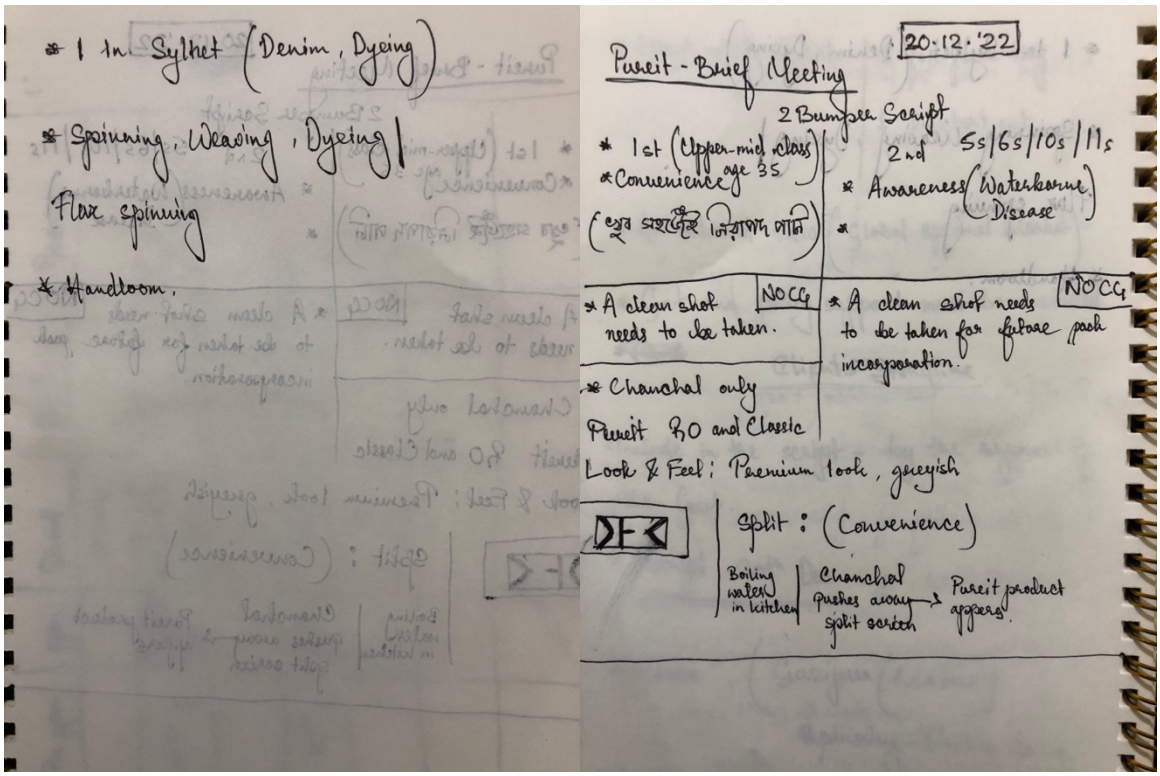
Client's Storyline

*Include in the script - by the support of the Govt.
* Script 20th Dec
* Recce (Gazipur (Alamgir))
Spinning. Lumber cutting
* 2 factories.

* Client wants 2 cuts | 1 for presenting
| 1 Director's cut.
* An outward views (Global apparel Market)
* Govt and policy support must be included.

Client's Storyline

*Include in the script - by the support of the Govt.
* Script 20th Dec
* Recce (Gazipur (Alamgir))
Spinning. Lumber cutting
* 2 factories.



* 1 in Sylhet (Denim, Dyeing)
* Spinning, Weaving, Dyeing
Flax spinning
* Handloom.

20.12.'22

Pureit - Brief Meeting

2 Bumper Script

* 1st (Upper-mid class) age 35
* Convenience
(এর সাথে কি মিলানো যায়)

2nd 5s/6s/10s/11s
* Awareness (Waterborne Disease)
*

* A clean shot needs to be taken. NOCG

* A clean shot needs to be taken for future pack incorporation. NOCG

* Chanchal only
Pureit 30 and Classic
Look & Feel: Premium look, greyish

DFC

Split: (Convenience)

Boiling water in kitchen | Chanchal pushes away → split scratch → Pureit product appears.

MSJ043

SELF-ASSESSMENT FORM

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

Name of Intern: Shrabonti Suchandrima

University ID: 162012024

Name of the Institute/Organization:	Half Stop Down Ltd.
Corporate Office Address:	Lift-3, House 2, Road 5, Block A, Niketan, Gulshan-1, Dhaka-1213
Email:	info@halfstopdown.com Web: www.halfstopdown.com

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

2. Was your internship paid? If yes, how much?
   - Yes, I was paid 20,000/- taka only.

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

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

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

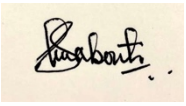
1=Not at all 2=Slightly 3=Moderately 4=Quite a bit 5=A great deal

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

12	I have the ability to communicate effectively	5
13	I have increased my ability to be a leader	4
14	I feel more connected to my community	5
NO	CRITERIA (Academic learning impact)	
15	I have acquired knowledge from the job duties I performed	5
16	I have broadened my critical thinking skills (reasoning, problem solving)	4
17	I have learnt the ability to work independently	4
18	I feel my classroom learning was enriched	5
19	I have the ability to connect academic subject matter to the real world.	4
NO	CRITERIA (EMPLOYMENT/JOB SPECIFIC IMPACT)	
20	I developed specialised technical skills for a specific job function	5
21	I broadened my future employment possibilities	4
22	I received an opportunity to explore a specific career	5
23	I developed realistic ideas about the work world	5
24	I narrowed my future possible career choices.	5
25	**What is your average score from this test?**	**4.5**

5. General Comments

For all the questions I have answered, I have given either 4 or 5 which naturally concludes my experience at my workplace was overall productive and enjoyable. I took the effort to give the best I could and handled my responsibilities with passion.



Signature of Intern

Professional Competencies

My internship at Half Stop Down Ltd. has taught me skills especially as a Line Producer to excel anywhere I work in the future. The production process followed and the designation-specific job roles practiced in the company have equipped me to work with any production team around the world. I have enjoyed the experience I have gained here and I believe with time I'll be able to develop on my strengths. At the beginning of one's career, a good mentorship and supervision is essential. I feel privileged to have received that at Half Stop Down Ltd.

The set of attributes I have earned here are mentioned below

Knowledge

- Business- specific communication.
- Role of a Line Producer.
- Understanding of the industry.
- Preparing budget
- Writing pitch decks and proposals.
- Communication with different departments and clients.
- Pro-active participation throughout a project.
- Maintaining healthy relationship with all stakeholders.
- Clear understanding of production process and the chain of command.

Attitude

- Discipline and organization
- Professional approach
- Stress management
- Multi-tasking
- Flexibility
- Patience
- Time-management
- Passion-driven approach towards work.
- Confidence

Skills

- Project Management
- Preparing budget and calendars
- Negotiation.
- Strategic planning.
- Problem solving.
- Team Management.
- Coordination skills.

Appendix

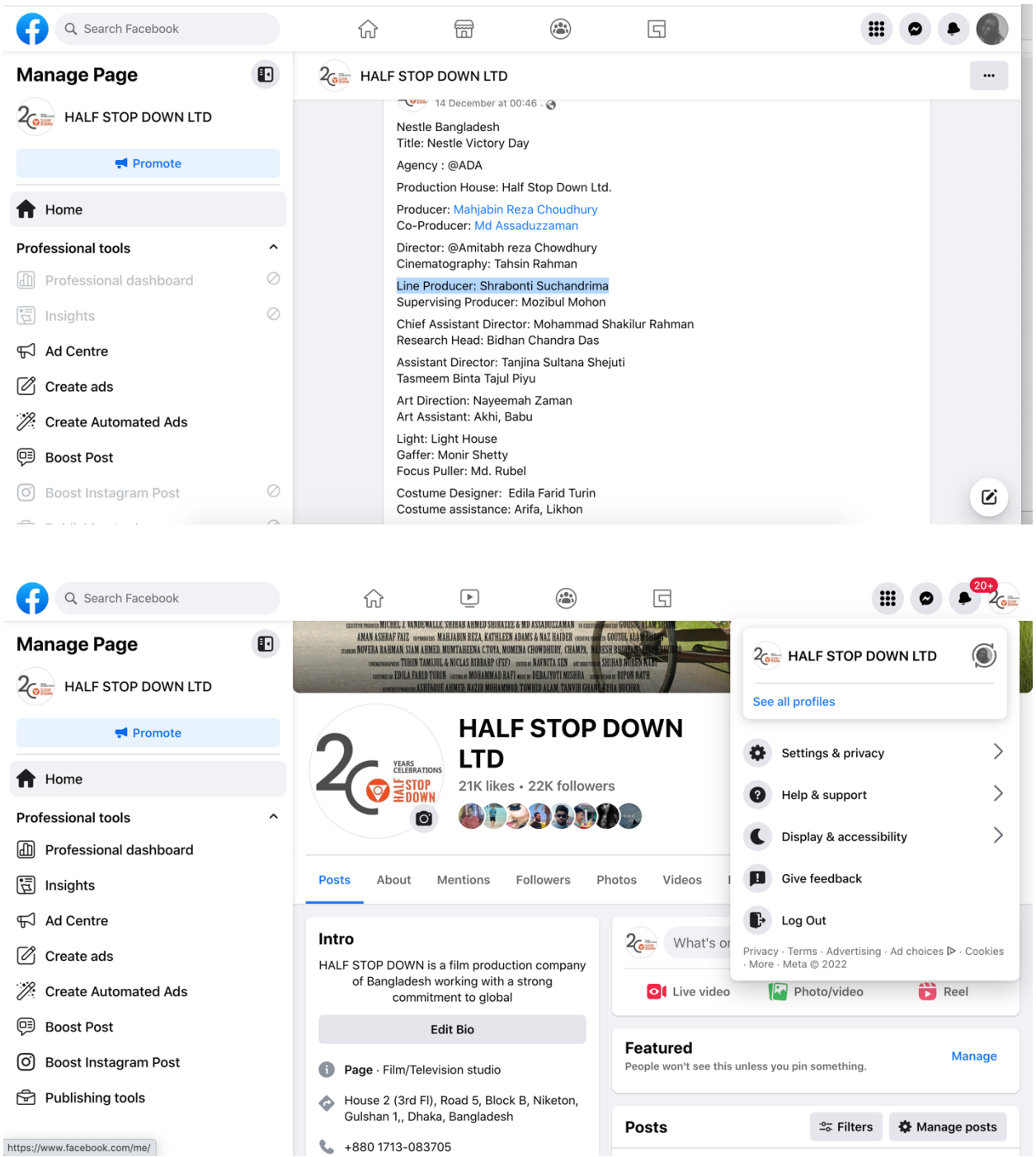
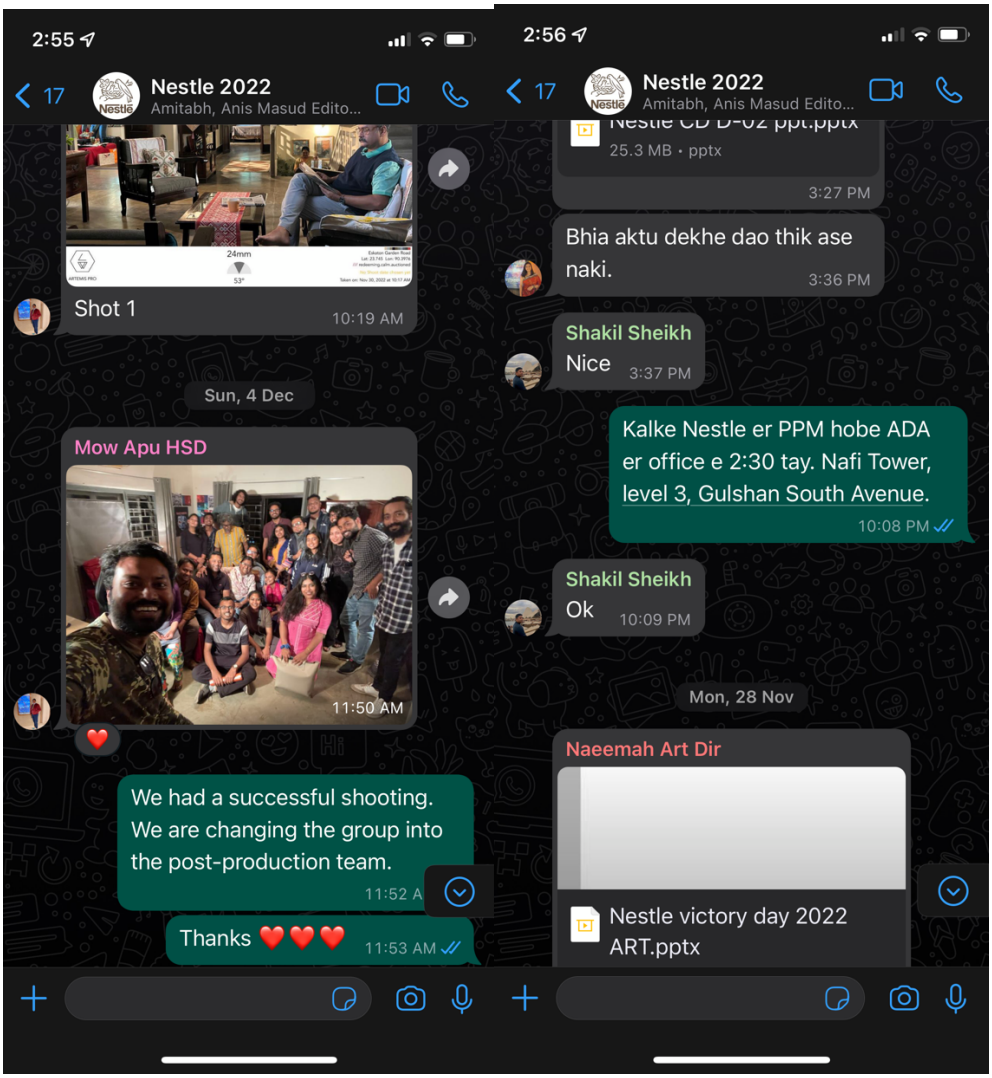


Image 15.1: Screenshot showing me as the moderator for the Facebook page



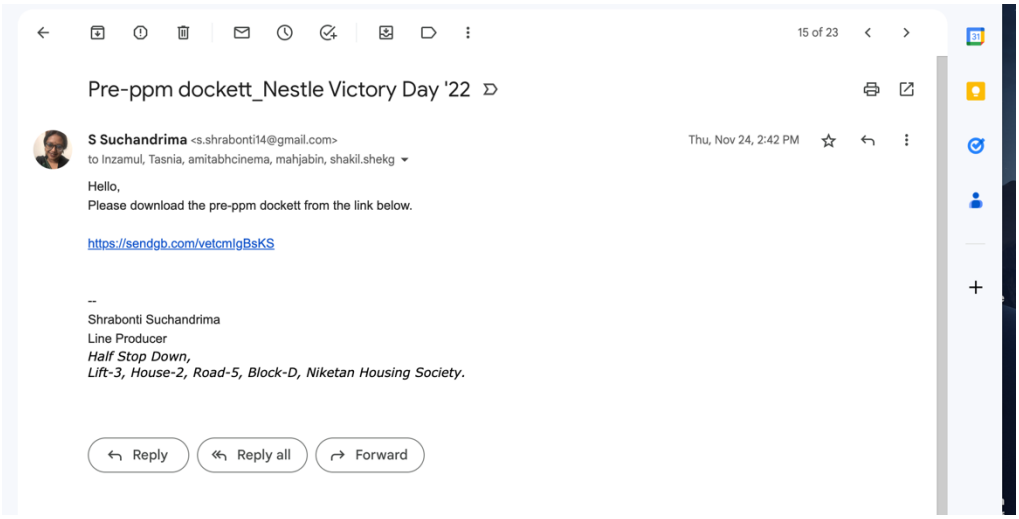


Image 15.2: More conversations during the Nestle project

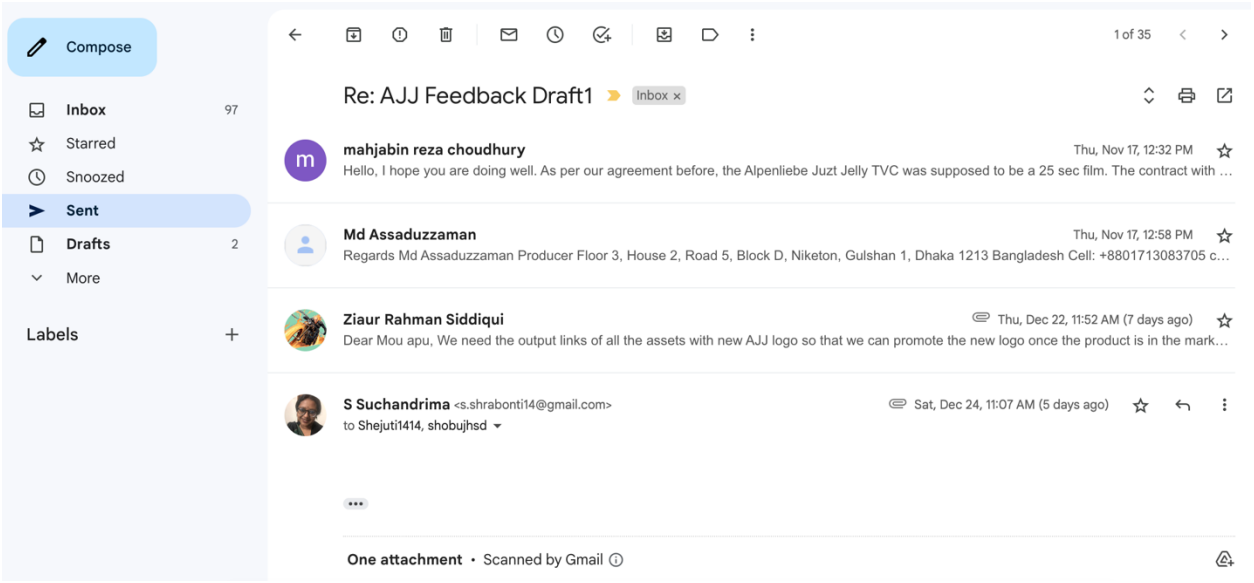


Image 15.3: The Juzt Jelly feedback loop.

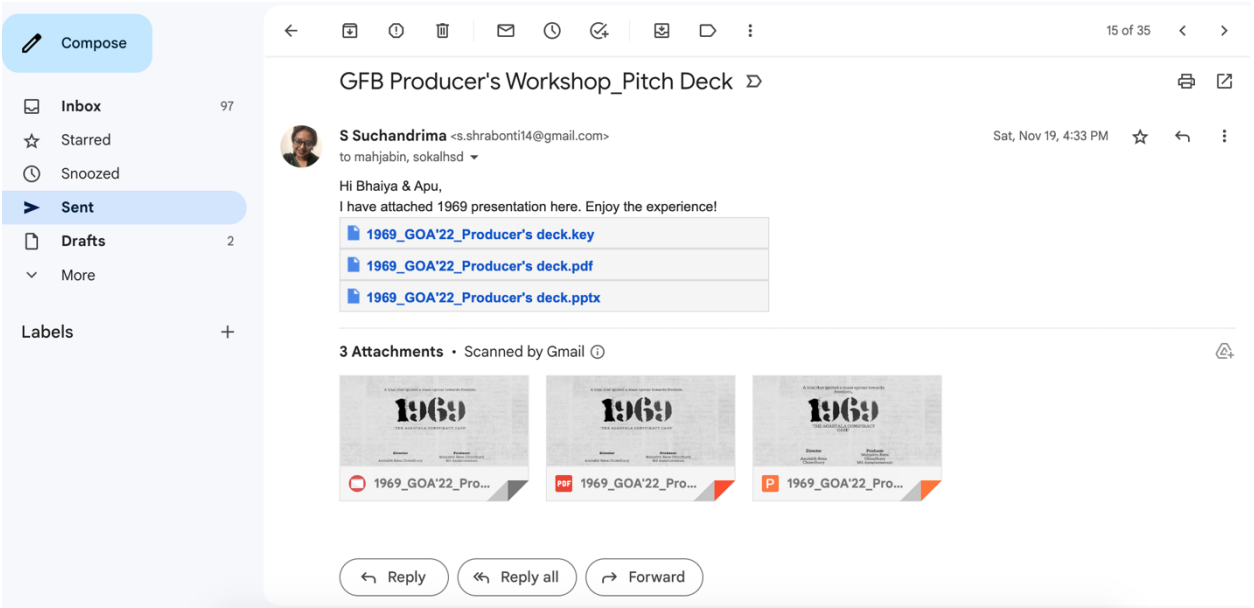


Image 15.4: Pitch deck made sent to the Producers.



Image 15.5: Discussing a T-shirt Design for Half Stop Down with the Producer and Costume Designer.



Image 15.6: With an award won by the film 'Rickshawgirl' in Brussels, Germany.



Image 15.7: A visual representation of me being constantly on the phone while everyone's having fun.

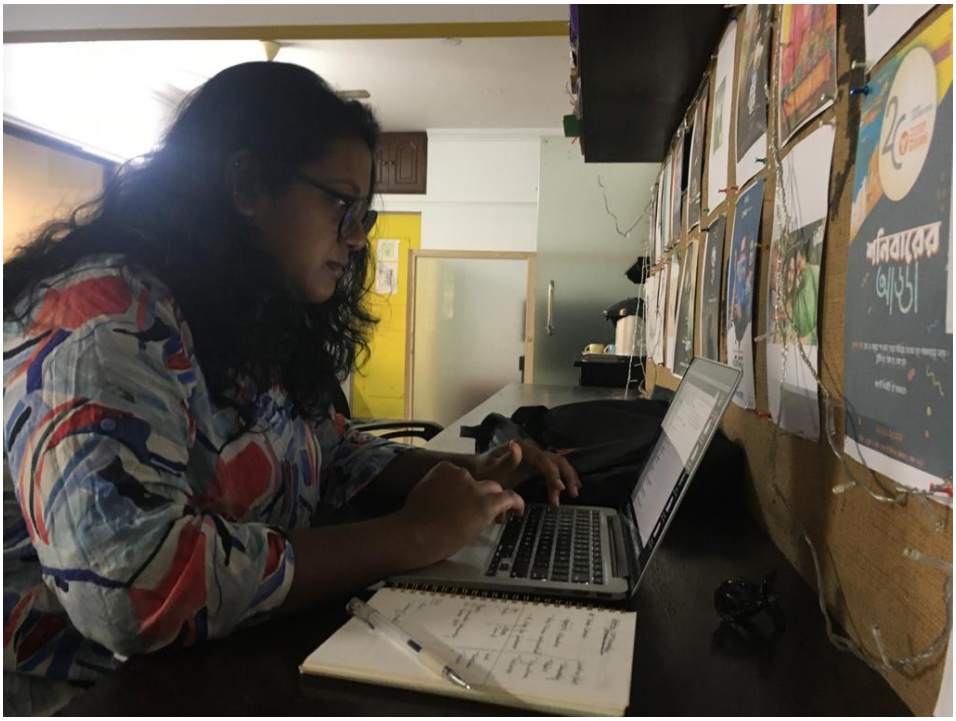


Image 15.8: Developing the 'Golper Ghorbari' Proposal for Bioscope.

THE END