Department of Media Studies and Journalism

INTERNSHIP REPORT

Name: Mondrila M. Huda

ID: 212012015

Term: Fall 2025

Course Code: MSJ11498

Host Organization: Kahinik Limited

Date of Submission:

19th December, 2025

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Student Information

Name	Mondrila M. Huda
ID	212012015
Department	Media Studies and Journalism
Major Concentration	Digital Production
Minor Concentration	South Asian Studies
Career Objectives	As a student of Communication Studies, focusing on Digital Film and TV production, I am driven by the power of storytelling, research, and collaboration with South Asia in mind. I thrive in environments that encourage both leadership and teamwork, and feel energized by engaging in fieldwork, conducting research, and committing wholeheartedly to projects I truly believe in. My work is guided by a passion for education, cultural preservation, social justice, and sustainability, with a particular focus on promoting South Asian heritage and human rights. Beyond this, I aim to dedicate myself fully to painting and storytelling, crafting work that speaks to both the mind and the heart, inspires reflection, and leaves a lasting imprint on society, using mixed and digital media. I am committed to the process of merging creativity with purpose, using every opportunity to learn, engage, and create with intention, curiosity, and compassion.

Internship Information

Host Organization	**Kahinik Limited** City Heart Building, 8th Floor, Room #1, 67 Naya Paltan, Dhaka 1000, Bangladesh
Work Session	Production Support
Supervisor	Imrad Zulkarnine, Co-Founder and Curator
Designation	Audio-Visual Intern
Start Date	12/10/2025
End Date	14/12/2025
Hours Per Week	30 (Thirty)
Total Internship Timeline	Approximately 9 (Nine) Weeks

Acknowledgement

The University of Liberal Arts, Bangladesh, welcomed me as a student when others did not, at a time when I was a struggling applicant rejected by fine arts institutions. I began my academic journey in the Department of Media Studies and Journalism, drawn to Digital Film and TV Production, reassured in my belief in cinema as the highest form of artistic expression.

To faculty members in the Department of Media Studies and Journalism, it has been an honor to learn under your guidance. You helped me recognize my shortcomings while celebrating my growth, and through your mentorship, I have shaped myself into a research-oriented, technology-inspired, and confident individual. I am especially grateful to my Student Advisor, Professor Muhammad Aminuzzaman, whose constant support and encouragement helped me remain organized and achieve my academic goals each semester.

To faculty members in the GED Department, Dr. Salimullah Khan, Professor Abantee Harun, Dr. Krishna Kumar Saha and Dr. Ahmed Abidur Razzaque Khan, thank you for providing me with essential knowledge on South Asian history and social science practices grounded in the context of Bengal. Thank you for raising generations of such academics who won't fear to think critically.

I am deeply thankful to the mentors I had the privilege to work with, Professor A.F.M. Moniruzzaman Shipu, for guiding me through set design and organization during ULAB's *Trashion Show,* and to Lecturer and Student Advisor Nibras Bin Sayed, for giving me the opportunity to curate ULAB's Curriculum Integration exhibitions for Visual Communication students; to Professor Bikash Chandra Bhowmick and Professor Aminul Islam, who guided my journey as the Head of Media and Graphics, as well as an Editor at *The ULABian*, and lastly, the Arts and Photography Club, thank you for trusting me with the idea of hand-crafted stage designs.

I owe everything to my mother, whose unwavering belief in me and constant care sustained me through every step of this journey. Thank you for staying up at night with me, your insight on politics, public health and development shaped me. I am deeply grateful to my father, who shared with me his love for the Bangla language, history, and his invaluable insights into how media functions in Bangladesh through his own experience as a media artist.

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: Mondrila M. Huda

ULAB ID: 212012015

Signature _____

MSJ042

INTERNSHIP REPORT APPROVAL FORM

Student Name: Mondrila M. Huda ID No. 212012015

Major: Digital Film and TV Production Year: 2025

Local Phone: 01626790501 Email: mondrila.huda.msj@ulab.edu.bd

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INTERNSHIP/PROJECT INFORMATION

Internship

Organization/Project: Kahinik Limited

Internship /Project Report

Topic: Internship Report

Semester (Tick one): □ Spring 2025 □ Summer 2025 ✓ Fall 2025

Advisor APPROVAL

(Please place a Tick)

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

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

Signature: _____ Date: _____

Name: _____ Title: _____

E-mail: _____ Phone: _____

Introduction

As I completed my studies in Digital Film and TV Production, students of our Department were taught to become increasingly aware of the responsibility media practitioners carry in shaping contemporary narratives in Bangladesh and across the world. In an era where digital production is both widespread and essential to meeting market demands across online and offline platforms, my motivation has been to contribute responsibly, with a strong commitment to media literacy. This intention led me to apply for an internship at **Kahinik Limited**.

I soon realized the media industry in Bangladesh increasingly values professionals who can operate across multiple stages of production rather than within narrowly defined roles.
While this expectation is often discussed academically, its significance became truly evident through hands-on professional experience. During my internship at **Kahinik Limited**, working with **Kahinik Audiobook** and **Kahinik Audio Visual**, I actively learned from my supervisors by engaging in diverse responsibilities including make-up, costume and set design, time-bound illustration work, and assisting the director. My academic training provided a theoretical foundation, but it was this internship that allowed me to apply and refine these skills in daily production environments.

I deliberately chose a production-focused internship to strengthen my practical competencies alongside conceptual understanding. Throughout my internship, I participated in creative ideation, scripting, shooting, assisting in post-production efforts, learned camera operation, lighting and sound setup, set preparation, and equipment management. While I entered the role confident in illustration and writing, I intentionally took on technically demanding tasks to broaden my skill set. Equally important was the collaborative nature of the workplace; the supportive environment at Kahinik encouraged open communication, accountability, and mutual trust. Constructive feedback and creative autonomy empowered me to grow both professionally and artistically during my time as their audiovisual intern.

Expectations/Goals

Out of all companies/institutions, I was drawn to Kahinik Limited because of its work in preserving Bangla literature, culture and heritage through audio and audiovisual media. As a student of Digital Film and TV Production and South Asian Studies, I aimed to place my academic training within a real-world production environment and to strengthen the technical and creative skills required in contemporary media practice.

I expected the internship to provide opportunities to:

1. Gain hands-on experience in audio and visual production workflows.
2. Create professional illustrations, traditional and new-age digital media content.
3. Develop proficiency in technical areas such as camera operation, lighting, sound recording, and editing.
4. Understand how literary and cultural content is adapted for digital platforms.
5. Improve personal time management and productivity while working under deadlines.
6. Strengthen communication and teamwork within a professional setting.

To align academic learning with industry practice, my objectives were to:

1. Apply theoretical knowledge to practical production tasks.
2. Build technical competence across both creative and operational roles.
3. Learn to respond constructively to feedback and incorporate revisions into ongoing work.
4. Explore the use of audiobooks and audiovisual content as tools for cultural preservation and audience engagement.
5. Develop independence by actively participating in assigned responsibilities.
6. Assess competing brands and uphold substantial projects.

Host Organisation

Kahinik Limited is a creative media organisation that works to preserve and reintroduce Bangla literature and cultural storytelling through digital platforms. At the heart of its work is the belief that stories should remain accessible and relevant, especially to younger audiences who are more engaged with audio and visual media than traditional print. Through initiatives such as Kahinik Audiobook and Kahinik Audio Visuals, the organisation transforms literary and cultural content into formats suited for contemporary consumption.

Kahinik Audiobook focuses on converting Bangla literary works into professionally produced audiobooks, allowing listeners to experience stories through narration, sound design, and performance. Kahinik Audio Visuals complements this effort by producing short-form audiovisual content, including narrative-based shorts such as *Drama Beats*, as well as informational and lifestyle programming like the health show *"Shorir Chorcha o Shukhi Moner Asraam" by Asif Hasan Sagor*, and with them, I have scripted a podcast show, *"Seriously, Baba?!,"* which creates a bridge of necessary dialogue between the Bengali parent and child. Through these productions, the organisation explores diverse storytelling formats while addressing both cultural and everyday concerns of its audience.

What sets Kahinik Limited apart is its emphasis on cultural responsibility alongside creative innovation. Rather than treating content as purely commercial output, the organisation approaches storytelling as a form of preservation and connection. It creates space for local writers, voice artists, musicians, and visual creators to collaborate, ensuring that stories are handled with care while being adapted for digital audiences.

As a host organisation, Kahinik provided a hands-on, collaborative working environment where interns and team members were encouraged to participate actively in the creative process. Its work culture values learning, experimentation, and accountability, making it an appropriate and enriching setting for students seeking practical experience in audio-visual production rooted in cultural storytelling.

Work Environment

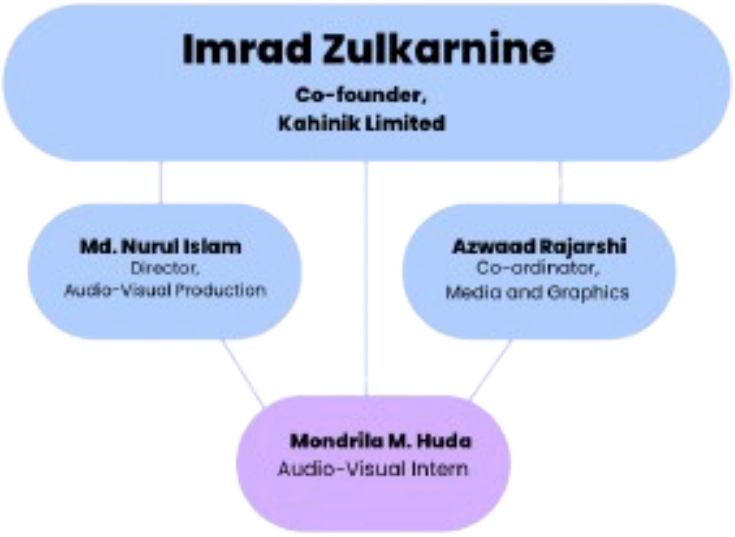
Kahinik Studios functions as a multi-disciplinary creative space based in Dhanmondi, Dhaka, where a diverse team of more than thirty individuals contributes to its ongoing projects. The workspace is organised across two levels, each designed to serve different aspects of the organisation's operations. One level supports managerial and sound-based work, featuring professionally designed recording facilities, while the other is dedicated to visual production, accommodating large-scale set construction, modern filming tools, and post-production resources necessary for audiovisual development.

My internship followed a blended working arrangement, allowing certain responsibilities to be completed off-site when physical presence was unnecessary. Nevertheless, the collaborative nature of audiovisual production required regular in-person engagement, resulting in substantial time spent at the studio. Beyond production activities, Kahinik maintained an open working atmosphere that encouraged idea-sharing and creative exchange, alongside designated spaces for focused technical work such as sound processing and editing.

I am especially thankful to Imrad Zulkarnine and Md. Nurul Islam, whose mentorship and constructive input significantly enhanced my learning process. Moreover, Kahinik's engagement with initiatives related to community well-being provided exposure to professionals working in these sectors, broadening my understanding beyond media production.

Being part of such a motivated and collaborative environment made my time at Kahinik Studios both personally meaningful and professionally enriching.

Company Organogram



Imrad Zulkarnine is the Co-founder and Curator of Kahinik Limited. Upon joining the organization, I was appointed as an intern across two of Kahinik's sister concerns, Kahinik Audiobook and Kahinik Audio Visual, where I gained exposure to both audio and visual production workflows.

Figure 1: Kahinik Limited Audio-Visual Intern Organogram; Mondrila M. Huda in Purple

During my internship, I had the opportunity to learn about the research and planning processes that underpin production workflows under the guidance of Azwaad Rajarshi, Ordinance Manager and Head of Media and Graphics. Through his supervision, I became familiar with essential production equipment, including teleprompters, Zoom audio recorders, in-house cameras, camera tripods, lighting setups, and footage handling and organization. I frequently sought his feedback on my illustrations to ensure alignment with the company's visual identity. Additionally, we collaborated on scripting for *"Seriously, Baba?!"*, strategized social media campaigns, and developed cohesive graphic designs alongside senior executives, Mahfuz Majumdar, Diya Binte Kamal and Khadijatul Kubra.

I am also grateful for the mentorship of Md. Nurul Islam, Production Director for multiple Kahinik Audio Visual projects. Under his direction, I gained hands-on experience operating cameras, supervising scripts, monitoring continuity, performing shot logging, and learning the foundational responsibilities of an Assistant Director.

Beyond production and direction, I received training in make-up and the fundamentals of make-up and costume design from Tonima Haque. I also had the privilege of learning advanced acting techniques from Rahisul Islam Tomaal, Media Performance Supervisor, whose guidance has significantly strengthened my confidence and performance capabilities on set.

Tasks

During my internship at Kahinik Limited, I worked under the supervision of the curator, Imrad Zulkarnine and contributed across various stages of production. My responsibilities were designed to support both creative planning and execution, allowing me to engage with conceptual development as well as practical, on-site tasks. Across multiple projects, I was involved in research, creative planning, design and production support, gaining exposure to the full workflow of audiovisual content creation.

My key tasks included:

1. **Production Coordination** – Assisted in organising production timelines and refining scheduling methods to improve studio efficiency and encourage social media engagement.
2. **Concept Development** – Contributed ideas for podcasts and audiovisual projects, including theme exploration, script drafting, and set design.
3. **Research and Script Support** – Conducted contextual and cultural research to support narrative accuracy and inform script development.
4. **Set, Lighting, and Visual Preparation** – Supported set arrangement and assisted in translating directorial concepts into functional lighting and visual setups.
5. **Camera and On-Set Assistance** – Assisted during shoots with camera handling, framing, and shot composition as part of the production team.
6. **Creative Makeup and Costume Design** – Contributed to the planning and execution of makeup and costume elements to support characterisation and visual consistency.
7. **Graphic and Visual Design** – Designed promotional graphics, logos, and brand-related visual assets for both internal use and public-facing platforms.

8. **Illustration and Image Adaptation** – Created illustrations and resized visual materials to suit different social media formats and digital platforms.
9. **Branding Materials** – Designed stamps and seals for promotional and branding purposes, supporting Kahinik's visual identity.
10. **Social Media Content Support** – Assisted in planning and developing visual content strategies aimed at increasing audience engagement.
11. **Documentation and Workflow Tracking** – Recorded meeting notes and updated schedules to ensure transparency, continuity, and accountability.
12. **Team Collaboration** – Participated in creative discussions and fulfilled supporting roles during production as required.

Project Details

Project 01 | **Title: Social Media Banner - Kahinik Audio Visual**

Project Overview:

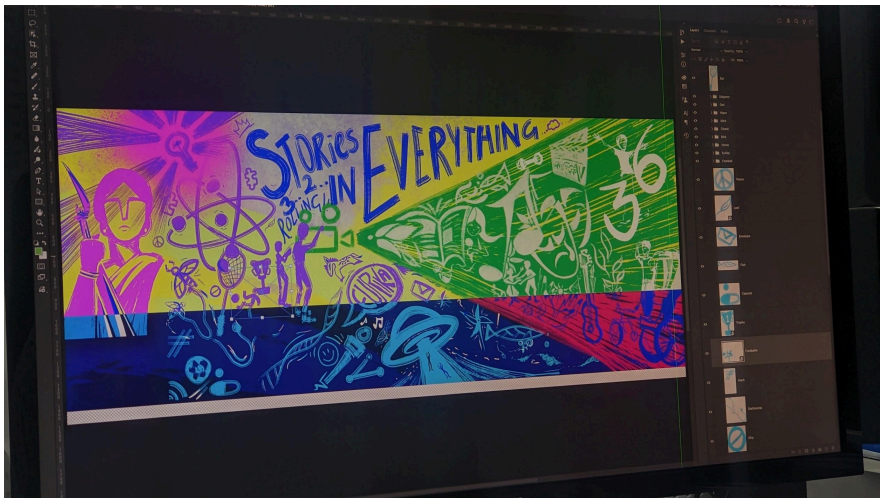
This project involved the creation of a cohesive social media banner as part of Kahinik Audio Visual's brand identity development. The objective was to design a visually distinctive banner that reflected the studio's creative ethos while remaining adaptable across multiple digital platforms. The final output needed to maintain consistency, clarity, and create visual impact across Facebook, YouTube, Instagram and X (formerly Twitter).



Image 1.1: Kahinik Audio Visual Social Media Banner - FIRST DRAFT with criticism note; Illustration by Mondrila M. Huda

Responsibilities:

I was responsible for designing a 4K-resolution, digitally hand-drawn banner using Procreate, composed of multiple illustrated elements. The design was then resized and adapted to fit the varying aspect ratios and display requirements of different social media platforms. This required translating the artwork into Adobe Illustrator to ensure scalability and professional usability without compromising visual quality.



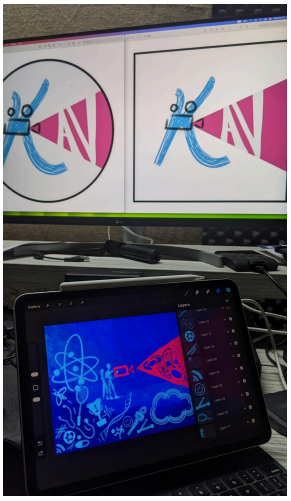


Image 1.2 (L): Kahinik Audio Visual Social Media Banner Resized in Adobe Illustrator to Fit Facebook/Youtube Ratio
Image 1.3 (R): Work-in-progress of Kahinik Audio Illustration; Inspired by Mondrila's Logo for Kahinik Audio Visual

Challenges:

The primary challenge was managing 189 individually hand-drawn elements and arranging them cohesively within different banner dimensions. There were many color changes, from sage green to blue, from the First Draft to the Final Approved Banner. Creating folders for groups of motifs and letterings helped with organization. Adjusting proportions to ensure that key visual elements remained visible and balanced across platforms required repeated refinement. Additionally, repositioning and resizing components for each platform demanded precision and careful attention to pixel density and safe areas to avoid cropping or distortion when it came to resizing it for final social media output.



Image 1.4: Final Kahinik Audio Visual Social Media Banner (Approved); Illustration by Mondrila M. Huda

Learning Outcome:

Through this project, I gained hands-on experience in preparing hand-drawn digital artwork for professional branding use. I developed a stronger understanding of platform-specific aspect ratios, pixel preferences, and the workflow of transferring illustrations from Procreate to Adobe Illustrator. Most importantly, the process reinforced the value of receiving feedback and responding to it thoughtfully, using critique as a tool to refine personal design decisions and match them with professional technical execution.

Project 02 | **Title: Social Media Banner Design for *Seriously, Baba?!***

Project Overview:

This project focused on creating a distinct visual identity for *Seriously, Baba?!*, a father–son podcast aimed at engaging both children and adults through playful yet meaningful conversations. The goal was to design a banner that visually communicated warmth, curiosity, and learning, while remaining adaptable across multiple social media platforms.



Image 2.1: Social Media Banner Brainstorming for Father-Son Podcast, *"Seriously, Baba?!"*; Illustration by Mondrila M. Huda

Responsibilities:

I led the visual development of the podcast's social media banner, producing a high-resolution, hand-illustrated design tailored for digital distribution. The banner was optimized for use across Facebook, YouTube, and X (formerly Twitter), requiring careful adaptation to different layout constraints while preserving the integrity of the artwork. Given the tight deadline, I managed both the creative direction and technical execution independently, ensuring the final visuals aligned with the show's tone and audience.

Challenges:

A major challenge was the limited timeframe, which required quick research and decisive creative choices. To inform the visual language, I researched educational cartoons and learning-based games commonly associated with child development. As I did not grow up watching television, I had to familiarize myself with visual references and storytelling styles on the go. Additionally, I worked with a sage green and yellow color palette—an unfamiliar combination for me, which required experimentation to achieve balance and appeal. Integrating subtle visual "easter eggs" inspired by the characters Purno and Baba's hobbies further demanded careful attention to character-driven details.



Image 2.2: Social Media Banner for Father-Son Podcast, *"Seriously, Baba?!"* (Approved); Illustration by Mondrila M. Huda

Learning Outcome:

This project strengthened my ability to produce professional-quality illustrated assets under time pressure. I learned to approach unfamiliar visual references with openness and adaptability, and to embrace color palettes outside my comfort zone. The experience reinforced the importance of constructive feedback and reflective practice, as well as the value of character-focused design in creating meaningful and engaging visual identities.

Project 03 | **Title: Production Support - "*Shorir Chorcha O Shukhi Moner Asraam*"**

Project Overview:

This project involved supporting the production of *Shorir Chorcha O Shukhi Moner Asraam*, where I assisted as a second camera operator while also receiving make-up and costume coaching from Tonima Haque, the in-house makeup artist.



Image 3: Mondrila M. Huda Operating the Second Camera during the Production of *"Shorir Chorcha O Shukhi Moner Asraam"* Photo: Tonima Haque

Responsibilities:

I assisted in setting up camera equipment, including tripods, and supported the primary camera operator throughout the shoot. Over the course of nearly seven hours, we filmed three episodes in a single day, during which I observed camera workflows, framing, and on-set coordination. At the end of the shoot, I was responsible for wrapping and organizing equipment, learning proper handling, storage, and placement of each item as part of standard production protocol.

Challenges:

Despite being unwell on the day of the shoot, I chose to attend and participate fully in my first

day appointed in production. Managing physical discomfort while learning camera operations for the first time required focus and persistence, but it also reinforced my commitment to gaining hands-on experience in production work.

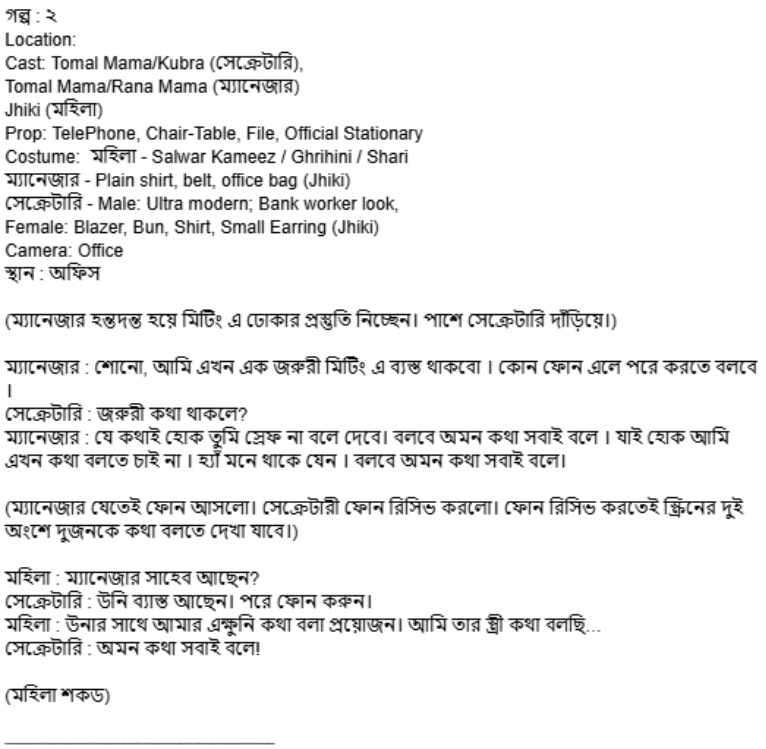
Learning Outcome:

This experience gave me hands-on exposure to professional filming environments and camera operations for the first time. I learned the importance of proper equipment setup, organization, and workflow efficiency during long shoots. Despite being unwell, showing up and actively participating strengthened my resilience, focus, and commitment to learning on the job. Additionally, I gained insight into coordinating with the team, supporting make-up and costume needs, and adapting quickly to the fast-paced demands of shooting multiple episodes in a single day.

Project 04 | **Title: *Drama Beats***

Project Overview:

Drama Beats is a short comedy skit series that uses satire and humor to highlight social injustices, encourage social reform, and comment on contemporary societal issues. Each episode features a diverse range of characters and situations, using comedy as a tool to make critical social observations accessible and engaging for a digital audience.



গল্প : ২
Location:
Cast: Tomal Mama/Kubra (সেক্রেটারি),
Tomal Mama/Rana Mama (ম্যানেজার)
Jhiki (মহিলা)
Prop: TelePhone, Chair-Table, File, Official Stationary
Costume: মহিলা - Salwar Kameez / Ghrihini / Shari
ম্যানেজার - Plain shirt, belt, office bag (Jhiki)
সেক্রেটারি - Male: Ultra modern; Bank worker look,
Female: Blazer, Bun, Shirt, Small Earring (Jhiki)
Camera: Office
স্থান : অফিস

(ম্যানেজার হন্তদন্ত হয়ে মিটিং এ ঢোকার প্রস্তুতি নিচ্ছেন। পাশে সেক্রেটারি দাঁড়িয়ে।)

ম্যানেজার : শোনো, আমি এখন এক জরুরী মিটিং এ ব্যস্ত থাকবো । কোন ফোন এলে পরে করতে বলবে
।
সেক্রেটারি : জরুরী কথা থাকলে?
ম্যানেজার : যে কথাই হোক তুমি স্রেফ না বলে দেবে। বলবে অমন কথা সবাই বলে । যাই হোক আমি
এখন কথা বলতে চাই না । হ্যাঁ মনে থাকে যেন । বলবে অমন কথা সবাই বলে।

(ম্যানেজার যেতেই ফোন আসলো। সেক্রেটারী ফোন রিসিভ করলো। ফোন রিসিভ করতেই স্ক্রিনের দুই
অংশে দুজনকে কথা বলতে দেখা যাবে।)

মহিলা : ম্যানেজার সাহেব আছেন?
সেক্রেটারি : উনি ব্যাস্ত আছেন। পরে ফোন করুন।
মহিলা : উনার সাথে আমার এক্ষুনি কথা বলা প্রয়োজন। আমি তার স্ত্রী কথা বলছি...
সেক্রেটারি : অমন কথা সবাই বলে!

(মহিলা শকড)

Image 4.1: Screenshot of Drama Beats Script where Mondrila M. Huda designed Costumes, Makeup and Props.




Image 4.2 (L): Mondrila Ironing a Doctor's Apron for Drama Beats

Image 4.3 (R): Mondrila doing Character Make Up on Azaharun Nabi Rana | Photo by Khadijatul Kubra




Image 4.4 (L): Mondrila Applying Natural Make Up on Rahisul Islam Tomaal

Image 4.5 (R): Final Make Up Look of Azaharun Nabi Rana; Costume Made by Mondrila M. Huda

Photo by Khadijatul Kubra




Image 4.6 (L): Bottle/Cigarette Props and Labels created for Drama Beats; Mondrila M. Huda

Image 4.7 (R): Prop Commode made with Traditional Local Chairs and Wood; Mondrila M. Huda

Photo by Mondrila M. Huda

Responsibilities:

I was involved in multiple aspects of production, taking on responsibilities that included script coordination, assistant directing, make-up artistry, and costume design. I also managed on-set shooting logistics, ensuring smooth communication by creating and maintaining a dedicated WhatsApp group for cast and crew, where I independently sent prop lists, costume requirements, and call-time reminders. Due to the fast-paced nature of this production, I handled artists directly and worked efficiently to prevent delays that could impact shooting schedules. In addition to behind-the-scenes roles, I performed multiple acting roles across four productions. Over the course of one week, our team completed the shooting of 14 *Drama Beats* episodes.

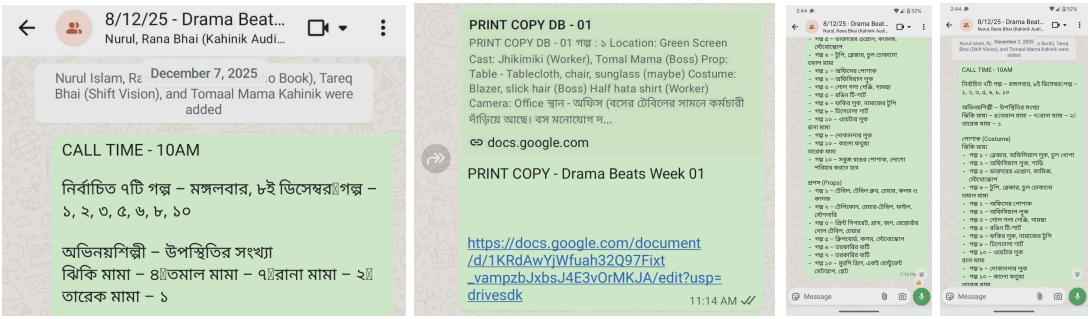


Image 4.8: Screenshot Collection of Drama Beats Whatsapp;
Mondrila Appoints Call Time, Costume, Props and Scripts Ready for Printing

Challenges:

The physically demanding schedule resulted in significant post-shoot fatigue and body aches. Beyond physical exhaustion, I also faced moments of self-doubt, questioning whether I had delivered my best possible performance across such a wide range of responsibilities.

Learning Outcome:

This project reinforced the idea that increased responsibility requires discipline, accountability, and self-belief. Managing multiple roles simultaneously deepened my understanding of performance delivery, teamwork, time management, and leadership within fast-moving creative productions. I am grateful to the team of *Drama Beats,* who were the first people to motivate me to perform in front of the camera, rather than stay behind it.

Project 05 | **Title: Scripting *Seriously, Baba?!***

Project Overview:

Assisted in developing scripts for *Seriously, Baba?!*, focusing on topics relevant to children and families. The objective was to create engaging, informative, and age-appropriate content that encouraged curiosity, conversation, and bonding between parents and children.

Responsibilities:

Conducted research on social, familial, and educational topics to inform the podcast episodes. Drafted initial scripts and dialogue prompts, ensuring the content was both relatable and insightful for the target audience. Collaborated with the team to structure episodes so that each segment flowed naturally and maintained listener engagement.



Seriously Baba?! – Episode 3 Draft Script

EPISODE TITLE: Do you remember what it was like growing up?
DURATION: ~13 minutes (target)
CATEGORY: Parenting & Generational Change
TONE: Tender, nostalgic, humorous

Written by Mondrila M. Huda | Approved by Imrad Zulkarnine

COLD OPEN – "SHOE THREATS"
[Baba is holding a sandal. Purno looks mildly alarmed.]

PURNO
Are you… about to throw that?

BABA
No! I was just... reliving the past- I mean there was a bug!

This "sandal" .. it has history.

PURNO
Did it fight in a war?

BABA
In a way—yes. The war of discipline.

[SMASH CUT TO TITLE CARD: "Seriously, Baba?!"]

---

cold open 02

VISUAL:

Low jazz-spy "Pink Panther" style music.

Camera sneaks around Baba's feet like a detective shot.

Image 5.1: Screenshot of Approved Draft of ***"Seriously, Baba?!"*** Script for Episode 3,
Written by Mondrila M. Huda

Challenges:

Finding credible sources and references for child-appropriate discussion required careful filtering. Balancing informative content with an entertaining tone was challenging, particularly for subjects unfamiliar to me. Additionally, aligning the scripts with the podcast's father–son dynamic demanded attention to both character voices and conversational flow.



SERIOUSLY, BABA?! – EPISODE 4

Title: Why Can't I Learn What I Love?

Duration: ~15 minutes

Set: Podcast-style living room; couch, table, Purno's tablet, Lego pieces, Baba's tea cup.

Written by Mondrila M. Huda | Approved by Imrad Zulkarnine

COLD OPEN – "THE BAG RAID / LEGO CRISIS"

(0:00 – 1:00)

[Wide shot: Purno at the table, scattered book and math questionnaires everywhere. Baba enters, tea in hand, noticing the backpack.]

BABA (peering at backpack)

Why is your backpack so… light?

PURNO (guilty, improvising)

…Maybe some books decided to take a little vacation.

BABA (raising an eyebrow, dramatic sip of tea)

Vacation? Or are they running from your "creativity"?

PURNO

Seriously, Baba?!

BABA

Seriously, Purno?!

Image 5.2: Screenshot of Approved Draft of ***"Seriously, Baba?!"*** Script for Episode 4
Written by Mondrila M. Huda

Learning Outcome:

This project enhanced my research and scriptwriting skills for audio storytelling. I learned how to translate complex social and familial topics into engaging narratives suitable for children and families. It also improved my ability to balance informative content with a playful, relatable tone, and reinforced the importance of collaboration and iterative feedback in content creation.

Project 06 | **Title: Social Media Bible**

Project Overview:

This project involved designing two social media posting models to support engagement around long-format video content. The first model was tailored for a strategy supporting one long format video per week, paired with dynamic and static social posts, while the second supported a more frequent schedule of two long format videos per week. Both models were developed keeping in mind to enhance audience visibility, encourage interaction, and align content timing with user engagement patterns across platforms.

Responsibilities:

I crafted two distinct social media frameworks built around different publishing cadences and engagement goals. This included outlining post types and recommended timing, as well as proposed frequencies for dynamic (long format video and short reels) and static (image/text) content. I also developed guidance on alignment with viewership habits and audience behavior analytics to ensure that posts would maximize reach and interaction.

Challenges:

A key challenge was grounding social networking strategies in empirical research rather than intuition alone. I conducted extensive research into viewership and engagement behaviors both in Bangladesh and in international communities, such as those present in America and London, where Kahinik's audience is strong. This process helped inform decisions on when and how often to post. For example, prior research has shown that optimal posting times and schedules can influence user responses significantly; algorithms and daily behavior patterns affect reactions differently across platforms, with some posting times generating up to ~17 % more responses when aligned with audience habits.

Social Media Distribution Models:
Weekly - 1 Episode Model (Friday Upload, 6 day activity)

Day	Static (for Posting)	Dynamic (for Posting)	Story Sharing (Adjacent to Posting Time Frame)	Text Only Posts /Comment Section	Agenda	Y/N	Status
Wed	1. Announcement Poster: Landscape (6PM)	Teaser Episode 1 (8PM)	1. Announcement Poster: Vertical (8:05PM) 2. Stories Countdown for Teaser (10AM)	Announcement Post for Ep 1	Awareness	0/5	
Thur	1. Stories Countdown for Episode 1 Publishing (10:05AM)	Episodic Poster Animation Segment/BTS of Episode 1 (10AM)	1. Episodic Poster Animation Segment/BTS of Episode 1 (10:05AM)	Have you seen it yet? CTA w Link	Awareness	0/3	
Fri	1. Show Promotional Content (Independent) (9AM) 2. Poster: Episodic (8PM)	**Publish Episode 1** **(10PM)**	1. Poster: Episodic 2. Poll/Best Moment 3. Published Episode	Post: Poll/Best Moment (12AM)	**Release Day**	0/3	
Sat	1. Poster: Follow Up/Memes (10:05AM)	Highlight Segment Episode 1 reel (10AM)	1. Poster: Follow Up/Memes 2. Comment Spotlight in Stories 3. Highlight Segment Episode 1	Comment Spotlight in Stories (3PM) Comment Replies (3PM)	Shares	0/5	
Sun	1. Poster: Dialogue (10:05AM)	Highlight Segment Episode 1 reel (10AM)	1. Highlight Segment Episode 1 2. Poster: Dialogue		Shares	0/3	
Mon	1. Episode Recap/Photo Story/Memes (10:05AM)	Highlight Segment Episode 1 reel (10AM)	1. Highlight Segment Episode 1 2. Episode Recap/Photo Story/Memes 3. Story: Missed the Episode? - CTA w Link (10AM)		Retention	0/3	
Tue	1. Show Promotional Content (Independent)	Highlight Segment Episode (10AM)	1. Teaser Story: What do you predict next? Poll. (10:05AM) 2. Highlight Segment Episode (10AM)	Pin Favorite Comments (10:05AM) Save Top-Fan Reactions (10:05AM)	Future Hook	0/4	
Total	12	6				**0/18**	

Submitted by Mondrila M. Huda
Supervised by Imrad Zulkarnine

Image 6.1: Screenshot of Social Media Bible — *1 Episode-a-week Model,*
created by Mondrila M. Huda | Approved by Imrad Zulkarnine

Weekly - 2 Episode Model (Tuesday - Friday, 7 day activity)

Day	Static	Dynamic	Story Sharing (Adjacent to Posting Time Frame)	Text Only Posts/Comment Section	Agenda	Y/N	Status
Monday	1. Announcement Poster: Landscape (6PM) 2. Countdown for Trailer (10AM)	Ep 1 Teaser + BTS (8PM)	1. Announcement Poster: Vertical (6PM) 2. Teaser Story: Ep 1 Coming Tomorrow (10AM)	Announcement Caption for Ep 1	Ep 1 Pre-release Awareness	0/5	
Tuesday	1. Episodic Poster (6PM)	**Publish Episode 1 (8PM)**	1. Episodic Poster (6PM) 2. **Publish Episode 1 (8PM)**	Episode Introductory Post	**Ep 1 Release Day**	0/3	
Wednesday	1. Follow Up Poster Ep 1 (10:05AM)	Highlight Segment, Ep 1 (10AM)	1. Follow Up Poster Ep 1 (10:05AM) 2. Highlight Segment, Ep 1 (10AM)	Comment Spotlight/Replies (8PM)	Shareability	0/4	
Thursday	1. Dialogue Poster for Ep 1(10AM) 2. Teaser Poster Ep 2 (6PM)	Highlight Segment Ep 1 (10AM) Ep 2 Teaser/Poster Animation (8PM)	1. Dialogue Poster for Ep 1(10AM) 2. Highlight Segment Ep 1 (10AM) 3. Teaser Poster Ep 2 (6PM) 4. Ep 2 Teaser/Poster Animation(8PM)	Announcement for Ep 2	Ep 2 Pre-release Awareness	0/5	
Friday	1. Episodic Poster - Ep 2 (6PM)	**Publish Episode 2 (10PM)**	1. Stories: Countdown (10AM) 2. Episodic Poster - Ep 2 (6PM) 3. **Publish Episode 2 (10PM)**	Engagement Posts (6PM onwards)	**Ep 2 Release Day**	0/4	
Saturday	1. Dialogue Poster Ep 2 (10AM) 2. Poll (3PM)	Highlight Segment Ep 2 (10AM)	1. Stories (10AM - Onwards) 2. Dialogue Poster Ep 2 (10AM) 3. Poll (3PM) 4. Highlight Segment Ep 2 (10AM)	Engagement Post Comments Engagement (10AM)	Future Hook / Shareability	0/5	
Sunday	1. Episode Recap Meme (10AM)	Highlight Segments Ep 1 (10AM) Highlight Segment Ep 2 (8PM)	1. Episode Recap Meme (10AM) 2. Highlight Segments Ep 1 (10AM) 3. Highlight Segment Ep 2 (8PM)	Missed The Last Episode? CTA w Link	Retention	0/4	
Total	20	8				**0/28**	

Submitted by Mondrila M. Huda
Supervised by Imrad Zulkarnine

Image 6.2: Screenshot of Social Media Bible — *2 Episodes-a-week Model,*
created by Mondrila M. Huda | Approved by Imrad Zulkarnine

Learning Outcomes:

I learned that an effective social media strategy is rooted in research and social analysis rather than guesswork. Audience behavioral patterns, daily and weekly engagement rhythms, and content format all matter when scheduling posts; timing alone has been shown to affect reach and visibility in measurable ways. This project reinforced the importance of understanding both local and global audience trends to tailor posting frequency for the best engagement outcomes.

Project 07 | **Title: 26tk Promotional Seal**

Project Overview:

This project involved designing a promotional seal for Kahinik Audiobook centered around the symbolic price point of 26 taka. The objective was to create a compact yet visually striking graphic that aligned with Kahinik's existing brand identity while remaining flexible enough for use across digital and physical platforms, including social media, posters, and stickers.

Responsibilities:

I was responsible for conceptualizing and executing the promotional seal within a highly time-sensitive context. The design had to be completed and submitted within an hour, requiring rapid decision-making while ensuring adherence to the company's established brand colors. Alongside these constraints, I incorporated subtle personal design elements to enhance visual appeal without compromising brand consistency.

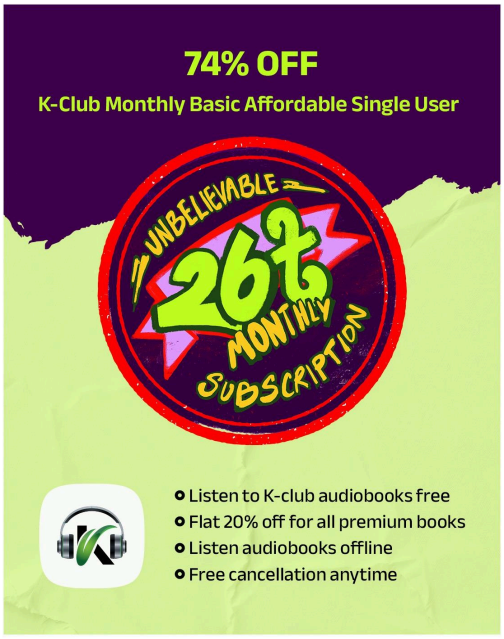


Image 7.1: (L) $1.99 Promotional Seal for International Usage; Illustration by Mondrila M. Huda
Image 7.2: (R) 26tk Promotional Seal for Bangladesh Users; Illustration by Mondrila M. Huda

Challenges:

One of the main challenges was the lack of direct visual references; after researching similar seals used by comparable brands and finding no suitable examples, I had to develop an original design from scratch. Additionally, selecting an effective color scheme under time pressure required confidence and creative intuition. Guidance and inspiration from Eva Hazari played a

key role in helping me approach the palette in a way I may not have otherwise considered, and for that, I am truly grateful.



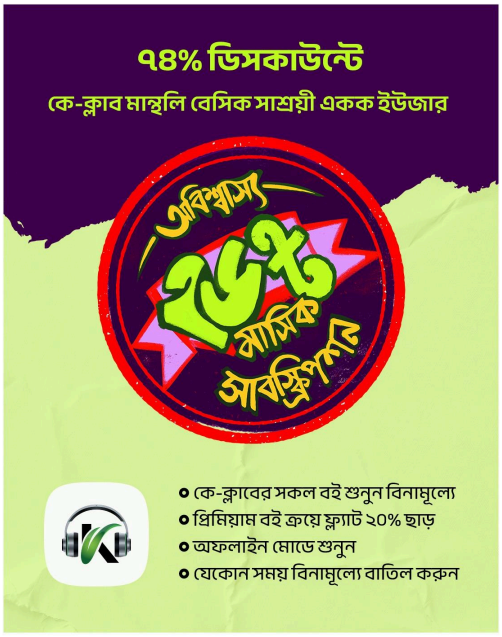


Image 7.3: (L) English Version of 26tk Seal used in Social Media Poster;Collaboration with Mahfuz Majumdar, Azwaad Rajarshi
Image 7.4: (R) Bangla Version of 26tk Seal used in Social Media Poster;Collaboration with Mahfuz Majumdar, Azwaad Rajarshi

Learning Outcome:

This project reinforced the value of experimenting thoughtfully with color while remaining aligned with brand identity. Stepping outside conventional choices led to a result that was well received internally and closely matched the creative direction envisioned by my supervisor. Despite the short time investment, the impact was significant, as the seal is now being used extensively across stickers, posters, social media, and offline branding - demonstrating how small, fast-paced design tasks can yield high long-term value.



Image 7.5: 26tk Seal Used in Official Kahinik Audiobook Facebook Page as Cover Photo; Collaboration with Mahfuz Majumdar

Project 08 | **Title: 26tk Promotional Advertising**

Project Overview:

This project involved the production of a series of short-form promotional videos to support Kahinik's 26tk subscription model. Over the course of two shooting days at the 2nd and 3rd week of November, the team produced 10 bite sized advertisements, shot both indoor and outdoor, with the objective of creating a diverse content stock suitable for sustained social media and digital promotion.

কাহিনীক অডিও বুক
২৬ টাকা প্রমোশন

Written by Rahisul Islam Tomaal,
Supervised by Md. Nurul Islam
Costume, Makeup and Coordination by Mondrila M. Huda

Shot Size: 9:16

Costume Boundary: No white, Green, Black, Dark Blue

OUTDOOR PACK/24th November, 2025

1. **Location: Outdoor (Road 32)**

Cast: Rana/TAREQ Mama, Tomal Mama
Prop: Phone, Headphone
Costume: Panjabi (Rana Mama), Smart Look (Tomal Mama)
Camera: Office

ভিজ্যুয়াল:
(লোক-১ চায়ের দোকানে চা খাচ্ছে। লোক-২ হঠাৎ সেখানে আসে)
লোক-২: ভাই আপনে এইখানে... ২৬ দিন ধরে আপনার পেছনে ঘুরতেছি ২৬ হাজার টাকার জন্য।
লোক-১: আপাতত ২৬ টাকা রাখেন। ২৬ মাসের মধ্যে ফেরত দিলেই চলবে।

(লোক-২ অবাক হয়ে ক্যামেরায় তাকায়)

ভু.ও:
কি, ২৬শেই আটকে যাচ্ছে...!!!
কারণ, কাহিনীক অডিও বুকের মাসিক সাবস্ক্রিপশন ফি এখন মাত্র ২৬ টাকা!!!

ভিজ্যুয়াল:
(চায়ের দোকানের বেঞ্চে দু'জন কানে হেডফোন দিয়ে বই শুনছে। লোক-১ এর মুখে চতুরতার হাসি, লোক-২ কিছুটা দুঃখ নিয়ে ধীরে ধীরে গল্পের মাঝে ডুবতে থাকবে।)

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2. **Location: Outdoor (Road no. 32)**

Cast: Rajarshi, Jhiki
Prop: 108 Neel Poddo (Tomal Mama), 1 Earphone
Costume: Pink Jacket, Jeans (Jhiki) Pink Panjabi (Rajarshi)
Camera: Office

Image 8.1: Screenshot of 26tk Promotional Advertisement Script for Kahinik Audiobook;
Cast, Makeup, Costume and Props by Mondrila M. Huda

Responsibilities:

I played a multi-functional role throughout the production process. My responsibilities included designing and executing make-up for a 10-person cast as required across different shoots, as well as assisting with frame adjustments and, in some instances, acting as Director of Photography. I also performed in multiple on-screen roles. Beyond creative contributions, I managed production logistics by creating and maintaining WhatsApp group chats, communicating call times, compiling detailed prop lists, and assigning individuals to source or purchase specific items. Costume and make-up design decisions were developed collaboratively through script discussions with the director and Rahisul Tomaal, the Media Performance Supervisor, ensuring alignment with narrative and visual goals.

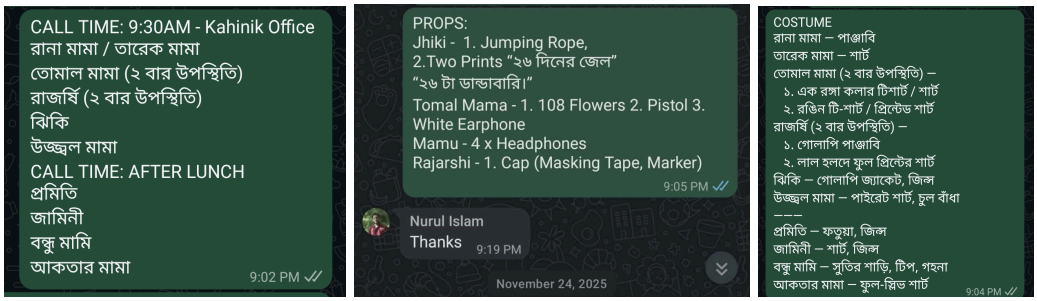


Image 8.2, 8.3, 8.4: Screenshot Collection of Whatsapp Group; Created by Mondrila M. Huda

Challenges:

The primary challenge was managing the scale and intensity of production within a limited timeframe. Coordinating members of our cast, multiple locations, and back-to-back shoots required constant adaptability and clear communication. Balancing creative responsibilities with logistical management - often simultaneously - demanded quick problem-solving and sustained focus to prevent delays or inconsistencies across the advertisements.




Image 8.5 (L): Mondrila (Inside Car) Acting in Outdoor Shooting in Day 2 of shooting

Image 8.6 (R): Mondrila's Impromptu Make Up Station at Kahinik Audiobook Office on Day 1 of shooting



Image 8.7: Mondrila M. Huda sets up the camera and fixes the tripod on Day 1 of shooting; Handles the crowd




Image 8.8 (L): Mondrila M. Huda Acting in One of the Promotional Videos in Day 1

Image 8.9 (R): Mondrila M. Huda Learning How to Bounce Light in Day 2 of shooting



Image 9: Mondrila Fixing Lapel on Actor Rahisul Islam Tomaal

Learning Outcomes:

This project significantly strengthened my understanding of large-scale, short-form content production. I learned how effective communication and detailed pre-planning directly impact production efficiency. Handling both creative and managerial responsibilities reinforced the importance of flexibility, teamwork, and leadership in fast-moving media environments. The experience demonstrated how structured coordination enables high-volume content creation without compromising quality or creative intent.

Project 09 | **Title: *Kobitar Shonge Kahinik***

Project Overview:

Kobitar Shonge Kahinik is a poetry recital series designed to present contemporary poetic works in an intimate and focused audiovisual format. The project emphasizes poetic delivery, prizes the clarity of sound, and has mood driven lighting to honor the tone and themes of each poem.
The shoot was conducted over two intensive production days and required close coordination between a small core team consisting of four people, including myself and the poet of the day.

Responsibilities:

I managed direct communication with two poets, coordinating their participation and on-set requirements. During the shoot, I was responsible for make-up application and frequent touch-ups, which was particularly challenging due to the absence of air conditioning. On the first day, we recorded 12 poem recitations with Shereen Islam, followed by 10 poem recitations and a letter reading by Rana Ahmed on our second day.

In addition to performance support, I handled sound recording using a Zoom audio recorder and maintained detailed notes identifying the strongest takes for post-production efficiency. On my second day, I simultaneously operated and prompted the teleprompter, adjusting pacing and text flow to accommodate each poet's comfort and reading style. I also assisted the director in coordinating lighting decisions, ensuring that the visual mood aligned with the emotional and thematic elements of the poems.

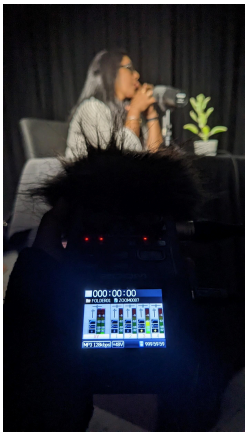



Image 10.1 (L): Poetess Shereen Islam in Our Curated Set Design; Light Choreography by Mondrila
Image 10.2 (R): Mondrila Taking Sound Via Zoom Audio Recording



Image 10.3: Shereen Islam in 2nd Attire; Assisted in Make Up and Lighting by Mondrila M. Huda

Challenges:

Several challenges arose from last-minute unpreparedness on the part of performers, requiring quick problem-solving on set. This included scanning handwritten poems and converting them into Word documents suitable for teleprompter use. Managing sound recording while simultaneously monitoring the teleprompter demanded sustained concentration, particularly when shifting attention between technical equipment and performer cues.

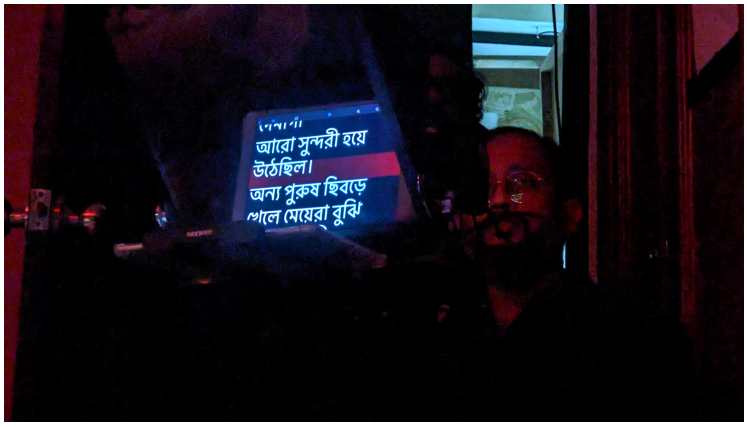




Image 10.4 (L): Mondrila's First Day of Teleprompting with NEEWER Teleprompter

Image 10.5 (R): Poet Rana Ahmed in Mondrila's Curated Light

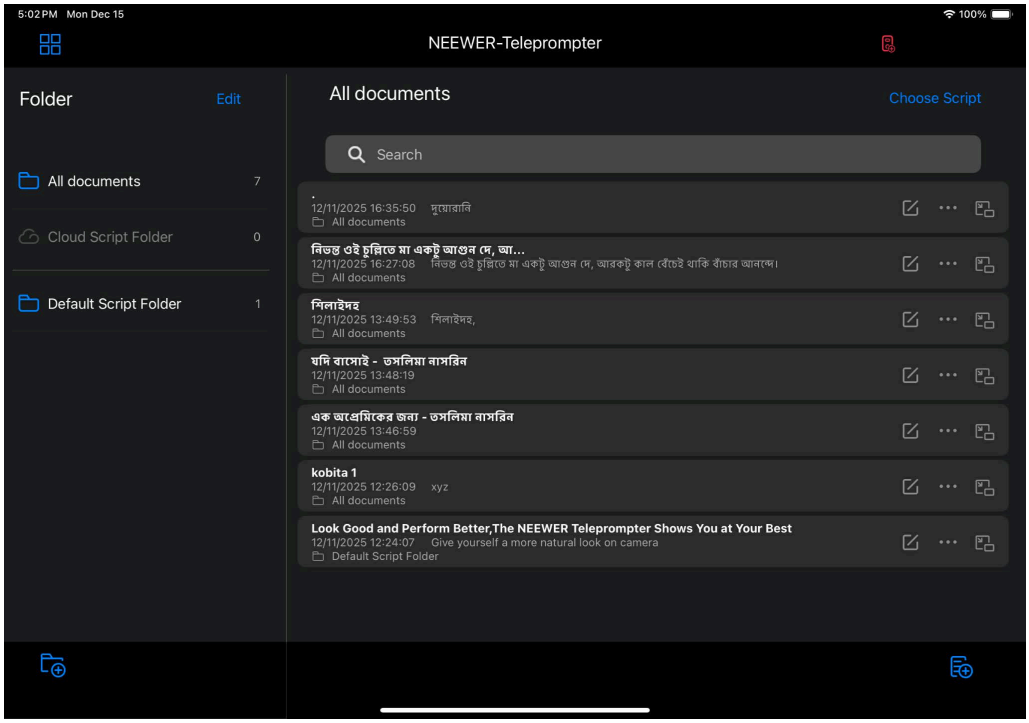


Image 10.6: Screenshot of Mondrila's Ipad - NEEWER Teleprompter App with List of Poems

Learning Outcome:

This project marked the first full production completed collaboratively between the director and me, supported only by a technical support executive who was responsible for cable management and floor safety. Working with such a minimal crew deepened my understanding of multitasking, trust, and coordination in small-team productions, and reinforced the importance of adaptability and shared responsibility in delivering a successful creative outcome.

Project 10 | **Title: ULAB Language Club presents Language Chronicles**

Project Overview:

This project involved Kahinik Limited's participation as a broadcast partner for Language Chronicles 2025, an event organized by ULAB Language Club. The goal was to engage attendees, showcase Kahinik's literary offerings, and provide live coverage of the event. To set up our stall, we made banners, book displays, took interviews, and created shortform social media broadcasts. The project required on-site management, content creation, and audience interaction throughout the day.





Image 11.1 (L): Mondrila's Seal Used to Promote Kahinik Audiobook at ULAB Language Chronicles, 2025
Image 11.2 (R): Mondrila Participating at a Student Interview with Imrad Zulkarnine,
Live on Kahinik Audiobook Facebook Page

Responsibilities:

I was responsible for designing and arranging banners to fit our stall and creating a visually appealing layout for the display of 50 books provided by Kahinik. I assisted in setting up the stall early in the morning and ensured that the arrangement maintained aesthetic consistency. During the event, I conducted on-the-spot interviews and short podcast sessions with speakers including Imrad Zulkarnine, Professor Abantee Harun, and Professor Al Mahmud Rumman, while also engaging with students at our booth, recording their names, contact information, email addresses and subscription IDs. Additionally, I supported the media team by capturing behind-the-scenes videos, photographing the event, and assisting with live broadcasts on Facebook via phone, ensuring smooth coverage and maximizing audience engagement.

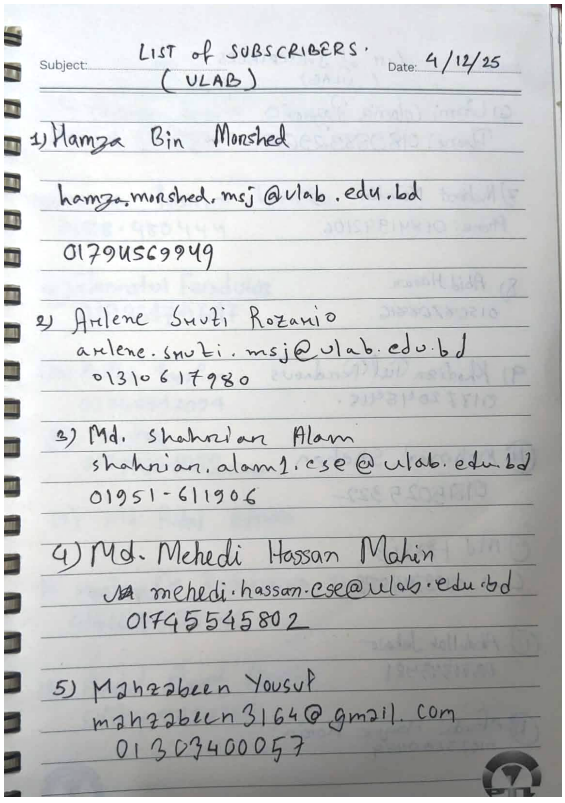




Image 11.3 (L): Mondrila M. Huda's Diary on List of Kahinik Audiobook Subscribers from ULAB

Image 11.4 (R): Mondrila M. Huda (with Camera) Covering the Event through Photography

Challenges:

Coordinating multiple responsibilities simultaneously - stall setup, audience engagement, live recording, and content capture, all of which required careful time management and adaptability. Maintaining visual consistency while working under real-time conditions and managing spontaneous interviews posed additional challenges.

Learning Outcome:

This project enhanced my skills in event coordination, live content production, and audience engagement. I learned the importance of multitasking, proactive problem-solving, and effective communication when balancing media responsibilities with interactive booth management.

Project 11 | **Title: *Mocktail Magic* — Digital Set Design**

Project Overview:

Worked on designing the digital set for *Mocktail Magic*, creating an immersive and visually engaging environment that complemented the show's theme. The goal was to enhance the viewer experience while maintaining consistency with the show's branding and aesthetic.



Image 12.1: Screenshot of Mondrila's Procreate Illustration of ***"Mocktail Magic"*** Set Design

Responsibilities:

Developed the digital set design, including layout, color scheme, and graphical elements. Ensured the set was adaptable for camera angles and on-screen presentation. Collaborated with the production team to integrate interactive elements and optimize the design for both visual appeal and functional use during filming.



Image 12.2: Mondrila Assigned to Render A 3D Image of Illustrator; Done with Google Gemini (AI)

Challenges:

Balancing creativity with practicality was a key challenge, as the set needed to be visually striking yet feasible for production constraints. Adjusting elements to suit three different camera perspectives and screen resolutions required multiple iterations. Time management was also critical to deliver the set design within the production schedule.

Learning Outcome:

This project strengthened my understanding of digital set design and its role in storytelling. I learned to consider both aesthetic and functional aspects when creating virtual environments, and gained experience in collaborative problem-solving to meet production requirements. The process also improved my skills in visual planning, spatial arrangement, and adapting designs to practical constraints in a professional production setting.

Project 12 | **Title: *Day of Remembrance* — Begum Rokeya**

Project Overview:

Contributed to the production of two informative videos highlighting the legacy of Begum Rokeya Sakhawat Hossain. The project involved scriptwriting, both on-screen performance and the creation of supporting digital elements, such as a graphic plate, to enhance the visual storytelling.



Image 13.1: Screenshot from Official Kahinik Audiobook's Facebook Page; Mondrila M. Huda Acting Beside Diya Binte Kamal On Begum Rokeya Day - Video 01

Responsibilities:

Performed as an actor alongside Diya Binte Kamal and Khadijatul Kubra, delivering scripted segments for both videos. Additionally, designed video infographics and graphical elements to be integrated into the editing timeline, supporting narrative clarity and visual engagement. Coordinated with the production and post-production team to ensure the final videos were cohesive and ready for simultaneous release.

Challenges:

Balancing on-screen performance with responsibilities for graphic content required careful time management. Designing infographics that were informative yet visually compatible with the videos demanded attention to clarity, pacing, and aesthetic alignment. The simultaneous release of both videos added pressure to meet tight deadlines without compromising quality.



Image 13.2: Screenshot from Official Kahinik Audiobook's Facebook Page; Mondrila M. Huda's Graphic Plate On Begum Rokeya Day - Video 02

Learning Outcome:

This project enhanced my skills in multitasking across performance and design roles within a single production. I gained experience by acting in front of three cameras, creating supporting visual assets, and collaborating closely with the team to ensure consistency and impact. This experience also reinforced the importance of meeting deadlines while maintaining high standards of creative execution.

Internship Outcome

During my 9-week internship at Kahinik Audio Visual, I had the opportunity to work on a wide range of projects, including Social Media Banner Design for Kahinik Audio Visual, S*eriously, Baba?!* Podcast Banner, *Shorir Chorcha O Shukhi Moner Ahsraam*, *Drama Beats, Mocktail Magic* Digital Set Design, 26tk Promotional Seal and Video Shoots, *Kobitar Shonge Kahinik,* Language Chronicles 2025, and Day of Remembrance — Begum Rokeya.

Across these projects, I was involved in digital illustration, multi-platform content adaptation, scriptwriting, camera operation, set design, make-up and costume coordination, on-screen performance, and event coverage. These experiences gave me a strong foundation in both creative execution and technical workflow, as I learned to apply visual, auditory, and narrative principles to professional projects. Working under tight deadlines and across multiple responsibilities strengthened my project planning, multitasking, and execution skills.

Beyond technical competencies, the internship enhanced my professional attributes and collaborative abilities. Coordinating with directors, cast, and crew on projects such as *Drama Beats* and 26tk Promotional Video Shoots taught me effective communication, teamwork, and conflict resolution. I managed props, schedules, call times, and production logistics, ensuring smooth operation on sets and live events like Language Chronicles 2025. Receiving and acting on constructive feedback allowed me to refine my creative and technical work, while adapting to unexpected challenges improved my resilience, problem-solving skills, and ability to maintain high-quality output in dynamic environments.

Finally, this internship strengthened my creative confidence, versatility, and professional maturity. Balancing multiple roles as a designer, scriptwriter, production assistant, actor, and coordinator, across projects such as *Seriously, Baba?!, Mocktail Magic,* and Begum Rokeya's infographic videos reinforced my adaptability and initiative.

I gained valuable insight into audience engagement, research-driven content creation, and digital media production, preparing me to contribute meaningfully to future creative projects.
Overall, my experience at Kahinik Limited has provided me with practical skills, strategic understanding, and the mindset necessary to excel in the rapidly evolving fields of digital media, audiovisual production, and content strategy.

Work Log:

= WORKLOG =

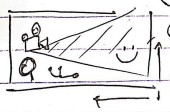
INTERVIEW - KAHINIK
= 09/10/2025 =

12th October, 2025

- Work Orientation by Imrad Zulkarnine.
- Met the whole crew of Kahink Audiobook + Audio visuals.
- List of Ongoing - projects
- Had opportunity to see "Drama Beats" shooting.
- Familiarity with Apple Computer.

13th October, 2025

- Brief on Kahnik Audio-Visuals. (K-AV)
- Create a Banner for Social Media.
- Follow the Logo for K-AV (Color, elements)



- Pink, Blue, White.
- follow Facebook and Youtube Banner Ratios.
- Draw in procreate — translate into Adobe Illustrator.

14th Oct, 2025

Day 1 of Illustration.

- Feedback Meeting — I am too slow. Have to pick up the pace.
- Fix composition. Meet with Rajarshi for advice.

= Second meeting with Imrad Zulkarnine =

- Approves the flow now.
- Already 80 elements drawn.

15th October, 2025

- Researched and found more elements to add, culture, medical education, July 24, and 1971. Inspired by Quamrul Hassan and Zainul Abedin.
- Almost Ready — final element count — 189!

= Design Approved! =

18th October, 2025

- Approved Mood board.
- Approved Color palette.
- Started drawing elements based on Aesop's fables, monopoly, Scrable, Chess, Darts...
- Pushing the palette so harmony remains.

21st October, 2025

- Home work helped — "Seriously, Baba?!" Banner Approved!
- Seamlessly worked in Adobe Illustrator today! :)
- Received feedback to refine details and increase visibility.

16th October, 2025

- Artwork transferred to Adobe Illustrator — with the help of Sr. Graphics Designer — Mahfuz Mojumdar.
- Research "Safe Zones"
- ALL FAILED.
- We have to resize the image plane and elements all over again to fit the standard ratios of social media.
- Final Review — tomorrow morning...

17th October, 2025

- APPROVED! They Loved it!
- Appointed with Banner design for "Seriously, Baba?!"
- Research and create MOODBOARD.
- Sage Green — Yellow. "Old Cartoon Network" aesthetic.

22nd October, 2025

- Submission of both banners/drawing assets.
- Meeting with Ashif Hasan Shagor.
- Shoot day of "Shorir Chorcha O Shukhi Mon".
- Almost 7 hours... 3 episodes of the show was shot.
- Director appreciated my diligence.
- Learned to operate close-up Camera, Black Magic.
- Helped rearrange equipment today.
- Noted where everything goes.
- gave input: We need to log our perfect shots ASAP. to ensure smooth work flow.
- Learned Make up and Costume from Tonima Haque.

23rd October, 2025

- Day started with team meeting.
  - We have to start stockpiling on Drama Beats.
- Meeting with Creative Director Rumi — list of props needed for Script.
- Worked in the office computer, Logged the scripts for the coming Two weeks.
- Drama Beats meeting; Costume/Make up.

24th October, 2025

- Texted everyone on Call-time, make up and costume + made props.
- Shoot started on time — 9:30AM.
- Assisted with Make up and costume; ironing.

→

- Handled camera
- Attached Lapels.
- Equipment arrangement.

25th, October, 2025

- Second day of Drama Beats shooting.
- Carried 2 costume changes for myself.
- Did my own make-up and acted!
- Co-ordinated sensitive props.
- We shoot 10 episodes til now!

28th Oct. 2025

- Prepared for Drama Beats — Day 3.
- Prop/Design and set was done by me early morning.
- Actors arrived late.
- We could only shoot 4 episodes today.
- Script was all my responsibility today. Finally did shot-log.

29th October, 2025

- Post shooting reflection meeting with Imrad Zulkernine, Md. Nurul Islam and Azwaad Rajarshi.
- Footage Review — approved shot list nearly matched my shot-log!
- Feedback on multitasking, positive!
- Sat in the editing panel with Director; Select Music and audio cue.

30th October, 2025

- MAKING PROPS for DRAMA BEATS: "Cigarette, Alcohol, Bottles" using CANVA
- Assisted the shooting process.

31st October, 2025 (FRIDAY)

- Slow day, meeting with Imrad Zulkernine; Seriously, Baba?! Scripts. [Visual cues + Sound FX]
- Make Azwad Rajorshi checks your/my work
- Think of specified set design for scripts.
- Started Research on violence in families, gender disparities in Bangladesh

1st November, 2025 (SATURDAY)

- Spent all day scripting Two episodes of "Seriously, Baba?!"
- Meeting w/ Imrad Zulkernine: CREATE SOCIAL MEDIA CONTENT IDEA for "SB"

2nd Nov. 2025 (SUNDAY)

— DAY OFF due to electrical works.

3rd Nov. 2025 (MONDAY)

— DAY OFF, Same reason.

3rd Nov. 2025

- MAKE "SERIOUSLY, BABA?!" Prop list, Place furniture order with Rajorshi.
- Finished writing 3rd Episode Script for "SERIOUSLY, BABA?!"
- Imrad Zulkernine wants me to make a "SOCIAL MEDIA BIBLE" - Must include time, number of dynamic and static posts, + AGENDA - why would we post/intention.

4th Nov. 2025

- 3 of "SERIOUSLY, BABA?!" Scripts approved.
- Researching Bangladesh Watch-time habits. →

4th Nov - Contd.

- SOCIAL MEDIA BIBLE's RUBRIC made in Google Docs - file Airdropped to Imrad Zulkernine.

5th Nov. 2025

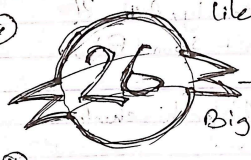
- More reading about Bangladesh Watch-time behavior statistics.
- Created first of the kind.
- Imrad Zulkernine wants two versions: 1 - Episode - A - week 2 - Episodes - A - Week model.

6th Nov. 2025

- Approved 1 - Episode - A - Week Model.
- feedback heard and implimented.
- Preparing for the 2 - episode a day model today.

9th November, 2025

- Commission for 26th Bangla seal for Kahinik Audio book.
- like school crests.



ribbon - like.
Big, bold colors.

- Look into vibrant seals.
- Created first Draft on Procreate.

10th Nov. 2025

- Commission for an English Version 26th SEAL!
- Color pallette still not approved.
- Drew the symbol once more in procreate
- Meeting with Eva Hazari to co-ordinate color-schemes.

11th November, 2025

- Meeting with Eva Hazari; Success.
- Color palette's hue was adjusted.
- Bright purple, red; contrast by dark purple; green and mustard yellow.
- Commission for $1.99 of the seal.
- Finished the $1.99 seal today.

12th November, 2025

- Meeting with Mahfuz Majumder, create social media posts with seal.
- Fix the seal using Adobe Photoshop
- Download Bangla font
- Download Bijoy keyboard on Computer.
- Created 2 posters using Adobe Illustrator; Collaborated with Mahfuz Majumder and Azwaad Rajarshi — Social Media posted. on Official Kahinik Audiobook Facebook and Instagram.

13th November, 2025

- Locate previous Kahinik Audio Visual photographs for Kahinik Audiobook
- Share to Mahfuz Majumder.
- Created 8 facebook banners.
- One was approved.
- 1st meeting for 26th Promotional video advertisements.

14th Nov. 2025 + 15th Nov. 2025

- Research and write scripts with Rahisul Tomal

16th Nov. 2025

- Script reading with team.
- Imrad Zulkarnine confirmed 10/12 scripts written.
- Costume + Make-up discussion with Rahisul Tomal and Md. Nurul Islam.
- Whatsapp group open,

17th Nov. 2025

- Created prop, costume, make up location board, camera list + CALL TIME -
- Notified Whatsapp group
- Approved by Imrad Zulkarnine
- Created a print-version of our scripts. Stored remaining 2 scripts in our "Could have been" document.
- Print 3 sets of script ahead of time.
- Shooting Day: TOMORROW!

18th Nov. 2025

- So today I was responsible for Script placement, Props, make-up and costume + ACTING in one of the videos.
- Acting was tough. We finished only 4/10 scripts.
- However, everyone was happy.
- footage review ~~TOMORROW~~ SATURDAY on Zoom.

20th Nov. 2025

- Footage Review went well.

21st Nov. 2025

- Music curation for 26th Promotional video. "jingle"
- Sound made by Azwaad Rajarshi.
- Helped by fixing individual sound aesthetics.
- Created foley sounds.
- Footage cut precisely for editing comfort.

22nd November. 2025

- 26th Promotion 2nd Meeting; SCRIPT.
- Tomal wrote 10 more scripts.
- Prop, cast, make-up, costume list ready.
- New Whatsapp group.
- Everyone agrees.
- 24th SHOOT - DAY 2!

23rd November, 2025

- DAY OFF due to WIFI CABLE CHANGES.

24th November, 2025

- Took props from Imrad Zulkarnine Residence.
- 9:30 AM - Arrived.
- Preppared Script - DAY 2 print - 3 copy.
- Put everyone in make up and assited the director.
- Learned how to bounce light.
- 3 indoor shoot + 3 outdoor shoot completed.
- Lapel in my responsibility.
- Keept bags and equiptment safe.
- Afraid we may need to reshoot an outdoor scene.

25th November, 2025

- Prop list, costume, makeup, camera, Location - Tomael mama brought 30 Drama Beats stories.
- Arranged.
- Yesterday footage review - NO NEED FOR RESHOOT.

26th November, 2025.

- First promotional banner posted, has my seal.
- Uploaded long-format "Advertisement of 26th Promotion on facebook.
- Friday - No office. (Note)

27th NOVEMBER 2025

- Prepare green-screen room.
- Safety pin attachment.
- get ready for a Comedy show shooting - " BEDTIME LAUGHTER"
- [redacted]
- WASHED MAKE-UP BRUSHES.

30th Nov. 2025

- Long shoot.
- 13 Cast for "BED-TIME LAUGHTER
- Got 13 people make-up, costume in 1 hour!
- Touched up - Behind-the-Scene PHOTOGRAPHER.

1st December, 2025

- Proposed from Electric equiptment company - A Mocktail Show with Leading Bangladeshi Mixologist.
- Draw mock up on pro-creche.
- Submitted and approved.
- Made a Gemini 3D Version.
- Poetry Show - " Kobitar shonge kahinik" Shoot Tommorrow w/ Shereen Islam.

2nd Dec. 2025

- Light curation for poetry show.
- selected purple and "rose-blush" for bg-lights.
- Spot light not intense - wrapped a card circle.
- helped in make-up; No AC!
- Collected Sound via Zoom Recorder.
- Teleprompted for the first time.

3rd December, 2025

- Assist Mahfuz Majumder create banners for ULAB LANGUAGE CLUB - " LANGUAGE CHRONICLES".
- Kahinik Audiobook - Broadcast partner.
- Meeting; Learn INTERVIEW TIPS.
- Learn about 2nd phone - for FB live.

4th December, 2025

- Set up booth with Diya and Kubra using tripod rods - banners, X-banners and arranged 50 books, looked after our office Ipad.
- Collected Student Subscriber info.
- Interviewed faculty.
- Took BTS Photography.
- Keep equiptments arranged.
- helped pack-up.

2th Dec. 2025 — ⊗⊗
Took office leave for Brother's wedding in Chittagong.

9th Dec. 2025
⊗ Came back on the day of Begum Rokeya's Remembrance.
⊗ I wrote two scripts on spot.
⊗ Shot two videos; Acted, make-up and props.
⊗ Sound taped played by me; on Diya and Kabita.
⊗ Made two graphic design to our video.

10th Dec. 2025
⊗ Helped Aswad Rajarshi design a table for Kahnik Audio visual.
⊗ Process event photos from Language Chronicles.

11th December, 2025

⊗ Today will be the last day of my internship.

⊗ Submitted editted photos of "BEDTIME LAUGHTER" and "LANGUAGE CHRONICLES".

⊗ Everyone said they will miss me !!
I will too. Thank you, Kahnik!

MSJ043

SELF-ASSESSMENT FORM

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

Name of Intern: ___Mondrila M. Huda _____

University ID: _____212012025_____

Name of the Institute/Organization:	Kahinik Limited		
Corporate Office Address:	397 Plainfield Avenue, Floral Park, NY 10011, United States		
Email:	contact@kahinik.com	Web:	www.kahinik.com

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

30 hours

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

Yes, 10 Thousand BDT

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

13	I have increased my ability to be a leader	5/5
14	I feel more connected to my community	5/5
NO	CRITERIA (Academic learning impact)	
15	I have acquired knowledge from the job duties I performed	5/5
16	I have broadened my critical thinking skills (reasoning, problem solving)	5/5
17	I have learnt the ability to work independently	5/5
18	I feel my classroom learning was enriched	5/5
19	I have the ability to connect academic subject matter to the real world.	5/5
NO	CRITERIA (EMPLOYMENT/JOB SPECIFIC IMPACT)	
20	I developed specialised technical skills for a specific job function	5/5
21	I broadened my future employment possibilities	5/5
22	I received an opportunity to explore a specific career	5/5
23	I developed realistic ideas about the work world	5/5
24	I narrowed my future possible career choices.	5/5
25	**What is your average score from this test?**	4.83

5. General Comments

My internship at Kahinik Limited was an enriching and highly rewarding experience. It provided me with the opportunity to explore multiple facets of digital media, from creative design and content development to production management and on-screen performance. The hands-on nature of the work allowed me to apply theoretical knowledge in practical settings, while collaborating with a professional team helped me develop essential soft skills such as communication, time management, and adaptability. The diverse range of projects challenged me to think critically, solve problems creatively, and maintain high standards under tight deadlines. This internship not only enhanced my technical and creative capabilities but also strengthened my confidence, professionalism, and readiness to contribute effectively in future media and content creation roles.

_____

Signature of Intern

Professional Competencies

I am proficient in digital illustration and design, with expertise in Procreate and experience in optimizing artwork for multiple social media platforms using Adobe Illustrator. I have hands-on experience in multi-role media production, including camera operation, digital set design, make-up, costume coordination, and on-screen performance. Additionally, I am skilled in social media strategy, encompassing content scheduling, audience engagement, and post formatting tailored to different platforms. Furthermore, I am now efficient in project coordination and logistics, managing props, schedules, call times, and maintaining clear communication with cast and crew to ensure smooth production workflows.

Skills Acquired

- Rapid ideation and execution under tight deadlines,
including promotional graphics and video content.

- Acting and teleprompter management,
with attention to character consistency and pacing.

- Audio-visual production support:
sound recording, camera setup, framing, and lighting coordination.

- Event management and live content creation,
including interviews, audience interaction, and on-site recording.

Attributes Developed

- Resilience and perseverance:

I maintained focus and productivity despite long hours and physical challenges.

- Multitasking and adaptability:

I handled simultaneous creative and logistical responsibilities.

- Attention to detail:

I ensured visual, auditory, and narrative consistency across projects.

- Professional communication:

I collaborated effectively with supervisors, directors, and team members.

- Initiative and problem-solving:

I anticipated challenges, implemented solutions, and refined work based on feedback.

Knowledge Gained

Through this internship, I gained a deepened understanding of audience behavior, engagement metrics, and platform-specific content optimization, which allowed me to tailor content strategies for maximum impact across different social media channels. I developed insight into multi-role production processes and workflow management, learning how to coordinate effectively within both small and large media teams. My awareness of color theory, spatial planning, and design principles expanded as I applied them across digital, physical, and interactive media projects. I also acquired hands-on experience in research-based content development for podcasts and short-form videos, ensuring that each piece was relevant, engaging, and aligned with audience interests. Additionally, I gained practical knowledge of coordinating small-crew productions, live events, and simultaneous content delivery under tight deadlines, which enhanced my ability to manage multiple responsibilities, anticipate challenges, and adapt quickly to dynamic production environments. This comprehensive experience strengthened my creative, technical, and organizational capabilities, preparing me to contribute effectively to future media projects.

Concluding Remarks

My 9-week internship at Kahinik Audio Visual was an immersive and transformative experience that offered comprehensive exposure to the multifaceted world of digital media, design, and audiovisual production. Through a series of hands-on projects, I was able to combine creative thinking with technical execution, from high-resolution digital illustration and multi-platform social media content to multi-role production tasks including camera operation, set design, make-up, costume coordination, and on-screen performance. Collaborating closely with a multidisciplinary team, I learned the intricacies of effective communication, workflow management, and project coordination in both small-scale and large-scale productions.

This internship significantly strengthened my professional competencies, equipping me with practical skills in content strategy, audience engagement, and research-driven storytelling. I gained an in-depth understanding of platform-specific optimization, visual composition, color theory, and design principles, which allowed me to create content that was not only aesthetically appealing but also strategically aligned with audience preferences. Moreover, balancing simultaneous responsibilities, managing tight deadlines, and adapting to real-time production challenges enhanced my resilience, problem-solving ability, and capacity to perform under pressure.

Beyond technical skills, this experience honed my creative judgment, attention to detail, and ability to translate abstract ideas into impactful visual and narrative outcomes. I also developed a strong sense of professional discipline, teamwork, and accountability, learning to take initiative while remaining receptive to constructive feedback. These experiences have collectively expanded my creative and strategic perspective, preparing me to confidently tackle future projects in digital media, content creation, and audiovisual production.

Overall, my internship at Kahinik Audio-Visuals has been an invaluable stepping stone in my professional journey. It has not only deepened my knowledge and skill set but also instilled in me the confidence, adaptability, and creative vision required to excel in a rapidly evolving media landscape. I am deeply grateful for the mentorship, guidance, and opportunities provided, and I leave this experience better equipped, inspired, and eager to contribute meaningfully to the field of digital media and storytelling.