



ULAB
UNIVERSITY OF LIBERAL ARTS
BANGLADESH

Department of Media Studies and Journalism
INTERNSHIP REPORT

Name: Azwaad Rajarshi Khan

ID: 201012043

Term: Summer 2025

Course Code: MSJ11498

Host Organisation:

Kahinik Limited



Date of Submission:
August, 2025

List of Content:

Student Information	03
Internship Information	04
Acknowledgment	05
Plagiarism Declaration	06
Internship Report Approval Form	07
Introduction	08
Expectations/Goals	10
Host Organisation	11
Work Environment	12
Company Organogram	13
Tasks	14
Project Detail	15
Project 1 : Designing Podcast: “Seriously Baba?!”	16
Project 2 : Episode 1 Script for Podcast: “Seriously Baba?!”	22
Project 3 : Logo Design for Kahinik Audio Visual	25
Project 4 : CPM Comparison of Operating from the United States and Bangladesh	28
Project 5 : Short Content Design to Reach Monetisation Goals	30
Project 6 : Production Schedule for Kahinik Studios	32
Project 7 : Shooting/Production Support for “সবির চর্চা ও সুখী মন”	35
Project 8 : Write Up and Graphics for GoFundMe Post	39
Internship Outcome	43
Work Log	45
Self Assessment Form	48
Professional Competencies	51
Concluding Remark	53

Student Information

Name	Azwaad Rajarshi Khan
ID	201012043
Department	Media Studies and Journalism
Major Concentration	Digital Journalism
Minor Concentration	Sustainable Development
Career Objectives	As a student of language, I aspire to serve an archival role in preserving the history and cultural memory of my people. Too often, historical narratives are shaped by the politics of victory and defeat, leaving crucial facts overlooked or distorted. My goal is to record both failures and achievements with impartiality, aligning my academic pursuits with a broader commitment to social welfare and rights advocacy. In this way, I seek to merge personal conviction with professional responsibility. Alongside this, I have discovered a profound sense of purpose in writing about climate change. The urgency of the ecological crisis makes clear that no social, political, or cultural achievement will matter if the planet itself becomes uninhabitable. I am therefore committed to using any position of influence I may hold to raise awareness, foster dialogue, and contribute meaningfully to addressing the challenges of climate change, ensuring that both human dignity and our shared environment are preserved for future generations.

Internship Information

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

Acknowledgement

With sincere gratitude, I extend my heartfelt appreciation to all those who have supported and guided me throughout my academic journey over the past years.

First and foremost, I wish to express my deepest gratitude to my internship employer, Kahinik Limited, and everyone on their team for granting me the opportunity to work in a professional environment that was both challenging and rewarding. The knowledge, training, and hands-on experience I gained under their supervision have equipped me with valuable skills that will serve me well in the real world.

I am also grateful to my teachers and mentors at the University of Liberal Arts Bangladesh. Their guidance has not only sharpened my academic skills but also instilled in me the values of integrity, critical thinking, and responsibility. Qualities that I will carry forward in both my personal and professional life. Their compassion during some of the most difficult times in my journey is something I will remain forever thankful for.

I am indebted to my parents, whose unwavering love, encouragement, and sacrifices have been the foundation of my education and personal growth. Their constant support has inspired me to persevere through challenges and to strive for excellence in every endeavour.

Finally, to my friends, I extend my warmest thanks for the companionship, laughter, and encouragement they have shared with me. Their presence has indeed made this journey truly memorable and fulfilling.

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: Azwaad Rajarshi Khan

ULAB ID: 201012043

Signature _____

INTERNSHIP REPORT APPROVAL FORM

Student Name: Azwaad Rajarshi Khan
Major: Digital Journalism
Local Phone: +8801743752019

IDNo: 201012043
Year: 2025
Email: azwaad17@gmail.com

INTERNSHIP/PROJECT INFORMATION

Internship
Organisation/Project: Kahinik Limited

Internship /Project Report
Topic: _____

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: _____
Name: Mohammad Shazzad Hossain, Phd
E-mail: shazzad.hossain@ulab.edu.bd

Date: _____
Title: Assistant Professor
Phone: 01712030624

Introduction

As the news media industry continues to transform in the digital age, the role of the journalist has evolved significantly. Traditionally, individuals carried out specialised roles, collectively ensuring the timely delivery of news, information, and advertisements to readers and listeners. The invention of television marked the first major shift, moving media from radio and newspapers into a new era. Today, with the rise of smartphones and the internet, the industry is undergoing yet another transformation. Digital tools such as Artificial Intelligence and Machine Learning have not only reduced the demand for human input but also reshaped audience behaviour. Journalists are now expected to function as self-sufficient units, undertaking the entire process of pursuing, producing, and distributing news.

Having previously worked for one of the largest English dailies in the country, I was deeply struck by the immense demands placed upon practitioners in this industry. Employers now expect individuals to embody the “all-in-one” approach. Capable of managing every layer of the journalistic process. Similar expectations exist within the field of research, where professionals are required to operate independently and deliver results across a wide range of tasks. My teachers had often warned us of such realities in the classroom, equipping us with theories and thought experiments designed to prepare us for these professional challenges. However, confronting these expectations in practice proved to be a shock for which I was not entirely prepared.

Initially, I considered returning to a newspaper or pursuing research for my internship. I quickly realised that becoming versatile was necessary, but that I lacked essential hands-on technical skills. With this in mind, I sought opportunities in production, believing that such work would allow me to develop the skills I required. I was therefore grateful when Kahinik Limited expressed interest in hosting me as an intern. Their mission was to preserve the Bangla language and connect it with younger generations through audiobooks, which aligned closely with my values. As an audio engineer, musician, and composer in my free time, the opportunity also resonated with my interests.

During my time with Kahinik Limited, I was involved in a wide range of responsibilities, including shooting, writing, directing, project ideation, and managing technical

operations such as camera handling, set design, sound design, frame lighting and video editing. While I felt confident in tasks related to writing and editing, I actively pursued more technically challenging assignments to expand my abilities through both practice and theoretical application.

One area often overlooked in academic training is the human dimension of professional work. Navigating a professional environment requires collaboration with individuals from diverse backgrounds, which can sometimes be challenging. However, working with the Kahinik team was a rewarding experience. Their inclusive and supportive environment fostered growth, and even when I made mistakes, I was met with constructive criticism and clear guidance. I have come to understand that content creation requires both discipline and commitment, qualities I was able to strengthen during this internship. Rather than highlighting a single moment, I consider the entirety of the internship to be a series of invaluable learning experiences.

Expectations/Goals

Before starting my internship at Kahinik Limited, I set clear goals for my growth. Having studied journalism and sustainable development, my aim was to test theoretical knowledge in a practical setting and to acquire the technical and creative skills necessary for a competitive media landscape.

I expected the internship to provide opportunities to:

- Maintain accuracy and productivity while meeting deadlines.
- Improve my organisational and collaborative skills.
- Gain practical knowledge of production processes such as video recording, editing, lighting, and set design.
- Explore digital storytelling approaches.
- Refine communication skills at a professional capacity.

To integrate academic training and workplace demands, my objectives were to:

- Apply classroom learning to work.
- Develop technical competence in both creative and operational aspects of content creation.
- Learn to incorporate constructive feedback into ongoing work.
- Explore the use of digital formats, such as audiobooks and videos, as tools for specific purposes.
- Develop self-reliance by actively engaging in assigned tasks.

My internship at Kahinik Limited proved to be more than an academic obligation; it was an opportunity to translate academic knowledge into practical skills while reinforcing my drive for journalism, cultural preservation, research, and digital and traditional storytelling.

Host Organisation

Kahinik Limited is a forward-looking organisation dedicated to preserving and promoting the Bangla language through innovative digital media. Its projects, including audiobooks, interactive storytelling, and language-focused programs, aim to engage younger audiences while fostering cultural appreciation and learning.

Beyond entertainment, Kahinik produces content addressing everyday social topics such as fashion, lifestyle, parenting, and mental health, combining cultural, educational, and practical value. They have taken traditional approaches to storytelling and merged them with modern communication methods to maximise audience engagement. Their projects are supported by sophisticated in-house audio recording studios, professional voice artists, and a complete indoor video production studio.

All initiatives are developed in-house by a skilled and collaborative team, encouraging creativity, experimentation, and high-quality execution. Through this approach, Kahinik continues to make a meaningful impact on both cultural preservation and the daily lives of its audience in the digital age.

Work Environment

Kahinik Studios operates out of two floors in Dhanmondi, Dhaka, employing over 30 professionals. One floor is primarily dedicated to administration and audio recording, equipped with advanced sound infrastructure, while the other houses video production facilities, including space for elaborate sets, state-of-the-art equipment, and an editing suite to support its diverse audiovisual projects.

As my internship was structured in a hybrid format, I was permitted to work remotely when tasks did not require direct collaboration. However, production work is inherently collaborative, and therefore, a significant portion of my time was spent working on-site. Outside of production, Kahinik encouraged an open, shared workspace that fostered interaction and creativity, while also providing specialised areas for technical tasks such as editing and recording.

From the very first day, the Kahinik team was welcoming and receptive, valuing my input and creating an environment encouraging collaboration. During my internship, two other students from the English Department of ULAB were also placed at Kahinik, which allowed us to form strong connections and support one another in delivering our best contributions to the organisation.

I am particularly grateful to my colleagues, Shadhin Tarek and Khalid Hasan Rumi, whose guidance, insight, and encouragement enriched my overall experience. Additionally, because of Kahinik's close involvement with projects related to social welfare and public health, I had the opportunity to meet and learn from respected professionals and industry leaders in these fields.

Working alongside such an inspiring team has made my internship at Kahinik Studios a rewarding and transformative experience.

Company Organogram

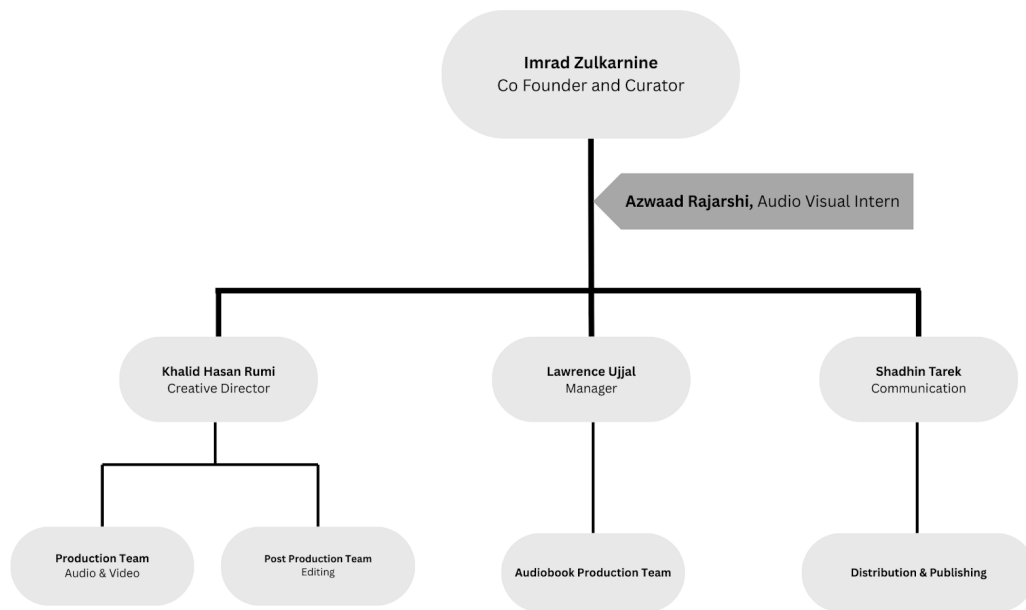


Figure 1: Kahinik Limited Team Structure; my position is marked in orange

Tasks

During my internship at Kahinik Studios, I reported directly to the curator and supported multiple aspects of production. My role was to ease workflows and contribute to creative development, giving me exposure to both conceptual and hands-on tasks. Throughout six projects, I worked in research, ideation, scripting, design, and execution.

Key responsibilities included:

- **Production Scheduling** – Assisted in designing a scheduling system to reduce idle studio time and improve efficiency.
- **Podcast Ideation** – Proposed themes, drafted scripts, and collaborated on character design for in-house productions.
- **Set and Lighting Design** – Contributed to creating visually appealing sets and translating the director's visual requirements into lighting setups.
- **Research and Scripting** – Conducted background research to inform narratives and ensure cultural accuracy.
- **Camera Operations** – Assisted with filming, shot composition, and framing during production.
- **Graphic Design** – Produced advertising materials and logos to strengthen branding and promotion.
- **Social Media Strategy** – Helped design content campaigns to support audience engagement.
- **Documentation** – Took meeting minutes and updated scheduling systems for accountability and workflow tracking.
- **Creative Collaboration** – Participated in team ideation meetings and occasionally filled supporting roles on set.

This diverse set of responsibilities gave me a holistic experience into media production, from planning and design to execution and strategy. The experience enhanced my technical skills, creativity, and collaborative ability, while also deepening my appreciation of teamwork.

Project Details

1. Designing Podcast: “Seriously Baba?!”

Project Overview:

The curator expressed an interest in developing a show featuring himself and his 12-year-old son, presenting only a preliminary concept for its design. I was tasked with translating this concept into a written form that would capture the warm relationship between father and son, while simultaneously exploring various topics, debates, and questions related to social and familial life. In essence, I was instructed to design a show that would reflect healthy parenting in the neoliberal age.

Responsibilities:

For this project, I was responsible for preparing a comprehensive production summary for the proposed show, ensuring that its core themes and objectives were clearly articulated. In addition, I was tasked with developing preliminary designs for both the set and the characters, thereby contributing to the visual identity and overall atmosphere of the production. My responsibilities also included designing a detailed episode map for Season One of the podcast “Seriously Baba?!”



Image 1.1: Rejected Logo (left) and Approved Logo (right) for Podcast: “Seriously Baba?!”

Final Production Concept Summary Working Title (TBD): <i>Seriously, Baba?! / Tell Me When I'm Older / Ideally Speaking / Generation Gaps</i> — or other from shortlist. Concept Overview A satirical, deeply human podcast where a 12-year-old son and his 53-year-old father navigate life's big, weird, and often uncomfortable questions. With humour, honesty, and vulnerability, they confront generational gaps about truth, society, politics, parenting, technology, education, masculinity, and the quietly inherited systems we all live inside. Just when they begin to see things clearly, a mysterious third voice disrupts them—The Establishment—a smooth-talking defender of the status quo who tries to confuse, charm, or bully them back into silence. Episode Length 12–18 minutes Short enough for attention, long enough for layered storytelling. Tone & Style - Funny but reflective - Blunt but compassionate - Warm but politically sharp - Visual and narrative language inspired by <i>Hasan Minhaj</i>, <i>Inside Out</i>, <i>Calvin & Hobbes</i>, <i>Patriot Act</i>, and <i>Bo Burnham</i>.	Core Cast & Roles 👤 Purno (Son, 12) Naive, blunt, emotionally honest. Asks the questions others avoid. Thinks in straight lines, feels deeply, and doesn't fear uncomfortable truths. 👤 Baba (Father, 53) Gentle, thoughtful, often afraid of full honesty. He wants to guide but also protect. Complex, compromising, and quietly unsure of his own answers. 🏢 The Establishment (Recurring Disruptor) Not a person, but a presence—an aggressive, charming voice of orthodoxy. They appear 1–3 times per episode to defend the "system" when it's being questioned. A villain in tone, polite in delivery. Dressed in tradition, speaking in rhetoric, and afraid of change. Think: - The voice in your head that says, "Don't question too much" - A customer service rep from the 1980s - If capitalism, patriarchy, and old-school education fused into one smug bureaucrat Visual & Production Elements Format: - Recorded in front of a chroma screen - Hosts sit in a neutral "living room"/"library" visual setup - Visuals change dynamically based on dialogue tone and topic
Visual Inserts (via Chroma): - Memes, statistics, pop culture clips, and philosophical quotes - Animated charts, emotional metaphors, side-comment overlays - Establishment entries trigger visual & audio glitches, lighting shifts - Glitch distortions, colour desaturation, retro overlays - Possibly silhouette entry or hologram-styled visual intrusion Episode Structure (Now with ESTABLISHMENT disruption) Cold Open (0:00–1:00) Purno blurts something bold. Baba reacts. No title card yet. Title Reveal + Music (1:00–1:15) Quirky motion graphic intro with name and theme jingle. Topic Kickoff (1:15–4:00) Light banter and setup. Purno introduces the day's burning question. Conversation Deepens (4:00–8:00) Father tries to explain, but often falters. Purno presses further. 🏢 Disruption by ESTABLISHMENT (anywhere 5:00–13:00) The Establishment intrudes 1–3 times: - Countering a truth - Dismissing a question - Reasserting "order" Tone shifts briefly before returning to human warmth. Reflection or Revolt (8:00–14:00) Purno and Baba regroup—deconstruct the disruption or disagree more deeply.	Gentle Wrap-Up (14:00–16:00) Bonding moment, confused shrug, joke, or sigh of mutual uncertainty. End Quote / Visual Metaphor (16:00–18:00) Something poetic, funny, or disturbing. The final "feel." Narrative Philosophy "The point isn't to have the answers. The point is to question who taught us the questions." The show becomes an archive of a generation learning out loud. It refuses neat endings, rewards open-hearted reflection, and lets the audience witness something rare: two people talking across time, while one system tries to keep them apart.

Image 1.2: Production Summary of Podcast: “Seriously Baba?!”

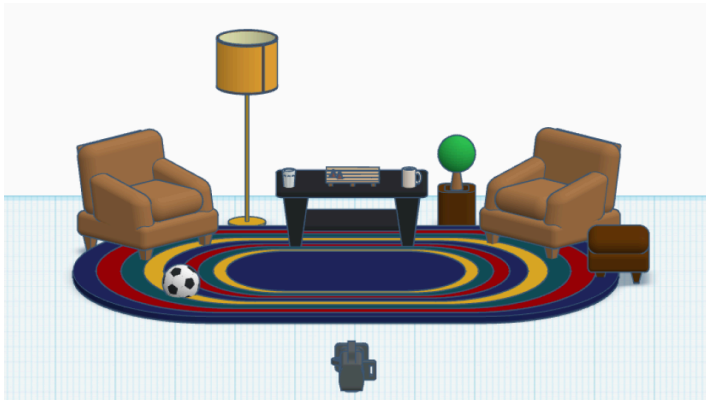
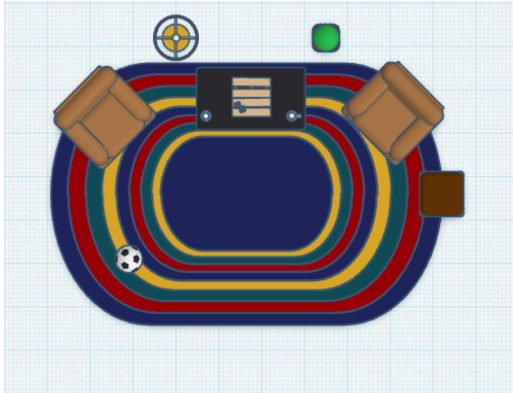


Image 1.3: Set Design for Podcast: “Seriously Baba?!”

Character Bible: Father-Son Podcast

Character: Purno (Son)

- **Age:** 12
- **Core Traits:** Naive, Honest, Blunt
- **Voice Style:** Speaks with open curiosity, asks bold questions without realising how heavy or awkward they might be. Matter-of-factly observes the world, often unintentionally funny.
- **Behavioural Patterns:**
 - Tends to say what he thinks without a filter.
 - Constantly asks “Why?” and expects real answers.
 - Doesn’t always understand sarcasm or subtlety.
 - Emotionally transparent—if he’s hurt, happy, or confused, it shows.
- **Strengths:**
 - Empathy rooted in innocence.
 - Sees through adult pretences and complicates nothing.
- **Weaknesses:**
 - Struggles with complex emotional grey areas.
 - Often unaware of the emotional weight of his words.
- **Examples of Dialogue:**
 - “But Baba, you lied. Isn’t that wrong?”
 - “Why do adults always say ‘let’s talk later’ and then never do?”

Character: Baba (Father)

- **Age:** 53
- **Core Traits:** Complex, Compromising, Avoids Conflict
- **Voice Style:** Measured, introspective, and occasionally hesitant. Uses humour to deflect. Tries to guide his son with care, but often dances around uncomfortable truths.
- **Behavioural Patterns:**

- Often sidesteps hard conversations or tries to “soften” reality.
- Uses stories, analogies, or humour when he’s unsure how to respond.
- Feels a constant pressure to be both honest and protective.

Strengths:

- Deeply thoughtful and loving.
- Emotionally intelligent, even if he hides it.

Weaknesses:

- Afraid of disappointing his child.
- Prone to avoiding confrontation, especially with the truth.

Examples of Dialogue:

- “Well... It’s not that simple.”
- “I didn’t lie, I just... paused the truth for a moment.”

Father-Son Dynamic

- **Core Tension:** The son wants clear answers; the father lives in emotional complexity.
- **Core Chemistry:** Humour and vulnerability. The son asks what the audience is too scared to, and the father tries to navigate it with grace, flaws, and a bit of hesitation.
- **Emotional Arc per Episode:**
 - Starts with curiosity or a situation.
 - Turns into a deeper conversation where both reveal something.
 - Ends with gentle understanding, a joke, or a shared “we don’t know, but we’re trying.”

Character: The Establishment

(“System Defender,” “Voice of Orthodoxy,” or “Sir/Madam Estab.”)

Role in the Show:

The Establishment is the unofficial third voice in the room. Neither ghost nor guest, neither fully human nor entirely abstract, this figure interrupts father-son conversations to defend outdated norms, protect the

status quo, and restores "order." Think of them as the polite villain of society, dressed in logic, legacy, and just a hint of threat. Identity & Style: • Age: Ageless (speaks like a 50-year-old, thinks like a 500-year-old) • Gender: Ambiguous / Performer-defined • Voice Style: Cold charm. Witty. Overconfident. Uses rhetorical traps and backhanded praise. • Appearance (for visual treatment): ◦ Crisp, over-designed suit or saree ◦ Tinted glasses or a blindfold ◦ Always monochrome, no matter the background Core Traits: • Defensive — of power, hierarchy, tradition • Sarcastically Polite — undermines with a smile • Strategically Aggressive — interrupts just when the son gets close to something raw or radical • Tactically Confident — uses complexity to shut down simplicity • Unapologetic — takes no responsibility for systems it controls Typical Behavioural Patterns: • Interrupts when the conversation threatens core systems (e.g., patriarchy, capitalism, and education control). • Counters with a flood of jargon, legacy arguments, and emotional manipulation. • Dismisses the son as "cute but naive." • Tolerates the father—pats him on the back for staying quiet or "compromising." • Gaslighting emotional clarity by complicating it with fear or data.	Examples of Dialogue: • "Ah, the child wants answers. That's adorable." • "Order, my dear boys, is not oppression—it's... tradition." • "Do you really think rebellion makes you special? We've seen thousands like you. They all settle down eventually." • "Progress? Please. Look how <i>confused</i> you already are." Purpose in the Narrative: • Adds friction, dark comedy, and reveals how systems argue for their own survival. • Forces Baba to confront complexity, and Purno to sharpen his voice. • Acts as a counterbalance to emotional truth with rationalised oppression. • Serves as a "mirror villain": never truly evil—just disturbingly familiar. Adjusted Character Dynamics Purno vs. Establishment: • Purno, blunt truth vs. seductive manipulation. • Often leaves Purno confused, furious, or oddly inspired to rebel harder. • Purno may ask, "Why is he even here?"—which becomes an ongoing joke. Baba vs. Establishment: • Complex guilt. Sometimes tempted by the Establishment's logic. • May agree quietly at first, only to regret it later. • His arc grows stronger as he begins to challenge it more openly. Trio Dynamic: • Think: Protagonist (Purno), Wounded Ally (Baba), Polished Opponent (Establishment) • A 3-act rhythm:
1. Son initiates the question 2. Father stumbles through nuance 3. Establishment pounces in to defend the world that created the confusion Would you like to: • Write a sample appearance of The Establishment in one episode? • Design visual cues (lighting shift, sound effect, glitch overlay)? • Or update the episode structure to include "Disruption Moments" by The Establishment? Let's unleash this character carefully—and effectively.	

Image 1.4: Character Bible of Podcast: “Seriously Baba?!”

Season One Episode Blueprint for "Seriously, Baba?!" - structured to be emotionally rich, intellectually balanced, and production-ready. Seriously, Baba?! - Season One: "The Things We Thought We Knew" Tone: Funny, blunt, awkward, deeply human Structure: 13 episodes, 12-18 mins each Theme: Truth, power, identity, and the inherited confusion of growing up Recurring Disruptor: The Establishment appears in 8 of 13 episodes Visual Style: Dynamic chroma backgrounds, visual metaphors, glitch inserts for Establishment EPISODE 1 - Why Can't You Just Tell Me the Truth? Category: Truth, Lies & The Art of Avoidance Tone: Sarcastic, curious, personal Establishment: Yes Summary: Purno confronts Baba about soft lies, evasions, and 'strategic storytelling.' The Establishment makes its first glitchy, smug appearance. Great opener - already scripted EPISODE 2 - Who's the Boss at Home, Really? Category: Family & Power Plays Tone: Chaotic, warm Establishment: No Summary: Purno tries to decode the household hierarchy. Baba explains compromise while dodging Amma's name. Visuals show shifting power charts, "who controls the remote" infographics.	EPISODE 3 - Do You Remember What It Was Like to Be Me? Category: Growing Up / Ageing Tone: Tender, nostalgic Establishment: Yes Summary: Purno asks if Baba remembers being 12. Baba remembers... badly. The establishment tries to rewrite childhood memories as discipline. EPISODE 4 - Why Can't I Just Learn What I Love? Category: School & Learning Tone: Funny, frustrated Establishment: Yes Summary: The schooling system gets grilled. Baba tries to defend exams, fails. Purno creates "The Ideal School" on screen. The establishment argues for marks and order. EPISODE 5 - Are Girls Allowed to Be Free Like Me? Category: Patriarchy & Gender Tone: Honest, challenging Establishment: Yes Summary: Purno notices the rules are different for his sisters. Baba stumbles. Establishment praises 'moral order.' Purno calls it unfair. EPISODE 6 - What Happens If I Fail? Category: Shame, Pressure & Perfection Tone: Tense, self-reflective Establishment: No Summary: Purno talks about fear of failure. Baba shares a personal story of academic shame. Silence is allowed.
EPISODE 7 - Why Is Everything About Winning? Category: Capitalism, Competition Tone: Sharp, satirical Establishment: Yes Summary: Purno questions why kids are treated like products. Establishment counters with a 'meritocracy' monologue. Baba finally challenges him back. EPISODE 8 - Can I Still Be Strong If I Cry? Category: Masculinity & Emotion Tone: Intimate, uncomfortable Establishment: No Summary: A tearful moment gets revisited. Baba opens up. Visual metaphor: a dam breaking softly. EPISODE 9 - Why Are We So Polite to Rude Guests? Category: Social Rules & Hypocrisy Tone: Hilarious, awkward Establishment: Yes (brief) Summary: Etiquette vs. resentment. Baba talks 'guest politics.' Purno asks if manners are just lies in nice fonts. EPISODE 10 - Who Decides What's 'Normal' Anyway? Category: Identity, Neurodiversity, Belonging Tone: Philosophical Establishment: Yes Summary: Purno opens up about being "weird." Baba remembers being excluded. The establishment tries to define "standard behaviour."	EPISODE 11 - Is It Love or Is It Control? Category: Parenting, Freedom, Trust Tone: Deep and direct Establishment: No Summary: Purno asks hard questions about rules, control, and conditional affection. Baba admits fears. EPISODE 12 - Why Are We Ruining the Only Planet We Have? Category: Climate, Greed, Survival Tone: Furious, poetic Establishment: Yes Summary: Purno goes off on plastic, pollution, and oil. The establishment defends 'economic growth.' Baba breaks character. Silence. Soft music. EPISODE 13 - Who Are We Without the Script? (Season Finale) Category: Truth, Identity, Philosophy Tone: Quiet, haunting, beautiful Establishment: Yes - final act Summary: Purno and Baba sit with everything unsaid. A montage of past visual motifs. The Establishment appears fully - try to claim the narrative. They shut him down together. Last line: Purno: "What are we going to talk about next?" Baba: "Everything we've been afraid to." [Teaser for Season Two fades in: "Coming Soon - The Body, The Rules, The Future."] Would you like this exported as a document, poster map, or visual storyboard next? Or shall we begin scripting Episode 2?

Image 1.5: Season One Episode Map for Podcast: "Seriously Baba?!"

Challenges:

Initially, my production summary lacked sufficient clarity, as I prioritised creative aspects over structural coherence. My early set and character designs also exceeded the practical limitations of the studio's resources, rendering them less feasible for implementation. Furthermore, defining the precise context of the show proved particularly challenging, as parenting in the digital age is a highly sensitive subject. Packaging such a theme within a family-friendly entertainment format required careful consideration, and balancing sensitivity with entertainment proved to be a significant challenge during the project's development.

Learning Outcome:

It was a rewarding experience to complete a multi-layered project that encompassed diverse tasks and responsibilities. I developed essential skills in balancing creative expression with practical constraints, ensuring that ideas remained both innovative and feasible. Addressing sensitive topics within a family-friendly format further strengthened my awareness of tone, pacing, and relatability in storytelling. Moreover, the process of planning the episode map enhanced my understanding of how to structure content strategically across multiple instalments, thereby fostering coherence, continuity, and sustained audience engagement throughout the season.

2. Episode 1 Script for Podcast: “Seriously Baba?!”

Project Overview:

I was initially assigned to draft a sample script to establish the intended mood and tone of the programme. The proposed script was well received, leading to my subsequent responsibility of developing the full scripts for the show.

Responsibilities:

As outlined in the approved show design, I was responsible for developing a script that reflected the dynamic relationship between the father-son duo while addressing themes of social and familial life from a father’s perspective. Additionally, I was tasked with conceptualising the set design and determining the visual representation of the characters for the filming stage.

Seriously Baba?! - Episode 1 Script SHOW TITLE: Seriously Baba?! EPISODE TITLE: Honesty is the Best Policy DURATION: ~12 minutes CATEGORY: Truth, Lies & The Art of Avoidance	BABA ... (visible confusion) PURNO Okay, so today's topic is: "Why can't grown-ups tell the truth?" - Is it that difficult? (to the camera/audience?) BABA Because the truth is like a raw onion. Honest, sure. But you cry, and your breath stinks. PURNO So you choose lies that taste like "children's toothpaste?" BABA (chuckles) Exactly. Sweet-orange-coated half-truths. [Background changes to a fake toothpaste ad: "Orange fused Fresh Lies™ — designed for Parents on the Run!"] PURNO You told me babies come from God. Then Maa said she had a C-section. Then Didun said, "Pray you never find out". BABA You were six! We were still choosing our trauma timing! PURNO So you were lying with a plan. BABA I prefer 'Narrative safety engineer.'
COLD OPEN (0:00 - 0:45) [Wide shot of a cosy, chroma-living room set. Purno (12) is in the frame, cross-legged on the couch, holding a juice box like it's a truth serum. Baba (53) enters with his signature overfull tea cup.] PURNO Baba... did you lie to me about 'Mecho Bhoot'? BABA (mid-sip, freezes) Umm... I wouldn't say lie - more like... <i>imagination management</i>. PURNO You made me write letters to a "Bhoot" you made up. I even left fish for them. BABA (defensive) I did no such thing. I only took some inspiration from existing folklore. AND We ate the fish together! It was a great bonding exercise! TITLE CARD ANIMATION & THEME MUSIC (0:45 - 1:00) Bright, gilly animation with spinning question marks. Logo appears: Seriously Baba?!	DEEP DIVE: THE ESCAPE ROUTE (3:00 - 5:00) PURNO Do you remember when I asked if you were sad when your father died, and you said, "No, I'm just tired?" BABA (softly) Yeah. PURNO That was a lie, right?
TOPIC INTRO & LIGHT BANTER (1:00 - 3:00) PURNO Why do people always say they're stuck in traffic when they're running late? BABA It's easier to blame traffic than to admit you didn't manage your time well. After all, who's going to question a traffic jam? PURNO So, do you lie, baba?	

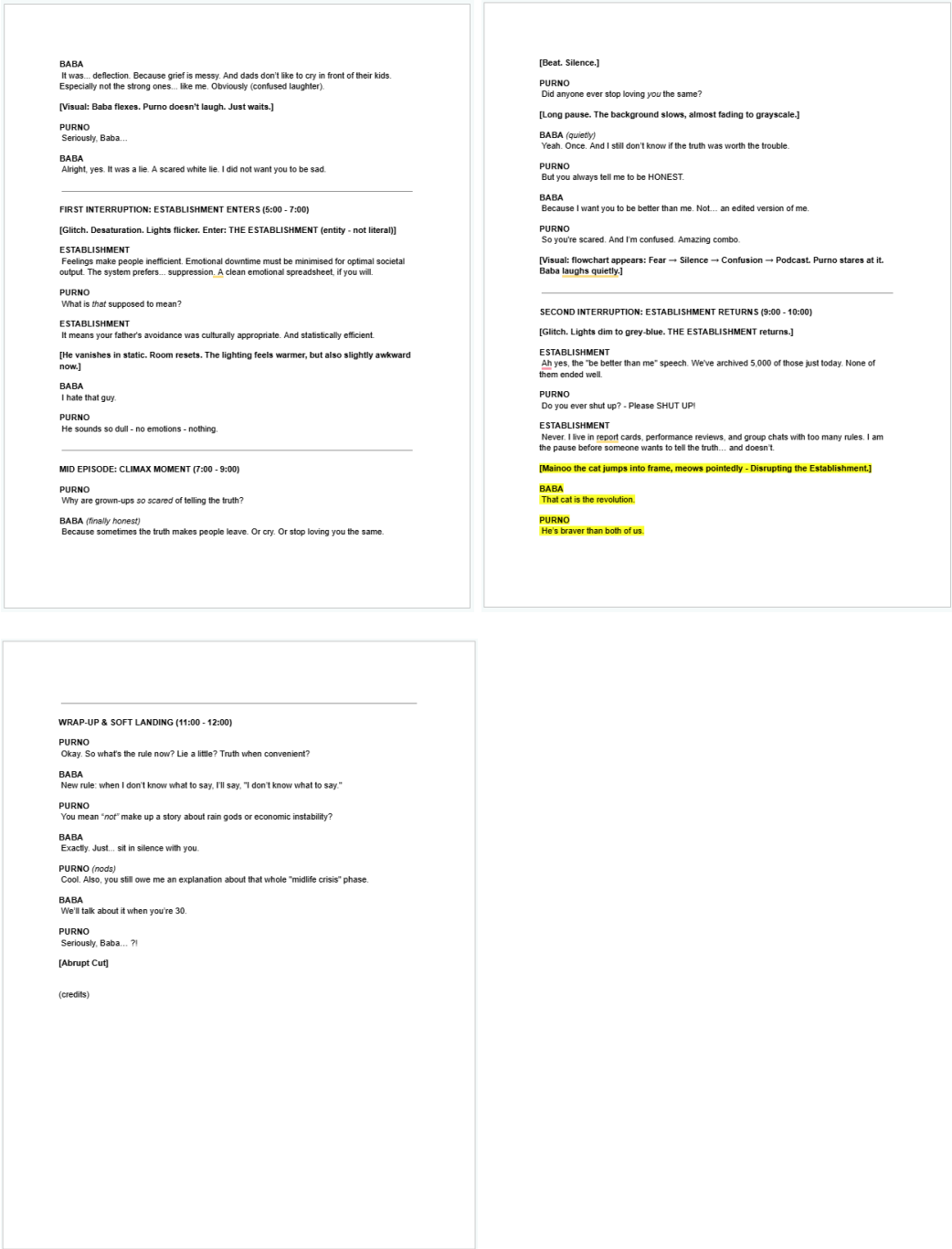


Image 2.1: Episode 1 of Podcast: “Seriously Baba?!”

Challenges:

While working on the project, some of my mistakes arose from inexperience in balancing creativity with structure. My initial drafts were elaborate, which made the dialogue feel less natural for a father-son dynamic. I also underestimated the time required for script revisions/feedback process, which resulted in delays. Nevertheless, these shortcomings proved valuable, as they allowed me to refine my approach and align more closely with the thematic objectives of the show.

Learning Outcome:

Writing a script for a father-son duo required careful attention to tone, pacing, and relatability, which enhanced my ability to write with a specific audience in mind. Furthermore, the task demonstrated that scriptwriting extends beyond the written text, necessitating thoughtful consideration of characters, setting, and visual design.

3. Logo Design for Kahinik Audio Visual

Project Overview:

Kahinik Limited, an established audiobook brand, sought to expand into the audio-visual domain and required a new brand identity to accompany this transition. I was tasked with designing a logo that diverged from traditional formats and instead embraced a modern, contemporary aesthetic. The objective was to create a design that would reflect both the company's legacy and its forward-looking vision.

Responsibilities:

My responsibilities included producing an initial mock-up of the logo that encapsulated the venture's essence. Following this, I was tasked with sourcing an artist to develop the approved mock-up into a complete graphic design. I also prepared multiple versions of the logo tailored for specific uses, such as profile pictures and watermarks, while ensuring that all design elements were layered separately to enable future animation.

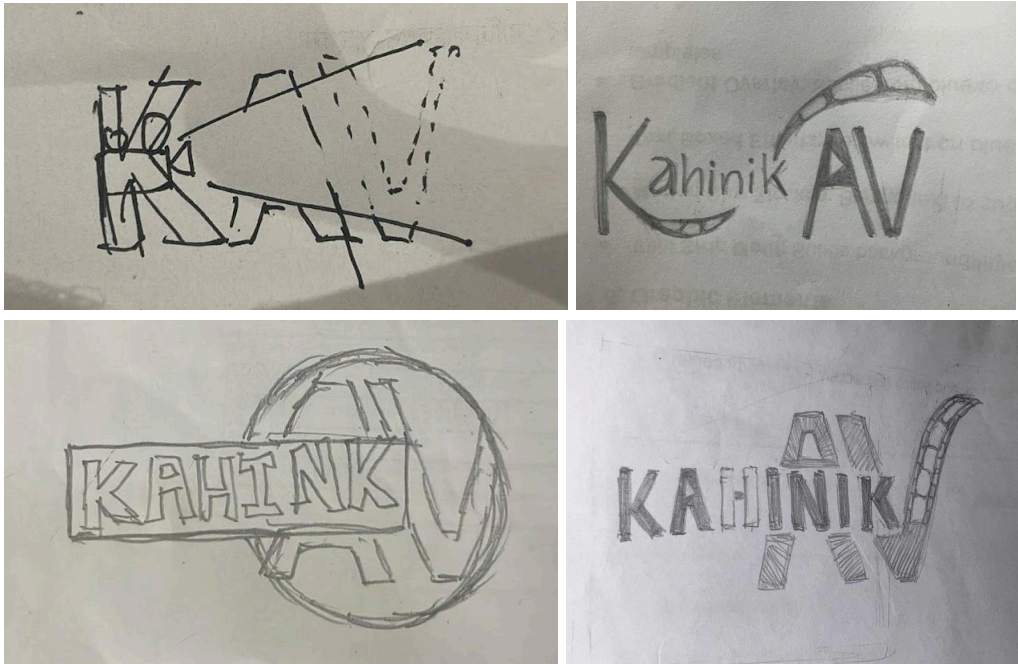


Image 3.1: Design Sketches for the Logo of Kahinik Audio Visual

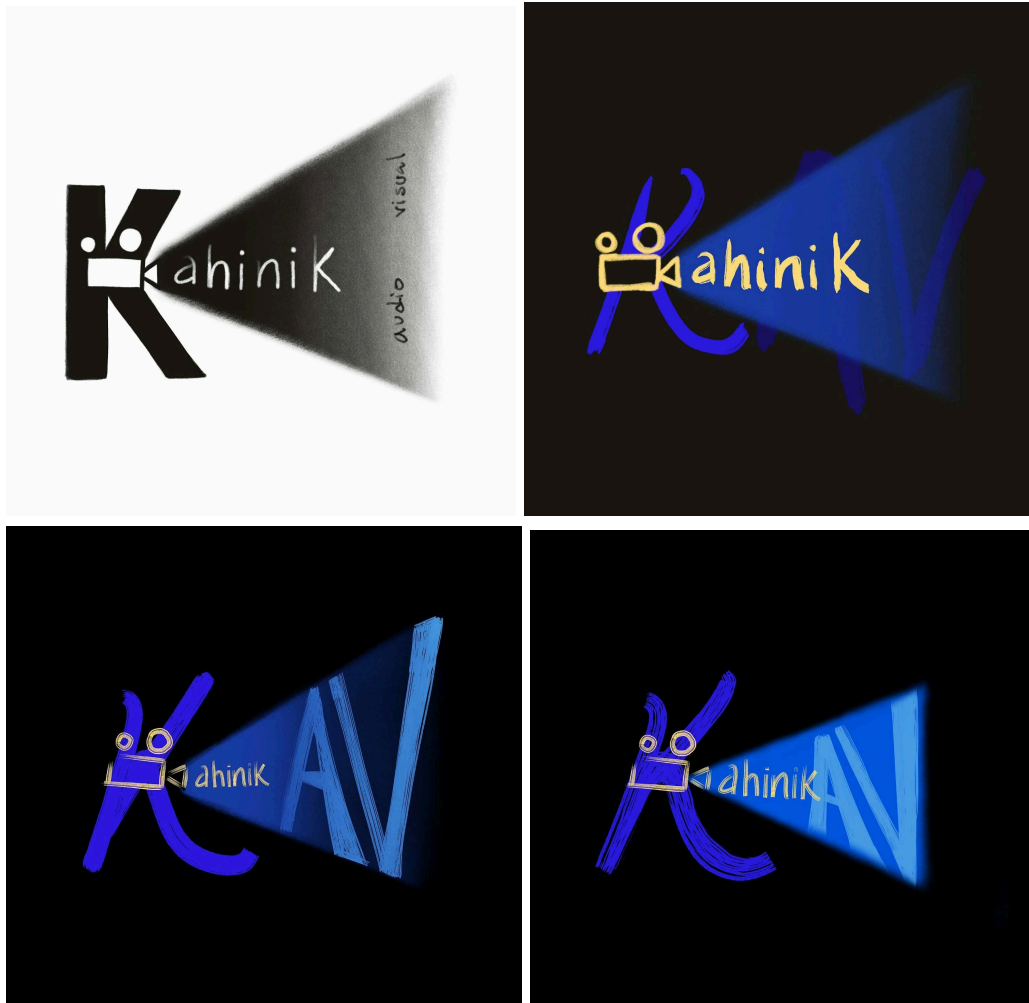


Image 3.2: Design Adaptation of Logo by Artist, Mondrila Modhurima

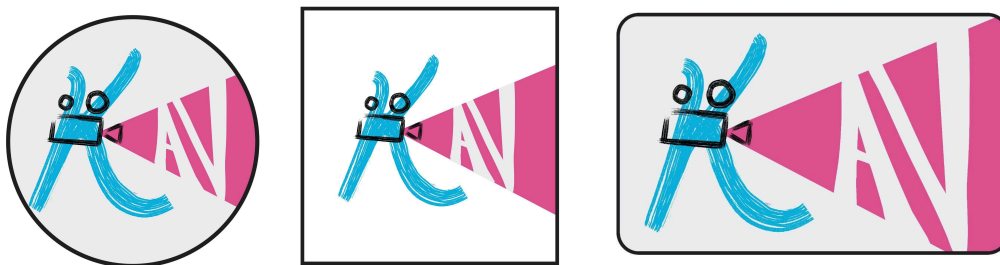


Image 3.3: Approved Logo of Kahinik Audio Visual

Challenges:

One of the main challenges was balancing modern design ideas with the traditional preferences of the brand's existing audience. At times, I focused too strongly on pushing my own creative vision without fully considering these expectations, which made the process more difficult. I also sought feedback from people outside the project, but their lack of understanding often led to confusion and discouragement. These factors made it harder to stay confident and focused on the goals of the project.

Learning Outcome:

This project taught me the importance of perseverance in creative processes, particularly during the ideation phase, when criticism can be most discouraging. I came to understand that my responsibility was to remain true to the design's aesthetic purpose rather than be swayed by external influence. This strengthened my resilience and sharpened my ability to balance vision with institutional expectations.

4. CPM Comparison of Operating from the United States and Bangladesh

Project Overview:

I was tasked with conducting a comparative analysis of cost-per-mille (CPM) rates for YouTube revenue between operating a channel from Dhaka and New York. However, during the process, I learnt that CPM is determined by the viewer's location rather than the uploader's. Therefore, my task was revised to compile a list of high CPM countries that could serve as target markets, enabling the studio to identify an optimal audience base for maximising monetisation and long-term revenue.

Responsibilities:

My responsibilities included conducting preliminary research on YouTube CPM rates and evaluating audience patterns to determine which viewer demographics would generate the highest returns. I was also tasked with preparing an analysis that compared different audience blends. This required not only collecting accurate data but also presenting it in a structured manner.

Challenges:

At first, my research relied too heavily on secondary sources such as blogs and third-party websites, which risked providing incomplete or outdated information. Recognising this issue, I turned to official sources, including YouTube and Google's FAQs and policy documentation, to ensure the accuracy of my findings. This adjustment reinforced the importance of adhering to a systematic process, particularly cross-verifying information and prioritising primary sources. Balancing accessibility with reliability proved to be one of the main challenges of this task.

YouTube Channel Monetisation: Bangladesh vs USA

Overview

YouTube monetisation is primarily based on viewer location, but the channel's registration country also affects the available features, payout process, and earning potential.

Example:

- o A BD-based channel with US/UK viewers → High earnings
- o A US-based channel with mostly BD viewers → Low earnings

What is CPM?
- Cost Per Mille, or Cost Per Thousand Impressions. Different viewer locations have different rates.

Category	Bangladesh (Dhaka)	USA (New York)
Ad Revenue (CPM)	Low (\$0.20-\$1.50)	High (\$5-\$25)
Viewer Value	Lower value per 1000 views	Higher value per 1000 views
AdSense Payment	In BDT via wire transfer	In USD via direct deposit
YouTube Features	Limited access to advanced features (e.g. Memberships, Super Chat may not be available)	Full access to all monetisation features
Sponsorship Potential	Lower local sponsorship rates	Higher global sponsorship and brand deals
Legal Requirements	NID, local bank info	US address, Tax ID (SSN or EIN), US bank

Recommendation

Scenario	Suggested Action
If you can legally register in the US (with access to a US bank, tax ID, etc.) and plan to target international/diaspora viewers	Register from the USA for higher monetisation potential and better integration with external platforms, Patreon or other merchandising websites

Additional Tips to Maximise Monetisation

- Include English subtitles in Bangla content
- Target high-CPM countries (North America, UK, Central Europe, Australia)
- Choose monetisable niches like education, storytelling, finance, and productivity
- Use external platforms (e.g. Patreon, Merch, Sponsorships) for added revenue streams

Some Relevant CPMs:

Bangladesh: \$0.20 - \$1.50
India: \$0.77 (\$0.40 - \$2)
Netherlands: \$6.32 (\$3.42 - \$20.96)
Belgium: \$9.36 (\$3.04 - \$23.16)
Canada: \$6.51 (\$4.02 - \$13.06)
New Zealand: \$6.58 (\$2.96 - \$23.29)
Denmark: \$7.27 (\$2.96 - \$28.10)
United Kingdom: \$7.44 (\$5.16 - \$13.99)
Switzerland: \$7.85 (\$3.26 - \$22.39)
Norway: \$8.01 (\$3.42 - \$20.11)
Australia: \$8.75 (\$5.73 - \$14.95)
United States: \$11.70 (\$8.56 - \$17.96)

Image 4.1: YouTube CPM comparison between countries in terms of revenue

Learning Outcome:

This project gave me valuable insight into how YouTube’s CPM and AdSense systems operate, particularly for new and developing channels. I learned that audience location plays a central role in shaping revenue potential, reaffirming the importance of designing content strategies with geography in mind. Additionally, the experience reinforced the value of grounding research in primary and credible sources, rather than relying on secondary interpretations. These insights will directly inform how future content strategies are developed to maximise both monetisation and audience engagement.

5. Short Content Design to Reach Monetisation Goals

Project Overview:

Kahinik Audio Visual, still in its early stages, relied on social media as a primary revenue source. The studio's immediate goal was achieving monetisation, prompting team members to propose content plans suited to platform requirements. With no fixed format, the task offered creative flexibility. I was assigned to develop a content pitch that could attract audiences while exploring innovative ways to present stories aligned with the studio's vision.

Responsibilities:

I conducted a baseline survey to identify content generating the highest impressions and analysed features driving their success. Using these insights, I explored how trending formats could be adapted to promote and preserve the richness of the Bangla language.

Short-Form Video Content Proposal

Objective:
To build a large-scale content library that resonates with Bangladeshi audiences, enhances viewer engagement and shareability, and promotes consistent audience growth across platforms.

Content Format & Design:

- Duration: Maximum 40 seconds
- Language: Bangla
- Frequency: 1 Short per day
- Voiceover: AI-generated or monotonous human-recorded narration
- Visual Style: Text captions with overlay format (for accessibility and retention)
- Narrative Flow:
 - o Hook (0-2s) – Grab attention instantly
 - o Suspense / Build-up (2-35s) – Keep viewers engaged
 - o Conclusion or Loop (35-40s) – Deliver a payoff or prompt replay

Content Categories:

- **Moral Stories:** Classic fables (e.g., Aesop's tales), modern ethical dilemmas
- **Historical Moments:** Condensed, compelling recaps of historical events or figures
- **Religion & Spirituality:** Universal reflections, life values, and tolerance
- **Philosophy & Lifestyle:** Micro-lessons from life, minimalism, daily wisdom
- **Technology & Law:** Simplified legal and tech insights for general awareness
- **Personal Accounts:** Real-life stories with moral or emotional impact

Distribution & Social Media Plan:

All Shorts will be optimised and cross-published on:

- YouTube Shorts
- TikTok
- Instagram Reels
- Facebook (Reels/Stories/Video tabs)

Example:

1. https://youtube.com/shorts/8f3GclJ_n72i=OFF9Ufo020_V1apK
2. <https://youtube.com/shorts/fhwDyDSS8c07ai=bRaFDyXS2aBK5wvI>
3. <https://youtube.com/shorts/3ADvZAE9o47ai=sSMJmizJk4d0lr>
4. <https://youtube.com/shorts/3P7f5d9p79i=VU6rOlnfr3MALV>
5. <https://youtube.com/shorts/ff1xmn3kXg7ai=BUO26PKMhpZ5Bo-9>

Risk Factors

- Algorithm fluctuations (YT/TikTok)
- Bangladesh-specific monetisation access (for Shorts Fund, etc.)

- Burnout or inconsistency in daily uploads
- Production quality variation

Key Assumptions for Projection

Parameter	Estimate
Shorts produced	1 per day (1,000 total over ~3 years)
Avg views per Short (YT)	5,000 (conservative), up to 100k+ (viral)
Engagement rate (likes/comments)	~5–10%
Monetisation starts	After 1,000 subscribers + 4,000 watch hrs (or Shorts Fund/ads eligibility in BD)
Platform coverage	YouTube Shorts, Facebook, TikTok, Instagram
Monetisation channels	Ads (YT/Facebook), Brand deals, Merch, Licensing, Donations

Projected Returns (Conservative Estimate)

1. View Growth Over Time

Timeframe	Shorts Count	Total Estimated Views
Month 1-3	90	100k-250k
Month 4-6	180	300k-600k

1st Year	~365	1-3 million
2nd Year	~730	3-10 million
Final (1000)	1,000	5-20 million+ total

Viral shorts could boost this significantly.

2. Earnings Projections (YouTube + Meta Monetisation)
(conservative lower-range, assuming monetisation eligibility by month 3-6)

Source	Year 1	Year 2	Year 3+ (ongoing content est)
YouTube Shorts ads (RPM: \$0.02-0.05/short view)	\$300-\$1,500	\$1,000-\$3,000	\$300-\$1,000/year (overgreen)
Facebook Reels (if eligible)	\$300-\$1,000	\$800-\$2,000	\$400-\$1,000/year
Brand partnerships	\$500-\$3,000 (pilot)	\$1,000-\$10,000	\$5,000+/year
Total (conservative)	~\$1.5k-\$5.5k	~\$5k-\$15k	~\$5k+/year ongoing

Best-case viral scenario (10M+ views/month): Earnings could spike 5-10x through brand deals and Shorts Fund-like programmes.

3. Non-Monetary Returns

- **Audience Building:** Potential to grow 100K+ followers across platforms
- **Portfolio Asset:** Valuable for pitching long-form content, sponsors, or NGOs
- **Cultural Value:** Becoming a source of daily inspiration or knowledge for Bangladeshis

Image 5.1: Content Pitch - Shorts

Challenges:

In focusing on monetisation, I initially overlooked Kahinik’s cultural values. This experience emphasised the importance of balancing audience engagement with the organisation’s core values, ensuring commercial strategies do not compromise its cultural objectives.

Learning Outcome:

I learned to align monetisation strategies with organisational purpose. Evaluating digital trends critically allowed me to adapt formats that both attract audiences and reinforce Kahinik’s mission. The project strengthened my ability to balance commercial viability with cultural integrity, ensuring content is engaging, sustainable, and aligned with long-term objectives.

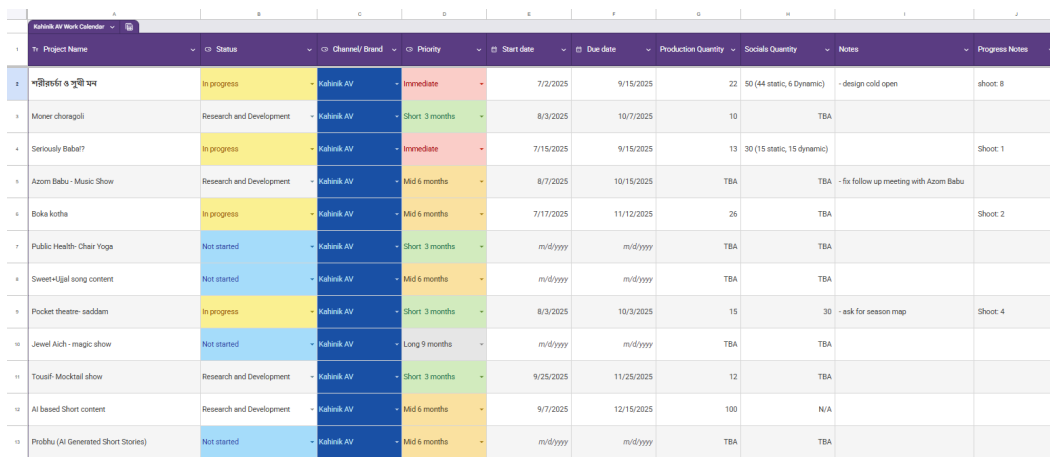
6. Production Schedule for Kahinik Studios

Project Overview:

The task was to design a production schedule encompassing all objectives of a production house, ensuring accountability across teams. I was allowed to use paid tools, but the system needed to be accessible to all Kahinik Studios staff, regardless of technical proficiency. The goal was to create a workflow that balanced efficiency with inclusivity, ensuring every team member could follow and update the schedule seamlessly while meeting daily responsibilities and deadlines.

Responsibilities:

I developed a dynamic scheduling system covering all stages of content production and distribution. It needed to be intuitive and easy to use, while incorporating accountability mechanisms to track progress and ensure deadlines were consistently met. The system aimed to support both individual workflow and overall team coordination.



Project Name	Status	Channel/ Brand	Priority	Start date	Due date	Production Quantity	Socials Quantity	Notes	Progress Notes
ਮਹਿਲਾਵਰਨ ਅਤੇ ਪ੍ਰਤੀਕਰਮ	In progress	Kahinik AV	Immediate	7/2/2025	9/15/2025	22	50 (44 static, 6 Dynamic)	- design cold open	shoot: 8
Moner choralgi	Research and Development	Kahinik AV	Short 3 months	8/3/2025	10/7/2025	10	TBA		
Seriously Babar?	In progress	Kahinik AV	Immediate	7/15/2025	9/15/2025	13	30 (15 static, 15 dynamic)		Shoot: 1
Azom Babu - Music Show	Research and Development	Kahinik AV	Mid 6 months	8/7/2025	10/15/2025	TBA	TBA	- fix follow up meeting with Azom Babu	
Boka kotha	In progress	Kahinik AV	Mid 6 months	7/17/2025	11/12/2025	26	TBA		Shoot: 2
Public Health- Chair Yoga	Not started	Kahinik AV	Short 3 months	m/d/yyyy	m/d/yyyy	TBA	TBA		
Sweet+Ujail song content	Not started	Kahinik AV	Mid 6 months	m/d/yyyy	m/d/yyyy	TBA	TBA		
Pocket theatre- saddam	In progress	Kahinik AV	Short 3 months	8/3/2025	10/3/2025	15	30	- ask for season map	Shoot: 4
Jewel Aich- magic show	Not started	Kahinik AV	Long 9 months	m/d/yyyy	m/d/yyyy	TBA	TBA		
Tousif- Mocktail show	Research and Development	Kahinik AV	Short 3 months	9/25/2025	11/25/2025	12	TBA		
AI based Short content	Research and Development	Kahinik AV	Mid 6 months	9/7/2025	12/15/2025	100	N/A		
Probbu (AI Generated Short Stories)	Not started	Kahinik AV	Mid 6 months	m/d/yyyy	m/d/yyyy	TBA	TBA		

Image 6.1: Schedule - Cover Sheet (overview and progress tracker)

	শরীরচর্চা ও সুখী মন				Moner choragoli				Seriously Baba!?		
	Pre Production	Production	Post Production		Pre Production	Production	Post Production		Pre Production	Production	Post Production
Sunday	- Final Script - EP 8		- Edit EP 4-6		- Sample Script - EP 1-3					- shoot	- Edit EP 1
Monday	- Costume/Make up shop		- Edit EP 4-6		- Sample Script - EP 1-3				- Script - EP 4-6	- shoot	- Edit EP 1
Tuesday		- Photoshoot for Socials			- Sample Script - EP 1-3				- Script - EP 4-6		- Edit EP 2
Wednesday		- shoot			- Meeting with Mental Health Expert				- Script - EP 4-6		- Edit EP 2
Thursday		- shoot							- Script - EP 7-9		
Friday											
Saturday		- shoot							- Script - EP 7-9		

Image 6.2: Schedule - Weekly Breakdown of Work Responsibilities

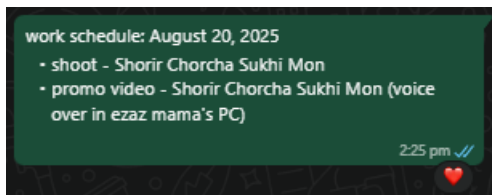
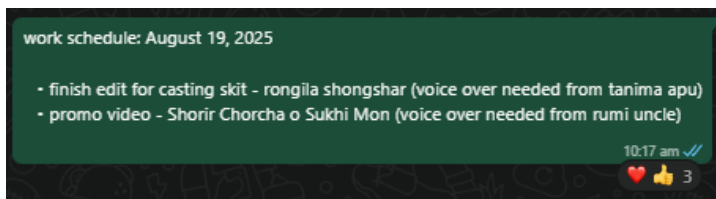


Image 6.3: Daily Work Schedule Alert sent over Team Group Chat

Challenges:

I initially overlooked accessibility for a diverse team with varying digital literacy. A purely online approach proved ineffective. To address this, I blended digital and analogue methods, ensuring efficiency while accommodating different comfort levels. The hybrid system allowed all team members to engage with the schedule successfully.

Learning Outcome:

I learned that traditional methods can complement modern tools effectively. Combining analogue approaches, like personal notebooks, with digital tracking, such as Excel and team reminders, improved acceptance and usability. This project reinforced the importance of flexibility, inclusivity, and practical solutions when designing workflows for diverse teams.

7. Shooting/Production Support for “সরির চর্চা ও সুখী মন”

Project Overview:

I was assigned to report directly to the Director of the show “সরির চর্চা ও সুখী মন” and provide comprehensive support during the production of its first season. The scope of my work encompassed practical, hands-on responsibilities across multiple areas, including camera operation, set design, and set lighting. My role required adaptability, as I was expected to assist in various aspects of the production process, ensuring smooth execution of shoots while learning the intricacies of professional television production in a fast-paced environment.

Responsibilities:

During shoots, I operated one of the three ‘Blackmagic Studio Camera 4K’ units, following real-time instructions transmitted through an earpiece from the Director. I was responsible for setting up the stage before each shoot, arranging props aesthetically to maintain visual continuity, and capturing behind-the-scenes footage whenever appropriate. Additionally, I supported the production team in miscellaneous tasks as a shoot assistant, performing a variety of duties as required to facilitate the smooth progress of filming and to ensure the efficiency of the production process.



Image 7.1: Moments after I set up the stage for shoot



Image 7.2: I had to Figure Out a Way to Light Oil Lantern for the Shoot



Image 7.3: Taking a Break in the Middle of the Shoot



Image 7.4: Me operating the camera for “সরির চর্চা ও সুখী মন”

Challenges:

Due to my limited prior experience, I initially struggled to keep pace with the Director's instructions during shoots. Operating the camera in a live environment proved technically challenging, requiring quick reflexes and precision. My early mistakes highlighted the gap between theoretical knowledge and practical execution. However, the guidance and patience of my teammates enabled me to gradually overcome these obstacles, and by the third episode, I had developed confidence in handling the camera while maintaining awareness of framing, lighting, and continuity.

Learning Outcome:

This project reinforced the importance of physical work in contrast to mental work in modern media production. Engaging directly in the physical demands of shooting, from camera operation to set arrangement, was both humbling and empowering. I gained a tangible understanding of the workflow, coordination, and stamina required in professional production environments. Beyond technical skills, the experience strengthened my adaptability, teamwork, and appreciation for the careful balance between creative vision and practical execution in the production process.

8. Write Up and Graphics for GoFundMe Post

Project Overview:

Create a compelling call for donations for the ‘Voice of Heritage: Bangla Audiobook Initiative’, along with supporting graphics. The piece needed to highlight the urgency of preserving the Bangla language among diaspora communities, explaining the impact of audiobooks in promoting cultural and linguistic heritage, and clearly showing how contributions will support production, narrators, distribution, and platform development, ultimately empowering storytelling and safeguarding Bangla literature for future generations.

Responsibilities:

I was responsible for drafting persuasive written content for the GoFundMe campaign, ensuring that the project’s cultural significance and objectives were communicated with clarity and emotional resonance. Alongside the write-up, I also developed graphics to visually reinforce the campaign’s message, balancing aesthetics with accessibility. The task required me to frame the donation appeal in a way that not only honoured the historical legacy of the Bangla language but also inspired immediate action from potential donors.

Voice of Heritage: Bangla Audiobook Initiative

Bangla is more than just a language - it is the heartbeat of a culture, a symbol of resilience, and a bridge connecting generations. However, today, in diaspora communities around the world, younger generations are losing touch with their linguistic roots. We are launching the "Voice of Heritage: Bangla Audiobook Initiative" to change that.

The "Voice of Heritage: Bangla Audiobook Initiative" is a heartfelt project inspired by the Bangla Language Movement of 1952, a pivotal moment when students gave their lives to secure the recognition of the Bangla language. Their sacrifice continues to inspire us, and we honor their legacy by ensuring Bangla thrives in the digital age. Our mission is to make the riches of Bangla literature accessible to people around the world, helping children, students, and adults reconnect with their roots, no matter where they live.

Why audiobooks? They make literature and history accessible to those with busy lifestyles or visual impairments. Audiobooks preserve oral traditions, keeping the storytelling spirit of Bangla alive. They serve as a language learning tool for younger generations in the Bangla-speaking communities and create cultural transmission, keeping our literary and historical narratives relevant for future generations.

Through Kahinik.com, we aim to produce 300 high-quality Bangla audiobooks, featuring historical narratives and classic and contemporary literature through culturally relevant storytelling. These audiobooks will be available globally, bringing the voices of Bengal to the palm of your hand. Whether you're navigating a busy commute or enjoying a quiet evening at home, our stories are designed to transport you to another world and keep the tradition of Bangla storytelling alive.

Your support will contribute to production, compensation for narrators and language experts, global distribution, platform development, targeted marketing for | Bangla-speaking communities, and impact evaluation. By supporting this initiative, you're helping to build the world's largest audio archive of Bangla literature, empowering storytellers, and preserving a vital part of our cultural heritage for generations to come.

Image 8.1: Text for GoFundMe on behalf of Kahinik Audiobook



Image 8.2: Two Variant Banners for the GoFundMe Post

Challenges:

Initially, my draft placed excessive emphasis on historical context, which risked overwhelming the reader rather than motivating them to act. The write-up lacked a direct call-to-action, leaving the urgency of contributions underdeveloped. Similarly, my first set of graphics prioritised visual flair over readability, making them less effective for quick online engagement. Through feedback, I learned to refine both the narrative and design, placing greater focus on clarity, urgency, and donor impact.

Learning Outcome:

This project deepened my understanding of how fundraising content differs from other forms of communication. I learned the importance of balancing emotional storytelling with concise, action-oriented messaging to inspire support. Additionally, I gained insight into visual communication strategies that complement written appeals, particularly in online crowdfunding contexts where first impressions are crucial.

Internship Outcome

My internship at Kahinik Studios has been an extremely transformative experience, providing me with both practical industry skills and a deeper understanding of contemporary media production. Through my internship, I was able to contribute meaningfully to six diverse projects, tasked with research, ideation, scripting, design, and production support.

As a student of communication and media, I entered this internship intending to bridge the gap between the theoretical frameworks of storytelling and its real-world application. At Kahinik, I encountered a dynamic environment where traditional approaches to storytelling were reimaged with modern tools of audio-visual production, social media strategy, and digital engagement.

Among my contributions, I take particular pride in supporting the development of a production scheduling system, which continues to improve workflow efficiency within the studio. I was also actively engaged in podcast ideation, set and light design, scripting, camera operations, and social media strategy. These responsibilities demanded flexibility, teamwork, and creativity, while also improving my technical and organisational skills.

Equally valuable were the challenges I faced, such as translating abstract creative directions into practical production outputs or ensuring that content aligned with both cultural nuances and audience expectations. Each obstacle became a learning opportunity, emphasising the importance of flexibility and accuracy in media production.

To conclude, my experience at Kahinik Studios has deepened my understanding of the interconnected stages of content creation, from initial research and ideation to production and audience interaction. It has enhanced my ability to think critically, work collaboratively, and apply theoretical knowledge in practical contexts. Most importantly, it has affirmed my interest in pursuing a career at the intersection of storytelling, digital media, and cultural engagement.

Workplace log

Memo No. _____
Date / /

Mo Tu We Th Fr Sa Su

1, Jul 2023 -

- * seriously Baba (?)
- show/podcast between Imrad sir and Sofiane (his son of 12 years)
- Need a proper map for season 1 of this show
- Need a logo/schematic to serve as style guide -
- * had an orientation meeting about Kubnik with other interns -

2, Jul 2023 -

- * it was decided, "seriously baba" will be ~~show~~ produced, chroma background podcast.
- * spent the rest of the day socialising -

Memo No. _____
Date / /

Mo Tu We Th Fr Sa Su

3 Jul, 2023

- * Sat in on a meeting on "Mona's Journey" and got an overview of the entire story
- * Had a meeting on reevaluating production schedule and adhering to that.
- * Got oriented of "Chai & Dacha" Sukhi men
- will be an exercise life style show -

5 Jul, 2023

- * Briefly worked on production summary for "seriously Baba"
- * wrote ~~an~~ sample of the first Ep of "seriously baba"

Mo	Tu	We	Th	Fr	Sa	Su
----	----	----	----	----	----	----

Memo No. _____
Date / /

7 Jul 2025

- * I was asked to create a scheduling system, as people were coming late to work and the curator wants accountability
- * I proposed a content pitch - shorts
 - it was well considered - will go into production soon -

8 Jul, 2025 -

- * submitted the production summary for podcast "Seasonally Baba"
- * packed equipment to go to ULAB to host storytelling event with ULAB language club
- * went out to print banner for event after working with designer to create -
- Looked into the technicalities of hosting/broadcasting live shows

Mo	Tu	We	Th	Fr	Sa	Su
----	----	----	----	----	----	----

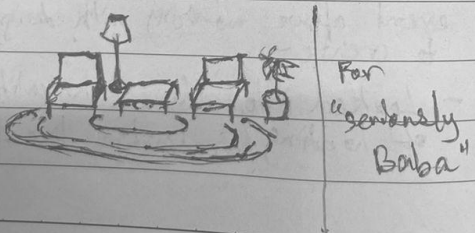
Memo No. _____
Date / /

9 Jul, 2025 -

- * finished working on production plan, season Road map for "Seasonally Baba"
- * had a pre production meeting for a shoot.
- * I was asked to ideate a Logo for Kabinik AV.

10 Jul, 2025 -

- * Helped with a photoshoot for social media content.
- * went to a location kecce.
- * learnt to use a digital CAD online to use for set design.
- * Presented on my work so far.



For "Seasonally Baba"

Mo	Tu	We	Th	Fr	Sa	Su
----	----	----	----	----	----	----

Memo No. _____
Date / /

13 Jul, 2025 —

- * went to a shoot/live broadcast at ULAB — with Language Club.
- * went back to work to drop all the gear.

14 Jul, 2025 —

- * helped sort the footage — from previous day for socials content.
- * Presented the set design and got it approved.
- * helped with a shoot.
- * sat for another pre production meeting for "shonin chazucha & sukhi mon"
- * I was asked to get different types of tape for shooting use — Masking, Scotch, Duct —
- * sat with accounts office to get reimbursed.

SELF-ASSESSMENT FORM

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

Name of Intern: **Azwaad Rajarshi Khan**

University ID: **201012043**

Name of the Institute/Organisation:

Kahinik Limited

Corporate Office Address:

397 Plainfield Avenue, Floral Park, NY 10011, United States

Email:

contact@kahinik.com

Web:

www.kahinik.com

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

20

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

Yes, 10 Thousand BDT

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

☐ Not at all

☐ Slightly

☐ Moderately

☐ Quite a bit

☒ A great deal

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

1=Not at all

2=Slightly

3=Moderately

4=Quite a bit

5=A great deal

NO	CRITERIA (Personal)	RATING
1	I have a sense of satisfaction in doing something worthwhile.	5
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.	5
5	I can recognise my personal strengths.	5
6	I can recognise 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	4
11	I have the ability to work cooperatively with others	5
12	I have the ability to communicate effectively	5
13	I have increased my ability to be a leader	5
14	I feel more connected to my community	4
NO	CRITERIA (Academic learning impact)	
15	I have acquired knowledge from the job duties I performed	5
16	I have broadened my critical thinking skills (reasoning, problem solving)	5
17	I have learnt the ability to work independently	5
18	I feel my classroom learning was enriched	4
19	I have the ability to connect academic subject matter to the real world	5

NO	CRITERIA (EMPLOYMENT/JOB SPECIFIC IMPACT)	
20	I developed specialised technical skills for a specific job function	4
21	I broadened my future employment possibilities	4
22	I received an opportunity to explore a specific career	5
23	I developed realistic ideas about the work world	4
24	I narrowed my future possible career choices.	4
25	What is your average score from this test?	4.58

5. General Comments

I am thankful for my experience at Kahinik Studios. From the very beginning, I was welcomed not merely as an intern but as an active contributor to the team. I had the opportunity to engage in real production work, ranging from set design, camera operation, and lighting to content strategy, social media planning, and campaign development. My ideas and input were consistently encouraged, allowing me to learn through practice in a collaborative and fast-paced environment. Beyond technical skills, I gained invaluable mentorship and professional confidence, as well as a deeper understanding of how creativity and practical execution intersect in media production.

Signature of Intern

Professional Competencies

During my internship at Kahinik Studios, I was immersed in a fast-paced production environment that required adaptability, creativity, and collaborative problem-solving. Over the course of my experience, I developed a blend of technical skills, professional attributes, and industry knowledge that I believe will continue to shape my career in media and production.

Skills Acquired:

- Camera operation (Blackmagic Studio Camera 4K)
- Set design, lighting, and staging
- Content planning for social media
- Development of production schedules
- Drafting episode maps and production summaries
- Behind-the-scenes documentation and visual identity design concepts

Attributes Developed:

- Independence and initiative in handling diverse production tasks
- Professional collaboration under tight, real-time shooting conditions
- Adaptability in learning technical tools and responding to live direction
- Consistency in meeting deadlines and maintaining production flow
- Attention to detail across technical, visual, and written outputs
- Diplomacy and teamwork in high-pressure environments

Knowledge Gained:

- Fundamentals of audiovisual production workflows and scheduling
- Strategies for audience engagement in cultural and linguistic projects
- Balancing creativity with practical resource limitations
- Structuring episodic content for coherence and continuity
- Integration of traditional methods with digital tools for workflow management
- Media's role in cultural preservation and innovation

This internship provided me with the opportunity to connect theoretical knowledge with real-world practice. By engaging directly in the different stages of media production, I was able to develop practical skills while also gaining a clearer sense of how cultural narratives can be preserved and shared through creative work. The experience has been formative in shaping both my professional outlook and my future career aspirations.

Concluding remarks

Concluding my internship has been both a rewarding and transformative experience. What began as an eagerness to gain hands-on exposure in media production quickly developed into a deeper understanding of the responsibilities, challenges, and collaborative spirit that shape the field. I was entrusted not only with technical tasks but also with meaningful responsibilities that required initiative, adaptability, and teamwork.

Being part of a fast-paced production environment showed me the importance of clarity in communication, openness in collaboration, and composure under pressure. I was encouraged to contribute ideas, ask questions, and take ownership of my role, which made me feel valued not just as an intern but as a contributing member of the team.

Beyond technical growth, this internship gave me clarity about the kind of professional I aspire to be: resourceful, collaborative, and committed to storytelling. The confidence and skills I gained here will remain a strong foundation for my future possibilities, and I carry this experience forward with gratitude and renewed purpose.