Media Studies and Journalism

INTERNSHIP REPORT

Hrituparna Devmoni
201012088

MSJ4298: Internship
MSJ11499

Submission Date: 28.08.2025

Host Organization: Goopy Bagha Productions Limited

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Student Details –

Name:	Hrituparna Devmoni
ID:	201012088
Department:	Media Studies & Journalism
Major Concentration:	Communication for Development
Minor Concentration:	Sustainable Development
Career Objectives:	As a Communication for Development student with a minor in Sustainable Development & a range of diverse experiences in multimedia storytelling, content creation, advocacy and social impact campaigns, I'm very passionate about the use of effective communication and community engagement strategies to drive meaningful social & societal change. My aim is to significantly contribute in deeply impactful projects focusing on women's rights & the upliftment marginalized communities in Bangladesh through strategic communication, policy advocacy, and grassroots mobilization

Internship Details –

Host Organization	Goopy Bagha Productions Limited
Address	House - 92, Block B, Road - 4, Niketon, Dhaka, Bangladesh
Website	https://goopybagha.com/
Host Organization Supervisor	Rafi Ahmed
Internship Area	Film Production (Producer Intern)
Internship Start	15 May 2025
Internship End Date	14 Sept 2025
Average Working Hour	6 Hours
Projectly Working Hour	36 Hours
Total Working Period	16 weeks

Acknowledgement

I would like to express my heartfelt gratitude for Goopy Bagha Productions for the opportunity to pursue my internship with their talented & inspiring team of professionals. This experience has really helped me bridge the gap between my classroom learnings and real-life production work.

I'm especially grateful for my supervisor Mr. Rafi, & the entire team for their patience, guidance & their willingness to take time off of their busy schedules to walk me through the ins and outs of the various steps in the production process. Their guidance helped me explore the various facets of a production process, develop new skills, build confidence and gain a better understanding of the tribulations of the demands of media & story telling in a high stakes professional setting.

I'm very grateful to the University of Liberal Arts Bangladesh who have provided me with an exceptionally supportive and enriching academic learning environment that has had a lasting impact on my personal and professional growth. The university provided me with ample opportunities to gain new skills and knowledge I need to excel in my life holistically.

The faculty at ULAB has been instrumental in teaching me a great many theories and skills which I have now applied at various aspects of my professional journey. Each faculty member has had a lasting impression on me and I will carry forth their knowledge throughout my career.

Lastly, I am profoundly grateful to my family for their unwavering emotional support, guidance and encouragement throughout this internship journey. They believed in me and encouraged me even during moments of abject self-doubt and helped me overcome the various trials and tribulations I encountered. Their constant presence made it profoundly easier to stay focused, motivated, and persevere towards the successful completion of my internship.

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: Hrituparna Devmoni
ULAB ID: 201012088



Signature _____

MSJ042

INTERNSHIP REPORT APPROVAL FORM

Student Name: Hrituparna Devmoni ID No: 201012088

Major: Communication for Development Year: Summer 2025

Local Phone: +880 1953 560252 Email: hrituparna.devmoni.msj@ulab.edu.bd

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INTERNSHIP/PROJECT INFORMATION

Internship Organization / Project: Goopy Bagha Production Limited

Internship /Project Report Topic: Producer Intern

Semester (Tick one): □ Spring 202 ✓ Summer 202 □ Fall 202

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: A F M Moniruzzaman Shipu Title: Assistant Professor

E-mail: afm.moniruzzaman@ulab.edu.bd Phone: +880 2 966 1255

Introduction

My academic journey throughout my time in University of Liberal Arts Bangladesh has been intertwined with my core interests in communications, advocacy for women's rights and marginalized communities along with my interests in music and video production. I imagined that I would thrive in an NGO setting, helping create powerful and impactful communication policies through media and storytelling. My academic journey throughout ULAB further cemented my belief and additionally exposed me to the various theories, tools & methodologies that would further aid me in realizing my goal.

Although I have already had some music production experience through various personal projects & commitments, the internship opportunity at Goopy Bagha Productions felt like the perfect next step. I was really enamoured by Goopy Bagha's efforts in telling little known stories on various topics in association with various local & international NGOs around Bangladesh and I jumped at the opportunity to take a deep dive into the world of impactful storytelling.

The internship at Goopy Bagha has been nothing short of eye opening to me, giving me a firsthand understanding & revealed the level of production rigour, planning and collaborative effort that is usually required for the successful creation of impactful films and documentaries.

This experience not only helped me underpin my academic learnings to a professional setting but also deepened my commitment to pursuing a career blending storytelling and advocacy and has given me affirmative clarity in moving forward in that direction.

Objectives and Expectations

My primary motive behind my internship at Goopy Bagha Productions was to gain some hands-on & practical experience in the world of visual storytelling and production rooted in the context of media productions on social topics and issues. I also wanted to examine how my academic learnings and underpinnings translate into actual real world production environments and how sensitive topics are approached and addressed.

One of my core objectives was to understand how visual content is created in a professional setting, how the ideas are fleshed out, how the timelines are derived, the collaboration between various teams, the management of budgets, finances & logistics & the client's expectations shape the final outcome. I hoped that I would be given the opportunity to participate in various activities spanning from pre-production planning, script development & visual ideation to on-ground shooting & postproduction workflows.

Another key expectation of mine was to hone my ability to approach story telling with empathy and social responsibility. Given Goopy Bagha's calibre in the production of impactful work for various national and international NGOs & other advocacy groups I looked forward to learning how communication can be used to engage and empower and impact audiences especially on the issues that affect the people around them.

Lastly, I also hoped that this internship would give me some experiences of working in professional settings and help me align myself to the demand and rigour that is expected when working in a high stake environment.

Host Organization

Goopy Bagha Productions Limited was formed to serve the common goals of its founders which is to create quality and aesthetically pleasing audio-visual productions with the strength of good storytelling.

The name, Goopy Bagha Productions Limited, was chosen to signal that like Goopy Gyne and Bagha Byne, we want to use the magic of film to fulfill our part and goal by mixing professionalism, creativity and resourcefulness to provide quality productions of advertisements, corporate audio-visuals, films and documentary.

A mix-match of international and local skills, the team targets to become a leading branding in the media and a family of dedicated, inquisitive, resourceful and efficient production people with only one goal in mind; creating entertaining and aesthetically pleasing productions to meet the demands of the market.

Organogram

Admin Team	
Role	**Name**
Team Leader	Arifur Rahman
Producer	Rafi Ahmed
Accountant	Md. Solaman Hossain Sagor

Production Team	
Role	**Name**
Director	Arifur Rahman
Cinematographer	Monzur Anik
Assistant Director	Golam Sarwar, Partha Shomitra, Mir Tariqul Islam
Producer	Rafi Ahmed, Partha Shomitra
Research	Kazi Nusaiba Salam
Idea and Script	Golam Sarwar/ Partha Shomitra
Editor & Colorist	Sumit Kumar Roy
Sketch/ Storyboard Artist	Macbeth Neel
Graphics/ After Effect Specialist	Nazmul Haque Rabby
Translation & Subtitle	Kazi Nusaiba Salam/ Golam Sarwar

Work Environment

Working in Goopy Bagha Productions was an incredible experience, largely due to the people and the atmosphere they have managed to create. From the very first day, I noticed how friendly and approachable everyone was. The team maintained a good balance between professionalism & a relaxed atmosphere facilitating ease of asking questions, contributing ideas and learning on the go. Despite being an intern, I was never treated as an outsider. I was encouraged to participate and present my ideas which gave a sense of ownership and purpose.

The culture at Goopy Bagha encourages flexibility and teamwork. Every team member dons multiple roles depending on the project's needs which helped me learn how adaptable & versatile production work can really be. People genuinely care and are willing to help each other and there is a shared sense of teamwork which makes the workplace feel extra special. I couldn't have asked for a better introduction to my foray into the professional world.

Tasks as an Intern

During my internship as an associate producer at Goopy Bagha, my primary responsibility was to assist the Assistant Producer with a range of day-to-day responsibilities. This allowed me to play a vital part across varied roles & responsibilities whilst ensuring that all the assignments met the organization's high standards & expectations. Over the course of my internship I performed a range of task and assignments such as –

1. Script reviews and preparation of the script breakdown and a summary of all the cast, locations, sets, props as necessitated.
2. Assisting in the preparation of tender participation documents Tender Request for Proposals (RFPs)
3. Preparation of mood boards in line with the requirements for a tender participation.
4. Being a part of the jury for evaluation of participating films in film festivals..
5. Searching for, cataloguing and organizing all the films and videos projects produced by Goopy Bagha & uploaded on various video streaming platforms over the years.
6. Assisting in the preparation of an interviewee review form and assisting in the shortlisting of candidates for a workshop.
7. Assisting in the shortlisting of the applications for the workshop
8. Attending Brainstorming sessions for Promotional Campaign Strategy meeting for the release of a new movie.
9. Doing background research on the guests and drafting relevant questionnaires for podcasts.

Project 1 — Preparation of Posters for “The Content Lab Workshop”

Project Introduction:

I was tasked with the creation of the promotional posters for a workshop being conducted by Goopy Bagha Productions - “The Content Lab Workshop” it was a 7 day hands on experience aimed at students, recent graduates, and casual learners and explored content creation for news, documentaries & other media taught by esteemed professionals.

The goal was to visually communicate with aspiring students and media enthusiasts, highlighting skill building, industry exposure and networking with like minded individuals.

I produced 5 individual posters, four featuring one of the leading professionals involved in the workshop. After doing research on each of the instructors, I drafted short bio’s and tried to build a consistent visual balance between headlines, color palette, framing, logo placement, etc so that every post felt like it was a part of an overarching campaign. after preparing the initial draft, I consulted with my supervisor for his inputs,

Based on the feedback received, I revised the drafts with I kept the prose concise with a strong professional headline, along with details on the dates, & a clear call to action for registration in the fifth poster.

Initial Poster Drafts -

PITCH PERFECT

PACKAGING & PRESENTING CONTENT TO THE WORLD

ARIFUR RAHMAN

DIRECTOR & PRODUCER



ABOUT

Arifur Rahman is an award-winning independent filmmaker from Bangladesh whose work spans fiction and documentary with a consistent social pulse. A graduate of the Busan Asian Film School, he has been selected for leading international development platforms, including La Fabrique Cinéma (Cannes), Locarno Open Doors Lab, and Film Independent's Producing Lab—experiences that sharpened his craft and widened his global network.

Arifur's productions have screened at major festivals such as Venice, Rotterdam, Busan, and Raindance. His notable credits include Kingdom of Clay, Live from Dhaka, The Silent Echo, Roqaia, Amar Colony, and A House Named Shahana. In 2023, his documentary One in 36 Million won the Grand Prix at the WHO Health for All Film Festival, underscoring his ability to pair strong storytelling with public-interest themes.

Beyond the festival circuit, Arifur collaborates with global partners and development organizations—among them WHO, UNICEF, BBC Media Action, and the European Union—to create documentaries with measurable social impact. His current focus includes stories on climate change, public health, and gender equity, told through grounded characters and precise, human-scale detail.

Arifur also contributes to the film community at home. He joined the Bangladesh Film Advisory Committee in 2024, and in 2025 became an adjunct faculty member at BCTI, where he mentors emerging filmmakers in project development, producing, and ethical nonfiction practice.

Whether building an intimate character study or a broad social portrait, Arifur's guiding principle is simple: use cinema to connect audiences with urgent realities—and to imagine better futures.

SCRIPT & STRUCTURE

WRITING FOR SCREEN & SOCIAL IMPACT

HUMAIRA BILKIS

FILMMAKER & DOCUMENTARIAN



ABOUT

Humaira Bilkis is a Bangladeshi filmmaker whose work sits at the intersection of history, politics, and personal memory. Trained in Mass Communication, she refined her craft through filmmaking workshops in Dhaka and has developed a distinctive, research-driven approach that blends ethnography, conversation, and close observation. Working primarily in the creative documentary form, Humaira builds quiet, intimate narratives that question received ideas and challenge socio-cultural norms—often by staying close to everyday lives and listening for the small details that reveal larger truths.
Her films have screened and been recognized at major international festivals, including IDFA, Yamagata International Documentary Film Festival, and Visions du Réel. Notable works include Things I Could Never Tell My Mother (2022) and I Am Yet to See Delhi (2015), both of which showcase her sensitivity to place, family, and the private spaces where public history leaves its marks. Across projects, she favors patient camerawork, layered sound, and collaborative editing, inviting audiences into conversations rather than delivering fixed answers.

Through her production house, Zoo Films, Humaira produces and co-produces independent documentaries, supporting stories that are locally grounded yet globally legible. She also teaches at the University of Dhaka, where she mentors emerging filmmakers in research methods, ethical fieldwork, and the craft of nonfiction storytelling. Her current interests include community-based production models, archival reuse, and new ways to bring under-represented voices into the documentary process. Whether filming at home or abroad, Humaira's practice remains consistent: start with curiosity, build trust with time, and let the story breathe.

PLATFORM PULSE

UNDERSTANDING WHERE AND HOW CONTENT LIVES

NAZRUL ISLAM MITHU

JOURNALIST & MEDIA TRAINER



ABOUT

Nazrul Islam is a journalist, editor, and media trainer from Bangladesh with more than 30 years of experience leading national and international newsrooms. He has worked with The Daily Star, New Age, and Bhorer Kagoj, and currently reports for the German news agency dpa. In 2025, he was appointed Editor of Times of Bangladesh, a leading English-language daily, where he oversees editorial strategy, newsroom standards, and public-interest reporting.

Nazrul holds a degree in Mass Communication and Journalism from the University of Dhaka, and a diploma in Development Reporting from the Indian Institute of Mass Communication in New Delhi. Beyond newsroom leadership, he is a committed media educator. He has designed and delivered trainings across Bangladesh on democracy, elections, journalist safety, and ethical reporting, including USAID-supported programs. His sessions emphasize practical newsroom skills—clear sourcing, fact-checking, conflict-sensitive language, and duty of care—so reporters can serve audiences with confidence and integrity.

As a consultant, Nazrul has advised on communication strategies for the Government of Bangladesh and UN initiatives, and contributed to cross-border environmental reporting projects that connect climate impacts with everyday life. He is the President of the Overseas Correspondents Association Bangladesh and previously served as President of the Dhaka Reporters Unity (2022).

Known for his calm editorial judgment and hands-on mentoring, Nazrul champions public-service journalism that is accessible, accurate, and humane. His current interests include countering disinformation, strengthening safety protocols for field reporting, and building newsroom cultures that make space for young voices and diverse perspectives.

STORY SPARKS

IGNITE IDEAS THAT MATTER

ZAHID NEWAZ KHAN

TRAILBLAZER & STORYTELLER



ABOUT

Zahid Nawaz Khan is a veteran journalist and media professional with nearly three decades of experience, working in the field since 1994. A graduate of the Department of Mass Communication & Journalism at the University of Dhaka, he also earned a Post-Graduate Diploma from the Indian Institute of Mass Communication (IIMC), New Delhi, where he received the prestigious PTI Award. He later pursued further studies in the United States and Germany, broadening his perspective on global media and newsroom practices.

Over the years, Zahid has held key roles at leading Bangladeshi outlets, including Channel 1, bdnews, Radio Today, and The Business Standard. His bylines and contributions have also appeared on international platforms such as Cricinfo and Radio France International (RFI), reflecting his comfort across news, features, and multimedia storytelling. He has authored more than a dozen books, and has shared his experience in the classroom as an adjunct faculty at several universities.

Zahid is an active member of the National Press Club and Dhaka Reporters' Unity, and remains closely engaged with the professional community. Colleagues know him for clear editing, calm decision-making under deadline, and a mentor's approach to working with younger reporters. His current interests include ethical reporting, newsroom safety, and practical verification skills for a fast-changing digital environment.

Whether in broadcast, print, or online, Zahid's work is guided by a simple idea: journalism should be accurate, accessible, and useful to the public. He continues to champion stories that inform, explain, and connect Bangladesh with the wider world.

The final posters -





PITCH PERFECT

PACKAGING & PRESENTING CONTENT TO THE WORLD

ARIFUR RAHMAN

DIRECTOR & PRODUCER

ABOUT

Arifur Rahman is an award-winning independent filmmaker from Bangladesh, known for his impactful fiction and documentary productions. A graduate of the Busan Asian Film School, he has participated in prestigious global programs such as La Fabrique Cinéma (Cannes), the Locarno Open Doors Lab, and Film Independent's Producing Lab. He joined the Bangladesh Film Advisory Committee in 2024 and became an adjunct faculty member at BCTI in 2025. His notable productions include Kingdom of Clay, Live from Dhaka, The Silent Echo, Roqaia, Amar Colony, and A House Named Shahana, with screenings at major festivals like Venice, Rotterdam, Busan, and Raindance. Arifur has collaborated with global partners and development organizations including WHO, UNICEF, BBC Media Action, and the EU, producing documentaries with strong social impact. His documentary One in 36 Million won the Grand Prix at WHO's Health for All Film Festival in 2023, and his work continues to highlight pressing issues such as climate change, public health, and gender equity.



SCRIPT & STRUCTURE

WRITING FOR SCREEN AND SOCIAL IMPACT

HUMAIRA BILKIS

FILMMAKER & DOCUMENTARIAN

ABOUT

Humaira Bilkis is a Bangladeshi filmmaker whose work centers on history, politics, and personal narratives, blending research, ethnography, and conversation. Trained in mass communication, she honed her craft through filmmaking workshops in Dhaka and specializes in creative documentaries that challenge socio-cultural norms. Her films have been showcased and awarded at global festivals including IDFA, Yamagata, and Visions du Réel. Her acclaimed works include Things I Could Never Tell My Mother (2022) and I Am Yet to See Delhi (2015). Through her production house, Zoo Films, she produces and co-produces independent documentaries and teaches at the University of Dhaka.



PLATFORM PULSE

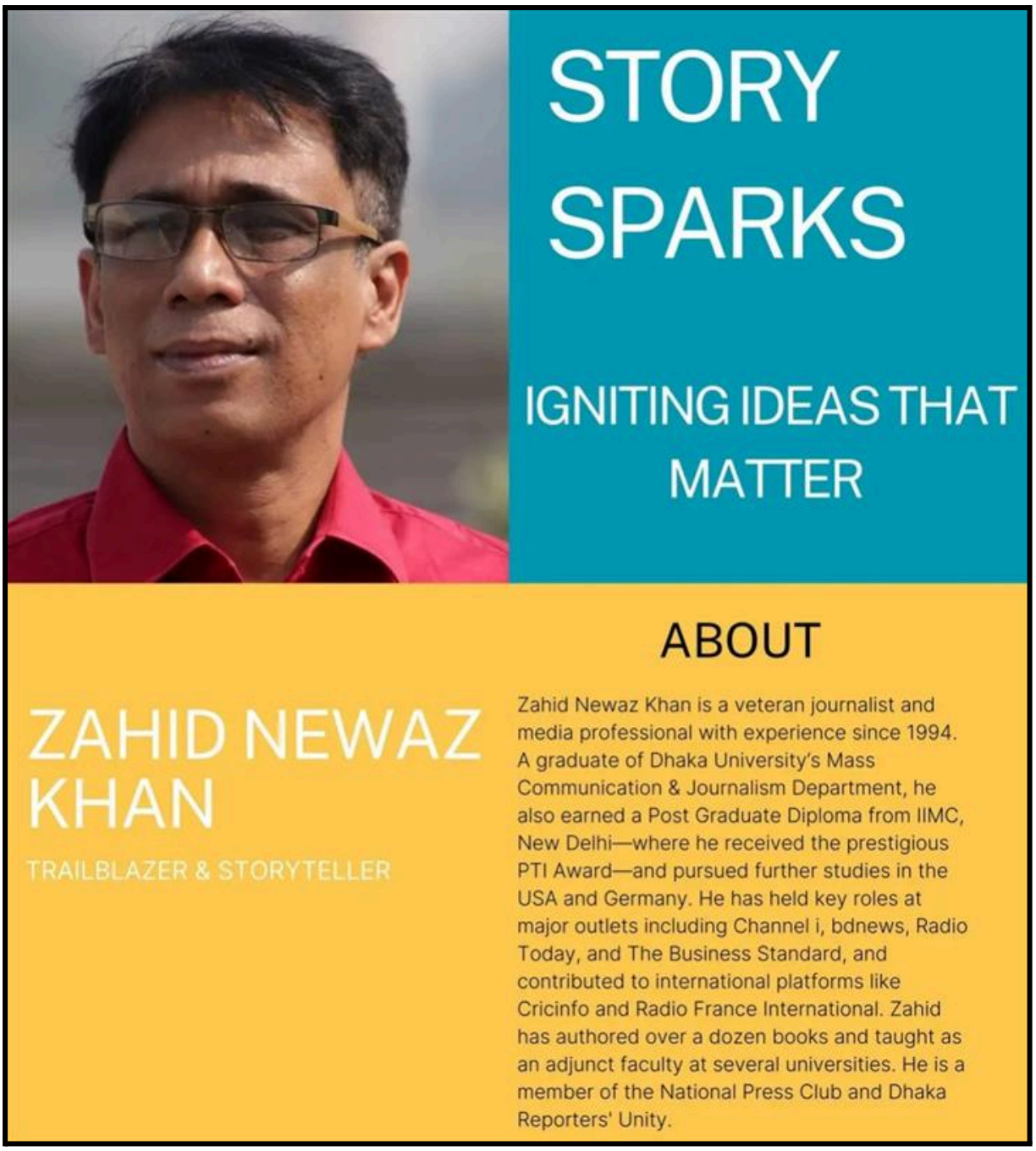
UNDERSTANDING WHERE AND HOW CONTENT LIVES

NAZRUL ISLAM MITHU

JOURNALIST & MEDIA TRAINER

ABOUT

Nazrul Islam is a journalist, editor, and media trainer from Bangladesh with over 30 years of experience in leading national and international newsrooms. He has worked with The Daily Star, New Age, Bhorer Kagoj, and currently reports for the German news agency dpa. In 2025, he was appointed Editor of Times of Bangladesh, a leading English-language daily. Nazrul holds a degree in Mass Communication and Journalism from the University of Dhaka and a diploma in development reporting from the Indian Institute of Mass Communication in New Delhi. Beyond journalism, he is a prominent media educator and has conducted nationwide training on democracy, elections, and journalist safety, including USAID-supported programs. He has advised on communication strategies for the Bangladesh government and the UN, and contributed to cross-border environmental reporting projects. Nazrul is President of the Overseas Correspondents Association Bangladesh and served as President of the Dhaka Reporters Unity in 2022.



Challenges:

- Finding reliable information: The process of making posters involved researching into careers and achievements of the guest instructors and ensuring that the information presented is accurate and reliable.
- Design Consistency: all the posters were a part of a single marketing campaign and as such it was imperative that a consistent design language is maintained across all of them.

- Time Management: it was a challenge as the workshop deadline was close at hand and as such the campaign had to go live on a specific date with no delays acceptable.

Mistakes:

- I added too much text in my first draft of the posters, making it too information heavy.
- The idea was to keep just the right balance of information and presentation in order to make it easily understandable.
- I didn't maintain a specific font to make the key details pop at first. I revised the spacing and type scale later on for a greater impact.

Learnings:

- Leading with promise: one clear all encompassing headline capturing the essence is better than a long explanatory paragraph.
- I learned how to maintain a consistent visual tone and identity across multiple media formats. The visual tone also had to be adapted across informational and promotional goals whilst making the material inviting but professional.
- Most importantly, I learned how to build visual narratives around a singular message, something that is crucial for any content communication role.

Project 2 — Script Breakdown (Moving Bangladesh)

Project details:

This project involved the preparation of multiple reports for the script – "Moving Bangladesh" by Nuhash Humayun. The movie is based on the story of a group of friends who have grown tired of being stuck in Dhaka's never ending traffic and set about creating an app which brings a marked change in everyone's life.

The project was divided into two parts. For the first part, the goal was to do a detailed reading & subsequent review of the script and its various scenes and prepare a detailed script breakdown report scene by scene for every scene in the entire script. I was provided with a script breakdown format that served as a standardized guideline for the report.

A Script Breakdown report is a scene by scene breakdown of an entire screenplay. The purpose of preparing a Script Breakdown Report is to analyze the screenplay and identify each and every element that is needed during the production of the film. It transforms a script from mere words to an actual actionable plan.

The screen breakdown report forms the backbone of any pre - production process and is one of the factors that forms the basis of any crew plans, schedules and budgeting. A production without a script breakdown report is usually prone to chaos, from scheduling issues to budgetary problems.

I found the script to be quite entertaining and finished it in one sitting much to the surprise of everyone around me. This gave me a general idea about the story, its setting and its main characters.

However I had to read and reread the script multiple times to scan each of the scenes thoroughly for the details & understand the various nuances implied throughout the script. I prepared multiple iterations of the draft breakdown report, each time focusing on one column at a time such as cast, special fx, music, atmosphere, etc, improving on every iteration after reviewing with my supervisor.

Initially found it difficult to make a distinction between some of the different columns such as music and atmosphere or silent and atmospheric extras which required further research through online guides, youtube videos and discussions with the team in order to gain a better understanding.

For the second half of the project I was tasked with critically reading & reviewing the script & the finalized script breakdown report and preparing 3 distinct lists for Location, Cast & Props. Each of the lists were exhaustive & included the total number of all the times along with a log of all the scenes where the aforementioned item made an appearance.

Location, cast & props list form the basic blueprint of any production and play a critical role in making a film production organized and efficient.

A props list is a list of every item required in the story and helps art & props dept. prepare, source or fabricate items as per requirement well in advance.

The cast list on the other hand is used by the assistant directors to create call sheets and keep a track of all the actors required in a scene.

Lastly, a location list helps the production team to identify, scout and secure all the necessary permits and approvals required for shooting. It also helps them structure and schedule the shoot efficiently.

I initially thought that using the finalized script breakdown report I had prepared would help make things easier. However, I realized that that was a mistake as my script report was too descriptive under almost all the required sections. There were also different labels used to reference the same thing (for example - The main character's car was referred to as a toyota corolla in one scene and just a car in the other. But both referred to the same thing). I had initially grouped all repeated items under the labels defined as per the script breakdown. This led to a lot of duplicates.

I realized my mistake upon review and I had to redo the entire thing. So I decided to start from scratch again and started by reading and reading the script by focusing on one of the required lists at a time (location / Cast / Props) and started listing out all the alternatively referenced items that could be grouped under a unified label. Using Excel helped a lot with the grouping. I created unified and consistent labels and noted all the ambiguities for further review with my reporting supervisor. I repeated this process for all the three lists which was a long and laborious process.

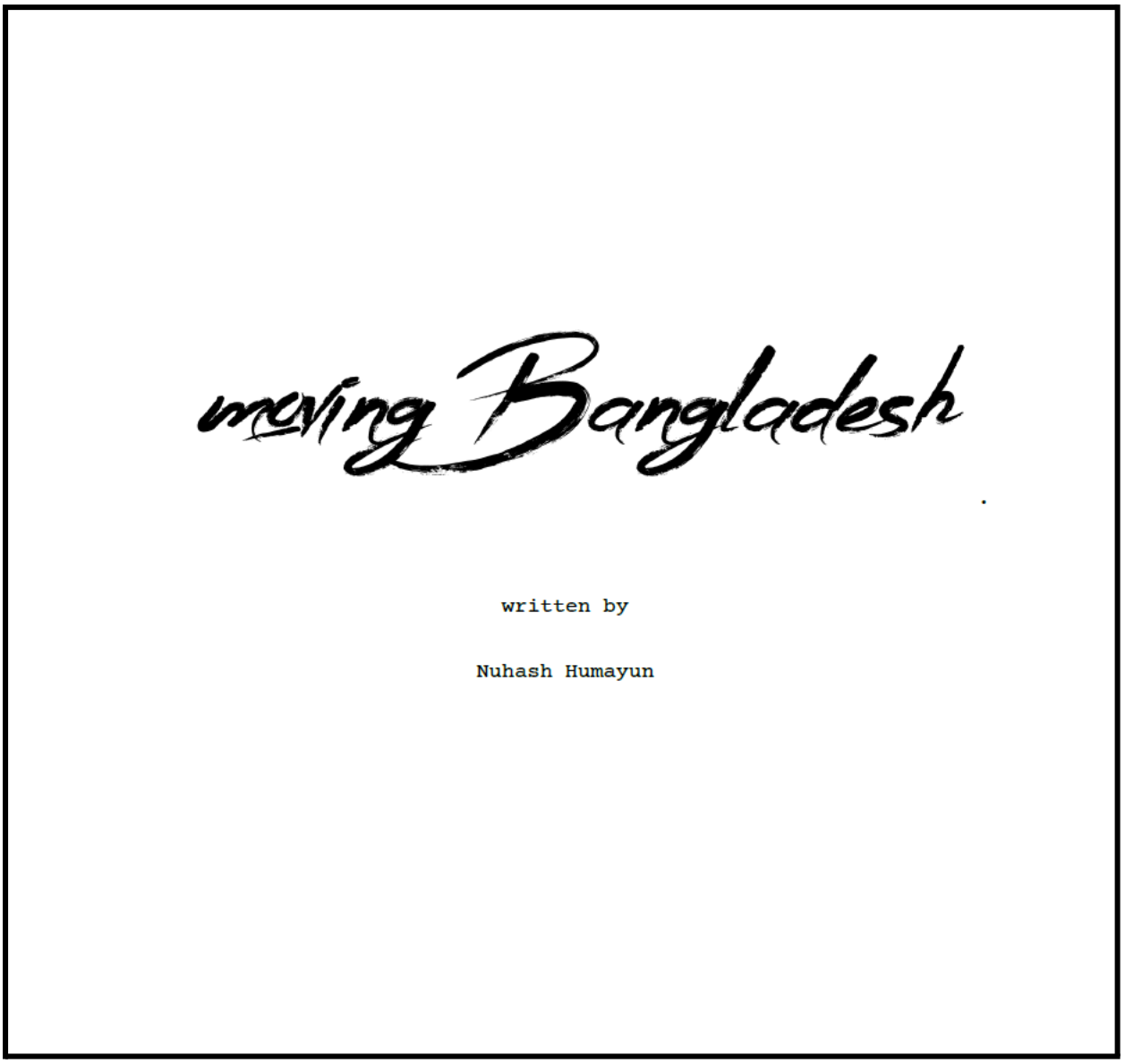
The set and location list proved to be an extra challenge as I had a hard time determining what constituted as a set and what constituted as a location and how each one differed from one another. This also led to a lot of mistakes in my initial drafts as I made a lot of mistakes where I mistakenly considered a set as a location and vice versa.

I finally learned that a location usually refers to a real world place that can exist in a movie and a set is a place that depicts a specific place within the story that may or may not exist in the real world. I was also confused between sets and props and what constitutes what. Again I did a lot of research before I finally came to the conclusion that a prop is an object that the a cast interacted with and all other not interacted with becomes a part of the set.

With this distinction made I reverified all my previous work in order to validate my previous sortings. I further decided to create an additional column where I mentioned all the scenes where that particular location was utilized. This required yet another review of the script as I had earlier forgotten to make a note of the scenes. After rereading the script I listed out all the scene numbers for every location as well in another column. I also repeated the same for the cast & props, however this was not ultimately not required.

Note - The following Screenplay & Script Breakdown report is a part of an active production and as such is strictly confidential. As such, I have only been permitted to use the cover page of the Screenplay and the first 20 scenes of the script breakdown report.

Script Cover -



The Final Draft Script Breakdown Report -

Project Title:	Moving Bangladesh				
Scene #	INT/EXT	Day or Night	Location	EXTRAS	
				SILENT	ATMOS.
1	EXT	Day	Streets of Dhaka	a YOUNG GIRL vendor	STREET VENDORS
2	INT	Day	Toyota Corolla		
3	INT	Day	RESTAURANT		Mala's friends
4	INT	Day	Car		
5	INT	Day	HIJAB SHOP		
6	INT	Day	Toyota corolla		
7	EXT	Day	street		
8	INT	Day	car		
9	EXT	MID Day	hijab store		
10	INT	MID Day	Restaurant		
11	EXT	MID Day	chaotic street		

Project Title:	Moving Bangladesh				
Scene #	INT/EXT	Day or Night	Location	SPECIAL FX	PROPS
1	EXT	Day	Streets of Dhaka		trinkets, bottled water, Elius's wallet
2	INT	Day	Toyota Corolla		Elius's Phone, CAKE, CAR RADIO
3	INT	Day	RESTAURANT		BALLOONS, Amira's phone
4	INT	Day	Car		Elius's Phone, Car charging dongle, Cake, a bunch of boxes marked 'PATHAO'.
5	INT	Day	HIJAB SHOP		pictures of women in hijabs, full body niqabs, Adnan's phone,
6	INT	Day	Toyota corolla	Calls from Moms. AC swtiched off and windows dropped down	Elius's phone, Alom Bhai's phone, cake (starting to melt in a HOT summer day) , a bunch of boxes marked 'pathao'
7	EXT	Day	street		
8	INT	Day	car		
9	EXT	MID Day	hijab store	NEON CLOCK on the street (visually featured)	Cigarette, adnans phone
10	INT	MID Day	Restaurant		half eaten plates of chicken nuggets, popped balloons, canned snow, cake.
11	EXT	MID Day	chaotic street		cake, Pathao Packages

Project Title: Moving Bangladesh					
Scene #	**INT/EXT**	**Day or Night**	**Location**	**VEHICLES**	**SOUND FX**
1	EXT	Day	Streets of Dhaka	TOYOTA COROLLA	DEAFENING HONKS of traffic- rickshaws, cars, buses
2	INT	Day	Toyota Corolla	Toyota Corolla	CAR RADIO
3	INT	Day	RESTAURANT		
4	INT	Day	Car		
5	INT	Day	HIJAB SHOP		
6	INT	Day	Toyota corolla		A DISCO RINGTONE
7	EXT	Day	street	cars, buses, parrot green cng taxis, double decker buses, rickshaws, electric rickshaws, leguna-scooters, three wheelers, trucks.	
8	INT	Day	car	Toyota Corolla	
9	EXT	MID Day	hijab store		
10	INT	MID Day	Restaurant	Toyota Corolla	
11	EXT	MID Day	chaotic street	Toyota Corolla	

Project Title: Moving Bangladesh					
Scene #	**INT/EXT**	**Day or Night**	**Location**	**MUSIC**	**PRODUCTION NOTES**
1	EXT	Day	Streets of Dhaka		Welcome to **DHAKA, BANGLADESH, 2014.**
2	INT	Day	Toyota Corolla		
3	INT	Day	RESTAURANT		
4	INT	Day	Car		
5	INT	Day	HIJAB SHOP		
6	INT	Day	Toyota corolla		
7	EXT	Day	street		
8	INT	Day	car		ON BLACK 1: **Based on a true story.** ON BLACK 2: **Inspired by a true story.**
9	EXT	MID Day	hijab store		
10	INT	MID Day	Restaurant		
11	EXT	MID Day	chaotic street		TITLE DROP: **MOVING BANGLADESH**

Project Title: Moving Bangladesh

Scene #	INT/EXT	Day or Night	Location	Description	CAST	SCRIPT PAGE
12	INT	Day	HACKHOUSE - pathao office / incubator	Elius, Adnan, and Saleh record a playful Hackhouse/ Pathao promo video.	Elius, Adnan, SALEH	9, 10
13	INT	Day	Hackhouse	Hackhouse closes; Elius and Adnan watch old video & discuss closure	Elius, Adnan	10, 11, 12
14	INT	Night	CNG taxi	Elius sweats in stalled CNG taxi, overwhelmed by traffic noise.	Elius	12
15	INT	Night	Elius's house	Elius walks home to his family finishing dinner.	Mala, Elius, Mom, Amira, Dad	12, 13, 14
16	INT	Night	Ice cream parlour	Mom reveals Dad's condition to Elius.	Mala, Amira, Mom, Elius	14, 15, 16
17	INT	Night	Elius's parents room	Elius watching his parent sleep	Elius, Dad	16
18	INT	Night	Elius's room	Elius tries to call Adnan, shares feelings.	Elius, Adnan (os), Amira	16, 17, 18
19	INT	Day	Elius's living room	Family at breakfast; Mom learns of failed startup.	Mom, Elius, Amira, Dad	18, 19
20	INT	Day	Parents' bedroom	Elius helps Dad with eyedrops, Dad's memory issues.	Elius, dad	19,20

Project Title: Moving Bangladesh

Scene #	INT/EXT	Day or Night	Location	EXTRAS	
				SILENT	ATMOS.
12	INT	Day	HACKHOUSE - pathao office / incubator		
13	INT	Day	Hackhouse		MOVERS
14	INT	Night	CNG taxi		
15	INT	Night	Elius's house		
16	INT	Night	Ice cream parlour	1 server	other Servers, people, kids
17	INT	Night	Elius's parents room		
18	INT	Night	Elius's room		
19	INT	Day	Elius's living room		
20	INT	Day	Parents' bedroom		

Project Title:	Moving Bangladesh				
Scene #	**INT/EXT**	**Day or Night**	**Location**	**SPECIAL FX**	**PROPS**
12	INT	Day	HACKHOUSE - pathao office / incubator		camera
13	INT	Day	Hackhouse	Items being packed up by movers.	Laptop, glass wall, Foose ball table, rugs, bean bags, chair, BUS TICKET
14	INT	Night	CNG taxi		
15	INT	Night	Elius's house		Dinner Table, plates, food(dinner) a huge pile of dusty BOOKS, Amira's wallet, cash,
16	INT	Night	Ice cream parlour		brightly coloured rows ICE CREAM tubs, little disposable spoons, TV, wallet, booth with tables and benches for sitting, Elius's Wallet, Amira's Wallet, Cash, ice cream waffle
17	INT	Night	Elius's parents room		Dad's Bed
18	INT	Night	Elius's room		Elius's Bed, Elius's Mobile
19	INT	Day	Elius's living room		breakfast, dining table, eye drops
20	INT	Day	Parents' bedroom		Eye drop, chair

Project Title:	Moving Bangladesh				
Scene #	**INT/EXT**	**Day or Night**	**Location**	**VEHICLES**	**SOUND FX**
12	INT	Day	HACKHOUSE - pathao office / incubator		
13	INT	Day	Hackhouse		
14	INT	Night	CNG taxi	CNG taxi, other cars in traffic.	General Traffic Nosie.
15	INT	Night	Elius's house		CLINK CLANK of plates, dropping of books on the foor.
16	INT	Night	Ice cream parlour		Servers scooping ice cream People CHATTERING Kids LICKING their scoops TV playing annoying jingle
17	INT	Night	Elius's parents room		
18	INT	Night	Elius's room		
19	INT	Day	Elius's living room		
20	INT	Day	Parents' bedroom		

			Project Title: Moving Bangladesh		
Scene #	**INT/EXT**	**Day or Night**	**Location**	**MUSIC**	**PRODUCTION NOTES**
12	INT	Day	HACKHOUSE - pathao office / incubator		LO - FI video scene. An animation of a poorly animated motorbike. The whole video should look like it has a low production quality. A little grainy look
13	INT	Day	Hackhouse		
14	INT	Night	CNG taxi		
15	INT	Night	Elius's house		
16	INT	Night	Ice cream parlour		
17	INT	Night	Elius's parents room		
18	INT	Night	Elius's room		
19	INT	Day	Elius's living room		
20	INT	Day	Parents' bedroom		CLOSE IN on an EYE DROP in Elius's hand. CLOSE IN on Dad's EYE. He's on a chair, leaned back, chin up. EXTREME CU of Elius's hand, holding the eye drop. Still shaking.

The Finalized Location List -

Moving Bangladesh – Location List

S.No.	Locations	Scenes	Remarks
1	Adnan's hostel	44, 60	
2	Burger joint	88	
3	CNG taxi	14	
4	Dhaka International Airport	37	
5	Elius's house	15, 30, 34, 42, 46, 47, 55, 77, 82, 90	For all scene's where the room isn't specified.
6	Elius's kitchen	66	
7	Elius's living room	19, 35, 43, 56, 67	
8	Elius's Parents' bedroom	17, 20, 91	
9	Elius's room	18, 36, 57	
10	Fahad's House	28	
11	Fahad's kitchen	45	
12	Fancy Restaurant	76, 79	
13	Hackhouse	12, 13, 23	
14	Hackhouse - Meeting Room	24, 26	A glass walled room inside Hackhouse office
15	HIJAB SHOP	5, 9	
16	Hospital	80, 81	
17	Hostel basement	61	
18	Huge field	63	
19	Ice cream parlour	16	
20	Lawyer' chamber	83	
21	Mizan's Car	72	
22	Mizan's office	31, 73	
23	New pathao office	71, 85, 86, 89	Same location as Hackhouse but with different set design
24	NSU campus	39, 41, 49	
25	Mizan's Office Stairway	32, 74	
26	Party	51, 53	
27	Party Balcony	52, 54	
28	Public bus	84	
29	Restaurant	3, 10	
30	Mizan's Office Rooftop	33, 75	
31	Streets of Dhaka	1, 7, 11, 22, 25, 27, 29, 40, 47, 58, 69, 87, 89	Various streets around Pathao Office
32	The Garage	38, 48, 50, 59, 62, 64, 65, 68	
33	Toyota Corolla	2, 4, 6, 8, 21, 78	

The Finalized Cast List -

Moving Bangladesh – CAST List

Cast List		
ID	Character Name	Actor Name
1	Elius Hussain	
2	Alom Bhai	
3	Amira	
4	Mala	
5	Adnan Shifat	
6	Angry Lady	
7	Mom	
8	Dad	
9	Fahim Saleh	
10	Fahad	
11	Man In Meeting 1	
12	Man In Meeting 2	
13	Man In Meeting 3	
14	Man In Meeting 4	
15	Man In Meeting 5	
16	CNG Driver	
17	Ms. Ahmed	
18	Mizan	
19	Guard	
20	Burly Man	

21	A bike driver	
22	Building Manager	
23	PARTY ANIMAL	
24	CHARMER	
25	RANDO	
26	BESTIE	
27	NEERA	
28	RANDO 2	
29	DUDE BRO	
30	AUNT	
31	Uncle	
32	Uncle Zahid	
33	GOON 1	
34	GOON 2	
35	GOON 3	
36	STAFF at Restaurant Reception	
37	Ohinur	
38	Nurse	
39	Lawyer	
40	Devon	

The Finalized Props List -

Moving Bangladesh – Prop List

Prop List		
ID	**Props**	**Scene**
1	Trinkets	1
2	bottled water	1
3	Fliius wallet	1, 16
4	Fliius phone - iPhone 4	2, 4, 6, 18, 21, 36, 46, 47, 48, 55, 78, 79, 80
5	cake	2, 4, 6, 10, 11
6	car radio	2
7	balloons	3, 10
8	Amira's phone	3
9	Boxes marked pathao	4, 11
10	car charging dongle	4
11	pictures of women in hijabs	5
12	full body niqabs	5
13	Adnan's phone	5, 9, 48, 50, 80
14	Alom Bhai's phone - Noki Brick phone	6, 21
15	Cigarette	9, 52
16	half eaten plate of chicken nuggets	10
17	canned snow	10
18	Camera	12
19	Laptop	13

20	Foose ball table	13
21	rugs	13
22	bean bags	13
23	chairs - pathao office	13
24	BUS TICKET - Adnan Shifat, Dhaka-Rajshahi. One way.	13, 23
25	Dinner Table	15, 19, 30, 42, 56, 82
26	Dining table chairs	15, 19, 30, 42, 56, 82
27	plates	15
28	a huge pile of dusty BOOKS	15
29	Amira's wallet	15, 16
30	Cash	15, 16
31	brightly coloured rows ICE CREAM tubs	16
32	little disposable spoons	16
33	TV - ice cream parlor	16
34	booth with tables and benches for sitting	16
35	Ice cream waffle	16
36	Dad's bed	17
37	Elius's bed	18
38	breakfast	19
39	eye drops	19, 20, 91
40	Chair in Dad's bedroom	20, 91
41	photocopied books: The DaVinci Code, Portrait of My Father by Goerge W. Bush	21

42	Car Rearview mirror	21
43	Marker	23
44	glass wall	23
45	Fahad's laptop	24, 59, 65, 68, 85
46	Food (Dinner)	15, 30, 42
47	Mizan's Phone	31, 72
48	low table	34
49	sofas	34, 43, 56
50	Big pot of food	34
51	Old Album	35
52	Vintage photos (of Dad, Mom, and a car)	35
53	Elius's Laptop	36, 65, 68, 85
54	A suitcase with clothes	37
55	T-shirt (Tag - Made in Vietnam)	37
56	Garage door	38
57	Five motorbikes,	38, 39, 40, 68
58	helmets in garage	38, 39
59	red spray for paint,	38
60	catfood,	38, 60
61	kitten	38, 44
62	sign - 'Not brothers. Always HUSTLERS'	38, 62
63	business cards with 'Pathao, Beat the traffic', followed by Elius's phone number.	38, 39, 49

64	Big placards (Pathao promo)	39
65	Food cart (biriyani/water)	39
66	Live chickens	39, 84
67	Crates of Cold bottled water	39
68	campus sign : "NO PATHAO BIKES ALLOWED ON THIS CAMPUS"	41, 49
69	Bunk bed	44
70	board games	44
71	Dinner plates,	45
72	bowl,	45
73	scrub,	45
74	kitchen towel	45
75	Sink	45
76	couch	46, 67
77	Adnan's Laptop	48, 65, 68, 89
78	Fahad's phone	48, 81, 89
79	notebook	48
80	general phones	49
81	Juice box,	51
82	table,	51
83	shot glasses,	51
84	shots	53
85	Mouth spray	55

86	Shoes	56
87	Spoons	56
88	Food (dinner, dessert)	56
89	Ceramic, glass	56
90	Wood/wood dust	56
91	TV - living room	56, 67, 90
92	Remote	56
93	Elius's helmet	58
94	bike	58
95	Plastic covers of bikes	59
96	two transparent UMBRELLAS	59
97	big plastic sheet	59
98	table	59
99	lots of bikes	63
100	driver licences	63
101	insect repellant cream	65
102	fridge	66
103	dish with fish	66
104	rat poison	67
105	mouse traps	67
106	Puffed rice	67
107	Goon's Phones	68

108	Driving licences	68
109	Snacks	68
110	red pathao helmets	69, 72
111	bikes	69
112	phones	69
113	TV screens - pathao office	71, 89
114	Motorbike in glass case	71
115	Framed magazine cover	71
116	Cheque	73
117	door	74
118	Reception desk	76
119	Menu	76, 79
120	Tables (dining)	76
121	Chairs - fancy restaurant	76, 79
122	Mirror	77
123	Yoghurt (spoon/cup)	77
124	family car	78
125	Family table	79
126	Mom's phone	79
127	Digital camera	79
128	Plates of food	79
129	Bandages	80

130	Blood bags	80
131	Clipboard	80
132	Pencil	80
133	Paperwork/form	80
134	Driver's licence	80
135	TV - admin room	80
136	plastic benches	81
137	White food boxes	82
138	Rubber bands	82
139	Microwave	82
140	Plates/utensils	82
141	Szechuan fried rice	82
142	Adnan's computer	85
143	Qhinur's bike	86, 87
144	Qhinur's helmet	86, 87
145	Fries	88
146	Table/chair - burger joint	88
147	Clock	88
148	Earphones	89
149	Pizza	89
150	Drinks	89
151	Cat (Beauty)	89

152	Knock-off Lego	90
153	curtain	91
154	lights	91

Challenges:

- This was my first time doing a script breakdown and as such I didn't know where to begin. My supervisor Rafi bhai had to step in and teach me the basics of preparing a script breakdown after which I managed to start with the assignment.
- I also made a ton of mistakes in my initial drafts and he had to step in to guide me through it before I managed to get the hang of it.
- Analytical reading – being an avid reader I was generally accustomed to reading casually, whilst this project required me to read analytically & keeping a track of every little detail.
- Mindset – I had to change my mindset to watch out for themes & settings, which sometimes required multiple rounds of readings to get right.
- General Nervousness – I was also very nervous and was afraid of missing details that could be relevant to the report. This led to a delay in the project as I spent too much time proofreading every scene of the script.
- Item Appearance – Remembering the first & subsequent appearance of a particular item proved to be challenging, especially when some of them were referenced with different labels / names.

Mistakes:

- Over noting – I wrote long descriptive lines instead of synthesising the essence of the object / scene. This led to a lot of incoherence & clutter.
- Inconsistent labels – A lot of objects were referred or called in different ways in different scenes. I initially lacked the nuance of figuring out the actual object of reference which led to inconsistent & sometimes repetitions.
- Not maintaining a separate worksheet for doubts / questions – I kept those queries in my head and promptly forgot them later.
- Double count of an item – I made multiple logs of the same item under different names before I finally compiled them under a consistent label.
- Atmosphere items – Initially I wrongly classified atmospheric items (such as general décor) as props.

Learnings:

- I supplemented the instructions from Rafi bhai with a lot of youtube tutorials and online guides which helped me gain a holistic understanding of script breakdowns and helped me gain more confidence in my work.
- Analytical reading requires planning and structure. The strategy should be defined in advance before proceeding with the readings.

- Clarity over ambiguity. All recorded points should be clear and relevant. Ambiguity through the means of long descriptive lines should be avoided.
- Raising doubts and getting clarifications on time is crucial to avoid costly mistakes that would require extra time & effort to redo and rectify.
- Strategic passthrough instead of multiple readings – Reading strategically with a clear objective helps reduce multiple readings of the script.
- Identifying instances of different labels for the same item early on and grouping under a common label helps reduce chances of duplicates.
- Using various built-in tools in the software like word & adobe acrobat can help simplify and speed up the process of finding the items across various scenes.
- I also learned advanced excel finding, sorting and replacing tools in order to complete my assignment more efficiently.

Project 3 — Drafting the Proposal for PSA Jononi (Save The Children) Project

Project Details:

Save the Children international had raised a Request for Proposal (RFP) for the production of 2 narrative driven Public Service Announcements (PSA) projects for Jononi – Rangpur Division, promoting governmental post-natal care services & general awareness on the harmful impact of child marriage.

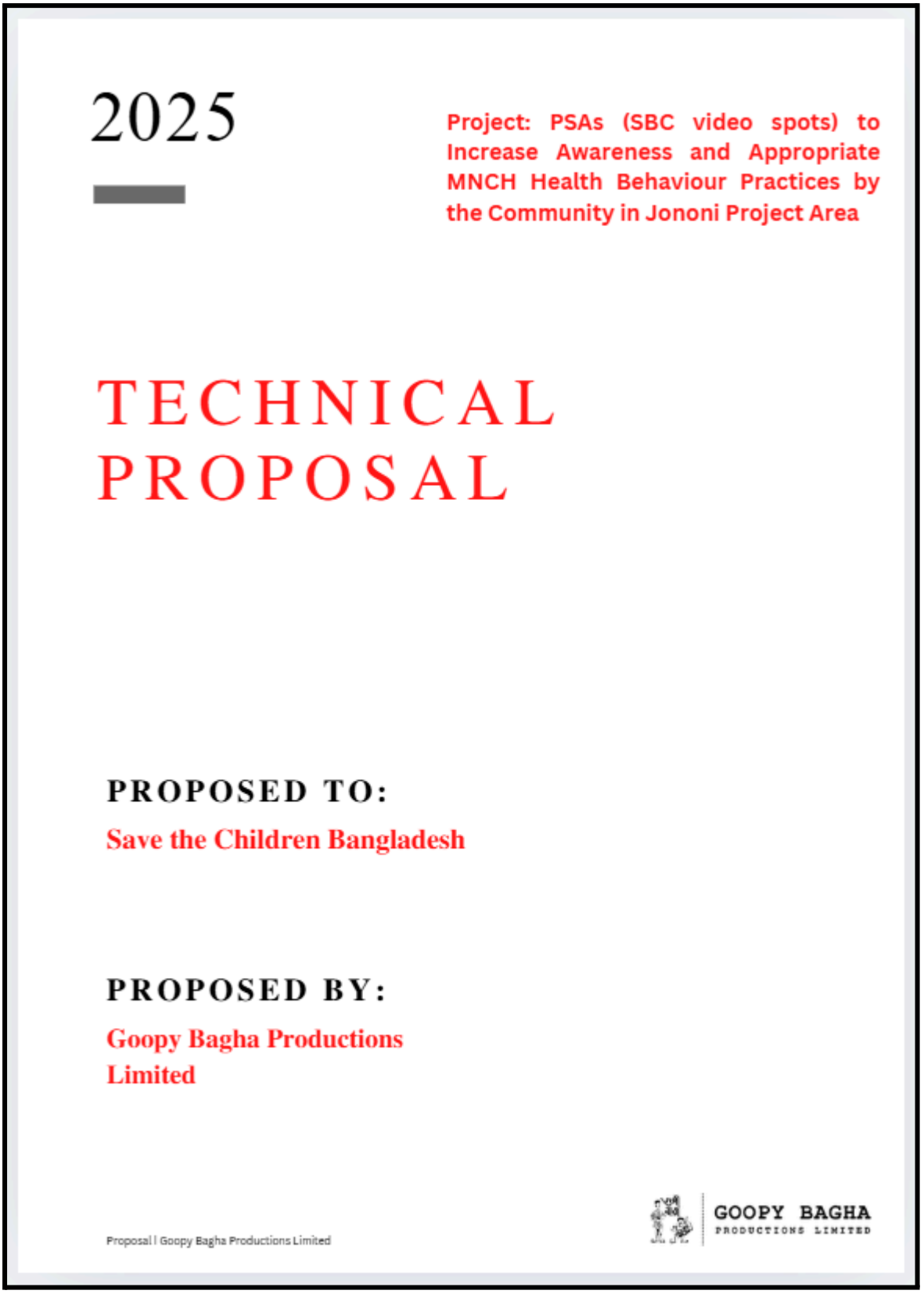
Our firm decided to participate in the tender, and I was tasked to draft the Production Methodology section based on the tender's Terms of Reference (ToR) document. The objective was to produce a simple and well-crafted outline highlighting the firm's scope across various stages:

pre-production → production → post-production.

I first read the entire Tender document including the ToR & RFP document to glean all the important information. I summarized the entirety of both the documents and listed out the key information and deliverables. I used this information to understand the key requirements defined by the client and divided it into the 3 required stages- pre production, production & post production.

I then discussed these deliverables with my colleague Mr. Golam Sarwar and took our standard method statement and adapted it to meet the key requirements under each of the three stages. I shared the initial outline draft with him for review in order to ensure that my work was going in the right direction. Based on his feedback I then fleshed out each of the points to prepare a full fledged production methodology document which was included in our final tender proposal.

Cover Page of the Final Proposal -



Team Composition -

TEAM COMPOSITION

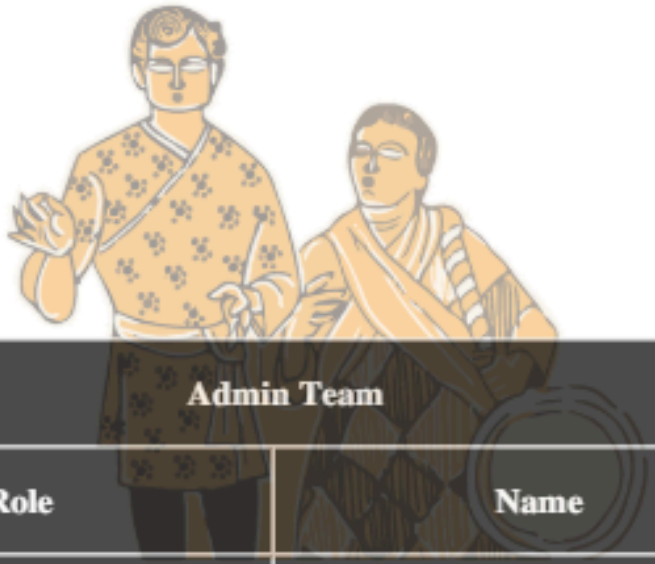
Arifur Rahman
Producer & Director

Producing Graduate from Busan Asian Film school.
Attended- Asian Film Academy, Locarno Open Doors & Global Media Makers LA Residency.
Mentored by Hirokazu Koreeda, Mike Figgis, Boo Jungeng, Tooraj Mansoori Awards: Tokyo Docs Colors of Asia

Bijon
Writer & Director

First Bangladeshi to attend UCLA film school to acquire an MFA on Film Direction.
Mentored by Francis Ford Coppola, Bernardo Bertolucci, Alexander Payne. Awards: Motion Pictures of Association, Dorothy Arzner memorial Award.

Goopy Bagha Team



Admin Team	
Role	**Name**
Team Leader	Arifur Rahman
Associate Producer	Rafi Ahmed
Accountant	Md. Solaman Hossain Sagor

Production Team	
Role	**Name**
Director	Arifur Rahman
Cinematographer	Monzur Anik
Assistant Director	Golam Sarwar, Patha Shomitra, Mir Tariqul Islam
Executive Producer	Rafi Ahmed
Research	Hrituparna Devmoni, Kazi Nusaiba Salam
Idea and Script	Golam Sarwar/ Patha Shomitra
Editor & Colorist	Sumit Kumar Roy
Sketch/ Storyboard Artist	Macbeth Neel
Graphics/ After Effect Specialist	Nazmul Haque Rabby
Translation & Subtitle	Kazi Nusaiba Salam/ Golam Sarwar

Final Version of the Drafted Production Methodology -

Production Methodology

Pre-production: (Research > Script Finalization>Storyboarding)

- **Briefing & Understanding:** Upon contract award, the Goopy Bagha team will arrange a kick-off meeting with the appointed Save the Children (SCI) team. The SCI team will brief the Goopy Bagha team on the project milestones & deliverables, thematic focus, and provide any available reference materials relevant to the project.

- **Concept & Script Development:** The Goopy Bagha team will arrange for & facilitate collaborative consultation sessions (as & where necessary) to refine key concepts and aid in script development. Compelling storylines and scripts shall be drafted that clearly highlight & promote maternal health (especially postnatal care linked with government services) and the harmful impacts of child marriage.

- **Mood Board & Final Draft:** To ensure proper alignment between our creative vision and SCI's expectations, a clearly detailed mood board will be prepared to communicate the various visual and tonal directions. The final scripts and production schedule will be submitted to the client for approval prior to filming.

- **Location Recce:** Key team members including the Director, Writer, and Cinematographer will conduct detailed field visits to the selected locations in & around Rangpur and Lalmonirhat after the script approval. We will take proper care to ensure that the identified settings authentically represent the project landscape and are logistical feasible.

- **Pre-Production Coordination:** A dedicated pre-production meeting will be arranged by the consultant with the SCI team to finalize the shooting schedule and logistics, whilst ensuring efficient workflow and resource usage. The Goopy bagha team will prepare & submit the final production timeline and workflow for prior approval. Lastly, the Goopy bagha team and the SCI's team delegates shall make all the necessary preparations, as per their assignments, for the production phase.

Production (Shooting):

- **Shooting Schedule Sharing & Monitoring:** To aid in the effective monitoring and real-time feedback during the filming phase, the finalized shooting schedule will be duly shared with the SCI team well in advance, before the filming commencement.

- **Filming:** The Goopy bagha team will travel to the identified shooting locations in Rangpur Division. Professional multi-camera setups & drone (as & where required), along with other necessary filming equipment will be deployed in line with the project requirements. Using culturally appropriate storytelling techniques, we will ensure that each PSA video is emotionally resonant to deliver the key messages to diverse audiences effectively.

- **First Draft Submission:** The director will work in close coordination with the SCI team to ensure that the filming completely adheres to the approved script and storyboard. After completion of the filming and editing, the initial draft of the videos will be submitted for SCI's review and approval. The draft will also include the English subtitles, relevant animations, infographics, music, and sample voice-overs. All the raw footage will be securely stored for the post-production phase.

Post-production (Editing, Grading, Developing Music, Animation, Subtitling):

- **Incorporating Feedback:** All of the SCI's team feedback & suggestions, including refinements to subtitles, visuals, and narrative flow will be duly considered & carefully integrated to produce the final version of the videos. All the feedback and the corresponding changes will be properly documented to maintain transparency and accountability.

- **Final Deliverables:** The approved final versions of the PSAs will be submitted. This will also include the 20–30 carefully selected still photographs and short reels for social media dissemination, in accordance to the requirements alongwith all the raw footages. All the deliverables will be provided on external drives and (or) DVDs as per the contractual requirements.

Safeguarding

We have severe standings and strategies for working with children: on approaching, speaking, behaving & instructing them. We are highly concerned about gender delicacy. All team members will sign the SCI child safeguarding policy. No identifiable child footage will be used without guardian consent, complying with RFP annexures. We will provide consent forms to everyone appearing on the screen.

Environmental & Sustainability Measures

Goopy Bagha Productions Limited is committed to maintaining filmmaking practices that are environmentally friendly. Moreover, we make sure to contribute to the local economy. Things we do in this regard are as follows:

- Use local crew and resources where possible.
- Minimise single-use plastics on set, use shared transport, and adopt 'go-green' practices for lighting and power use.
- Paperless documentation where possible.

Challenges:

- Filtering out information – The tender documents had a lot of information. And I found it rather challenging to choose just the right information that gave a clear and concise picture to the client.
- Tonal Balance – I had to resist the urge to use over decorative language and complicated vocabulary in my draft & instead prepare a formal, simple and easy to understand write up.

Mistakes:

- My first draft was lofty and inspirational but lacked the actual relevant actionable points for each of the production stages. This had to be redone after inputs from my supervisor.
- Mistakes in the flow of Activity – My initial draft had multiple mistakes in the work breakdown and in the general sequencing of activities across the various production stages.

Learnings:

- Having a basic outline of the whole workflow, makes it easier to elaborate and complete the final draft. All ideas should be presented with clarity, if a point doesn't naturally fit under any section, then it probably does not belong in that proposal.
- A proposal is usually reviewed by multiple depts, from creative teams to procurement. As such it is important to ensure that the proposal is drafted with a wider audience in mind instead of narrowing the focus down to a single audience.
- A strong client feedback system is very crucial for execution of any project. Consistently integrating client reviews and approvals stages in the general workflow & activity sequences reduces the risks and enables timely course corrections during the project implementation.
- I also learned and practiced advanced tools in Canva - the online graphic designing tool and visual suite which was used by Goopy Bagha as its primary platform for content and proposal creation.

Project 4 — Mood Boards for the 2 PSA's (Save The Children) Project

Project Details:

I was tasked with the creation of 2 mood boards for the PSA's for the Jononi Project. on the general topics defined in the ToR –

1. Maternal health / Postnatal care.
2. Child Marriage

The aim was to create 2 impactful, thought-provoking mood boards that could visually communicate the creative vision behind the PSA's that we were proposing.

A mood board is a set of visual references that is used to depict the style, atmosphere or concept of a certain idea or theme. It's a collage of photos, colors, textures, typography, etc that visually communicates a creative direction. I set about making the mood board feel like a promise of our intent and not just a simple collage of photos.

I began by rereading the ToR again and made a list of the key themes, messages, target audience and cautions. Then I set about collecting references, documentary still photos, grassroot photography, location textures and even experimented with using AI to generate some images with the main motive to prioritize authentic feeling over perceived glamour.

I focused on warm & natural light, everyday spaces & gentle hopeful photos of mothers and infants for my maternal health section. For child marriage on the other hand i chose restraint imagery, with the aim to present the innocence of child brides avoiding anything that could be perceived as judgemental.

I ensured to keep the captions at a minimum - just enough to give context and guide the eye. I tried and tested different sequences of the images and captions to ensure that each of the two mood boards had a clear emotional arc. All the image sources were recorded and the credits logged for future references.

The mood board should leave a clear impression on everyone from client to crew so that everyone had a clear understanding of what we set about to do. Initially I had a limited understanding of mood boards and I worked with Golam Sarwar Bhai on this project who was instrumental in helping me get a better understanding of mood boards and how it is ideated and prepared.

The Final Mood Board -





Postnatal Care for Mother and Newborn

The period comprising the first six weeks after childbirth is considered 'Postnatal'. Mothers and their babies need some essential checkups at health facilities.



Newborn child and mother at a Village Home





The mother can get sick both physically and mentally





Often, family members take the mother or the child to the hospital only when they are very sick.





But it is preventable. Choosing health facilities for delivery and taking them to the Union/Upazila Health Centres for check-ups can save them from danger.



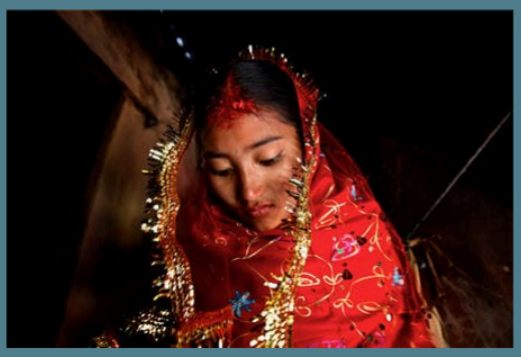


Harmful Impacts of Child Marriage and Early Pregnancy

The PSA will capture the physical, emotional, and social toll of child marriage and early pregnancy. Each visual element will convey the urgency to protect girls' rights, safeguard their health, and preserve their dreams.



A stolen childhood wrapped in bridal cloth.





Too young to be a mother, too old for her years.









Challenges:

- Realism instead of polish – A lot of photos look good in adverts, however it was more important to be real & authentic rather than being stylised & impeccable.
- Tonal Sensitivity – The topics of the PSA, especially child marriage is highly sensitive and as such it was important to treat it with respect & compassion rather than resorting to being judgemental and overly dramatic.

- Distinct but Cohesive – The two mood boards had to feel distinct and independent from one another but still feel like it was a part of an overarching campaign.

Mistakes:

- Initially I put in too many details, with long paras and detailed captions for every slide. I revised to let the photos speak for themselves in the later revisions.
- Picture Perfect Images & clichés – My first draft was too heavy on stock & staged photos. I replaced them with simple scenes and thought-provoking imagery.

Learnings:

- Less is more. Captions work best when they are simple, purposeful & complement the accompanied photos.
- The captions should match the tone of the photos and serve only as an introduction & not as an explanation to the photos.
- Sensitive topics should be approached in a dignified way. It is important to approach the audience with care & respect.
- Changes are more meaningful and sustaining when it comes through understanding instead of it being imposed.

Project 5 — Preparation of Assessment Materials for “The Content Lab Workshop”

Project Introduction:

After completion of the registrations for “The Content Lab Workshop”, the focus was on the shortlisting of the applicants. The process had 2 rounds - written exam & Oral Interview - and was designed to be fair and aligned with the workshop’s motive of empowering genuine and capable applicants.

In lieu of that, I was closely involved in the preparation of a written exam question paper and answer key along with a rubric for the evaluation of the interview rounds of the applicant making sure that we had a consistent structure for evaluation of each applicant.

I decided that the best course of action would be to have a multiple choice questionnaire with a balanced difficulty. however i had to ensure that the questions were clearly framed and not open ended in nature in order to eliminate any ambiguity.

I tried to frame the questions so as to test the applicants on the fundamentals, their curiosity and intention instead of focusing on their prior knowledge, access to resources or privilege.

I did a bit of research into how assessment questions are framed and also referred to some sample questions online to get a general idea. I piloted the tests internally in order to test out the perceived difficulty of the tests and adjusted the questions as and where required. I also prepared the answer key for later reference along with a well defined rubric for the evaluation rounds after some more research online.

On the day of the assessments, I assisted with the operations of the event, by doing identity verifications, answering queries, invigilating the written assessments, scheduling calls for the personal interview rounds etc.

Once the evaluation rounds were conducted, I consolidated the results and tallied the combined scores for each of the applicants. I took great care to maintain a clean record of all the scores, tallies and other key data points for each of the applicants and drafted a summary for a final discussion with the team. This helped with the finalisation of the list of applicants shortlisted for the workshop.

This entire process taught me the balance between empathy and theoretical know-how , how to design with fairness in mind, define measurable outcomes and keep concise error free records that are easy to revisit & decide upon.

Interview Grading Rubric -

Name: ***Serial On Attendance Sheet:***	***Excellent***	***Good***	***Fair***	***Needs Improvement***	***Poor***	***Remarks***
Firm handshake (not limp or too strong)	4	3	2	1	0	
Introduction (eye contact, smile, says name)	4	3	2	1	0	
Dressed appropriately for the job	4	3	2	1	0	
Brought The Assignment	4	3	2	1	0	
Answer to question #1	4	3	2	1	0	
Answer to question #2	4	3	2	1	0	
Answer to question #3	4	3	2	1	0	
Answer to question #4	4	3	2	1	0	
Answer to question #5	4	3	2	1	0	
Body language (sits up straight, eye contact, smiles, answers questions with enthusiasm, acts interested)	4	3	2	1	0	
Ending the interview (shakes hand & thanks interviewer)	4	3	2	1	0	
	Total:	Total:	Total:	Total:	Total:	

Total of all columns: ____

Points Earned	**Comments**	**Scholars Grade**
40 - 44		A
35 - 39		B
0 - 34		C- F

The Initial Draft Question set for the written exam -

Goopy Bagha Production Limited
Workshop Questions
Full marks: 20
Time: 1 hour

1. **Answer within one sentence. (5*1)**
   a) Write a difference between hard news and soft news.
   b) What is 5WH?
   c) Which shot focuses tightly on a small detail, like eyes or a ring?
   d) What is a storyboard?
   e) What is interpersonal communication?

2. **Answer the following short questions. (2.5* 2)**

   a) Write briefly about Inverted pyramid structure used in news writing.
   b) Write the purpose of wide shot, medium shot, close shot, over the shoulder shot.

3. **Write an essay. Choose one. (10)**

   a) Write a news about recent covid outbreak (XBB variant) in Dhaka
   b) Write a feature story about your prefered topic.

The final question set for the written exam -

Interview Written Exam

Total Marks: 20 **Time: 20 Minutes**

Name: **Mobile Number:**

Choose the correct option. Each question carries 1 mark.

1. Which of the following is NOT a journalistic principle?
a) Accuracy
b) Impartiality
c) Manipulation
d) Fairness

2. Which platform is most suitable for short-form video news content?
a) LinkedIn
b) Twitter (X)
c) TikTok
d) Reddit

3. What is the first thing you need to have in journalism?
a) Paper and a pen
b) News publishing platform
c) Ethics
d) Willpower

4. Which of the following is NOT a role in content creation?
a) Scriptwriter
b) Production Designer
c) Field Marshal
d) Video Editor

5. What should a thumbnail for a YouTube documentary ideally include?
a) Heavy text only
b) A blurry background
c) A relevant, sharp image with a hook
d) Stock logos and long descriptions

6. What makes content go viral?
a) Random posting time
b) High-resolution stock images
c) Emotion, relatability, and shareability
d) Lengthy and complex captions

7. What is the ideal length for a TikTok news explainer?
a) 15-90 seconds
b) 3-5 minutes
c) 10 minutes
d) Over 15 minutes

8. In content production, a "cold open" is:
a) A silent sequence at the end
b) A teaser with text only
c) A scene that jumps straight into action without intro credits
d) A deleted scene

9. Which of the following platforms has the lowest organic reach for video?
a) YouTube Shorts
b) Instagram Reels
c) Facebook Pages
d) TikTok

10. Which AI tool is most commonly used for automated news writing?
a) Midjourney
b) ChatGPT
c) Canva
d) DaVinci Resolve

11. What is a key concern when using AI in journalism?
a) Saving time
b) Ethical transparency and misinformation
c) Overuse of animations
d) Publishing in multiple languages

12. Which of the following can AI NOT currently do reliably?
a) Translate content
b) Fact-check nuanced political claims
c) Transcribe audio
d) Summarize an article

13. When disclosing AI use in media, ethical guidelines recommend:
a) Hiding the use of AI
b) Blaming AI for mistakes
c) Transparent disclosure to the audience
d) Outsourcing disclosure to a third-party

14. A documentary's narrative arc typically follows:
a) Exposition → Conflict → Climax → Resolution
b) Teaser → Hook → Reels → TikTok
c) Script → Animation → Final Cut → Meme
d) None of the above

15. Which is most important in a social issue-based documentary?
a) Cinematic transitions
b) Balanced perspective and evidence
c) Use of drones
d) Length

16. What is B-roll used for in a documentary?
a) Backup footage in case of corruption
b) Background visuals that support the main narrative
c) Visuals without audio
d) Deleted clips

17. What triggered the 2024 Iran-Israel military escalation?
a) A trade ban
b) A cyberattack and retaliatory drone strikes
c) A UN resolution
d) Border migration issues

18. Which organization has played a mediating role in the Iran-Israel tensions?
a) FIFA
b) WHO
c) United Nations
d) Greenpeace

19. What is the latest variant of COVID-19 identified in Bangladesh (as of 2025)?
a) Delta
b) Omicron
c) FLiRT
d) Lambda

20. In response to recent COVID surges, what public measure has been reintroduced in some Bangladeshi districts?
a) Lockdown of airports
b) Mask mandates in crowded areas
c) Travel bans to the capital
d) Closure of all factories

The Answer Rubric -

Answer Key

Q#	Answer	Explanation
1	c) Manipulation	Not a journalistic principle — it's unethical.
2	c) TikTok	Most suitable for short-form, vertical video content.
3	c) Ethics	Journalism starts with a strong ethical foundation.
4	c) Field Marshal	Not a role in content/media production.
5	c) A relevant, sharp image with a hook	Effective thumbnails attract viewers.
6	c) Emotion, relatability, and shareability	Core ingredients of viral content.
7	a) 15–90 seconds	TikTok's algorithm prefers short, concise videos.
8	c) A scene that jumps straight into action without intro credits	Common in digital storytelling.
9	c) Facebook Pages	Organic video reach has declined significantly.
10	b) ChatGPT	Widely used for AI-generated text including news drafts.
11	b) Ethical transparency and misinformation	The biggest concern in AI journalism.
12	b) Fact-check nuanced political claims	AI struggles with context and intent.
13	c) Transparent disclosure to the audience	Core recommendation in AI ethics.
14	a) Exposition → Conflict → Climax → Resolution	Classic narrative structure.
15	b) Balanced perspective and evidence	Essential for credibility and impact.
16	b) Background visuals that support the main narrative	B-roll adds context and visual variety.
17	b) A cyberattack and retaliatory drone strikes	Real trigger for the Iran-Israel tension in 2024.
18	c) United Nations	Key diplomatic body involved.
19	c) FLiRT	Newest known COVID variant in 2025.
20	b) Mask mandates in crowded areas	A common measure recently reintroduced.

Challenges:

The biggest challenge was to devise a question set that was fair and equally challenging for applicants of diverse backgrounds. The applicants came from all walks of life from students to professionals which meant proper care had to be taken to maintain fairness.

Open ended questions: Initially a lot of the questions I devised were open ended and had multiple correct answers. as such I had to reframe to ensure that the questions had only one correct answer. The questions also had to be clearly framed in order to avoid any ambiguity in the perceived understanding.

Creating a well defined and easy to use rubric for grading interviews was also crucial in maintaining uniformity and fairness towards all the applicants.

Mistakes:

Too many open ended or vague questions in the initial draft that had to be reworked.

No tie break rule in the initial draft: Had to be formulated one to handle tied scores.

Errors in data records: I had to redo and recheck all the entries to ensure that there were no errors in the recorded names & scores.

Learnings:

Devising a clear rubric for grading interviews helps make scoring during interviews faster and more accurate.

Doing an internal pilot test of all the questions and obtaining feedback helps reveal any inconsistencies and issues. I also learned now to structure assessments in a way that is clear and fair.

I also become comfortable with handing numbers and data under pressure whilst ensuring accuracy.

Project 6 — Barir Naam Shahana Official Podcast: Research & Biographies

Project Introduction:

“Barir Naam Shahana”, is a movie directed by Leesa Gazi & produced by Goopy Bagha Productions, scheduled for a general release in Bangladesh in the coming months. In the lead up to the movie’s release a series of strategy brainstorming sessions was held to shape an extensive promotional campaign.

These meetings were very collaborative in nature & I actively participated in those sessions, pitching in multiple ideas of which one got accepted and made it into the final plan. We finally mapped a comprehensive multi channel strategy involving university screenings & campus engagements, a 12 episode podcast series as well as concert & cultural events hosted at various venues throughout Dhaka. All the events were consolidated into a clear concise and actionable promotion strategy plan. Furthermore, I am also involved in the execution of some of the ongoing campaign events at various capacities.

A core part of the promotional strategy was a 12 episode podcast series by Goopy Bagha Productions featuring interviews with key personnel including the director, producers & the various cast and crew members involved in the movie. I was tasked with researching and writing the biographies of several of the principal contributing members of the movie production team -

1. Aanon H Siddiqua
2. Xoaher Musavir
3. Oliver Weeks
4. Sohini Alam

I researched and gathered information from various sources - IMDB personnel database, wikipedia, news clippings, festival pages, promotional articles etc. I maintained a log for the sources of all the key events, projects and image credits, cross checked and verified all the information before drafting a brief biography written on all the guests.

Working on these bio’s helped reinforce good habits in maintaining a respectful tone, being balanced without being overtly sensational, and verifying all facts and figures before publishing. Most of all, the work I did across strategy and research showed me how every and every piece, be it the bio, the podcast, or a stage event, eventually serves the same overarching goal - inviting an audience to watch a film - with simple honesty, warmth & propose.

Final Promotional Strategy Plan -





The final drafts of the Biographies -

Aanon H Siddiqua



(Photo credit: Inshra Sakhawat Russell)

- Bangladeshi performing artist, musician, choreographer, writer, screenwriter and lawyer
- Musician and vocalist of Women of Shakespeare at Redbridge Drama Centre.
- Specializes in Bengali folk but her musical repertoire also includes traditional Bengali songs, Tagore songs and Nazrul Sangeet which remains instrumental in her work in theatre and dance.
- Aanon has a PhD in music copyright law and practices as a legal counselor and an academic from University of Westminster.
- Height 5'7.5" (1.71 m)

- She is a former vocalist of Kishon Khan's Afro-Cuban Bengali jazz band "Lokkhi Terra" and has performed in festivals, radios and television internationally.



Lokkhi Terra- Festspillen i Norde Norge (Music Festival)

- She has collaborated with various performing artists from around the globe including veteran Pakistani Sufi rock band "The Mekaal Hasan Band", iconic Indian folk musician Arko Mukherjee.



Folk fest in Bangladesh- Collaborating with Mekaal Hasan Band as a Vocalist

- Aanon has also contributed to the musical journey of the acclaimed documentary "The Saints of Sins". Her song from the documentary was used in a campaign that won India's first Gold at Cannes Industry Craft Lions 2023.
- She sang the Background score for the campaign "Untangling the politics of Hair" won India it's first Cannes Gold Lion in the industry Craft Lions category.
- As a Dancer she is trained in Indian classical dance forms (Bharat Natyam & Kathhak) and has been performing for over two decades. She has graduated from Bulbul Lalitkola Academy (BAFA) from Bangladesh.
- Life in Other Words (2017) is her first work in a short film, as an adult actor. She was in an ensemble role, (Renu, daughter) .
- She has previously appeared as a child artist in a television series on network TV in Bangladesh called "Bubuner Baba", written by Md Zafar Iqbal and directed by Morshedul Islam.
- Her work in theatre includes plays such as "Women of Shakespeare" and "Bonbibi" by London based production company, "Komola Collective and Culturepot Global".



Women of Shakespeare (2018)

Komola Collective, UK

Theatre, composer/ performer



Bonbibi: Daughter of Forest (2015)

Stage play, Komola Collective, Culturepot Global, Uk

- Aanon co-wrote her first screenplay, with director and award winning author, Leesa Gazi for the full length feature film 'Barir Naam Shahana',in which she also played the lead. This is her first appearance in a full length feature film. The film is currently touring festivals around the globe including upcoming festivals in Melbourne, China and Chicago.



Aanon Siddiqua, Faisal Gazi, and Leesa Gazi at an event for Barir Nam Shahana

- Aanon has authored her first original story with her long time collaborator Gazi this year and is in the process of co-developing its screenplay. She is simultaneously collaborating on originating the story of a dystopian Bangladesh in the format of a web-series while developing the treatment and

screenplay for her original sci-fi thriller exploring human behavior focusing on classism and disparity.

- She is currently authoring her first book on music copyright law pertaining to Bangladesh.
- She combines her work as an intellectual property Lawyer and a Musician in her legal research which is focused on the complexities in developing a legal framework to protect Bangla Musicians nationally and globally. She also works in other intellectual property law areas such as films, publishing, architectural designs.

External links of some of her works:

1. Music Video (Amra Durbar by Komola Collective):

   https://youtu.be/KJIsvkni-rE?si=rNdpwu_5U-GJiRIH

2. Life in other words trailer:
   https://youtu.be/rR8btFG6XXg?si=C6lWKZdRg9pySSbV
3. Voice over work for advert (Jui Hair Oil TVC):

   https://youtu.be/frjUJSnKTlQ?si=_ctweOPxo3MIlAi5

4. Voice over work for advert (Buy Here Now (BnH) For The night Owls)

   https://youtu.be/luSl9a9R1R8?si=GL8M1gteodfvh_w6

5. Background score singer (Untangling the Politics of Hair) :

   https://youtu.be/7dEQ5oaEk0I?si=mGGzKhpH9MwxXhQ7

(Source: IMDB, Linkedin)

Short Bio from her Linkedin:

I am interested in connecting with professionals from multiple fields, as i myself am involved in more than one. I am a Bangladeshi writer, performing artist and lawyer who is currently authoring her first book on Music Copyright laws of Bangladesh and developing multiple screenplays for feature film, shows and a dance musical.

As the former vocalist of the British-Afro-Cuban-Bengali-Jazz band Lokkhi Terra, I perform globally in various shows and festivals including WOMAD, WOMEX and other European jazz festivals. I have also collaborated with iconic South Asian musicians Arkio Mukherjee and Mekaal Hassan on stage and sound recording. The campaign "Untangling the Politics of Hair" for which I sang the background score, won India its first Cannes Gold Lion in the Industry Craft Lions category.

I co-wrote the screenplay and played the lead in my first full length feature film 'Barir Naam Shahana'.

It is currently touring festivals around the globe including the upcoming Indian International Film Festival in LA and Rome. I have recently authored an original story with long time collaborator Gazi this year and we are developing the screen play this summer. I am also preparing to play the lead in the film.

I am also simultaneously working on the story and script of a dystopian sci-fi, in the format of a web-series, set against a Bangladesh battling post-climate change disasters.

My recent endeavors as a creative personal includes my new dance musical where i acted as the curator/producer and performer. I am a trained Kathak and Bharatnatyam Dancer and i graduated from Bulbul Lolitokola Academy or BAFA as known in Bangladesh.

I operate with a balanced approach, between my creative and legal worlds in mind and look for forward to connecting professionally with kindred spirits from all the above career path.

Social Media and Contact:

- https://x.com/aanondita?lang=en
- https://uk.linkedin.com/in/aanon-siddiqua-b215a7191
- https://www.imdb.com/name/nm10942029
- https://www.facebook.com/share/1AtiMyHay7/

Oliver Weeks



from: linkedin

- Composer
- Arranger
- Multi-instrumentalist (guitar, piano, violin)
- Music Director

Short bio

Oliver Weeks is a London-based composer, guitarist and pianist. He studied music at Clare College, Cambridge and composition with Robin Holloway, followed by a PhD in composition from the Royal Academy of Music, London. His music has been performed by the London Philharmonic Orchestra, the Philharmonia, the Royal Academy Soloists, the BBC Singers and the Endymion Ensemble. He is a prolific arranger, working for figures as diverse as Chas & Dave, Elton John, Jonny Greenwood, Keaton Henson and Howard Goodall.

He has scored two full-length feature film soundtracks: *Cat Sticks* (Ronny Sen, India 2019), dealing with drug addicts in Kolkata and which premiered at Slamdance 2019 and *Rising Silence* (Leesa Gazi, Bangladesh / Uk / India 2018), based around the stories of the Birangona, and which has won 15 international film awards to date.

He has been working with Bengali artists for since 2002, as he began working with award-winning singer-songwriter and ethnomusicologist Moushumi Bhowmik. In 2007, he founded Khiyo with Sohini Alam. Their version of the Bangladeshi national anthem, *Amar Shonar Bangla*, was released to success and controversy in 2012, and their debut album appeared in 2015 on ARC Music to excellent reviews.

Based in London, UK

- Born in Gloucester, Gloucestershire.

Education & Influences

- Royal Academy of Music, U. of London

Ph.D - Compostion.

2002 - 2007

- University of Cambridge

MPhil - Musical Composition

2001 - 2002

- University of Cambridge

BA - Music

1998 - 2001

Details about education & influence

- Weeks grew up in Frome, Somerset, and developed an early interest in classical music and '50s and '60s rock 'n' roll. He attended Frome Community College and then Clare College, Cambridge, where he read music and received a starred First.
- Studied Music at Clare College, Cambridge (starred First), MPhil under Robin Holloway, and a PhD in composition at the Royal Academy of Music with tutors Simon Bainbridge & Philip Cashian.
- A pivotal school trip to Kolkata in 1996 sparked fascination with Baul music and Rabindra Sangeet; his undergraduate dissertation was on those traditions.

Compositions & Classical Work

- Music performed by major UK ensembles: London Philharmonic Orchestra, Philharmonia, Endymion Ensemble, BBC Singers, City of London Sinfonia, Royal Academy Soloists.
- His classical works frequently integrate Bengali texts and themes into Western compositional forms.
- He was Cambridge University Music Society's inaugural composer-in-residence in 2012.

Film & Documentary Scores

- Rising Silence (2018): Co-music director & vocalist; won Best Documentary at Dhaka International Film Festival 2019 and UK Asian Media Awards.
- Cat Sticks (India, 2019): Sole composer; unique Western-classical-tinged score over gritty Kolkata visuals. Crafted "junkie lullabies" and grungy textures for emotional impact . He had to deal with drug addicts in Kolkata, Premiered at Slamdance 2019.

Band Projects & Collaborative Music

- **Khiyo** (with Sohini Alam, since 2007): Composer, arranger, multi-instrumentalist. Their albums include Khiyo (2014/15) and Bondona (2022); featured in Songlines "Top of the World" and nominated for Best Group in 2016 .
- **Astrohenge**: Founder member of London's underground prog-metal band; two albums on Eyesofsound; blending metal with progressive structure and improvisation.
- **Parapar**: Collaborative ensemble with Moushumi Bhowmik, combining field recordings, Bengali folk, and experimental forms; active since early 2000s.

Arranging & Session Work

- Regular arranger and session musician for major artists including Elton John, Jonny Greenwood, Chas & Dave, Keaton Henson, Howard Goodall, Andy Burrows, Pixie Lott (keyboards on David Brent: Life on the Road).

Awards & Recognitions

- **Khiyo album**: Named a Songlines Top of the World pick; Khiyo nominated for Best Group, Songlines Music Awards 2016.
- **Rising Silence**: Accredited with multiple international awards for its documentary score.

Official Sites and profile links

- **Official Website:** oliverweeks.co.uk – Personal website featuring biography, projects, and music information.

- **Wikipedia:** Oliver weeks - Wikipedia – Overview of Oliver Weeks' career, works, and collaborations.
- **IMDb:** IMDb Page – Film and television credits, including composer work.
- **LinkedIn:** LinkedIn Profile – Professional career history and experience.

Major Music Platform links

- **Social Media linksSpotify:** Oliver Weeks | Spotify – Music discography available for streaming.
- **Apple Music:** Oliver Weekss - Apple Music – Streaming of albums and singles.
- **Amazon Music:** Oliver Weekss on Amazon Music – Purchase and streaming options.
- **SoundCloud:** Stream OliverWeekss music – User-uploaded tracks and collaborations.
- **Discogs:** Oliver Weeks - Discogs – Full discography and music credits database.
- **Boomplay:** Oliver Weeks Songs MP3 Download – Tracks and albums available on Boomplay.
- **X (Twitter):** @ollyWeeks – Personal and professional updates.
- **Instagram:** ollyWeeks – Photos and behind-the-scenes content.
- **Facebook:** djoWeeks – Posts and music-related updates.

Bands & Collaborations

- **Khiyo:** Khiyo | Home – Fusion band blending Bengali music with modern styles.
- **Astrohenge:** Astrohenge | Music & Media – Heavy instrumental band featuring Oliver Projects.
- **Parapar:** Parapar – Music collective and collaboration project.

Articles & Interviews (Niche/Project-Specific)

- **RSJ Online:** Cat Sticks Interview - Part 2 & 3 – Interview on composition for *Cat Sticks*.
- **The Travelling Archive:** Kirtan - Olly Weeks – Feature on Bengali kirtan music work.
- **The Telegraph - Calcutta:** At Leisure – Article on Oliver Projects' music influences.
- **Tara Theatre:** Dawaat at Queens Market - Cast – Theatre project featuring Projects' music.

Xoaher Musavvir



- Cinematographer
- Camera Operation
- Producer
- Art Director
- Gaffer

Personal Information

Date of Birth: October 28, 1989.

Place of Birth: Dhaka, Bangladesh.

Bachelor's Degree: North South University.

Field of Study: Economics.

Film Education: Studied filmmaking and cinematography in Prague, Czech Republic.

Currently Working Across

• Bangladesh

• India

• Prague

• Stockholm

Before venturing into filmmaking, Xoaher was an active photographer. In 2012, he was featured as the "Photographer of the Month" on Flickr, where he shared his unique perspective through motion-effect photography.

Award: Xoaher's work has received international acclaim. In 2023, he won the Indian Zee Critics' Choice Award for his cinematography in Bullets.



https://www.dhakatribune.com/showtime/309470/xoaher-musavvir-brings-home-indian-zee-critics?utm

Co-founder: He is the co-founder of Zinga Films, a production company based in Prague, co-founded with Inga Kempe. The company specializes in short films and commercials.

Known For: Xoaher Musavvir is best known for,

Sophie (2015) – Director & Cinematographer.

Buno Haansh (2014) – Assistant Director (Bangladesh Unit).

Bullets (2023) – Cinematographer.

Cinematography Credits:

1. Dhet! (2025) short film, cinematographer

2. Jaya Aar Sharmin (2025) film, cinematographer

3. Dui Shaw (2024–2025) TV series, cinematographer for four episodes.

4. Jehanabad - Of Love & War (2023) TV series, cinematographer for ten episodes.

5. Bullets (2023) Swedish film, cinematographer.

6. A House Named Shahana (2023) film, cinematographer

7. Layla (2022) film, producer and cinematographer.

8. Scooty (2022) film, cinematographer.

9. The Silent Echo (2021) An Oscar-qualifying short film set in Nepal, for which Musavvir won the Best Cinematographer Award at the 5th edition of India's Zee Critics' Choice Awards.

10. Yellow Cross My Heart (2021) short film, cinematographer.

11.Själakon (2020) short film, cinematographer.

12. First Wednesday in July (2019) short film, co-cinematographer.

13. The Sleeper (2019) short film, cinematographer.

14. Four Very Short Lectures on Kafka (2018) short film, cinematographer.

15. Invitation: Giorgio Armani - Films of City Frames (2017) short film, cinematographer.

16. Two in One (2016) short film, cinematographer.

17. Buno Haansh (2014) film, assistant director (Bangladesh Unit)

18. Sophie (2015) short film, cinematographer, director, producer, and writer.

19. XTC (2014) short film, cinematographer.

20. Bhaggo Bhalo (2024) art direction.

Camera and Electrical Department:

1. **Murder in Sweden (2020)** TV Series, first assistant camera
2. **Don't Turn Me Off (2017)** short film, the assistant camera.
3. **The Pressure Point (2017)** short film, assistant camera.
4. **Memories of a Lake (2017)** short film, lighting technician.
5. **Two Faced Fellow (2015)** short film, gaffer.
6. **The Sphinx (2014)** short film, gaffer.
7. **Headless Hammer (2015)** short film, gaffer.

Producer:

1. **Dhet! (2025)** short film
2. **Layla (2022)** short film
3. **Sophie (2015)** short film

*Source : IMDB

Some external links of his works:

Xoaher Musavvir's Photos & Galleries | 500px https://share.google/OLXuzyb3uvV8bYGH4

Flickr: https://www.flickr.com/groups/88988423%40N00/discuss/72157629143877205/?utm

Dhet! Trailer (cinematographer): https://youtu.be/Vdlrkc6_MGs?si=Ip97xtnzmolBV5ve

Jaya ar Sharmin Trailer (cinematographer):

https://youtu.be/2CKFSU9ugGE?si=3rsL4g-2hv0-BEPa

https://youtu.be/2CKFSU9ugGE?si=3rsL4g-2hv0-BEPa

Dui Shaw trailer (cinematographer): https://youtu.be/ai2THBvYAa0?si=pBb8Ttq-Hta2h--2

Jehanabad Trailer (cinematographer):

https://youtu.be/9vzqzoXXFd8?si=Oy3JVkUWkAo9GFrG

Bullets Trailer (cinematographer):
(https://youtu.be/0VUze5lQHA0?si=Wf2V562QHCyrOfMU

A House Named Shahana Teaser (cinematographer):
https://youtu.be/FSvf0x7VSf4?si=yqoo8KsOB5V6nBvD

Scooty trailer (cinematographer): https://youtu.be/itEZqDP_36g?si=YD_5I4c_au54oBVj

The Silent Echo trailer (cinematographer)
https://youtu.be/CB92-fjQ3Zw?si=lgAQ89MYsGKXUbG7

The Sleeper (cinematographer): https://youtu.be/HVkxbq34Wkc?feature=shared

Don't Turn Me Off (cinematographer):
https://youtu.be/ad31MUHcQHo?si=wqStYCBMU3IigrTr

Memories of a Lake clip (cinematographer):

https://youtu.be/bRO3-PZg1IU?si=ZgqQIJ6RzAsey8si

Invitation: Giorgio Armani - Films of City Frames (cinematographer):
https://youtu.be/ZRiFOhk2WXg?si=0yVxOrcGtjDeqcBK

Two in One (cinematographer): https://youtu.be/KhE2_lPtZh8?si=kE3OIUeu71LypffN

Two Faced Fellow (gaffer) : https://youtu.be/6zcWLEqIhmg?si=oa2On5WhdtWJf2R5

Buno Haansh (assistant director, Bangladesh unit):
https://youtu.be/TSbT6HzSrOM?si=cCHsKE6r70vKA54D

Sophie (cinematographer): https://share.google/KK1Y05SLlkF51BanT

XTC (cinematographer): https://youtu.be/TxPRJl5E57U?si=5t4wPgmU47dmAn5U

Bhaggo Bhalo (art direction): https://youtu.be/o3lj6ECkbfM?si=_Ap5I7ARaiWsDQRe

Other Profiles and Database:

IMDb : Xoaher Musavvir - IMDb https://share.google/futDGr472dYPul9w

The Movie Database (TMDb) :
https://www.themoviedb.org/person/3374268-xoaher-musavvir?language=en-US&utm

MUBI : https://mubi.com/en/cast/xoaher-musavvir?utm

TV Guide : https://www.tvguide.com/celebrities/xoaher-musavvir/3060916202/?utm

Xoaher Musavvir | Biografie | ČSFD.cz https://share.google/AqA4gmjvHZQP9SqQL

Xoaher Musavvir - SFdb https://share.google/ZLcFK87oExsk2crh

Xoaher Musavvir | Biografia | ČSFD.sk https://share.google/78mPBycP09wuYGGlD

https://www.blu-ray.com/Xoaher-Musavvir/1571699/

Social Media & Contact :

- Instagram : https://www.instagram.com/xoaher/?hl=en
- Facebook : https://www.facebook.com/xoaher
- LinkedIn : https://cz.linkedin.com/in/xoaher
- SoundCloud : https://m.soundcloud.com/xoaher-musavvir
- Pinterest: https://pin.it/3xr31XIlQ
- About me : Xoaher Musavvir | about.me https://about.me/xoaher_musavvir
- YouTube : https://youtube.com/@xoaher?si=YtGZDWhwwdWF3qVY
- Email : xoaher@gmail.com

Sohini Alam



Performing with Lokkhi Terra at SXSW London, June 2025. (From: Wikipedia.)

- Vocalist
- Music Director
- Composer
- Performing Artist

Personal Information

Early Life & Heritage:

- Born in London, England; raised there until age 9, then moved to Dhaka, Bangladesh, where she lived until age 17.
- Comes from a renowned musical family: her mother Hiron Alam and aunts Jannat Ara and Ferdous Ara are celebrated exponents of Nazrul Sangeet.

- Belongs to a British Bangladeshi heritage deeply rooted in classical and folk traditions.

Education & Musical Training:

- Graduated summa cum laude with both a bachelor's and a master's degree from Angelo State University, USA.
- Trained in Nazrul Sangeet, Rabindra Sangeet, Bengali folk, modern and contemporary songs under the mentorship of her family.

Languages:

- Sings primarily in Bengali but also in English, Spanish, Hindi, Urdu, Tamil, and Roma (for Mongooses Musical Playbox).
- Performed in Yoruba (with Lokkhi Terra's CubAfrobeat collaboration with Dele Sosimi) and multiple languages (Tagalog, Azerbaijani, Old French) for Akram Khan's Until the Lions.

Current Base:

- London, UK, with frequent performances and collaborations in Bangladesh, UK, and internationally.

Recognition:

- Named to the British Bangladeshi Power & Inspiration List (2018) for her artistic and cultural influence.

Professional Work

Bands & Projects

- Khiyo (Established 2007)
- Co-founder and lead vocalist.
- Blends Bengali heritage music with London's contemporary sounds.
- **Albums:**
  - Khiyo (2014) – Fusion of Bengali songs with rock, jazz, and folk elements.
  - Bondona (2024) – Mix of traditional heritage songs and original compositions.

Lokkhi Terra (Afro-Cuban–Bengali Jazz Ensemble)

- Lead singer since early collaborations.
- **Albums:**
  - No Visa Required (2010)
  - Che Guava's Rickshaw Diaries (2012)
  - CubAfrobeat (2018)
  - Cubangla (2020)

- Performed globally at WOMAD, Ronnie Scott's Jazz Club, Barbican Centre, Dhaka World Music Festival, South Asian Games, and SXSW London (2025).

GRRRL (In Place of War Collective)
International female collective combining vocals and cultural fusion elements; performed at IPOW Plus events in London.

Theatre, Film & Dance Collaborations

- Vocalist in Akram Khan's **DESH** and **Until the Lions (2011–2019),** touring internationally.
- **Komola Collective (Co-founder & Artistic Director):** Creates works integrating live vocals with theatre focused on social justice and cultural narratives.
    - Birangona: Women of War : Offie-nominated production featuring testimonies of survivors of wartime rape during Bangladesh's Liberation War.
    - The People's Romeo : Adaptation of Shakespeare's Romeo and Juliet (2010 UK tour).
    - Bollywood Cinderella (2011), Dick Whittington Goes Bollywood (2012), Kanjoos (2012–2013) : Theatre productions incorporating live South Asian music.

Film & Documentary Music Direction:

- Co-music director of Rising Silence (2018) – a documentary on Birangona women, awarded Best Documentary at Dhaka International Film Festival and UK Asian Media Awards.

Concerts & Media Appearances

- Performed with Talvin Singh (Mercury Prize winner) at the Jazz Café (London, 2017).
- Major shows with Amra Kojon (Boston 2003 & 2008, London 2007).
- Featured on BBC Radio (World on 3, The Verb, Introducing with Tom Robinson, Woman's Hour).
- Appeared on The Curry House Kid (Channel 4) and Netflix's Move (Akram Khan episode).
- Performed at London's Boishakhi Mela (2010) and contributed to BRAC's Nari album (2012).
- Collaborations with Arun Ghosh, electro-acoustic project After Art, and with Sam Zaman (State of Bengal) before his passing.

Official Profiles & Presence

- **Wikipedia**: Sohini Alam - Wikipedia – Overview of her biography, career, and contributions.
- **Komola Collective**: Komola Collective - Sohini Alam – Profile on Komola Collective, her theatre work.

- **Akram Khan Company**: Sohini Alam - Akram Khan Company – Official performer profile.
- **Instagram**: Sohini Alam on Instagram – Photos, updates, and personal moments.

Music & Artist Databases

- **IMDb**: Sohini Alam - IMDb – Film, TV, and music credits.
- **AllMusic**: Sohini Alam - Songs, Albums, Reviews, Bio – Discography, reviews, and biography.
- **Discogs**: Sohini Alam Discography – Official discography listings.
- **Apple Music**: Sohini Alam - iTunes – Albums and streaming music.

Articles & Interviews

- Khiyo (Album) - Wikipedia – Details of her band Khiyo's album.
- Sohini Alam - Global Music Academy – Music teaching & collaboration profile.
- World Music Central Interview – Interview on cultural and musical philosophy.
- The Business Standard - Interview – Personal and professional perspectives.
- Eastern Eye Feature – Feature on Bengali heritage music.
- Pulse Connects Conversation – In-depth conversation about her music journey.
- Creative Bangladesh – Blog coverage of creative works.

Social Media Posts

- Facebook Post 1 – Social media engagement post.
- Facebook Post 2 – Event/performance related post.

Music Groups & Collaborations

Khiyo

- Khiyo Official Website – Official band website.
- Khiyo Biography – Members' biographies and background.
- Khiyo YouTube Channel – Official music videos and performances.

Lokkhi Terra

- Lokkhi Terra - Wikipedia – Band history and lineup details.
- Lokkhi Terra - Ronnie Scott's – Performance details at Ronnie Scott's.
- Lokkhi Terra - WOMAD – World of Music, Arts and Dance festival listing.
- Lokkhi Terra - Barbican – Event listing at Barbican Centre.
- Lokkhi Terra - Songlines Review – Album review and write-up.
- Lokkhi Terra YouTube Channel – Official band YouTube channel.

Media & Performances

- BBC Asian Network - Interview – Radio interview on Bengali music.
- BBC Asian Network - Performance – Live performance broadcast.
- Drishtipat Presents: Unheard Voices Tour 2008 – Performance tour details.
- Bollywood Cinderella Review - Tara Theatre – Theatre performance review.
- People's Romeo - The Guardian – Theatre coverage by The Guardian.
- Kanjoos The Miser - Theatre Royal Windsor – Stage show review.
- Dick Whittington Goes Bollywood - The Stage – Musical theatre review.
- Song of the City - Southwark Playhouse – Playhouse performance listing.
- GRRRL - In Place of War – GRRRL collective project page.

Music & Songs

- YouTube Playlist (Songs) – Selected songs and live sessions.

Short bio from her YouTube channel

Sohini Alam is a British singer of Bangladeshi descent who sings in the bands Khiyo, Lokkhi Terra, and GRRRL. She has performed internationally on stage, radio, and television and worked on music for dance, theatre, and film. Alam is a founding member of the arts company Komola Collective and co-music director of the documentary film Rising Silence. After providing vocals for dancer/choreographer Akram Khan's DESH, she spent three years touring internationally with his show Until the Lions.

Short bio from akramkhancompany.net

Sohini Alam is a British Bangladeshi vocalist whose musical repertoire includes folk, modern and traditional Bengali songs with a specialisation in Nazrul Sangeet. She has branched out into multi-lingual music in bands, for dance, and for theatre. A third generation vocalist, Sohini trained in music with her mother, Hiron Alam and her aunts, renowned Nazrul singers Jannat Ara and Ferdous Ara. She is lead vocalist for the band Khiyo and for Kishon Khan's Afro-Cuban-Bengali jazz band Lokkhi Terra. She is a co-founder of arts company Komola Collective and has been acclaimed for her work with Tara Arts. Sohini's previous work includes Akram Khan's DESH.

Challenges:

- Accuracy vs Brevity: All the individuals for whom I had to write a biography about had long and illustrious careers and as such it was quite the challenge to decide on

what to include and what to omit. The aim was to honor their accomplishments whilst keeping the pieces concise and on point.

- Consistency in Names and Credits: Ensuring that there was consistency in all the project names and sources as in some cases different sources had varied spellings.
- Furthermore, some of the article / news website links were outdated and as such required additional vetting.
- Tone Sensitivity: It was important to state all their achievements in a warm and respectful manner without being patronizing.

Mistakes:

- My initial drafts were too heavy and excessive on the career achievements and lists. This has to be reworded to maintain a balance between descriptive points and career highlights.
- Some of the data listed had some errors and i had to reverify and redo the relevant attributions.

Learnings:

- It's important to be clear with the aim of a biography piece. Audiences instantly connect when the context of a biography is clearly stated.
- It is also important to be human. facts and figures have a greater impact when they are framed with purpose and intent.
- It's better to verify twice and write once in order to avoid any mistakes and saves time on later corrections.
- The pieces should also be framed in such a manner with simple words instead of complexities such that they can be read aloud smoothly during podcasts.

Project 7 — Barir Naam Shahana Official Podcast: Podcast Questions

Project Introduction:

The Barir Naam Shahana podcast series for the movie promotion campaign comprised 12 episodes featuring different individuals and themes of the film, from an interview with the director and producer to lead actors, supporting cast and music team.

I was tasked with research and creation of theme appropriate questions for the host for each of the first 6 episodes.

The episodes are as follows:

1. The Vision — *Leesa Gazi*
2. Producing Dreams — *Arifur Rahman, Bijon Imtiaj*
3. Dipa's Journey — *Aanon H. Siddiqua*
4. Breaking Social Barriers — *Social Activists Panel*
5. Cinematic Language — *Xoaher Musavvir, Sohini Alam, Oliver Weeks*
6. Supporting Cast Stories — *Kamrunnahar Munni, Kazi Ruma, Aanon Siddiqua*

To do it justice, I watched existing interviews and podcasts and noted the differences between them, read press materials & interview guides and then mapped a simple area for each episode based on the title which covered the context, the craft, the choices and the impact. I ensured to keep the questions open ended, bilingual friendly, focused on each of the guest's unique contributions,

I was mindful to ensure none of the topics tread into spoilers or sensitive topics. I flagged overlapping topics and repeated guests and revisited their questions to ensure that there were no repetitive questions. I also ensured that the questions were well structured and properly spaced out giving each one its breathing space & its chance to spark genuine conversation.

This exercise taught me how to write for the "ear" i.e. to ensure that it's easily readable & presentable for the hosts and easy to follow & understand for the audience. I learned now to structure interviews around a specific topic and maintain a balance between depth and quality of conversation within the time constraints of the segment.

The Complete List of Podcast Episodes -

Episode	Topic	Cast
1	The vision	Leesa Gazi
2	Producing Dreams	Arifur Rahman Bijon Imtiaj
3	Dipa's Journey	Aanon Siddiqua
4	Breaking social Barriers	Social Activists Panel
5	Cinematic Language	Xoaher Musavvir (Cinematographer) Sohini Alam & Oliver Weeks (Music director)
6	Supporting Cast Stories	Kamrunnahan Munni (Julekha) Kazi Ruma (Ma) Aanon Siddiqua (Dipa)
7	The Male Perspective	Iresh Zaker (Shukhomoy) Lutfor Rahman George (Baba) Amirul Haque Chowdhury (Mama
8	Cultural Authenticity	Cultural Consultants
9	International Recognition	Film Festival Programmers
10	Audience Impact	Viewers and Critics
11	Beyond the Screen	Social Impact
12	The Future	Industry Discussion

Podcast Episode 1 - The Vision with Leesa Gazi

Podcast Questionnaire

Leesa Gazi

১. ইন্ট্রো:

- হোস্ট ইন্ট্রো: পডকাস্টের নাম, আজকের এপিসোড সংক্রান্ত সংক্ষিপ্ত কথা
- গেস্ট ইন্ট্রো: লিসা গাজীর পূর্ববর্তী কাজ ও অর্জন সম্পর্কে সংক্ষেপে বলা।

২. আপনার জীবনের কোন মুহূর্তে বুঝলেন যে সিনেমা বানানোর প্রতি আপনার প্যাশন কাজ করে, এবং আপনি সিনেমা নির্মাতাই হবেন? (তাঁর বেড়ে ওঠা, শিক্ষা এই প্রসঙ্গে)

৩. আপনার ক্রিয়েটিভিটি বা গল্প বলার ভেতরের তাগিদ টা কোথা থেকে আসে?

৪. "বাড়ির নাম শাহানা " বানানোর পেছনে প্রথম অনুপ্রেরণা কোথা থেকে এলো?

৫. "বাড়ির নাম শাহানা" নামকরণের গল্পটা একটু শুনি। আপনার সিনেমার "বাড়ি" একটা সিম্বল। আপনার কাছে "বাড়ি" মানে কী?

৬. দীপার গল্প আসলে বাংলাদেশের অনেক নারীর বাস্তবতা। দীপা চরিত্র টি তৈরী করতে কোনো রিসার্চ বা অভিজ্ঞতা সবচেয়ে বেশি প্রভাব ফেলেছে?

৭. দীপা চরিত্রে আনন আপু অসাধারণ অভিনয় করেছেন। এ চরিত্রের জন্য আনন আপু কে কীভাবে নির্বাচন করলেন?

৮. আয়নার সামনের সিন টা মাথায় কীভাবে আসলো? আনন আপু কে কীরকম ব্রিফ দেয়া হয়েছিলো এই সিনের জন্য?

৯. এই সিনেমার সবচেয়ে কঠিন দৃশ্য কোনটা ছিলো শ্যুট করতে এবং কেন?

১০. বাংলাদেশী সিনেমায় নারীর গল্প কেমন জায়গা পাচ্ছে বলে আপনি মনে করেন?

১১. বাংলাদেশী সিনেমায় নারী পরিচালক হিসেবে আপনার অভিজ্ঞতা কেমন? কখনো কি মনে হয়েছে আপনার ভিশন কে যথেষ্ট গুরুত্ব দেয়া হচ্ছে না? নারী পরিচালক হিসেবে এই ইন্ডাস্ট্রি তে কাজ করতে গিয়ে কী কী ধরণের চ্যালেঞ্জ এসেছে?

১২. এই সিনেমার শুটিং হয় কুষ্টিয়া তে। কুষ্টিয়াতে কাজ করার অভিজ্ঞতা কেমন? স্থানীয় মানুষ কীরকম ভাবে কো-অপারেট করেছে শুটিং এ?

১৩. দেশে হলমূখী দর্শক কম। এরকম সময়ে (কোনো ফেস্টিভ্যাল ছাড়া) মুভি রিলিজ করা একটা সাহসী সিদ্ধান্ত, এই সাহস কীভাবে সঞ্চয় করলেন।

১৪. আন্তর্জাতিকভাবে "বাড়ির নাম শাহানা" স্ক্রিনিং এর কোনো পরিকল্পনা আছে কি না? সেক্ষেত্রে কেমন প্রতিক্রিয়া হবে আশা করেন?

১৫. বাংলাদেশী দর্শকদের জন্য আপনার গল্প বলার ভঙ্গী কি আলাদা, না কি আপনি গ্লোবাল ভিউয়ার কেও মাথায় রাখেন?

১৬. বাংলাদেশী সিনেমাকে আন্তর্জাতিক মানে পৌঁছাতে কী কী বদল দরকার বলে আপনি মনে করেন?

১৭. বাংলাদেশের কাজগুলোর মধ্যে শেষ কোন কাজ টি দেখা হয়েছে? বর্তমান পরিচালক দের মধ্যে আপনার প্রিয় কাজ কোন টি?

১৮. সিনেমা কি শুধুই বিনোদন? নাকি সমাজ পরিবর্তনের একটা মাধ্যম? - আপনি কোন জায়গায় দাঁড়িয়ে কাজ করেন?

১৯. দর্শকের কাছে আপনি কী বার্তা পৌঁছাতে চেয়েছেন? এই সিনেমা থেকে তাদের মূল টেইক-এওয়ে কী হোক বলে আপনি চান?

২৯. আগামী দিনে কী ধরণের গল্প নিয়ে কাজ করতে চান? আপনার জীবনে এমন কোনো গল্প আছে যেটা একদিন অবশ্যই সিনেমা বানাবেন বলে ভেবে রেখেছেন?

২১. যারা সিনেমা বানাতে চায় এমন তরুন নির্মাতা দের জন্য আপনার পরামর্শ কী হবে? ক্যামেরার পেছনে কাজ করা মেয়ে দের জন্য পরামর্শ কী হবে?

২২. ক্লোজিং নোট : গেস্ট কে কৃতজ্ঞতা জানানো এবং দর্শকদের সিনেমা দেখার আমন্ত্রণ।

Podcast Episode 2 - Producing Dreams with Arifur Rahman & Bijon Imtiaj

Podcast Questionnaire

Producing Dreams

Arifur Rahman
Bijon Imtiaj

১. বাড়ির নাম শাহানা' সিনেমার প্রযোজনার শুরুতেই আপনি কোন লক্ষ্য নিয়ে কাজ শুরু করেছিলেন?

২. সিনেমার প্রযোজনার সময়, আপনার বাজেটের মধ্যে থেকে সৃজনশীলতা বজায় রাখতে আপনি কী ধরনের কৌশল অবলম্বন করেছিলেন?

৩. প্রযোজক হিসেবে সিনেমার থিম এবং সৃজনশীল দিকগুলি নির্বাচনের ক্ষেত্রে আপনার ভূমিকা কেমন ছিলো?

৪. প্রযোজনার জন্য আপনার সর্বোচ্চ চ্যালেঞ্জ কী ছিলো এবং আপনি কীভাবে সেটি মোকাবিলা করেছেন?

৫. 'বাড়ির নাম শাহানা' সিনেমায় অভিনেতাদের নির্বাচন এবং পরিচালনার ক্ষেত্রে কী ধরনের প্রক্রিয়া অনুসরণ করেছেন?

৬. আপনি কি মনে করেন, এই সিনেমার মধ্যে যে সামাজিক বা সাংস্কৃতিক বার্তা দেওয়া হয়েছে, সেটি দর্শকদের কাছে কতটা গুরুত্বপূর্ণ?

৭. শুটিংয়ের সময় প্রযোজক হিসেবে আপনি কোন সিদ্ধান্তগুলো দ্রুত নিয়েছিলেন এবং সেটা সিনেমার জন্য কীভাবে সহায়ক হয়েছিলো?

৮. সিনেমার ক্রিয়েটিভ অংশের জন্য কীভাবে আপনি পরিচালক এবং অন্যান্য আর্টিস্ট ও স্টাফদের সাথে সমন্বয় করেছেন?

৯. বাজেটের সীমাবদ্ধতার মধ্যে কাজ করতে গিয়ে সৃজনশীলভাবে কোন ধরনের পরিবর্তন আনতে হয়েছিলো?

১০. একটি সিনেমার প্রযোজনার ক্ষেত্রে কখনো কি এমন সিদ্ধান্ত নিতে হয়েছে যেটি আপনার ব্যক্তিগত মতামতের সাথে মিলে না?

১১. সিনেমার প্রযোজনায়, আপনি কীভাবে প্রতিটি ডিপার্টমেন্ট এর মধ্যে ভারসাম্য বজায় রাখেন?

১২. সিনেমাটোগ্রাফির ক্ষেত্রে মূলত কোন কোন বিষয়কে প্রাধান্য দিয়েছেন?

১৩. সংগীত নির্বাচনে কোন বিষয়টিকে গুরুত্ব দিয়েছেন?

১৪. আপনার মতে, সিনেমার প্রযোজক হিসেবে সবচেয়ে গুরুত্বপূর্ণ দায়িত্ব কোনটি?

১৫. 'বাড়ির নাম শাহানা' সিনেমার প্রযোজনার জন্য সবচাইতে কঠিন সিদ্ধান্ত কোনটি ছিলো?

১৭. 'বাড়ির নাম শাহানা' সিনেমার জন্য কোন দৃশ্য বা মুহূর্তটি সবচেয়ে স্মরণীয় ছিলো প্রযোজক হিসেবে আপনার জন্য?

১৮. 'বাড়ির নাম শাহানা' সিনেমার প্রযোজনার জন্য আপনার প্রধান লক্ষ্য কী ছিল? বাণিজ্যিক সাফল্য, শিল্পের মূল্য, না কি সাংস্কৃতিক বার্তা?

১৯. এই সিনেমার শুটিং শেষ হওয়ার পর, যখন আপনি পুরো মুভিটা দেখলেন, তখন কেমন অনুভূতি লেগেছে? যেমনটি চেয়েছিলেন, তেমনটি সম্ভব হয়েছে?

২০. আপনার মতে, বাংলাদেশী সিনেমা ইন্ডাস্ট্রিতে প্রযোজকদের কাজ কতটা গুরুত্বপূর্ণ এবং তারা কিভাবে শিল্পের মান উন্নত করতে সাহায্য করতে পারেন?

২১. প্রযোজনার কাজে কোন ধরনের অপ্রত্যাশিত ঝুঁকি নিতে হয়েছে এবং সেই ঝুঁকি নিতে কীভাবে প্রস্তুতি নিয়েছিলেন?

২২ . সিনেমার সৃজনশীল দিকগুলোর মধ্যে কি কোন একটি বিষয় ছিলো, যা আপনি বেশি গুরুত্ব দিয়েছেন? কোন বিষয়? কেন?

২৩. আপনি কি মনে করেন, সিনেমার প্রযোজনার ক্ষেত্রেও কোনও পরিবর্তন আনার প্রয়োজন রয়েছে, যা বর্তমান ইন্ডাস্ট্রির কাজে সহায়ক হতে পারে?

২৪. প্রযোজক হিসেবে আপনি অভিনেতাদের কতটুকু স্বাধীন দেওয়ার পক্ষে?

২৫. সিনেমার প্রযোজনার ক্ষেত্রে, সিনেমার সৃজনশীলতা এবং বাণিজ্যিক সফলতার মধ্যে ভারসাম্য কিভাবে বজায় রাখা হয়?

Podcast Episode 3 - Dipa's Journey with Aanon Siddiqua

Podcast Questionnaire

Dipa's Journey

Aanon Siddiqua

১. ইন্ট্রো:

- হোস্ট ইন্ট্রো: পডকাস্টের নাম, আজকের এপিসোড সংক্রান্ত সংক্ষিপ্ত কথা
- গেস্ট ইন্ট্রো: আনন সিদ্দিকার পূর্ববর্তী কাজ ও অর্জন সম্পর্কে সংক্ষেপে বলা।

২. অভিনয়ের প্রতি আপনার টান টা কীভাবে শুরু হয়েছিলো?

৩. ছোটবেলায় "বুবুনের বাবা"তে অভিনয় করার অভিজ্ঞতা আপনার আছে। সেটা কি আপনাকে পরবর্তীতে শিল্পী হতে প্রভাবিত করেছে?

৪. দীপা চরিত্র প্রথম শুনে আপনার মাথায় কী এসেছিল?

৫. এই চরিত্রের জন্য প্রস্তুত হতে আপনি কী কী করেছিলেন? (বই, মানুষের সাথে কথা, নাকি নিজের উপলব্ধি)

৬. এই চরিত্রে ঢুকতে গিয়ে সবচেয়ে কঠিন দিক কোনটা ছিল?

৭. আয়নার সামনের সিন টা করার জন্য পরিচালকের ব্রিফ কী ছিলো?

৮. দীপা চরিত্র টির গভীরে ঢুকতে গিয়ে আপনি কিভাবে নিশ্চিত করলেন যে চরিত্রটা 'বাস্তব' মনে হবে, অতিরঞ্জিত না?

৯. "বাড়ির নাম শাহানা" তে সহ লেখক, প্রধান অভিনেত্রী, এবং সংগীতশিল্পী তিন টি ভূমিকা একসাথে পালনের অভিজ্ঞতা কেমন ছিল?

১০. আপনি যখন নিজে গান গাইলেন এবং একই সাথে অভিনয় করলেন, তখন দুটো অভিজ্ঞতা কি একে অন্যকে প্রভাবিত করেছে?

১১. আপনি যদি দীপার সামনে বসতেন, তাকে কী বলতেন?

১২. পরিচালক লিসা গাজীর সাথে কাজের অভিজ্ঞতা কেমন ছিলো? সহ অভিনেতাদের সাথে (ইরেশ জাকের, কামরুন্নাহার মুন্নী, কাজী রুমা, লুৎফর রহমান জর্জ ইত্যাদি) কাজের কেমিস্ট্রি কেমন তৈরী হয়েছিলো?

১৩. আপনি একাধারে অভিনেতা, সংগীতশিল্পী, নৃত্যশিল্পী, লেখক, স্ক্রিনরাইটার, এবং আইনজীবি। কোন মাধ্যম টি আপনাকে সবচেয়ে বেশি আনন্দ দেয়?

১৪. বাংলা লোকসঙ্গীত থেকে শুরু করে রবীন্দ্রনাথ ও নজরুলসংগীত পর্যন্ত আপনার সংগীত ভ্রমণে কোনটি আপনাকে সবচেয়ে বেশি ব্যক্তিগতভাবে ছুঁয়ে গেছে?

১৫. লক্ষ্মী ট্যারা ব্যান্ডের সাথে কাজ করা এবং বিশ্বের নানা প্রান্তে উৎসবে গান গাওয়ার অভিজ্ঞতা থেকে কী শিখেছেন?

১৬. মঞ্চে পারফর্ম করার অনুভূতি আর ক্যামেরার সামনে কাজ করার অনুভূতি, কতটা আলাদা?

১৭. আপনি কি কখনো কোনো চরিত্রের সাথে এতটাই জড়িয়ে গেছেন যে ওটা আপনার নিজের জীবনে প্রভাব ফেলেছে?

১৮. আইনজীবী আর শিল্পী, এই দুই পরিচয়কে একসাথে কীভাবে ব্যালান্স করেন?

১৯. সংগীত কপিরাইট আইন নিয়ে কাজ করতে গিয়ে কী কী জটিলতা সামনে এসেছে? আপনি একটি বই ও লিখছেন এ বিষয়ে। এ বইয়ের মাধ্যমে তরুণ শিল্পীরা কীভাবে উপকৃত হবে বলে আপনি আশা করেন?

২০. আপনার জীবনে সবচেয়ে বড় অনুপ্রেরণার উৎস কে বা কী? আপনার পরিবার এবং বন্ধুদের কাছ থেকে কীরকম সাপোর্ট পান কাজের জন্য?

২১. তরুণ শিল্পীদের জন্য আপনার পরামর্শ কী? বিশেষ করে যারা একসাথে একাধিক ক্যারিয়ার ট্র্যাক চালাতে চায়?

২২. ক্লোজিং নোট: কৃতজ্ঞতা এবং দর্শকদের "বাড়ির নাম শাহানা" দেখার আমন্ত্রণ।

Podcast Episode 4 - Breaking Social Barriers with Nahid Masud & Sohini Alam

Podcast Questionnaire

Nahid Masud
Sohini Alam

নাহিদ মাসুদ :

- নাহিদ ভাই, আপনি সাউন্ড ডিজাইন নিয়ে কাজ করেন আর সোহিনী আপা মিউজিক ডিরেক্টর। অনেক সময় দর্শকরা ভাবেন, সাউন্ড ডিজাইন আর মিউজিক ডিরেকশন একই ধরনের কাজ। আমাদের জন্য একটু বোঝান এই দুইয়ের মধ্যে মূল পার্থক্য কী, আর কীভাবে একসাথে কাজ করে ছবির আবহ তৈরি হয়?
- আপনি যখন প্রথম সাউন্ড ডিজাইনিং শুরু করেছিলেন, তখন কি মনে হয়েছিল যে আপনি এই পথে চলবেন? প্রথম কাজের অভিজ্ঞতা কেমন ছিল?
- আপনি যখন কোনো প্রজেক্টে কাজ শুরু করেন, প্রথমে কোন দিকটি নিয়ে ভাবনা শুরু করেন? সাউন্ডস্কেপ তৈরি করার প্রক্রিয়া কেমন?
- প্রধান চরিত্র দীপার মানসিক অবস্থা ফুটিয়ে তুলতে সাউন্ডে কোন ধরনের ট্রিক ব্যবহার করেছেন?
- আন্তর্জাতিক প্রজেক্টে কাজ করার অভিজ্ঞতা কেমন? বাংলাদেশের সাউন্ড ডিজাইনিংয়ের মান সম্পর্কে আপনার মতামত কী?
- সবচেয়ে অদ্ভুত বা অপ্রত্যাশিত সাউন্ড আপনি কখনও তৈরি করেছেন? মজার কোনো ফলি সাউন্ড।
- নাহিদ ভাই, আপনার ভাই তারেক মাসুদের সঙ্গে কাজের বা সৃজনশীল দিক থেকে কি কোনো প্রভাব বা প্রেরণা পেয়েছেন?
- কখনও তারেক ভাইয়ের কোনো প্রজেক্টে সাউন্ড বা মিউজিক নিয়ে আলোচনায় অংশগ্রহণ করেছেন কি? তার অভিজ্ঞতা কেমন ছিল?
- পরিবারিক পরিবেশে, দুই ভাইয়ের মধ্যে সৃজনশীল আলোচনার কোনো বিশেষ মুহূর্ত মনে আছে কি যা আপনার কাজকে প্রভাবিত করেছে?
- আপনার মনে হয় কি, তারেক ভাইয়ের চলচ্চিত্রে যে আবহ বা থিম আছে, তার সঙ্গে আপনার সাউন্ড ডিজাইনের দৃষ্টিভঙ্গি মিল খায়?

সোহিনী আলম :

- "বাড়ির নাম শাহানা" প্রজেক্ট টি আপনার জন্য কেমন ছিলো? ছবির সঙ্গীত পরিচালনার জন্য যখন প্রথম প্রস্তাব পেয়েছিলেন, তখন কোন দিকটি আপনাকে সবচেয়ে বেশি আকর্ষণ করেছিল?
- ছবির সঙ্গীত তৈরির প্রক্রিয়া শুরু করার আগে "বাড়ির নাম শাহানা" কোন চরিত্রটি আপনাকে সবচেয়ে বেশি অনুপ্রাণিত করেছে?
- ওই চরিত্রটির আবেগ প্রকাশ করতে কোন সঙ্গীত এলিমেন্ট সবচেয়ে কার্যকরী হয়েছে?
- "বাড়ির নাম শাহানা" সিনেমার গান গুলোর পেছনের গল্পগুলো শুনতে চাই।
- "বাড়ির নাম শাহানা" সিনেমার কোন গানটি আপনার সবচেয়ে প্রিয়? কেন?
- মঞ্চে এবং সিনেমায় মিউজিক ডিরেকশনে কী কোনো পার্থক্য হয়?
- একটা গান শুনতে চাই।

দুজনের জন্য:

- সাউন্ড এবং মিউজিকের সমন্বয়ে মুড বা আবহ তৈরি করার কৌশল কী?
- "বাড়ির নাম শাহানা " সিনেমাতে একটি দৃশ্য তৈরি করতে, সাউন্ড এবং মিউজিক একে অপরের সঙ্গে মিলিয়ে কাজ করার চ্যালেঞ্জ কেমন ছিল?
- নতুনদের জন্য কোন ধরনের স্কিল সবচেয়ে গুরুত্বপূর্ণ মনে করেন?

Podcast Episode 5 - Cinematic Language with Xoaher Musavvir, Sohini Alam & Oliver Weeks

Podcast Questionnaire

Cinematic Language

Xoaher Musavvir
Sohini Alam
Oliver Weeks

ইন্ট্রো : হোস্ট ইন্ট্রো, গেস্ট ইন্ট্রো

যোয়াহের এর জন্য প্রশ্ন:

- দেশ বিদেশের অনেক খ্যাতনামা কাজ রয়েছে আপনার ঝুলিতে। বাংলাদেশি পরিচয় আর আন্তর্জাতিক দর্শকের জন্য কাজ, দুই দিকের চাহিদাকে কীভাবে ব্যালান্স করেন?
- প্রাগে ফিল্ম এডুকেশন করার অভিজ্ঞতা কেমন ছিল? বাংলাদেশে কাজের অভিজ্ঞতার সঙ্গে কী পার্থক্য চোখে পড়ে?
- ক্যামেরা ও সিনেমাটোগ্রাফি বিষয়ে আগ্রহ কীভাবে গড়ে উঠেছিলো?
- 'বাড়ির নাম শাহানা' সিনেমায় আপনার ক্যামেরার কাজের পেছনে কোন দর্শন কাজ করেছে?
- আপনি বাংলাদেশ, ভারত, প্রাগ আর স্টকহোমসহ বিভিন্ন জায়গায় কাজ করছেন। ভিন্ন ভিন্ন ইন্ডাস্ট্রির কাজের ধরণে কী বড় পার্থক্য দেখেন?
- আপনি ক্যামেরা অপারেশন থেকে গাফার, আর্ট ডিরেকশন সব দিকেই কাজ করেছেন। এই বহুমুখী অভিজ্ঞতা আপনার সিনেমাটোগ্রাফিকে কীভাবে সমৃদ্ধ করেছে?
- আপনার সিনেমাটোগ্রাফি ক্যারিয়ারের সবচেয়ে চ্যালেঞ্জিং কাজ কোনটি ছিলো? কেন?
- বর্তমানে সিনেমার ভাষার মধ্যে কোন নতুন ট্রেন্ড আপনি দেখতে পাচ্ছেন যা আগামি দিনে বড় পরিবর্তন আনতে পারে?

সোহিনী:

- আপনার মা ও খালারা (হিরণ আলম, জান্নাত আরা, ফেরদৌস আরা) নজরুল সংগীত এর কিংবদন্তি শিল্পী। পরিবার থেকে পাওয়া সংগীত শিক্ষা আপনার নিজস্ব ভোকাল স্টাইলকে কতটা প্রভাবিত করেছে?

- আপনার সংগীত জীবন শুরুর পেছনে কি বিশেষ কোনো ঘটনা ছিলো যা আপনাকে এই পথে নিয়ে এসেছে? আপনি কীভাবে কম্পোজিশন ও এরেঞ্জমেন্ট এ আগ্রহী হয়ে ওঠেন?

- আপনি অনেক ভাষায় গান করেন—বাংলা থেকে Yoruba, Spanish, Tamil পর্যন্ত। একেক ভাষায় গাইতে গিয়ে কীভাবে আবেগ আর উচ্চারণকে ব্যালান্স করেন?

- বাংলাদেশি লোকসংগীতকে আপনি যেভাবে আন্তর্জাতিক অডিয়েন্সের কাছে নিয়ে যান, সেটার রেসপন্স কেমন পান?

অলিভার:

- আপনার কাজের মধ্যে আমরা দেখি জ্যাজ, পশ্চিমা ক্লাসিকাল আর দক্ষিণ এশিয়ার মিউজিকের এক অসাধারণ মেলবন্ধন। প্রথমে কীভাবে এই ফিউশনের আগ্রহ তৈরি হয়েছিল?

- কলকাতায় স্কুল ট্রিপের সময় বাউল গান ও রবীন্দ্রসঙ্গীতের প্রতি আপনার আকর্ষণ জন্মেছিল বলে আমরা জানি। আজও কি এই অভিজ্ঞতা আপনার সৃষ্টিশীলতায় ফিরে আসে?

- একজন নন-বাংলাদেশি হিসেবে, "বাড়ির নাম শাহানা" সিনেমার গল্পের সাথে আপনি কীভাবে নিজেকে কানেক্ট করেছেন? সবচেয়ে বড় চ্যালেঞ্জ কী ছিলো আপনার জন্য?

- কম্পোজার, অ্যারেঞ্জার, গিটারিস্ট, পিয়ানিস্ট, ভায়োলিনিস্ট—আপনার পরিচয় অনেক রকম। কোন ভূমিকাটা আপনার কাছে সবচেয়ে ঘনিষ্ঠ?

- বাংলাদেশের কোন যন্ত্রের সুর আপনাকে সবচেয়ে টানে?

- আপনি তো শুধু মিউজিশিয়ান নন, একজন কালচারাল ব্রিজ-বিল্ডারও। ভবিষ্যতে বাংলাদেশি সিনেমা ও মিউজিক ইন্ডাস্ট্রির সাথে আরও কীভাবে যুক্ত হতে চান?

সোহিনী ও অলিভার দুজনের জন্য:

- "বাড়ির নাম শাহানা" সিনেমার সংগীত যখন তৈরি করলেন, তখন গল্পের আবেগ আর চরিত্রগুলোর ভেতরের টানাপোড়েনকে ফুটিয়ে তুলতে কীভাবে সুর বেছে নিয়েছিলেন?

- আপনারা দুজনই থিও ব্যান্ডের সাথে যুক্ত। থিও ব্যান্ডের 'আমার সোনার বাংলা' নিয়ে বিতর্ক হয়েছিল, আবার প্রশংসাও এসেছিল। একজন মিউজিশিয়ান হিসেবে এটি আপনাকে কীভাবে প্রভাবিত করেছিল?

সবার জন্য:

- ‘বাড়ির নাম শাহানা’ সিনেমার মধ্যে এমন একটি দৃশ্য বা মুহূর্ত, যেটা আপনার মনে হয়েছে মিউজিক বা সিনেমাটোগ্রাফির মাধ্যমে দর্শকদের কাছে সবচেয়ে শক্তিশালী বার্তা পৌঁছাতে সক্ষম হবে?
- কালচারাল কলাবরেশন করতে গিয়ে কোন কোন চ্যালেঞ্জ সামনে আসে?
- আপনারা তিনজন ভিন্ন ভিন্ন মাধ্যমে কাজ করলেও, সবাই স্টোরিটেলার। আপনাদের কাছে জানতে চাই, সংগীত, ভিজ্যুয়াল আর্ট, কম্পোজিশন সব মিলিয়ে শিল্প কি একটাই ভাষা?
- শেষে একটা হালকা প্রশ্ন। শিল্পীর জীবন অনেক ব্যস্ত, চাপের। আর্ট বা মিউজিকের বাইরে আপনাদের আনন্দের জায়গা কী?

ক্লোজিং নোট।

Podcast Episode 6 - Supporting Cast Stories with Kamrunnar Munni, Kazi Ruma & Anon Siddiqua

Podcast Questionnaire

Supporting Cast Stories

Kamrunnar Munni
Kazi Ruma
Anon Siddiqua

১. ইন্ট্রো: হোস্ট ইন্ট্রো, গেস্ট ইন্ট্রো।

২. আজকের এপিসোডটা বিশেষ। একই সিনেমার ভেতরের সব নারী চরিত্র এবং পরিচালককে নিয়ে। শুরুতেই জানতে চাই, আপনারা যখন প্রথম স্ক্রিপ্ট হাতে পান, তখন চরিত্রগুলো আপনাদের কাছে কেমন মনে হয়েছিল?

৩. আপনাদের চারজনকে একসাথে দেখতে দারুণ লাগছে। শুটিং সেটেও কি একই রকম বন্ধুত্বপূর্ণ পরিবেশ ছিল?

৪. (কাজী রুমাকে) "বাড়ির নাম শাহানা" সিনেমা তে মায়ের চরিত্রটিতে অনেক দ্বন্দ্ব আছে। সৎ মা হলেও সৎ মা কথাটি এখানে কখনো উঠে আসে নি, বরং মেয়ের প্রতি টান, সমাজের চাপ, আবার নিজের সীমাবদ্ধতা। এটা ফুটিয়ে তুলতে আপনার সবচেয়ে বড় চ্যালেঞ্জ কী ছিল?

৫. (কাজী রুমাকে) এই চরিত্রে অভিনয় করতে গিয়ে আপনি কি কখনো এমন অনুভূতি পেয়েছেন, যা বাস্তব জীবনে মায়ের অভিজ্ঞতা থেকে অনুপ্রাণিত?

৬. (কামরুন্নাহার মুন্নিকে) 'বাড়ির নাম শাহানা' সিনেমায় জুলেখার চরিত্রটি কতটা চ্যালেঞ্জিং ছিলো? বিশেষত, তার আবেগ এবং মানসিক অবস্থা তুলে ধরতে কী ধরনের প্রস্তুতি নিয়েছিলেন?

৭. (মুন্নিকে) জুলেখা সমাজের সুবিধাবঞ্চিত স্তর থেকে আসা এক নারী। এই চরিত্রে কাজ করার সময় বাস্তব জীবনের কোনো নারী আপনাকে অনুপ্রাণিত করেছে?

৮. (আনন কে) সিনেমা তে জুলেখা এবং দীপার একটা দুষ্টু মিষ্টি বন্ধুত্বের সম্পর্ক ছিলো। বাস্তব জীবনে আপনারা কতটা ক্লোজ?

৯. নারী চরিত্রদের শক্তি আর দুর্বলতা, এই সিনেমা কীভাবে তুলে ধরেছে বলে মনে করেন?

১০. এই সিনেমা কি শুধু নারীদের গল্প, নাকি পুরুষদের কাছেও সমান গুরুত্বপূর্ণ?

১১. (লিসা গাজীকে) নারী চরিত্রগুলোকে এমনভাবে দাঁড় করানোর পেছনে আপনার নির্মাণ ভাবনা কী ছিল?

১২. আপনাদের কি মনে হয়, একজন নারীর গল্প আরেকজন নারী ই সবচেয়ে ভালোভাবে তুলে ধরতে পারে?

১৩. বাংলাদেশি দর্শকের কাছে এই নারীকেন্দ্রিক গল্পটা কতটা প্রয়োজনীয় ছিল বলে মনে করেন?

১৪. বাংলাদেশি সিনেমায় নারীকেন্দ্রিক গল্প কি এখনও ঝুঁকিপূর্ণ? নাকি সময়টা বদলাচ্ছে?

১৫. বাংলাদেশি সিনেমায় নারী চরিত্র প্রায়সময়ই একইরকম ছাঁচে বাঁধা থাকে। "বাড়ির নাম শাহানা" কীভাবে সেই ছাঁচ থেকে বেরিয়ে আসতে পেরেছে?

১৬. ক্লোজিং নোট : গেস্ট দের কৃতজ্ঞতা জানানো। দর্শকদের "বাড়ির নাম শাহানা" দেখার জন্য আমন্ত্রণ জানানো।

Challenges:

- Avoiding repetition: Considering the fact that a lot of the topics & guest speakers had some overlaps, it was important to ensure that there was no overlaps and every episode had it's own unique angle.
- Tone Sensitivity: Some of the topics were related to social issues and personal undertones and as such had to be approached with care, respected and kept open ended.
- Cultural Nuance: Since the podcast is partially in bangla & english, i had to ensure that the questions were adaptable to ensure that there is a natural flow in both the conversational languages.

Mistakes:

- My first draft felt too scripted and stiff sounding. I later revised them to make them more flexible & open ended to encourage open conversation.
- Some of the questions were leading, too long, descriptive & essay-like. I had to simplify them and break them into multiple questions in some cases.
- I overlooked some of the guest's past interviews leading to some repetitive topics. This was later rectified through some additional research.
- Furthermore in my initial draft I had offloaded some of the more serious and difficult topics in the very beginning which could have affected the flow of conversations.
- I later adjusted them by keeping some more light hearted questions and topics in the beginning.

Learnings:

- I now understand that podcasts are an extension of storytelling and every detail plays a part in shaping that story. A good podcast isn't just a series of questions and answers but is more about the order and emotional arc of the conversations.

- The questions cannot be arranged randomly but in a way that supports the natural flow of conversation. Open ended questions allow for some surprising and genuine conversations.
- Preparation goes a long way. Understanding a guest's work beforehand can help in the design of sharper and more respectful questions.

Project 8 — Script Breakdown for Times of Bangladesh Advertisement video.

Project Introduction:

Times of Dhaka a newspaper agency commissioned Goopy Bagha Productions to ideate, direct, shoot and produce an advertisement for its new promotional campaign. I was tasked with the preparation of the script breakdown for the story "khoborer Jonno" , the story which was developed for this advertisement video.

This script breakdown was a little different from my previous script breakdown report for "Moving Bangladesh" as this was a short format video with faster pacing and a lot of predefined camera shots & framing notes. As such I was given a revised script breakdown report template for this project.

I initially started by reading the entire script end to end in order to get a feel of the story and get an idea of the major characters and plot itself. I then listed down every scene as the base foundation for the rest of the report. This was followed by multiple re-reads of the script, whilst focusing on a different aspect each time.

I especially had to make a note of all the camera and framing notes for each of the scenes.

The Final Script Breakdown Report -

Story Khoborer jonno
Director: Monzur Anik
Schedule (Day 1)

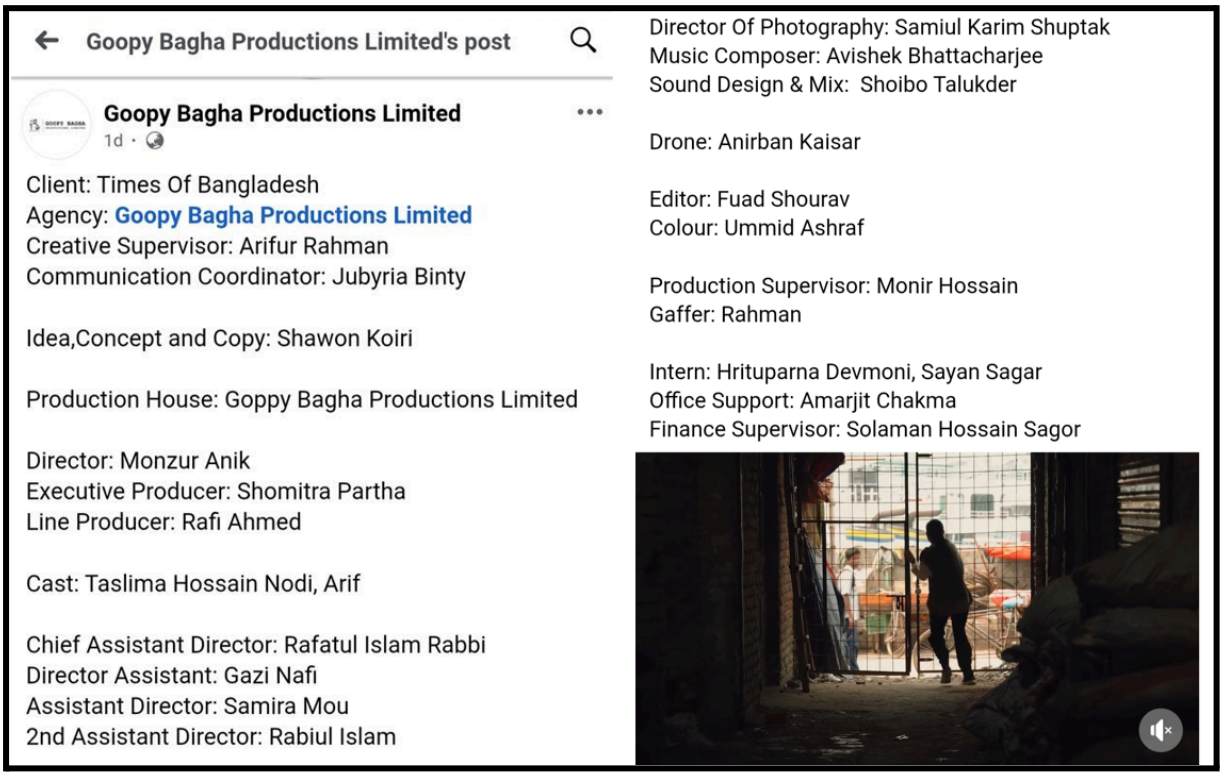
#	Scene Description	Shot List	Location	Date
	A **runner** in black T-shirt runs through an alley, followed by a **woman** (journalist) in a pocketed vest, hair tied. Random people's expressions (no cast)	● Close ups on Legs of both characters. ● Long Wide Shot of the chase. ● Front MID shot of Runner (Journalist seen behind his shoulder.) ● Front MID shot of Journalist	Old Dhaka (Sutrapur)	07-05-25 8:00-8:30
	Montage shots of them running through roads, alleys in Puran Dhaka.	● CLOSE UP ● MID SHOT ● WIDE SHOT ● LONG SHOT	Old Dhaka (Sutrapur)	07-05-25 8:40-9:00

	They run through a tunnel (Puran Dhaka), close up on their feet touching a spill of water on the ground. Their silhouettes are seen during the chase.	● CLOSE UP ● MID SHOT ● MID COWBOY SHOT	Old Dhaka (Sutrapur)	07-05-25 9:15-9:40
	The two run through a Bazaar (Puran Dhaka). A **vegetable vendor** spraying water onto his goods stops to notice the runner and chaser.	● MID SHOT ● CLOSE UP ● MID COWBOY ● POV	Old dhaka (Shyambazar)	07-05-25 10:00-10:30

	They run across the Sadarghat Bridge, with boats and launches seen behind them on the Buriganga River.	● WIDE	Old dhaka (Farashganj Bridge)	07-05-25 10:00-10:30
	They run past the Bangladesh Bank building.	● WIDE SHOT	Motijheel	07-05-25 11:30-11:50
	A **man** sitting in a Taka market stall, fans his face with a bundle of money. Runner (news) and chaser (journalist) passes through the street. Taka market vendor stops fanning himself and turns his head following the chase.	● MID SHOT ● MID POV	Gulistan	07-05-25 12:15-12:50
	A **juice vendor** stopped making juice, and spilling off a drink when pouring onto a glass. He is fixated on the chase in front of him.	● MID SHOT / MID COWBOY SHOT	Gulistan	07-05-25 1:00-1:15
	The chase continues inside a Mobile Market.	● MID SHOT ● WIDE SHOT ● POV SHOT	Gulistan	07-05-25 1:25-2:00
	A man on his phone, notices them through the market, stops checking his phone and takes a snap of them, immediately goes back to checking his phone.	●	Gulistan	07-05-25 1:25-2:00
	They are running past the Raju Monument, with the Metro Rail line seen above the statue.	● LONG / WIDE SHOT	DU	07-05-25 2:50-3:10
	They through the chaos and obstacles in Hope Market	● Hand Held Shot ● Snorricam Shot	Mirpur	07-05-25 4:30-5:30

YouTube Link to the final video - https://youtu.be/Wo-4OIf5DZc?si=Jw-S6YICXi2teZkp

Goopy Bagha's Post on Facebook -



Challenges:

- Fast Rhythm, Multiple Places - The story was paced very quickly with the story moving quickly through one scene to the next across multiple locations. Keeping a track of this was quite the challenge for me initially.
- Energy of the City - Since the scenes are placed in live public places, I had to hold myself back from focusing on the individual passer-by in the story and instead focus on the feel of the crowd.

Mistakes:

- My biggest mistake was assuming that this script breakdown is similar to the previous script breakdown exercise I had done. I was very wrong as the script for "Moving Bangladesh" was very character focused and told the story through the experiences of different characters.
- The script for the "khoborer Jonno" merely used the characters as a vessel to move the story forward. This was an inherent difference between the two and as such the script breakdown for the advert had a lot less focus on the characters.
- Inconsistent labelling - I labeled the same locations with different names in different instances, this created confusion and I had to redo it to ensure the same location is identified correctly under a single unified label.

- I was too descriptive in the first draft making the report feel overwhelming. I revised it on the second go by keeping the sentences short and concise with an aim to just capture the action in each scene.

Learnings:

- Short sentences plus simple words equals more clarity. A few strong cues are enough for the team to build on.
- Group same objects referenced differently and define a unified label for them early on in order to avoid confusion later.
- Not all Scripts are made the same, scripts can differ from one another based on the story they portray and the outcome they try to achieve.

Internship Outcome

My internship at Goopy Bagha Productions has truly been a transformative experience in many ways that I hadn't expected. It not only helped deepen my understanding of the media and production industry but also gave me the opportunity to practically apply a lot of the skills and knowledge I had gained through my Media Studies & Journalism course in ULAB. Throughout the entirety of this internship I got the opportunity to work on real world projects, each offering me unique experiences and learning outcomes.

Right from the very first assignment of doing a script breakdown for the script “Moving Bangladesh” , I was exposed to the level of detailed ground work that precedes any production effort. The tasks challenged me to read literature analytically and develop an eye for spotting logistical elements such as props, locations and cast coordination; something that helped me understand how planning helps translate a written story into an onscreen reality.

The Production methodology and Mood board assignments gave me an exposure to the world of procurement and tenders and how production houses approach proposals for responding to procurement calls. I was challenged to think structurally from a production house’s POV, considering the various critical aspects of a production process such as timelines, team coordination, client coordination, etc; all of which have a tangible impact on the cost of production.

My involvement in the Content Lab workshop campaign allowed me to dip my toes into the art of design and promotions through the means of production of various posters and videos. This phase helped me hone my storytelling skills in a way that had an actual discernible impact on the level of engagement.

My involvement in the Jury of Film festival of Goethe Institut & the preparation of the workshop assessments gave me a perspective from the view of an evaluator. I learned how projects and people are assessed in a fair, welcoming and emphatic manner. It taught me that evaluation isn't just about pointing out the flaws but to maintain both critique and constructive encouragement.

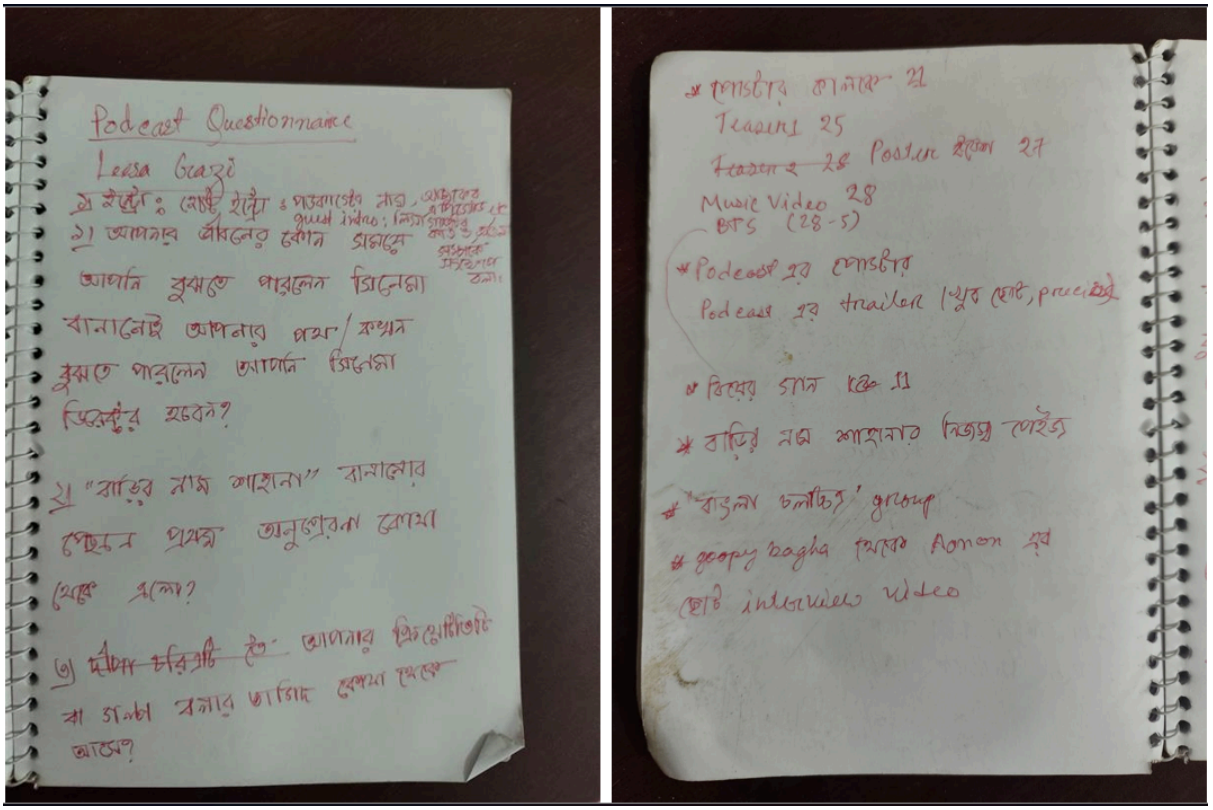
The work I did for Barir Naam Shahana’s promotional campaign was another unique facet in my internship journey. I learned how a promotional campaign for an actual film production is designed and my involvement in the research process and the preparation of the questionnaires for the podcast series further helped me refine my skills in writing & research and helped me understand the importance of question structures that impacted storytelling in an interview format.

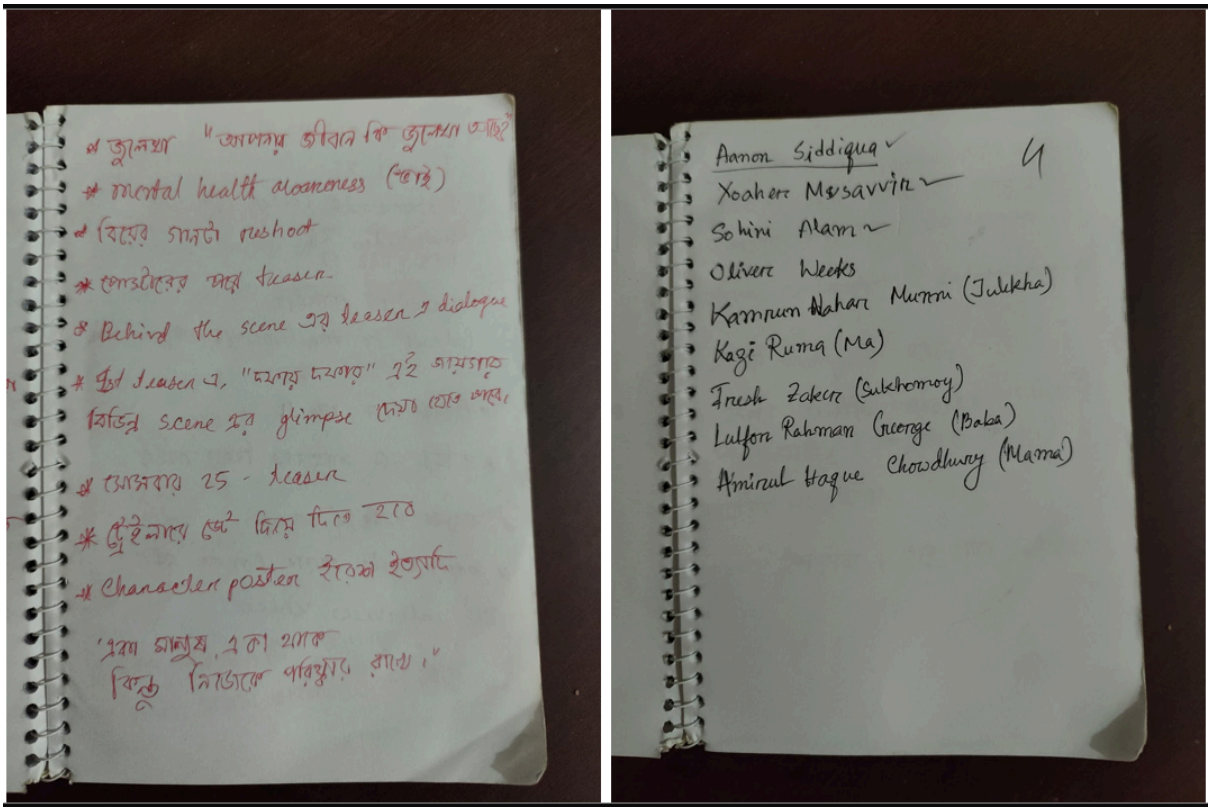
Most importantly, the internship helped me realise the kind of work I wished to pursue in my professional career. The internship has reinforced my interest in impactful storytelling and I have gained more confidence in taking initiatives, expressing my ideas out loud and delivering work that is aligned with a wider purpose and message.

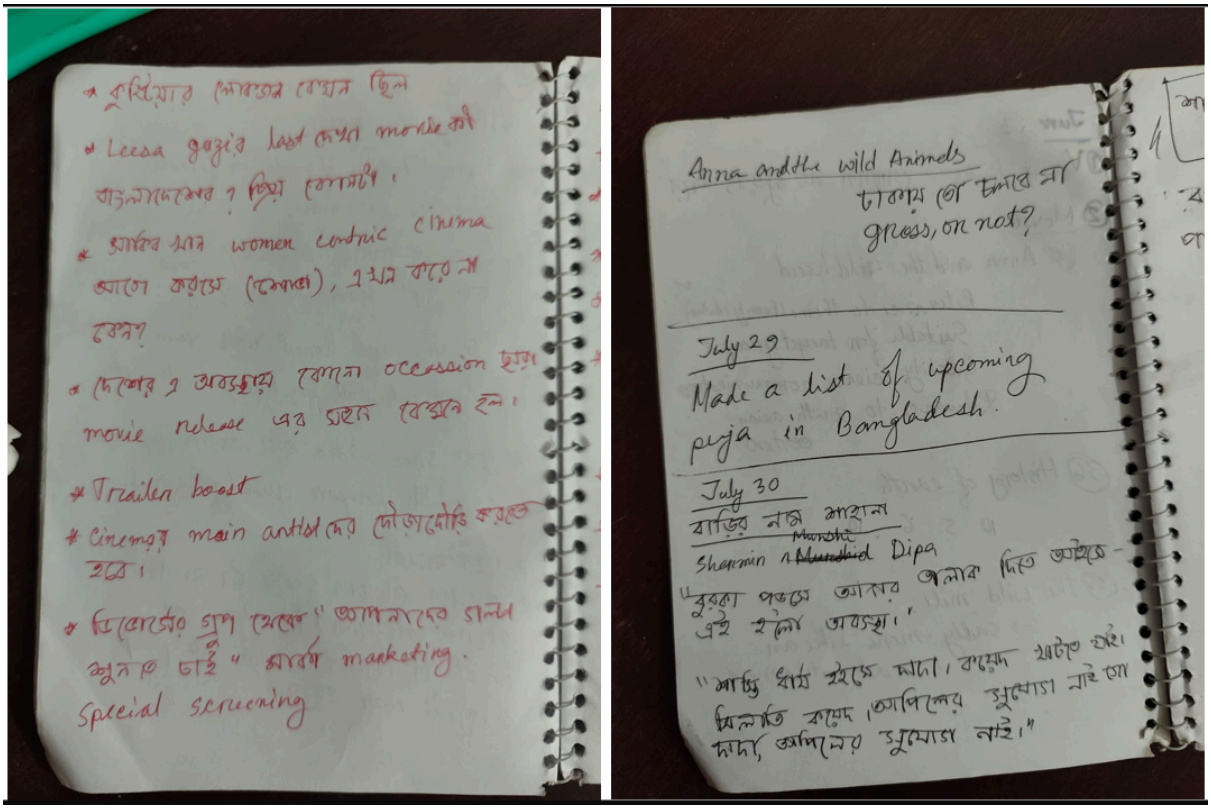
The internship has given me a deeper understanding & respect for the behind the scenes work that contributes towards the success of social film production and has instilled in me a desire to continue contributing towards impactful content that empowers and moves people.

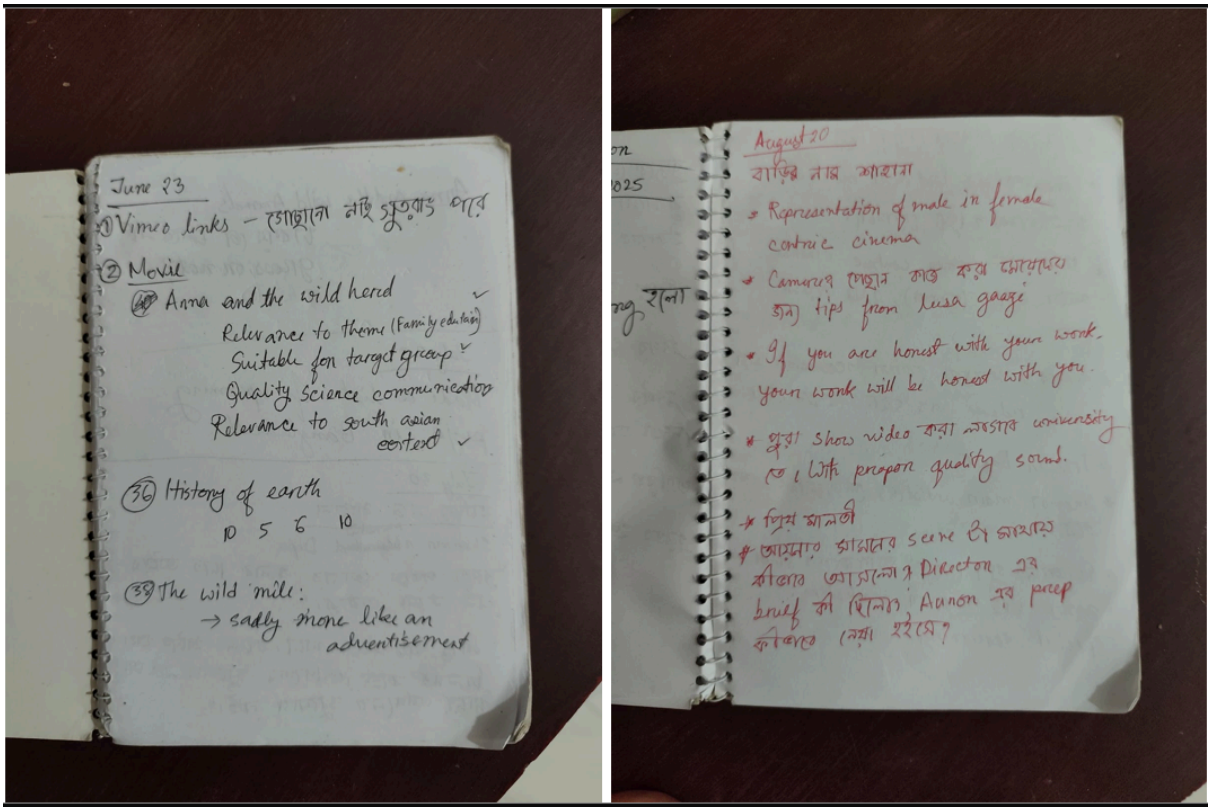
Workplace Log

My notes from various days (ideas / meeting notes / assignments) -



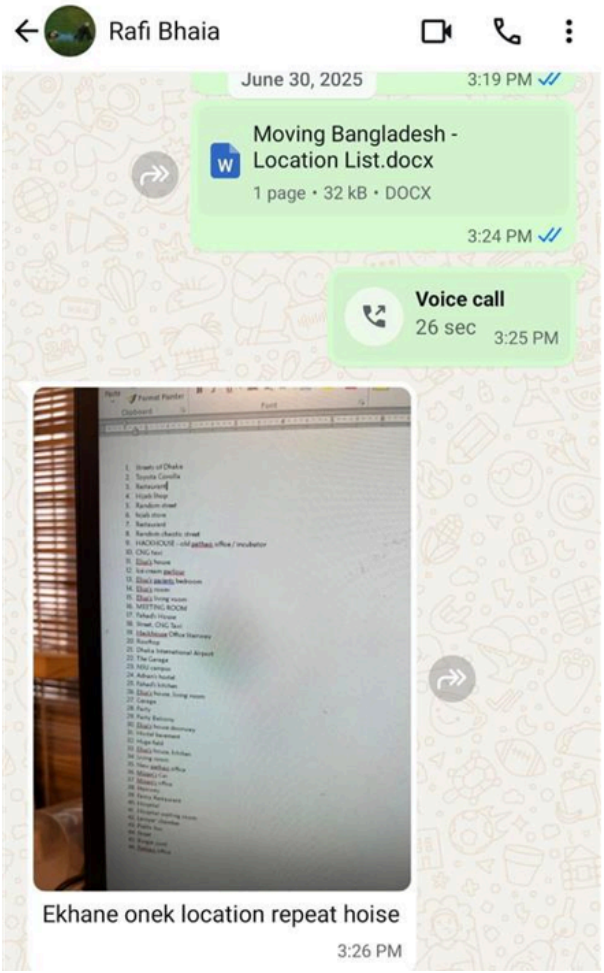


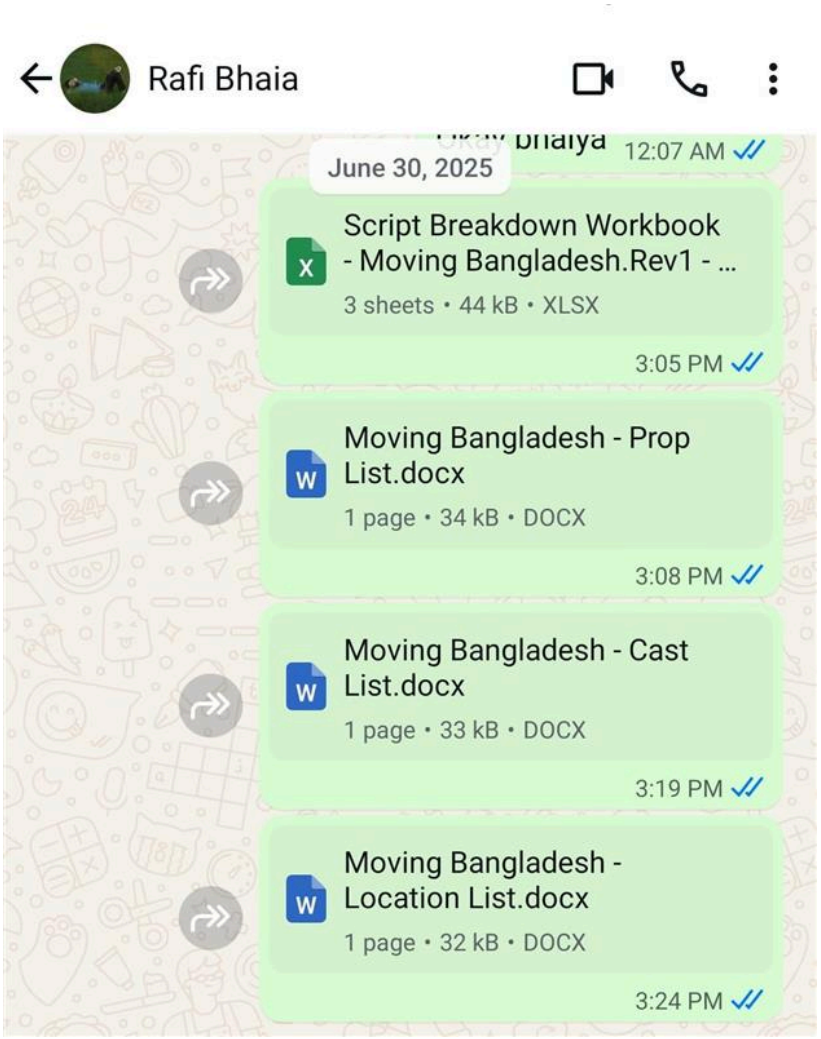

* কুসিয়ার সোবহার বেয়ান ছিল
* Leesa gaziর last কথা movie কী বাংলাদেশের ? ছিল কোনটা ।
* আমরা যদি women centric cinema আরো করতে (বেশি), এটা কাজে লাগে কিনা?
* দেশের এ অবস্থায় কোনো occassion ছাড়া movie release এর চাহার বেয়ান হল।
* Trailer boost
* Cinemaর main artistদের দৌড়াদৌড়ি করতে হবে।
* রিলিজের পূর্ব থেকে "আপনাদের ভালো লাগলে ভাই" ধরণের marketing.
Special screening
Anna andthe wild Animals
চালায় কে আমরা না gress, on not?
July 29
Made a list of upcoming puja in Bangladesh.
July 30
বাড়ির নাম আহান
Monthi
Sharmin Dipa
"বুড়া পক্ষে আবার জলার দিতে আইছে - এই হলো অবস্থা।"
"আমি ধার হইছে মাগো, কয়েদ খাটতে হবে। খিলাত কয়েদ, আপিলের সুযোগ নাই তা দাদা, আপিলের সুযোগ নাই।"

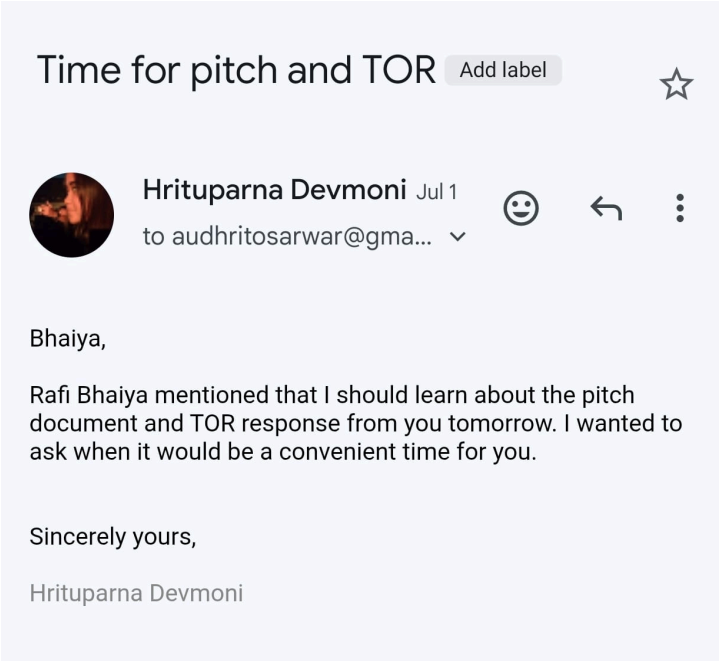

June 23
① Vimeo links – হোছাইনা নাহি সুতরাং পারে
② Movie
Anna and the wild herd
Relevance to theme (Family edutain)
Suitable for target group
Quality Science communication
Relevance to south asian context
History of earth
10 5 6 10
The wild mile:
→ sadly more like an advertisement
August 20
বাড়ির নাম আহানা
* Representation of male in female centric cinema
* Camera কোথায় কত কড়া দেখানো হবে tips from Lisa gaaje
* If you are honest with your work, your work will be honest with you.
* পূজা shoo video করা লাগবে university তে, With proper quality sound.
* ফিল্ম আলতী
* আন্নার যে সিনের ই আমরা কীভাবে আয়োজন ? Director এর brief কী ছিলো? Aanon কে prep করানো হয়েছে?

Assignment Related Email & WhatsApp conversations -

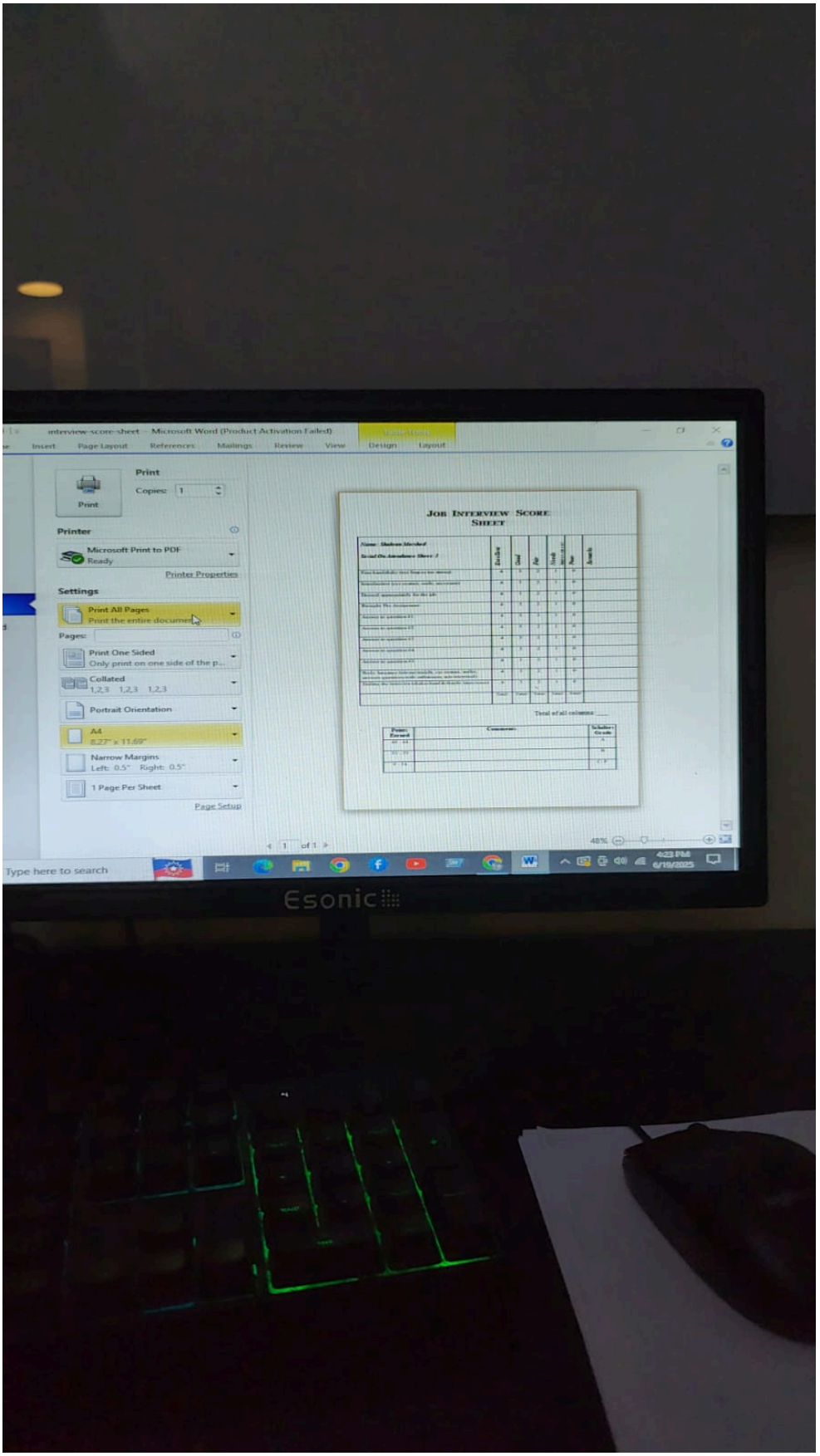





Rafi Bhaia
June 30, 2025
12:07 AM
Script Breakdown Workbook - Moving Bangladesh.Rev1 - ...
3 sheets • 44 kB • XLSX
3:05 PM
Moving Bangladesh - Prop List.docx
1 page • 34 kB • DOCX
3:08 PM
Moving Bangladesh - Cast List.docx
1 page • 33 kB • DOCX
3:19 PM
Moving Bangladesh - Location List.docx
1 page • 32 kB • DOCX
3:24 PM


Time for pitch and TOR
Add label
Hrituparna Devmoni Jul 1
to audhritosarwar@gma...
Bhaiya,
Rafi Bhaiya mentioned that I should learn about the pitch document and TOR response from you tomorrow. I wanted to ask when it would be a convenient time for you.
Sincerely yours,
Hrituparna Devmoni

Preparation of the Interview Evaluation Rubric -



MSJ043

SELF-ASSESSMENT FORM

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

Name of Intern: Hrituparna Devmoni

University ID: 201012088

Name of the Institute/Organization:	Goopy Bagha Production Limited		
Corporate Office Address:	House - 92, Block B, Road - 4, Niketon, Dhaka, Bangladesh		
Email :	info@goopybagha.com	Web :	https://goopybagha.com/

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

36 hours, although some projects took longer and some were shorter as well.

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

My traveling expenses were compensated. And I received a remuneration per completed project.

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.	4
2	I believe in my ability to make a difference.	4
3	I am open to new experiences.	5
4	I have gained the capacity to be more productive.	4
5	I can recognize my personal strengths.	5
6	I can recognize my personal weaknesses.	4
7	I have a sense of personal achievement.	4
8	I have the ability to persevere in difficult tasks	5
NO	CRITERIA (Social/Interpersonal Impact)	
9	I demonstrate concern for the welfare of others	5

10	I can be understanding and appreciative of people with diverse backgrounds	5
11	I have the ability to work cooperatively with others	5
12	I have the ability to communicate effectively	4
13	I have increased my ability to be a leader	3
14	I feel more connected to my community	4
NO	CRITERIA (Academic learning impact)	
15	I have acquired knowledge from the job duties I performed	4
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	4
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	4
23	I developed realistic ideas about the work world	4
24	I narrowed my future possible career choices.	4
25	**What is your average score from this test?**	4.16

5. General Comments

My internship at Goopy Bagha Productions greatly exceeded my expectations and helped me foster a holistic professional and personal growth. It has provided me with some invaluable opportunities and meaningful connections which I hope to carry with me lifelong. I'm especially grateful for my line supervisor Mr. Rafi, & the entire team for their patience, guidance & their willingness to take time off of their busy schedules to walk me through the ins and outs of the various steps in the production process.



Signature of Intern

Professional Competencies

Throughout my internship in Goopy Bagha Productions, i was able to gain and develop a range of skills & competencies that i believe will serve as prominent part of my foundation skills in my future media and communications career -

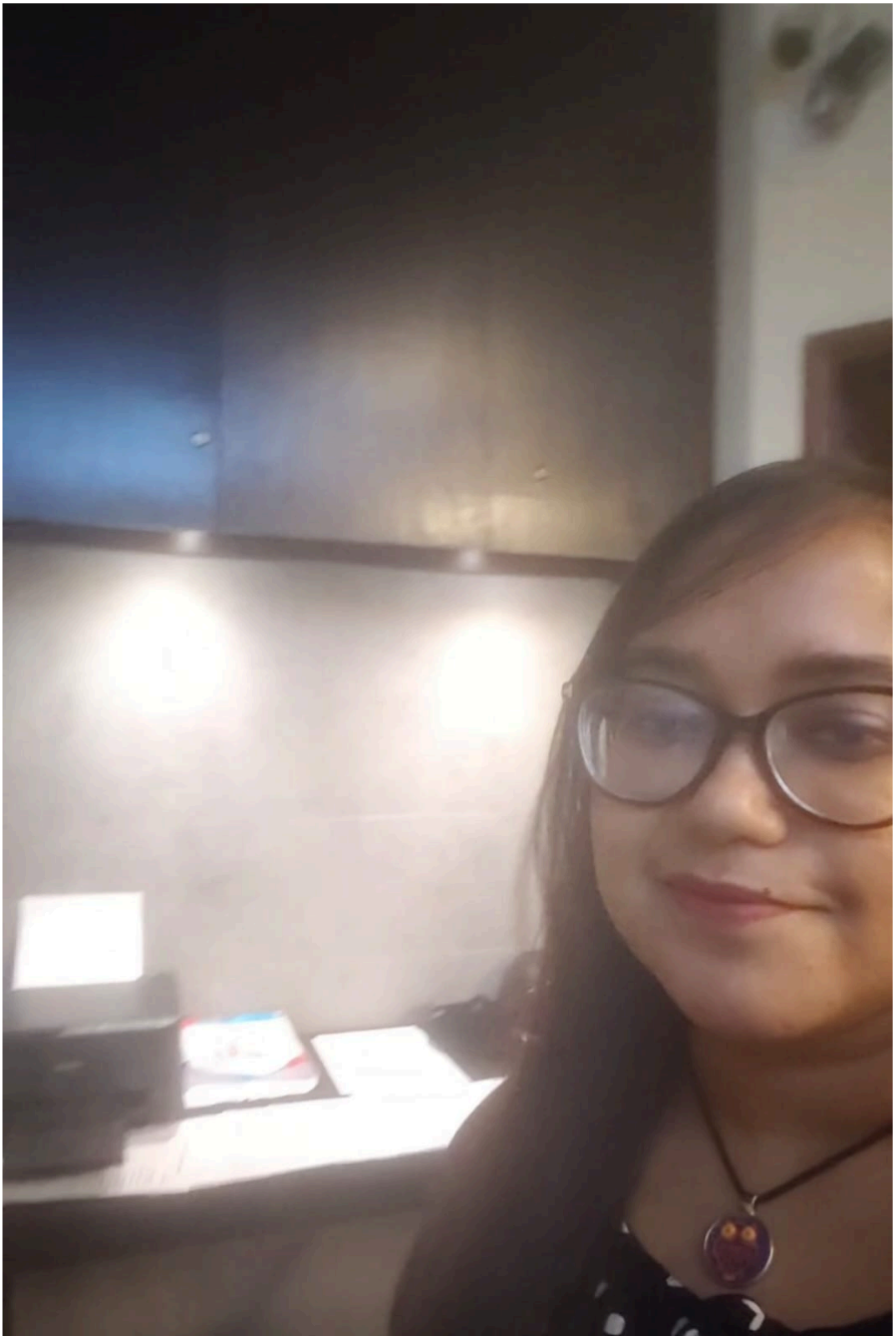
- Content Planning & Production workflow: I learned now to turn ideas into detailed workable and structured plans.
- Research & synthesis of Information: I gained new skills in doing deep research for crafting biographies, learnt to gather & validate references and weed out inconsistencies. I also learned how to synthesize large amounts of information in clear, concise summaries specifically adapted to the requirements.
- Visual Storytelling & Design: Through the PSA Mood Boards and The Content Lab workshop campaign I learned now to create clear and consistent content of various media types ensuring that an overarching visual design philosophy is maintained across all content.
- Ethical & Sensitive Communication: I learned now to tread sensitive themes in an ethical manner with care and dignity, ensuring that the communication tries to educate & invite reflection rather than impose.
- Evaluation & Assessment: I learned how to create a balanced process for evaluation which is fair for all the assessees.
- Accuracy & Quality Control: I learned the importance of double checking perhaps even triple checking every submittal to ensure that there are no errors which can have a significant impact if gone unnoticed.
- Time Management: A lot of the tasks I was assigned overlapped one another and came with explicit time constraints and as such I learned now to better structure and utilize my time in an efficient manner so as to deliver all my submittals satisfactorily and within the defined timeframe.
- Cultural Fluency & Bilingual Facilitation: I learned now to structure and draft questions that would naturally spark the flow of conversations in both Bangla and English smoothly for the ease of the guests and also learned to be mindful of the cultural nuances when writing for guests and audiences coming from diverse cultures and nationalities.

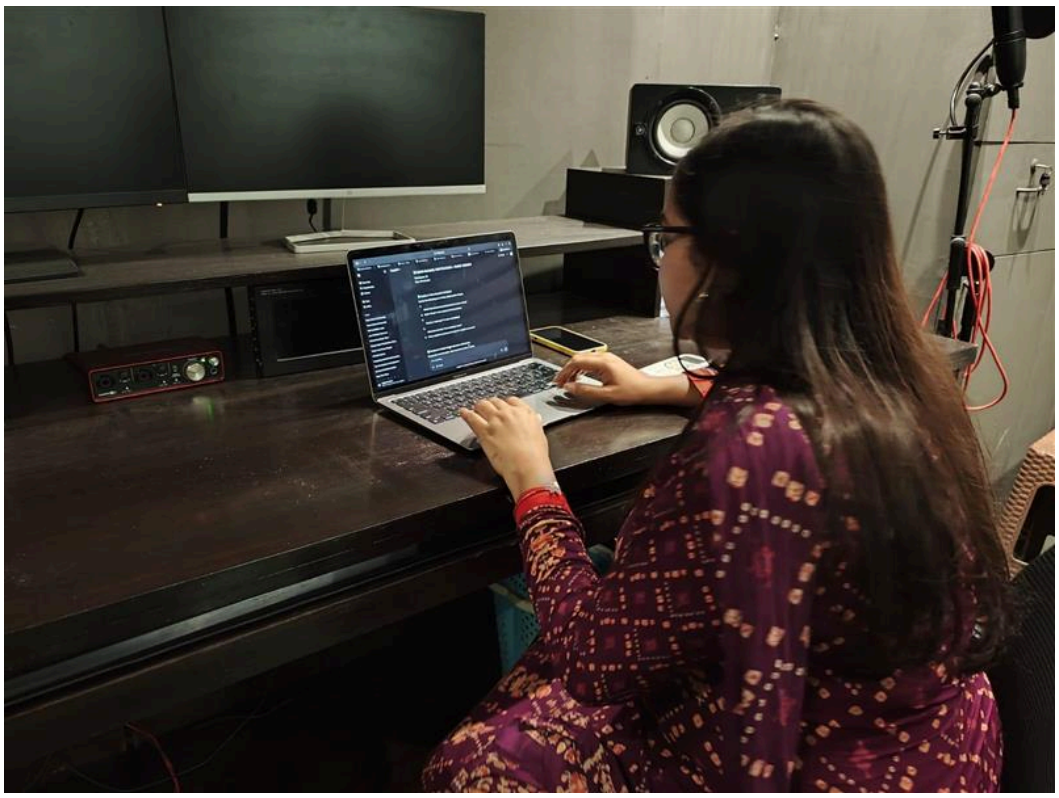
Concluding Remarks

Over all, I leave with a stronger sense of purpose and discipline and a greater sense of understanding of the kind of work undertaken in a production environment. I’m markedly better at aligning creative intent and ideas with practical execution while staying true to the essence of the story. Along the way I have strengthened my skills in research, learned to accept feedback without being defensive and become more mindful of ethics and the impact on the audience. Most importantly, I'm moving forward with quiet confidence on the skills I have built along the way - effective communication, efficient organization & creative problem solving, which will accompany me into every project I undertake in the future.

Appendix -

General office photos-





Workshop Applicant Assessment Day Photo -



Post Interview evaluation and tallying of the applicant's scores -



Barir Naam Shohona Promotional Campaign Meeting -



General office Entrance Photo -



