Department of media Studies and Journalism

Internship Report

Prepared by:

Shifaty Sarmin Shishir

ID: 191012039

Summer 2023

MSJ-11498

Host Organization: My Pixel Story

Submission Date: September 3, 2023

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STUDENT DETAILS

Name	Shifaty Sarmin Shishir
ID	191012039
Department	Media Studies and Journalism
Major Concentration	Digital TV & Film Production
Minor Concentration	English
Career Objectives	I aim to tell stories that not only entertain but also inspire change. Whether it's a powerful fiction, eye-opening documentary, or an impactful commercial, my central aim is to make people feel connected to the message.

INTERNSHIP DETAILS

Host Organization	My Pixel Story Lucky Apartments, Lalmatia Flat E3, House: 1/6/B
My Working Section	Directorial Team
Supervisor	Rezwan Shahriar Sumit, Founder
Designation	Intern
Start Date	June 1, 2023
End Date	August 31, 2023
Hours Per Week	45+ hours approximately
Total Working Period	Approximately 10 weeks

ACKNOWLEDGEMENT

Throughout my journey at ULAB, I experienced a transformative shift away from the traditional approach to learning. I am immensely grateful to my institution, my department, and the dedicated faculty members who have consistently supported me throughout my academic journey. The Department of Media Studies and Journalism, in particular, has been instrumental in equipping students like me with the knowledge and skills essential for the practical world.

During this remarkable journey, I've had the privilege of learning from incredible faculty members, seniors, and juniors who have inspired me to pursue my dream of becoming a filmmaker.

My internship at My Pixel Story has provided a truly enriching experience, offering hands-on experience to the operational aspects of the film industry. I extend my heartfelt thanks to the Founder, Rezwan Shahriar Sumit, for granting me this invaluable opportunity to enhance my knowledge and skills in film production. I am also grateful to my supportive coworkers who played a significant role in my personal and professional growth.

I want to express my sincere appreciation to my internship supervisor, Sanjana Rahman, Faculty, at the University of Liberal Arts Bangladesh, for her guidance and valuable insights during this internship.

My heartfelt thanks go out to my parents for their unwavering belief in me. I am also indebted to fellow MSJ classmates, my friends, including Hasin Ishraq Bijoy and Asadullah Galib, as well as, my family, for being my unwavering support system throughout my university life. Their presence has made my undergraduate journey colorful and memorable.

Lastly, I extend my heartfelt thanks to everyone who has contributed to the completion of this report. Your support and guidance have been pivotal in my academic and professional development.

MSJ041

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: Shifaty Sarmin Shishir

ULAB ID: 191012039

Signature  _____

MSJ042

INTERNSHIP REPORT APPROVAL FORM

Student Name: Shifaty Sarmin Shishir ID No: 191012039

Major: Digital Film and Television Production Year: 2023

Local Phone: 01768444306 Email: shifaty.sarmin.msj@ulab.edu.bd

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INTERNSHIP/PROJECT INFORMATION

Internship Organization/Project: My Pixel Story

Internship /Project Report

Topic:_____

Semester (Tick one): □ Spring 2023 √□ **Summer 2023** □ Fall 2023

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: Sanjana Rahman Title: Lecturer

E-mail: sanjana.rahman@ulab.edu.bd Phone: +880 1786-220367

INTRODUCTION

As a Media Studies & Journalism student, I specialized in Digital Film and TV Production, drawn by a deep curiosity about the behind-the-scenes aspects of filmmaking. My fascination with film's power to drive social change and my intrigue for the intricate processes from pre-production to post-production led me to seize the opportunity for an internship in a production firm. This allowed me to actively participate and gain firsthand insights into audio-visual production.

The journey of education is not solely confined to the walls of a classroom; it extends into the real world, where theory meets practice and learning takes on a whole new dimension. This internship report serves as a testament to the transformative experiences I have undergone during my internship at My Pixel Story, a dynamic production house renowned for its commitment to storytelling through film and video production.

My internship journey has been a profound and enriching one, enabling me to bridge the gap between academic knowledge and real-world application. Within these pages, I will delve into the invaluable experiences, skills acquired, challenges encountered, and lessons learned throughout my internship tenure.

This report is not just a compilation of activities but a reflection of a journey—a journey of personal and professional growth, of discovery and creativity, and of unwavering dedication to the art of filmmaking. It is an opportunity to showcase how the theoretical foundations laid during my academic years were put into practice and honed to perfection.

In the following sections, I will provide an in-depth account of my internship experience, highlighting the organization's mission and objectives, my role and responsibilities, the projects I was involved in, the challenges faced, and the skills acquired. Additionally, I will share insights gained from interactions with my colleagues, mentors, and the workplace culture, as well as the impact this experience has had on my personal and professional development.

EXPECTATIONS

As I embarked on my internship journey at My Pixel Story, I held several expectations that I aimed to fulfill during this transformative experience:

- Gain hands-on experience in film and video production.
- Develop technical skills in video editing and production processes.
- Gain insights into the film industry's inner workings.
- Build a network of industry contacts.
- Collaborate creatively with a diverse team.
- Contribute actively to ongoing projects.
- Work on projects across different genres.
- Learn about the business aspects of the industry.
- Achieve personal growth and increased confidence.

HOST ORGANIZATION

My Pixel Story

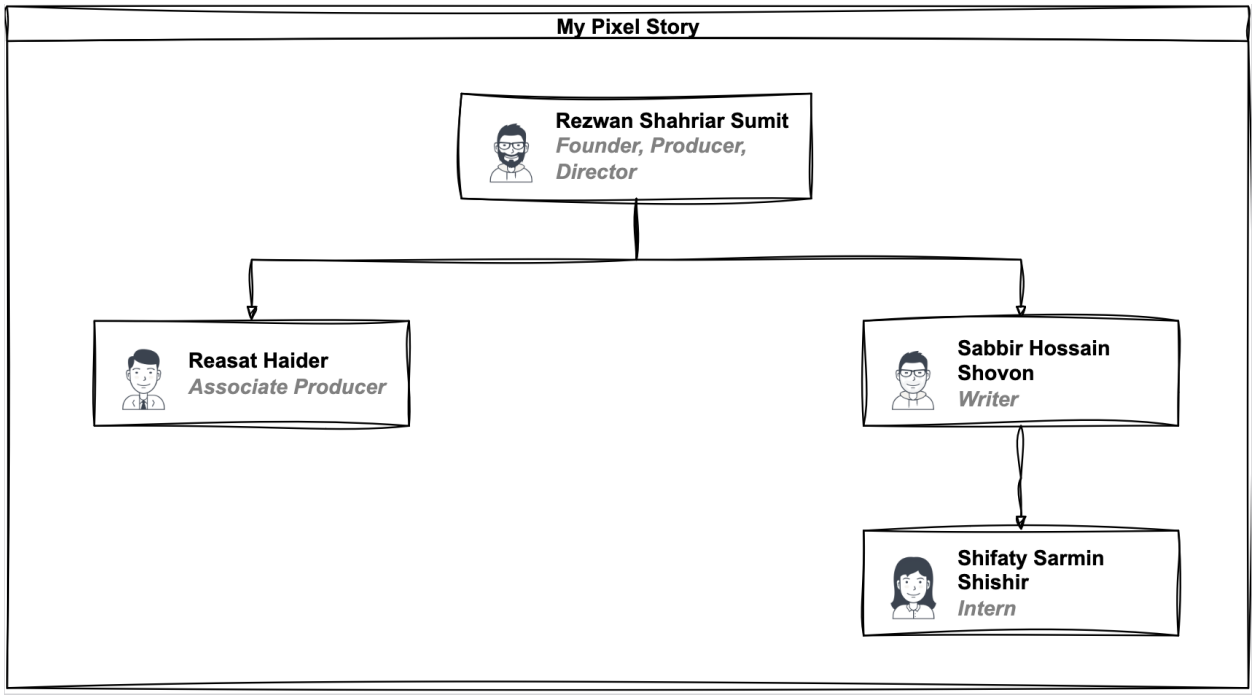
Organization Type: Film Production Company
Address: Lucky Apartments, Lalmatia
Flat E3, House: 1/6/B

My Pixel Story operates as a boutique film studio in Bangladesh, specializing in the convergence of entertainment and impact. It is known for illuminating hidden Bengali narratives, particularly those from marginalized backgrounds, with a cinematic treatment. The portfolio features acclaimed films like 'The Salt in Our Waters,' 'Tide Is Rising,' 'Dios Nunca Muere,' 'First Fairytale Book,' and 'Master.'

The upcoming narrative feature, 'A New Prophet,' explores the intersection of virtual reality and spirituality within the backdrop of Dhaka. Notably, it received funding from Film Independent to produce Bangladesh's first stereoscopic 3D VR film, 'Made in Venice.'

Furthermore, the studio excels in creating non-fiction branded content for esteemed international organizations such as UN ITC, UNDP, World Bank, Film Independent, FAO, and British Council. The mission revolves around the continuous discovery and presentation of unique stories on the silver screen.

ORGANOGRAM


My Pixel Story
Rezwan Shahriar Sumit
Founder, Producer, Director
Reasat Haider
Associate Producer
Sabbir Hossain Shovon
Writer
Shifaty Sarmin Shishir
Intern

TASKS

My Pixel Story values the exploration of various facets of filmmaking by every individual. As an intern, I was entrusted with diverse tasks to discover my strengths. Below is a compilation of my internship responsibilities:

- Video editing assistance.
- Visual consistency maintenance.
- Costume design support.
- Research assistance.
- Translation tasks.
- Fund list compilation.
- Location scouting.
- Script coverage writing.
- Scene synopsis writing.
- Character description writing.
- Pitch deck making.
- Mood board & look board creation.

Projects

Nirvar Oboshor - (A Wind of Change)

Project Name: Nirvar Oboshor (A Wind of Change)
Client: World Bank's Finance Department
Start Date: 3rd July, 2023
End Date: 25th July, 2023

Project Overview:

The World Bank's Finance Department has introduced a user-friendly innovation known as IBAS++ to simplify the process of pension verification. This modern technology has transformed the way pensions are managed, making it much easier for eligible individuals to receive their rightful pension payments. IBAS++ is like a super-smart helper for managing pensions in Bangladesh. It uses technology to make sure the right people get the money they deserve without any hassle. This shows how using modern systems can make life better for people and help the government manage funds more efficiently.

With the aim of spreading awareness about this transformative solution, the World Bank's Finance Department embarked on creating a social impact video. They enlisted the expertise of "My Pixel Story" to creatively narrate the story using cinematic brilliance. The World Bank's Finance Department provided financial backing for the video, intending to use it as a powerful tool to inform pensioners that their challenges have been resolved.

My Task and Responsibilities:

Given “My Pixel Story's” history of making cinematic narratives, we eagerly seized the chance to create a meaningful social impact video for the World Bank's Finance Department. Once we were onboarded for the project, we divided the tasks among our team members. Our primary goal was to craft an emotionally resonant video that would truly make a difference through our storytelling.

In my role as part of the team, I took on a range of responsibilities for this project. For instance, along with the team I scouted locations to find the perfect settings for our shoot . I also worked on creating a mood board, which helped set the overall tone and visual style for the video. Additionally, I was in charge of designing costumes that aligned with the story's emotional arc. One of my key tasks was editing the first draft of the video.

Through the combination of our diverse skills and dedicated teamwork, we aimed to bring forth a social impact video that would not only tell a story but also touch hearts and inspire positive change.

Images taken during our team's location scouting:





Project 01

Project Title: Mood Board
Project Name: Social Impact Video “Nirvar Oboshor” (A Wind of Change)

Project Description:

A mood board is a visual compilation of images, colors, textures, and more, used to convey the intended mood and style of a creative project like a video. It plays a crucial role in the pre-production stage, offering a clear visual roadmap before filming begins. A mood board helps teams understand the project's look and feel. Directors, designers, and artists can collectively grasp the desired emotional tone and artistic direction, ensuring everyone is on the same page. It serves as a visual guide, ensuring consistent colors, lighting, and style.

Project Responsibility:

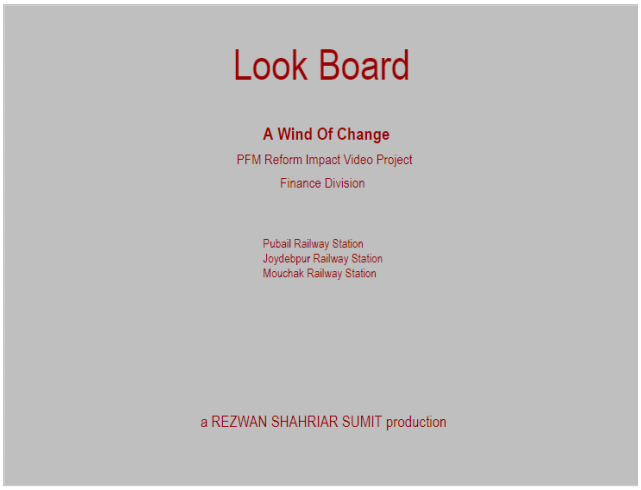
For this project, I needed to make two different boards: one called a mood board and another called a look board. These boards helped us know how things should look in our project. Our story was about an old train station boss who learns about pension changes.

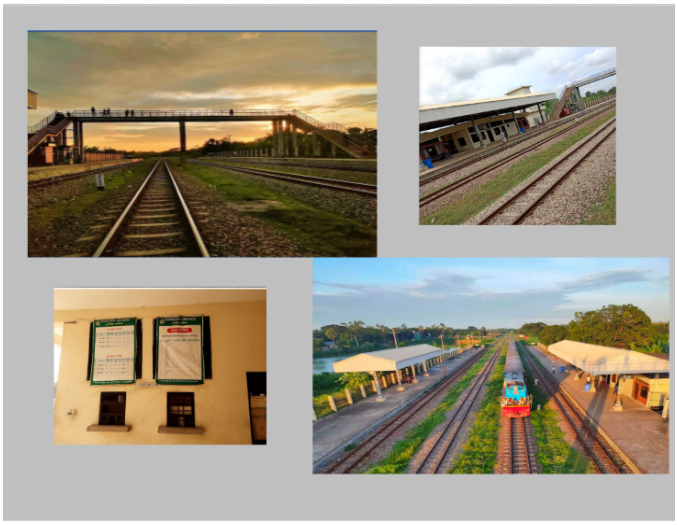
I started by researching and listing train stations close to Dhaka. After that, we picked the top 3 stations from the list before going out to look at them in person. We finally settled on a quiet station that matched our story well. Once we decided on the station, I created a look board that included pictures of all three train stations to show how they should look. I did a bunch of research and searched online for the best pictures of railway stations. When I couldn't find good pictures, I took some screenshots from the photo section on Google Maps. This helped us get a good idea of how the stations should appear in our video.

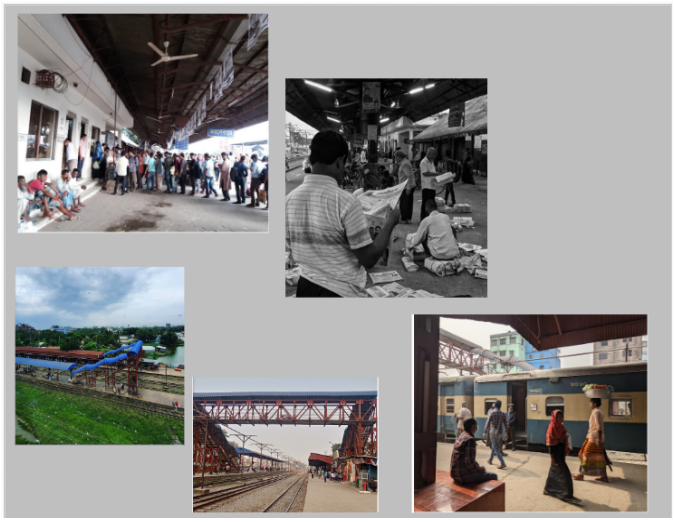
After that, I moved on to creating a mood board. This board was all about expressing the emotions and style of our story. I collected pictures, colors, and other elements to show what our

story is trying to convey. To put together this mood board, I looked for many examples from movies and TV shows. For instance, I took screenshots from movies like "Court," "Piku," and "The Lunchbox." I also gathered various pictures from different websites that matched the mood we were aiming for in our story. These reference images helped us visualize the right emotions and atmosphere for our project.

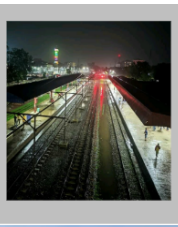
Figure: 1.1 Screenshots of Railway Station Look Board















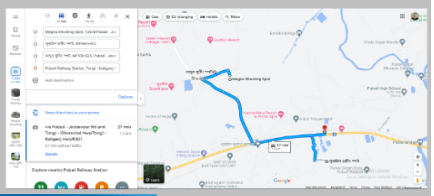








Pubail Railway Station
YT Links:
https://youtu.be/16mNxfSwPOI
https://youtu.be/q1nNkCFbZaQ



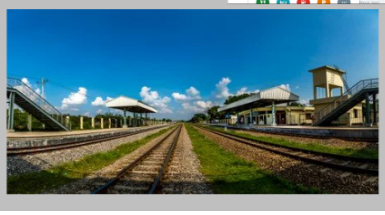
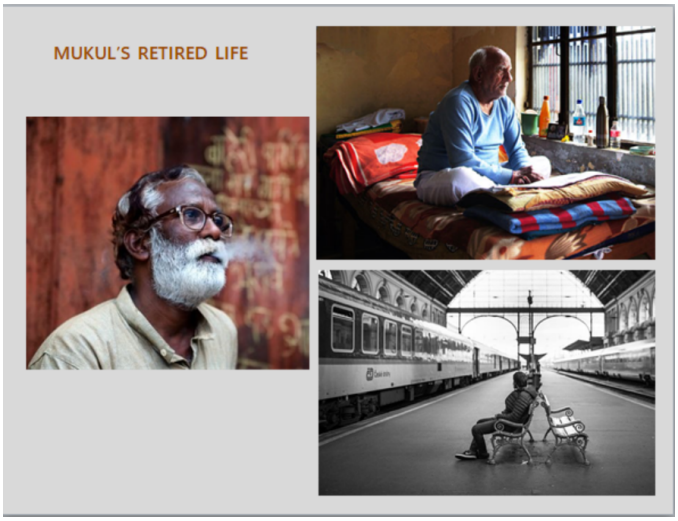


Figure: 1.2 Screenshots of Mood Board







END OF LINE



POST REFORM: A WIND OF CHANGE





RAILWAY OFFICE – PENSION QUEUE







Mistakes and Challenges:

- It was hard to show all the different feelings and parts of the story in the pictures on the mood board.
- Sometimes, it was tricky to listen to what everyone in the team said and make changes that made everyone happy.
- Finding pictures that matched all the feelings in the story was tough. Not having enough different pictures made the mood board less complete.
- I didn't make sure that the mood board showed all the most important feelings in the story, so it didn't really capture what the story was about.
- I tried to put too many things on the mood board, which made it look messy and not nice to look at.
- I used a lot of pictures from the internet, which didn't always match the actual feeling of the story.

Figure: 1.3 Before and After Feedback Mood Board

1st Draft **After Feedback**





Lessons Learned:

- Getting feedback after making the mood board showed me ways to make it better.
- I learned that picking the right pictures, colors, and style is really important to convey the right feelings in the mood board.
- Improving the mood board together with the team taught me that talking and working as a team is important to make things better.
- Fixing the mood board based on feedback showed me that making changes and trying again is a good way to improve things.
- Learning to communicate clearly through visuals and make the mood board simpler helped everyone understand the story better.

Project: 02

Project Title: Assistant Art and Costume
Project Name: Social Impact Video “Nirvar Oboshor” (A Wind of Change)

Project Description:

This project happens before filming starts and is all about planning how things should look, including sets, props, outfits, and more, to match the story's vibe. The Assistant Art takes care of choosing, making, or buying the props the actors use in the video that should fit the story and the scene. During filming, the assistant keeps an eye on the props. They make sure everything is in the right place and is ready to use when the camera starts rolling.

For the actors, the Costume designer picks the clothes that match their roles and the story. They make sure the outfits fit the time and place of the story. He/She thinks about what colors will look good on camera and make the characters stand out or fit in, depending on the scene.
Sometimes, the designer helps make the costumes, or they buy them from a store. They also make sure the costumes are ready before the shooting starts.

In a nutshell, the Assistant for Art and Costume makes sure all the visual details fit together just right. They handle props, choose costumes, and work with the team to create a fantastic-looking video that matches the story's mood and characters.

Project Responsibility:

I was responsible for being the Assistant for Art and Costume in this project. One of my tasks was to support the head of the art department by assisting with anything they needed. I made sure to be available and helpful to them throughout the project. I created a list of props that would be needed during our shooting. I made sure these props were in the right places and ready to use when filming started.

For costumes, I played the role of an in-house costume designer. I researched how the uniforms for characters like the station master, flagman, and Loco master should look. I also made a list of the actors' costumes, including colors, and took their measurements. If needed, I bought some clothes or made sure they were available. While shopping, I shared pictures of the clothes with my supervisor for approval.

When it came to costumes, my goal was to choose outfits that matched the characters' roles and the story. I paid attention to the time and place of the story, making sure the clothes looked right. I also thought about what colors would look good on camera, considering whether the characters should stand out or blend in, depending on the scene.

Figure: 2.1 Images of Crew List and Crew Meeting:

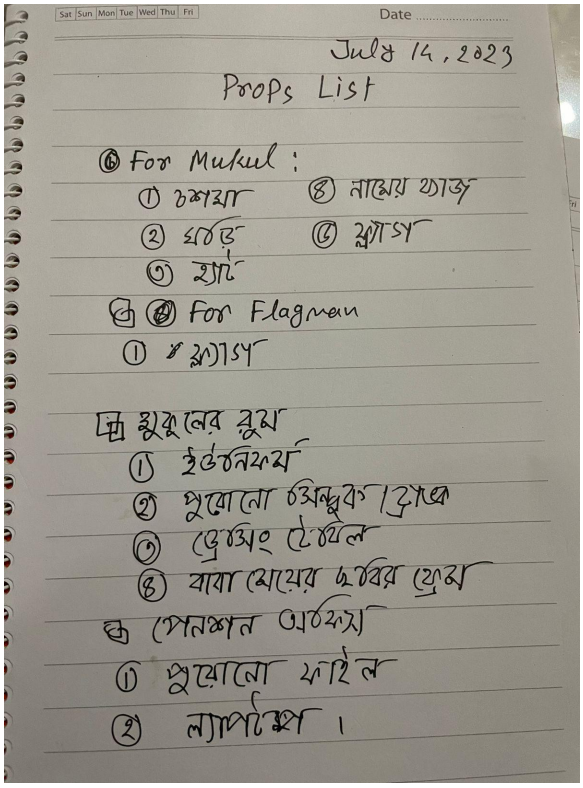
WB x PFM Shoot Crew List

File Edit View Insert Format Data Tools Extensions Help

	Name	Role	Contact
		Crew List	
	Rezwan Shahriar Sumit	Director / Producer	01718259598
	ABM Nazmul Huda	Assitant Director	01911380842
	Reasat Haider	Associate Producer	01704606850
	Sabbir Hossain Shovon	UPM	01688446123
	Barkat Hossian Polash	Cinematographer	01751591395
	Anowarul Haque	Production Designer	01711586806
	Shifaty Sarmin Shishir	Assistant Art / Costume	01768444306
	Kamrun Nahar Koly	Casting Director	01688286231
	Talat Ahmed	Assistant Editor	01751100272
	Shifaty Sarmin Shishir	Assistant Editor 2	01768444306



Figure: 2.2 Images of Costume and Props list



Sat Sun Mon Tue Wed Thu Fri Date .....

July 14, 2023

Props List

(A) For Mukul :
① চশমা ⑧ নামের ব্যাজ
② ঘড়ি ⑨ গ্লাভস
③ হ্যাট
(B) (C) For Flagman
① গ্লাভস

(D) মুকুলের রুম
① ইউনিফর্ম
② পুরোনো ট্রাঙ্ক/বক্স
③ ড্রেসিং টেবিল
④ বাবা মেয়ের ছবির ফ্রেম
(E) পেনশন অফিস
① পুরোনো ফাইল
② ল্যাপটপ।

Costume
A Wind Of Change

দৃশ্য ০১:

স্টেশন মাস্টার মুকুলঃ

- সাদা রঙের হাফ হাতা শার্ট
- কালো ফর্মাল প্যান্ট
- হ্যাট
- কালো ফ্রেমের চশমা
- পুরনো ক্যাসিও ঘড়ি

ফ্ল্যাগম্যান নাজিমঃ

- গাঁড় সবুজ রঙের হাফ হাতা শার্ট
- গাঁড় নীল কালার প্যান্ট
- ঘন্টা বাজানোর হাতুড়ি

একজন বৃদ্ধা

- হালকা ধূসর রঙের পুরনো শাড়ি

গর্ভবতী মহিলা

- গাঁড় রঙের সুতি শাড়ি

দৃশ্য ০২-০৩

স্টেশন মাস্টার মুকুলঃ

- খাকী/বাদামী রঙের ফতুয়া/গেঞ্জি
- অফ অয়াইট/ ঘিয়া রঙের পাজামা/ চেক প্রিন্টের লুঙ্গি

তাসনিমঃ

- সালোয়ার কামিজ, কচুপাতা রঙের

দৃশ্য ০৪

মুকুলঃ

- রঙের ফুল হাতা শার্ট
- কালো রঙের ফরমাল প্যান্ট
- কালো ফ্রেমের চশমা
- পুরনো ক্যাসিও ঘড়ি
- হাতে ফাইল

মাহমুদঃ

- চেক প্রিন্টের ফুল হাতা/ হাফ হাতা শার্ট
- ধূসর রঙের প্যান্ট

বৃদ্ধলোকঃ

- বাদামী/ সাদা রঙের পাঞ্জাবী
- সাদা রঙের পাজামা

দৃশ্য ০৫

মুকুলঃ

- রঙের ফুল হাতা শার্ট
- কালো রঙের ফরমাল প্যান্ট
- কালো ফ্রেমের চশমা
- পুরনো ক্যাসিও ঘড়ি
- হাতে ফাইল

দৃশ্য ০৬

তাসনিমঃ

- মভ রঙের ফতুয়া
- সাদা পায়জামা
- চেকের গামছা

মুকুলঃ

- হালকা নীল রঙের ফতুয়া/গেঞ্জি
- অফ অয়াইট/ ঘিয়া রঙের পাজামা/ চেক প্রিন্টের লুঙ্গি

দৃশ্য ০৭

তাসনিমঃ

- সালোয়ার কামিজ Mauve রঙের
- সাদা রঙের পাজামা
- সাদা ওড়না
- হাতে ফাইল

কর্মচারী মাদ্দুদঃ

- নীল রঙের ফুল হাতা শার্ট
- ধূসর রঙের প্যান্ট

মুকুলঃ

- হাফ হাতা চেকের শার্ট পেস্ট রঙা
- কালো প্যান্ট
- হাতে ক্যাসিও ঘড়ি

দৃশ্য ০৮

মুকুলঃ

- হালকা বেগুনী রঙের ফতুয়া
- অফ অয়াইট/ ঘিয়া রঙের পাজামা

তাসনিমঃ

- হালকা কমলা রঙের কামিজ
- সাদা পাজামা

দৃশ্য ০৯

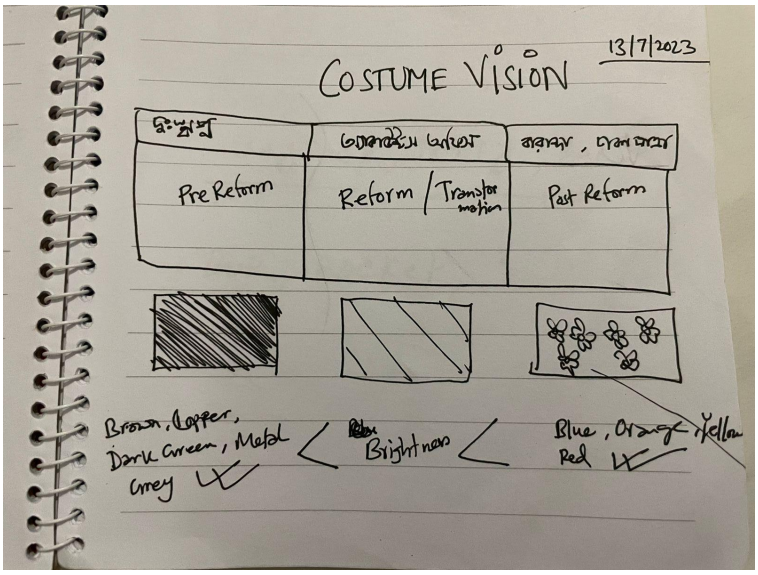
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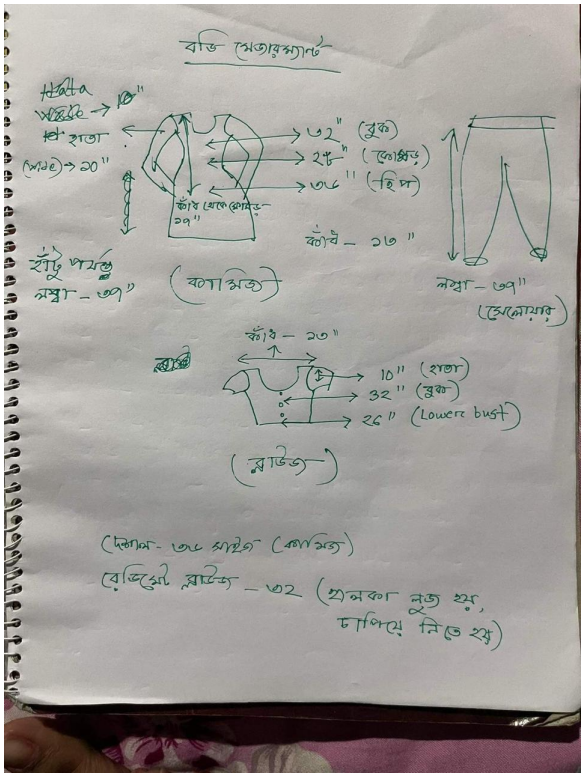
- নেপচুন রঙের পাঞ্জাবী
- সাদা পাজামা

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- Lavender রঙের কামিজ
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Figure: 2.3 Images of Costume Vision, Size Chart





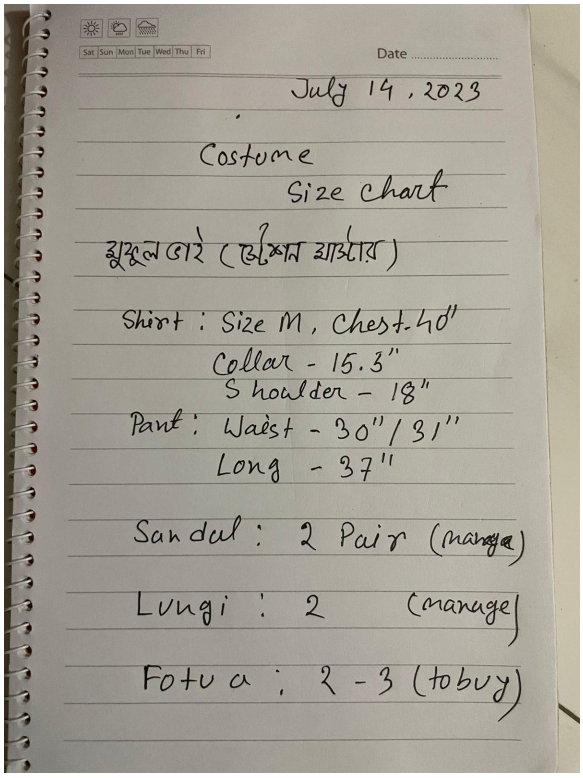


Figure: 2.4 Images of Asking for Confirmation while Shopping for Costume

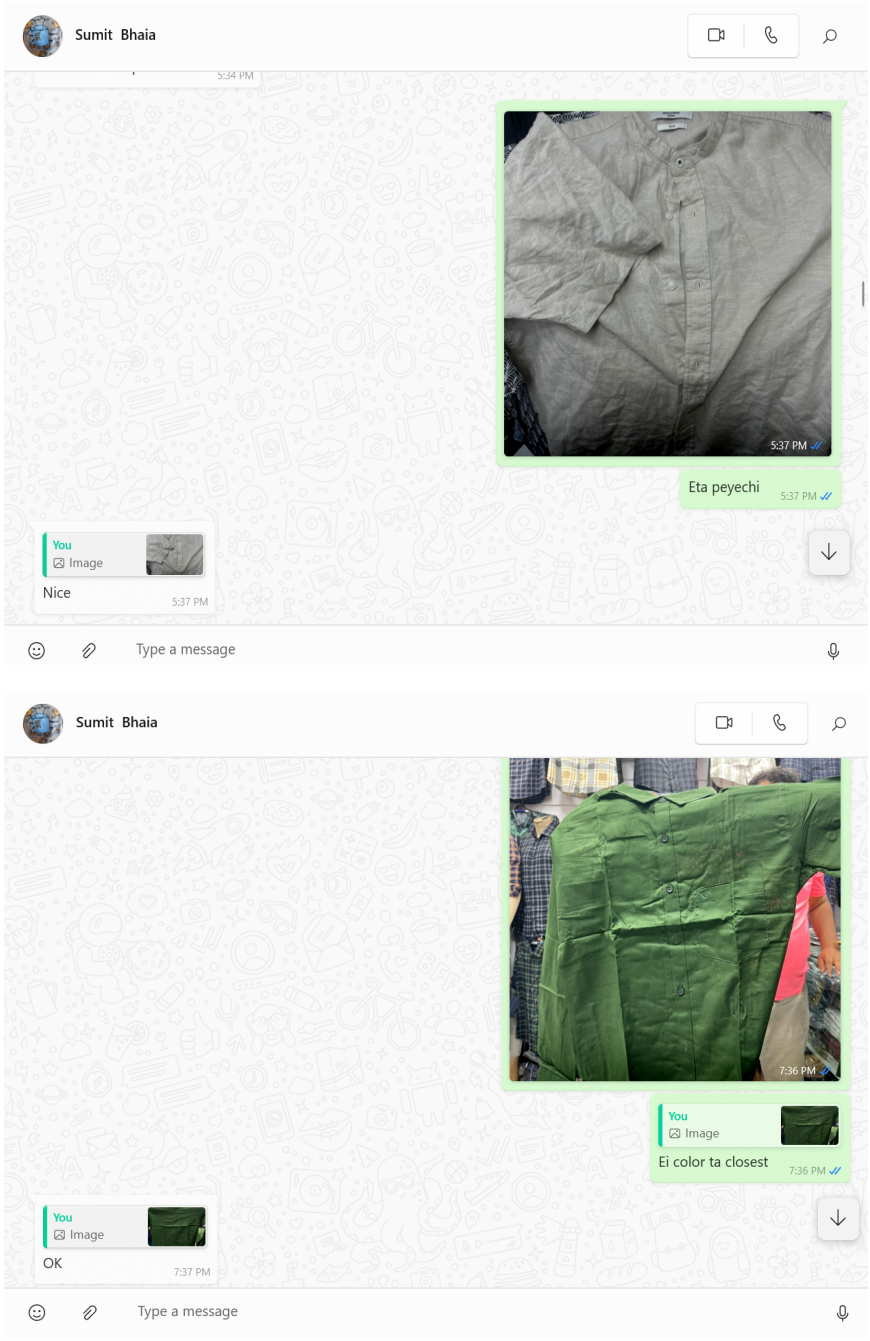


Figure: 2.5 Image of Costume Budget

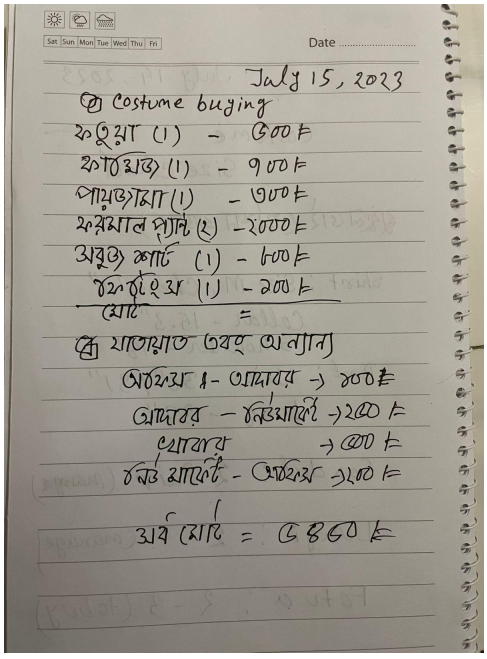


Figure: 2.5 Picture of me working on the set



Mistakes and Challenges:

Taking on the Assistant for Art and Costume role came with a set of challenges, particularly considering it was my first time working on such a significant project, and I had limited experience in costume design. Some of the challenges and mistakes I encountered included:

- This was my first time on a big project, which meant I had to learn a lot and sometimes felt unsure.
- I hadn't done costume design before, so I wasn't sure how to pick the right clothes for the characters and story.
- The director suddenly added a new character, which was a bit tough because I didn't plan for it. I had to quickly find a costume for them.
- There was a thing called a "pouch" used to make an artist appear pregnant. I wasn't familiar with it, and seeking assistance was necessary to ensure its proper usage and appearance on the artist's belly.
- I tried to find old and worn-out clothes for the characters, but I didn't have much time to look for them.

Lessons Learned:

- I learned to be ready for unexpected situations and think on my feet to find solutions.
- Even if things are new, I realized that I can learn and get better by trying and improving.
- It's okay to ask questions and seek help when I'm unsure. It's better than guessing and making mistakes.
- I understood the importance of planning ahead for changes or surprises that might happen during the project.
- Small things like choosing the right colors and using props correctly can make a big impact on the final result.
- This project taught me about adaptability, teamwork, and continuous improvement.

Project: 03

Project Title: Assistant Editor
Project Name: Social Impact Video “Nirvar Oboshor” (A Wind of Change)

Project Description:

In this role, the Assistant Editor focused on making the initial draft of the video. This involved selecting suitable footage, ensuring alignment with the script's core, and enhancing the storytelling arc. The Assistant Editor's work aimed to bring coherence, emotional flow, and engagement to the video's narrative. Collaborating closely with the creative team, their contribution was vital in shaping the story's progression and achieving the intended impact. The end goal was to present a polished and compelling visual experience that captured the essence of the narrative.

Project Responsibility:

I was responsible for editing the first draft of this project, which involved several important tasks to refine and enhance the video's overall quality. I carefully reviewed and chose the most appropriate footage from the raw footage we captured during filming. Ensuring that the selected footage closely matched the script's storyline and thematic elements was a key focus. I worked on adjusting the pacing and sequence of scenes to create a smooth and engaging flow that resonated with the intended narrative. My goal was to enhance the emotional impact of the video by skillfully arranging scenes to evoke the desired reactions from the audience. I made sure that the edited video maintained a coherent storyline and logical progression from one scene to another.

Figure: 3.1 Images of the Editing Timeline

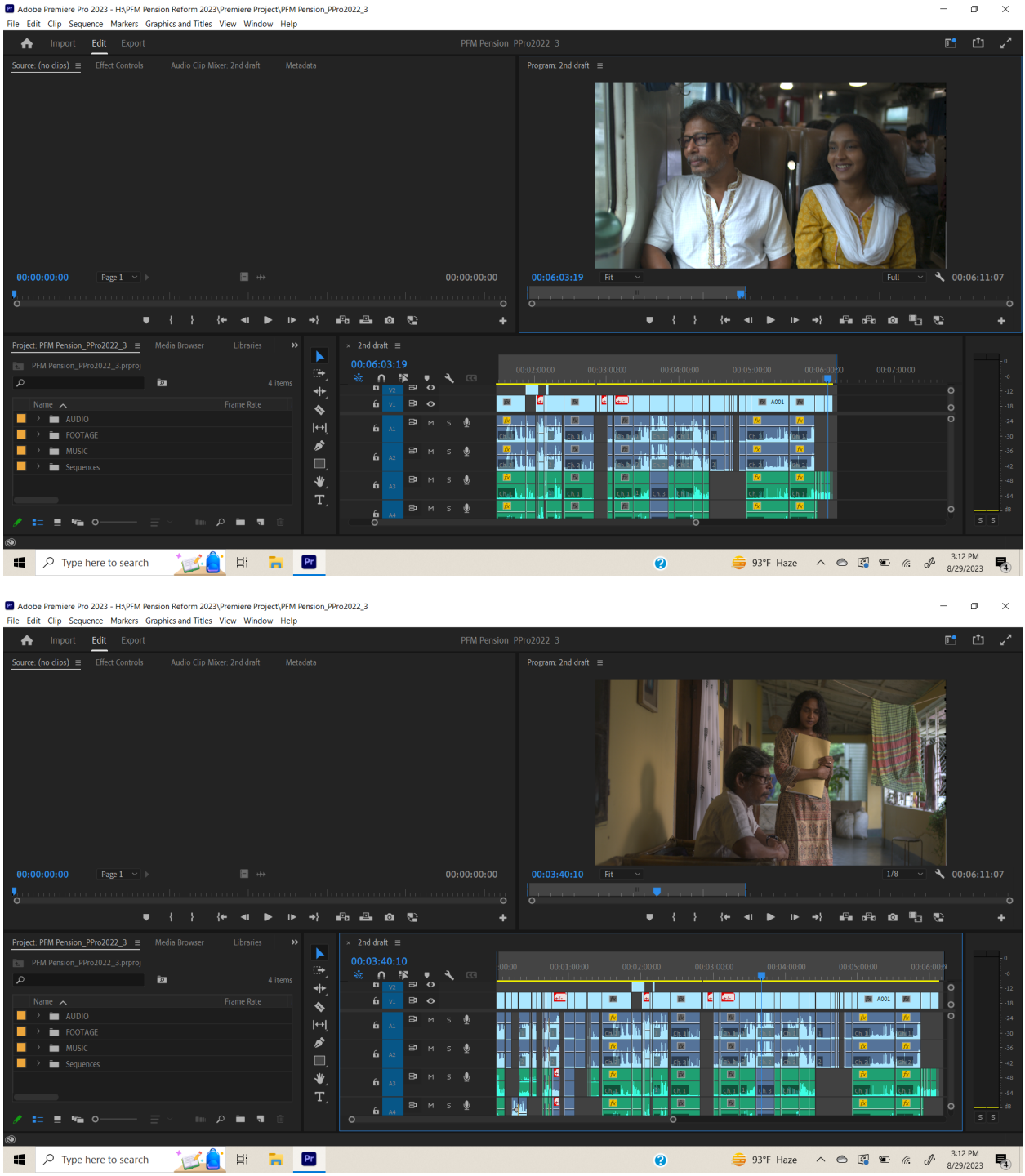


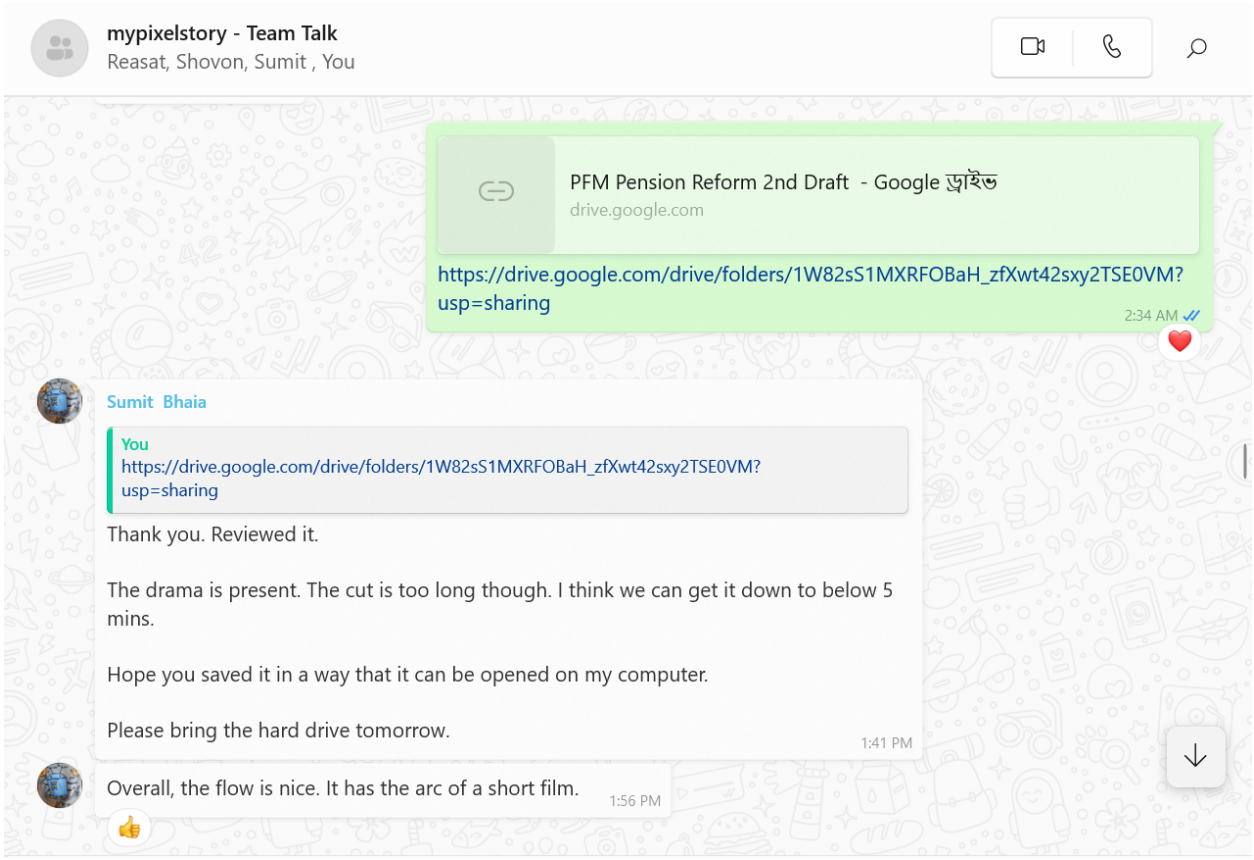
Figure: 3.1 Images of the Rendered Video







Figure: 3.2 Image of Feedbacks and Suggestions



Mistakes and Challenges:

While editing the first draft of this project, I encountered a series of challenges that contributed to valuable learning experiences:

- One challenge was the absence of an editing panel in my office. Consequently, I had to work with the drive containing all the footage and edit on my personal PC.
- All the footage was shot in 4K on a Film camera. However, my PC's lower configuration struggled to handle the high-resolution content, leading to constant lagging during the editing process.
- This marked my first time editing 4K resolution footage, and faced technical complexities.
- Editing the first draft of a huge project like this was entirely new to me. The scale and complexity of the project introduced a level of uncertainty.
- Juggling the technical constraints and the need to deliver the first draft within a specific time frame was a constant challenge.
- The video was meant to be 5 minutes, but my first draft turned out to be 7 minutes 49 seconds.

Lessons Learned:

- Having the right computer setup is super important for smooth editing.
- Handling time pressure and technical issues needs good planning.
- I should not be scared of new things, they can teach a lot.
- Making the most of tools available, even if they're not perfect.
- Making sure the video isn't longer than it's supposed to be.
- Making things good is important, but work within the given time and resources is also necessary.

Project: 04

Project Title: Editor
Project Name: Promotional Video for “Joler Chobi, Matir Chobi” Film Festival
Client: Global Media Makers
Start Date: 18th June, 2023
End Date: 23st June, 2023

Project Overview:

Not too long ago, televisions were not as common as it is today in the rural area of Bangladesh. In some villages, there might have been only one television in a house, and on holidays, all would gather around to watch a movie.Nowadays, we can easily find movie theaters in the cities, but in hard-to-reach areas, there are none whatsoever. These people will never travel to divisional cities just to watch a film, nor do they have the resources to subscribe to digital streaming platforms.

In this light, “My Pixel Story” wanted to reach out to these people. Therefore, in collaboration and support of the U.S. film organization Film Independent (Global Media Makers), 'Joler Chobi, Matir Chobi' was organized in the Sundarbans region. The festival was a 2-day event, which was held on the 22nd and 23rd of June, 2023. It was an open-air screening at the Burigoalini High School playground.

Project Description:

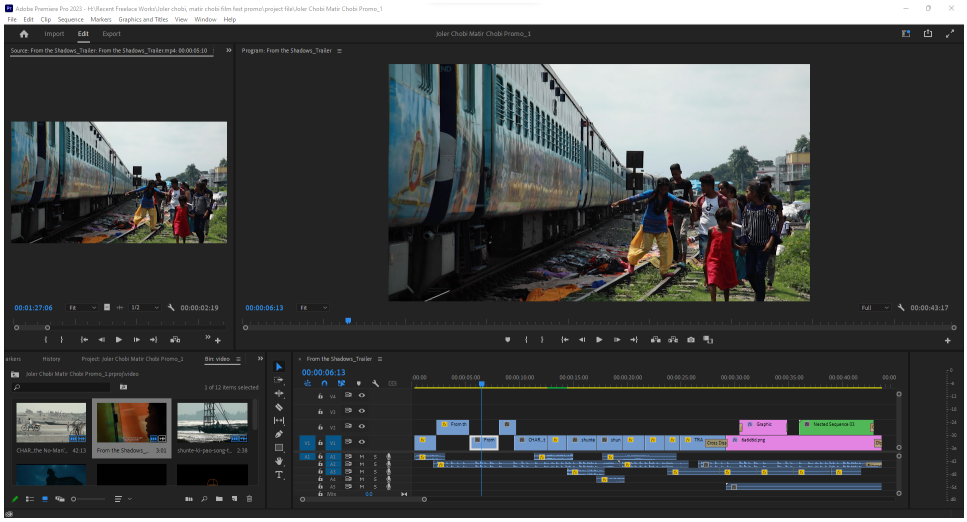
The Promotional Video Editor is responsible for creating engaging and captivating videos designed to promote products, services, events, or brands. The core objective of this role is to develop visual content that effectively communicates key messages, captures the audience's attention, and drives desired actions.

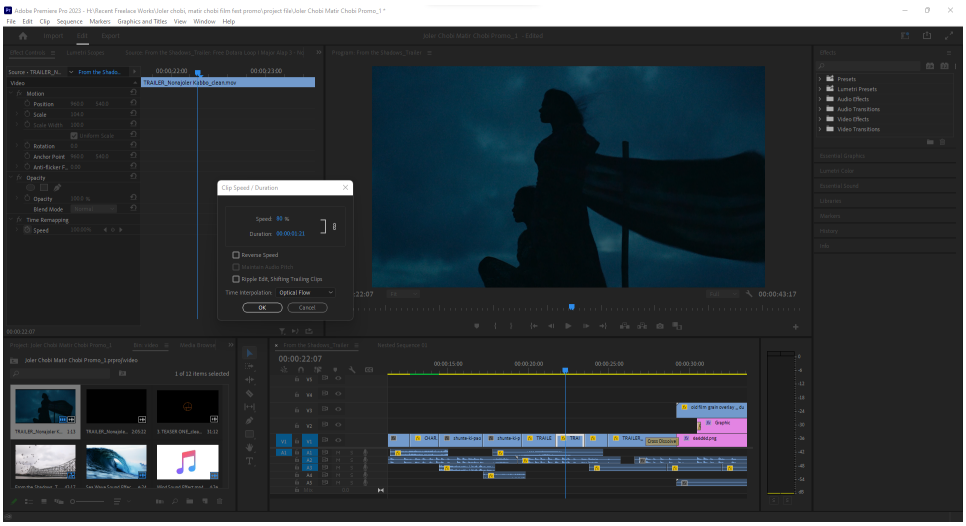
Project Responsibility:

As the Promotional Video Editor for the Joler Chobi Matir Chobi Film Festival, my main job was to create the festival's promotional video. The festival was going to show four important films, like "The Salt in Our Waters," "Are You Listening," "From the Shadows," and "Char – No Man’s Land." These films were picked because they talked about real things that happen in coastal areas.

I had to pick and put together clips from the trailers of these films. I also had to choose music that matched how the films felt. My goal was to make the video flow smoothly, so it felt like one story. The video's aim was to make people interested in the festival and let them know what the films were about, which films were going to be shown, the show times, locations, and dates in a short and engaging way. I worked closely with the team to make sure the video was just right and got the message across.

Figure: 4.1 Images of Editing Timeline





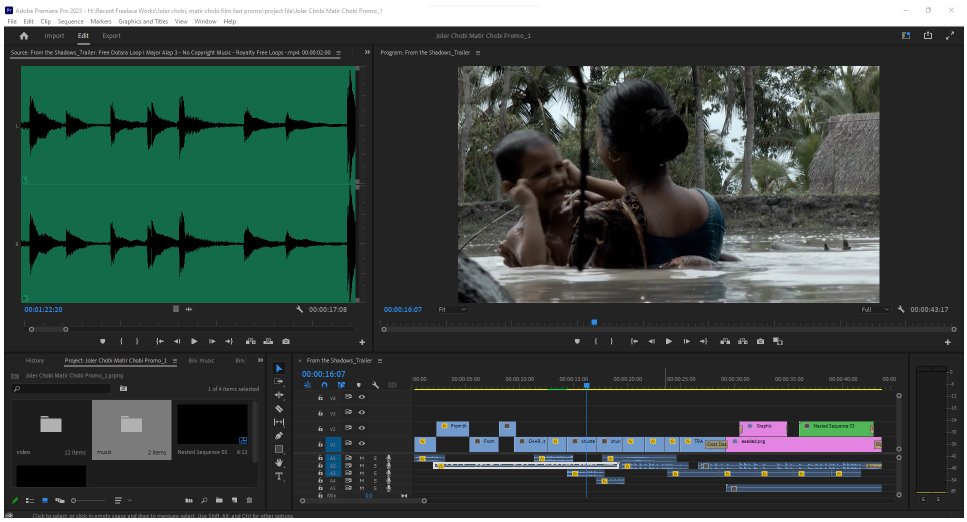
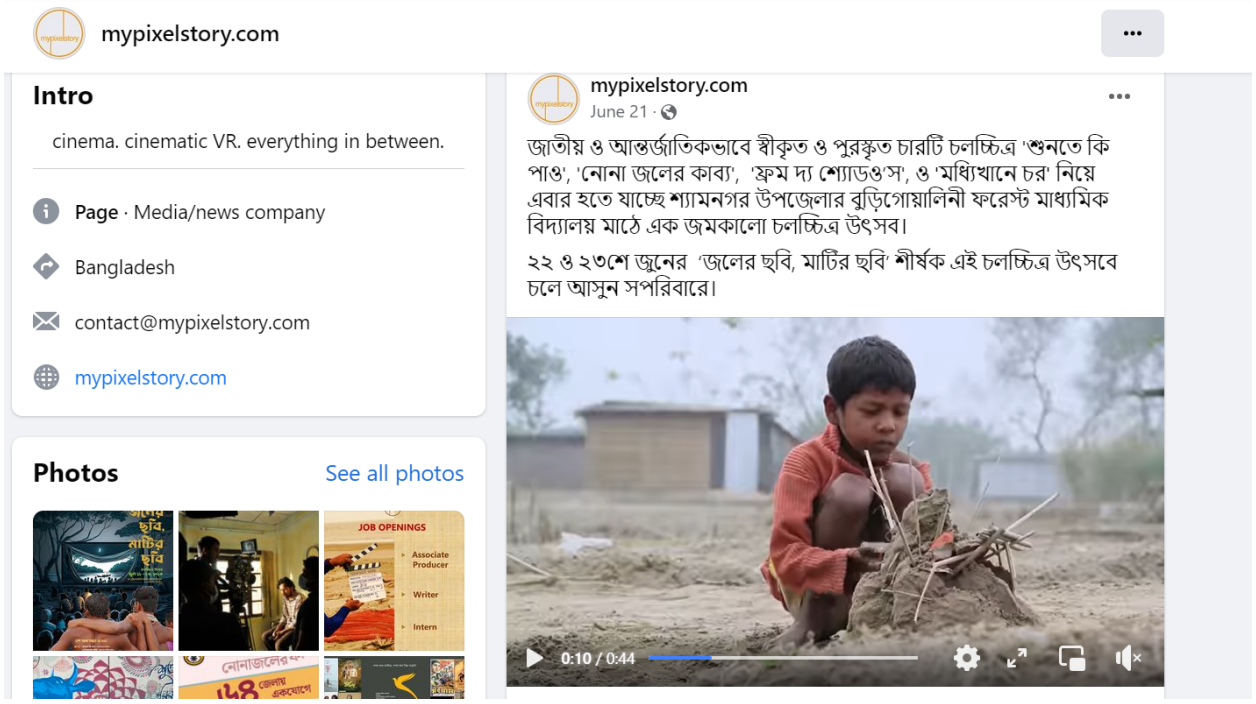


Figure: 4.2 Images of Final Promotional Video Posted on Facebook



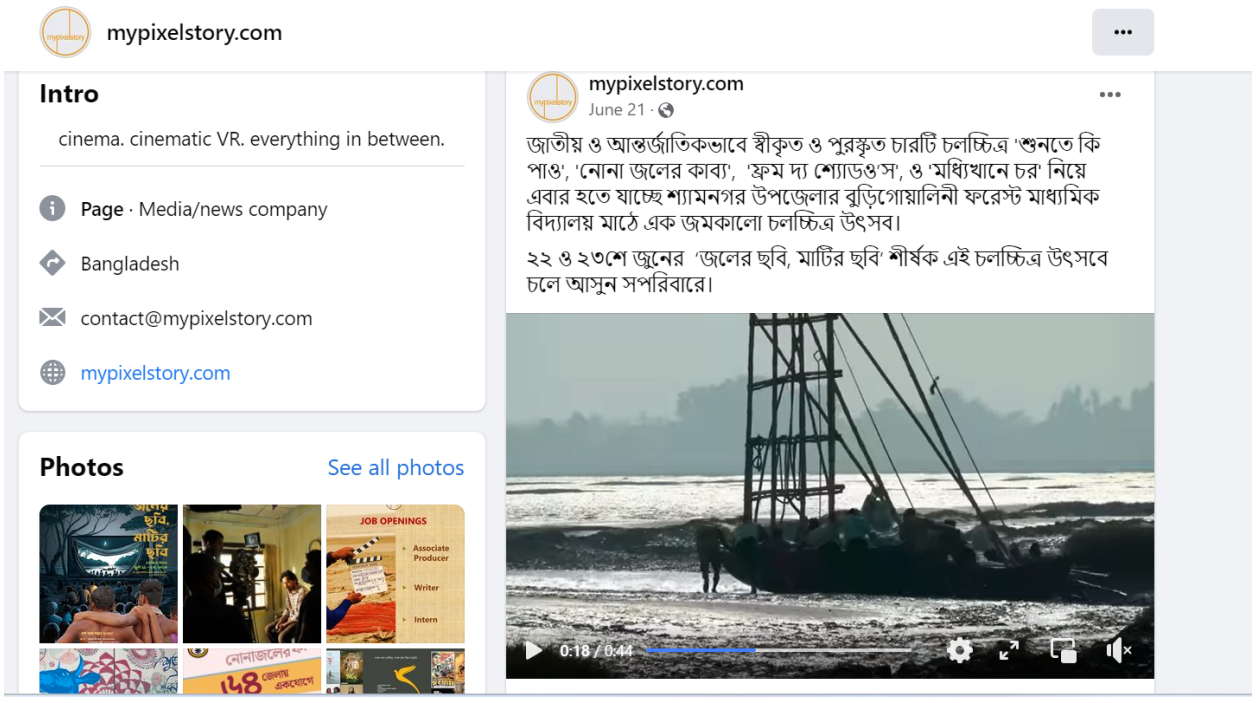
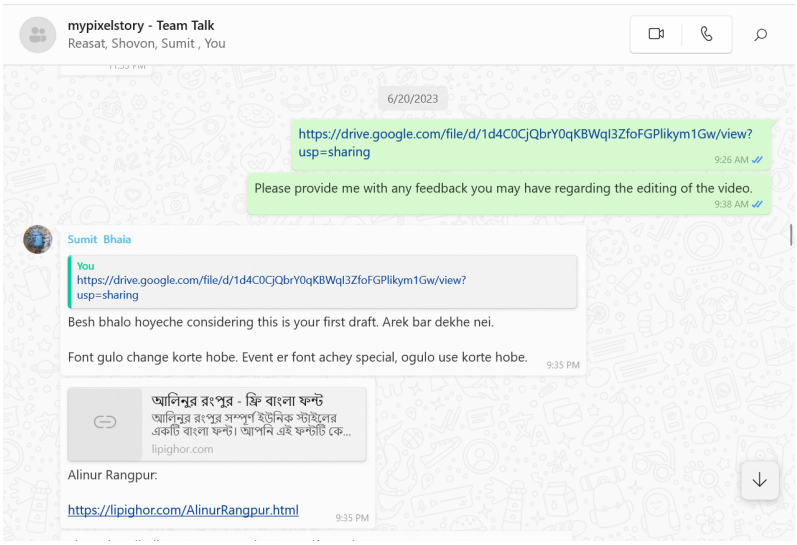
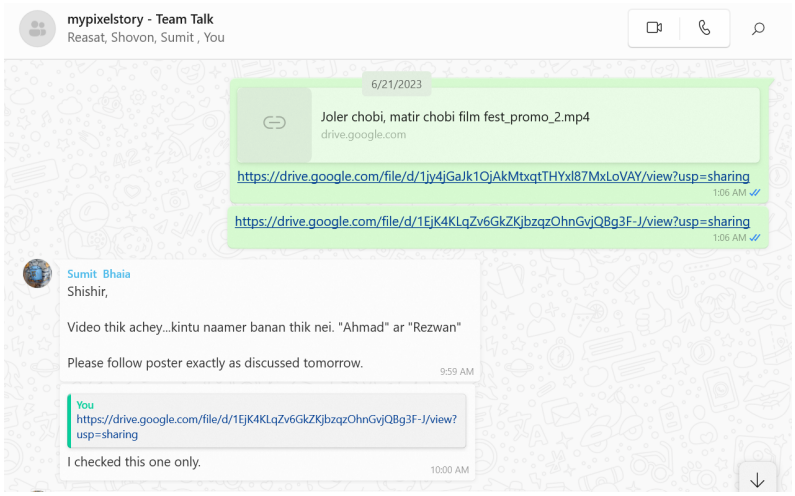


Figure: 4.3 Images of Feedbacks





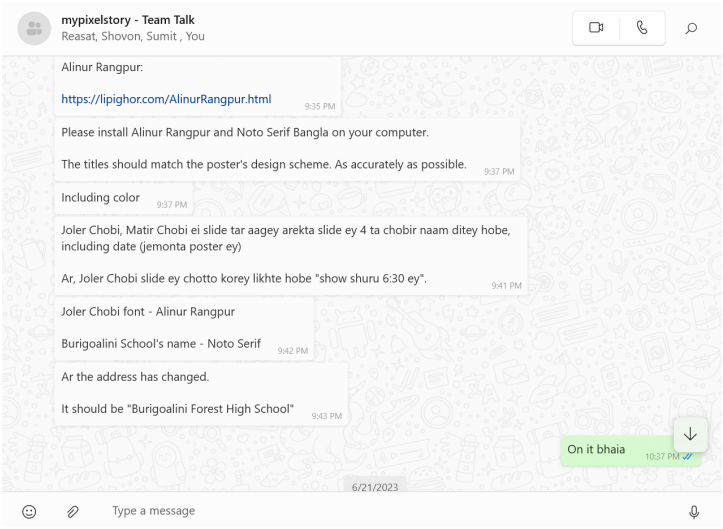
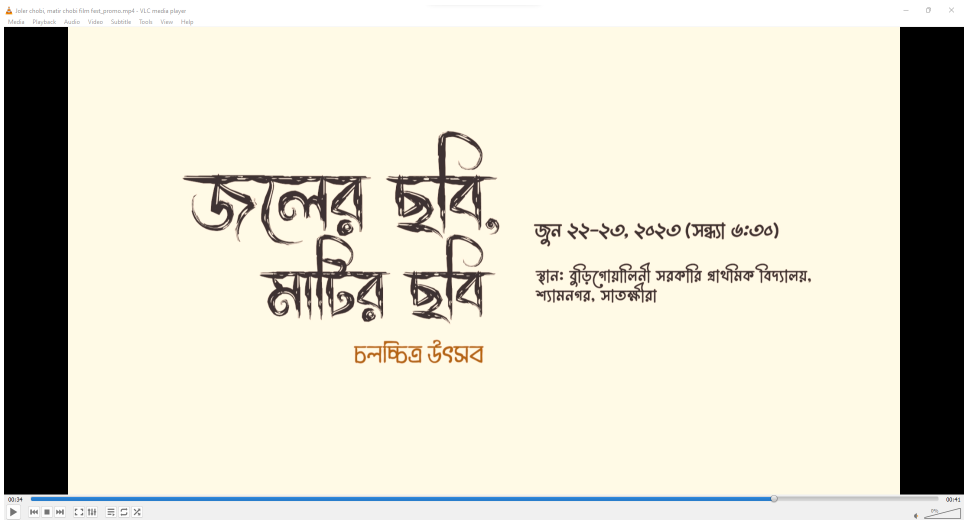
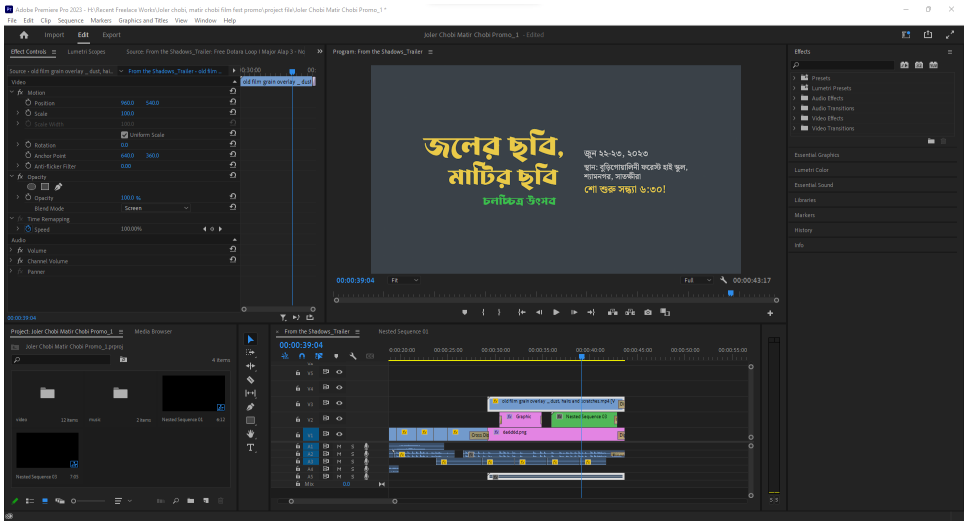


Figure: 4.4 Images Of Before and After feedback

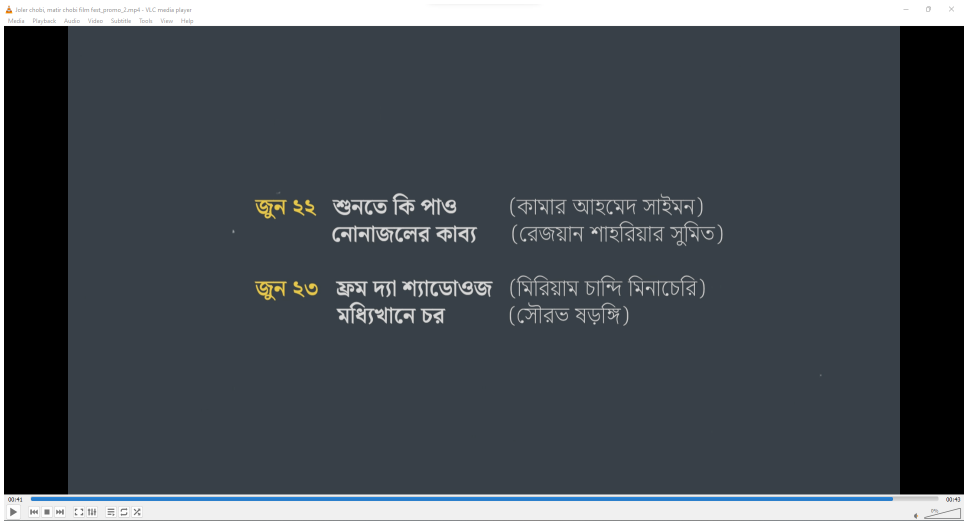
Before Feedback



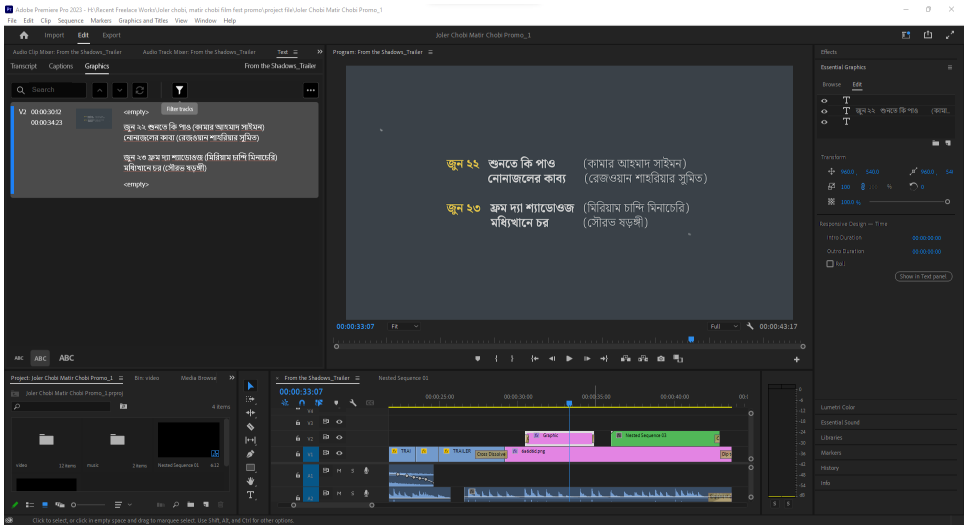
After Feedback



Before Feedback



After Feedback



Mistakes and Challenges:

- Some movie trailers had poor picture quality. This made it hard to find good scenes from them.
- I tried different writing styles for the words on the video. But it ended up looking messy.
- I spelled some directors' names wrong.
- The colors of the writing didn't match the festival's poster.
- I had to figure out how to adjust colors and sounds properly. It was tricky as a beginner.
- Connecting different movie clips smoothly was tough because they looked different.

Lessons Learned:

- It's important to prioritize video quality.
- Using the same font throughout maintains a neat and professional appearance.
- Double-checking names and details prevents embarrassing mistakes.
- Matching font colors with the poster maintains a cohesive and appealing look.
- Learned technical aspects like adjusting colors and sounds.
- Efficiently using time helps meet deadlines without rushing.
- Creating smooth transitions between different clips enhances visual flow.
- Balancing excitement with audience preferences ensures engagement.

Project: 05

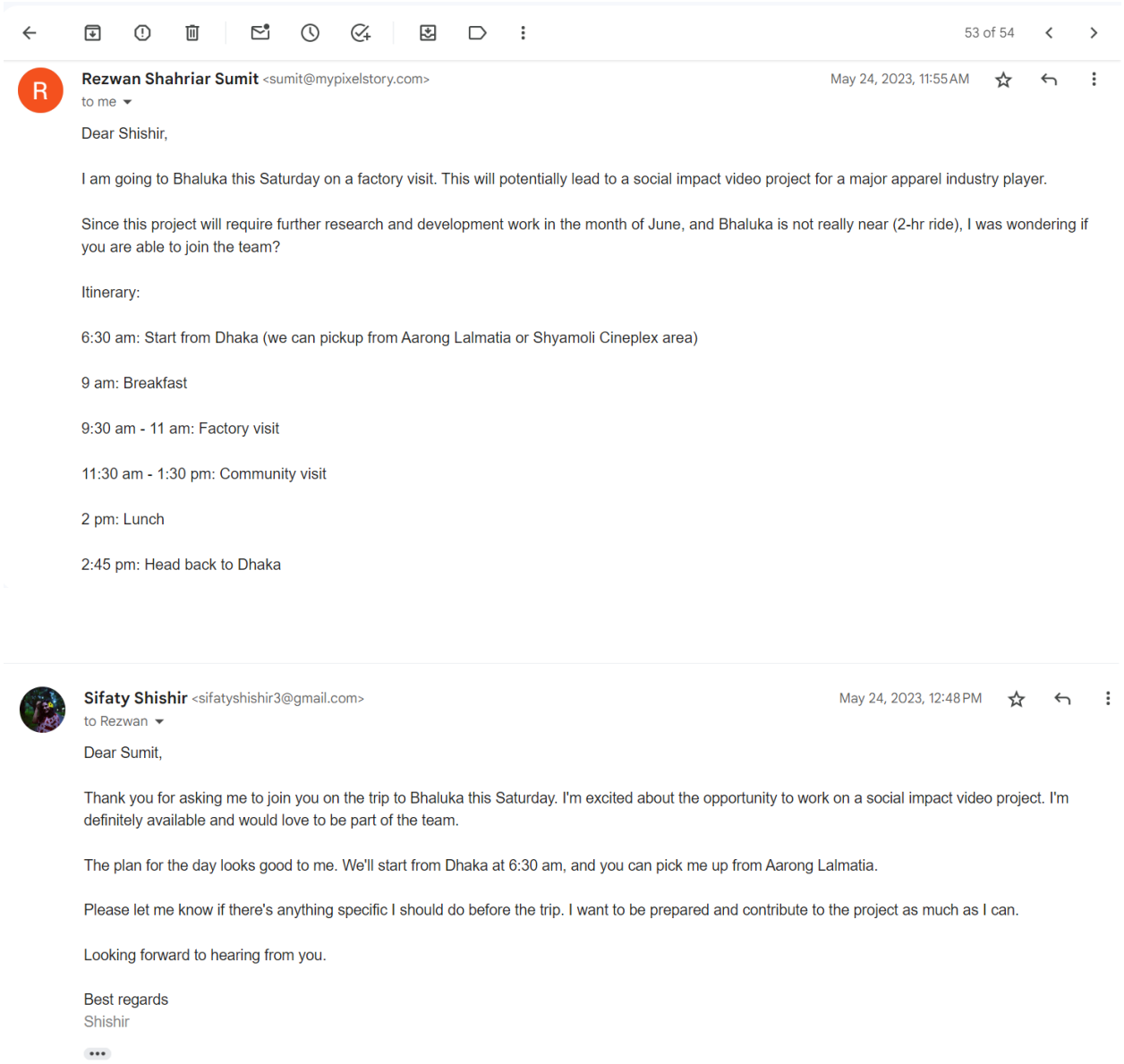
Project Title: Location Scout
Project Name: Social Impact Video
Client: SQ Group
Date: Ongoing

Project Overview:
Millions in various parts of Bangladesh, spanning different backgrounds, religions, and ethnicities, migrate to cities in search of secure jobs. The clothing industry serves as their reliable livelihood, offering not only jobs but also life-oriented education for empowerment. Notably, SQ Group stands out for improving employee conditions and is a successful example in this regard. They've partnered with My Pixel Story to share their impactful social work.

Project Description:
Location scouting involves visiting various places to find suitable settings for an upcoming video project. The purpose is to identify locations that match the story's needs, work logistically, and have a good visual appeal. This process includes taking pictures, collecting details, and providing the team with the information to decide where to film. The goal is to ensure the chosen places fit the movie well and make it look engaging and realistic. This is achieved through site visits, photography, and sharing findings.

Project Responsibility:
In my role in location scouting, I had the task of visiting various places and evaluating their suitability for an upcoming production. In one instance, as it was a garments factory, my job involved capturing compelling photographs of any interesting characters I came across. It was my responsibility to engage with the workers and uncover meaningful stories – understanding how their lives had transformed after joining the SQ Group. Throughout the process, I was consistently on the lookout for captivating narratives, suitable characters, and ideal shooting locations. This effort led me to take a multitude of pictures that would contribute to the project.

Figure: 5.1 Email from supervisor regarding the task



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Rezwan Shahriar Sumit <sumit@mypixelstory.com>
May 24, 2023, 11:55 AM
to me

Dear Shishir,

I am going to Bhaluka this Saturday on a factory visit. This will potentially lead to a social impact video project for a major apparel industry player.

Since this project will require further research and development work in the month of June, and Bhaluka is not really near (2-hr ride), I was wondering if you are able to join the team?

Itinerary:

6:30 am: Start from Dhaka (we can pickup from Aarong Lalmatia or Shyamoli Cineplex area)

9 am: Breakfast

9:30 am - 11 am: Factory visit

11:30 am - 1:30 pm: Community visit

2 pm: Lunch

2:45 pm: Head back to Dhaka

Sifaty Shishir <sifatyshishir3@gmail.com>
May 24, 2023, 12:48 PM
to Rezwan

Dear Sumit,

Thank you for asking me to join you on the trip to Bhaluka this Saturday. I'm excited about the opportunity to work on a social impact video project. I'm definitely available and would love to be part of the team.

The plan for the day looks good to me. We'll start from Dhaka at 6:30 am, and you can pick me up from Aarong Lalmatia.

Please let me know if there's anything specific I should do before the trip. I want to be prepared and contribute to the project as much as I can.

Looking forward to hearing from you.

Best regards
Shishir

Figure: 5.2 Images taken during our team's location scouting.







Figure: 5.3 pictures within my view













Mistakes and Challenges:

- Rushed visits due to tight schedules led to incomplete assessments.
- Focusing solely on visual appeal without considering camera angles and lighting.
- Outdoor locations were affected by unpredictable weather conditions.
- Not having a DSLR camera resulted in lower-quality photos.
- Insufficient resources affected thorough research before visiting locations.

Lessons Learned:

- Physical visits are important for visual and logistical assessment.
- Thorough research, including permits, prevents last-minute challenges.
- Backup plans mitigate disruptions from unpredictable weather.
- Detailed notes and photographs capture essential location details.
- Evaluating locations from the camera's viewpoint enhances selection.
- Proper camera gear is essential for capturing high-quality photos.
- Allocating enough resources for pre-visit research improves scouting outcomes.

Project: 06

Project Title: Script Coverage Writing
Project Name: Khekshiyal (The Jackal), Kokhon Baje Barota
Start Date: June 14, 2023
End Date: July 20, 2023

Project Overview:

My Pixel Story, a production house that both makes and produces films, serves as an inspiration for young, aspiring filmmakers. It serves as a guiding force, assisting and nurturing them in bringing their cinematic visions to life. Many scripts, including 'Khekshiyal' by Golam Muntakim Fahim and 'Kokhon Baje Barota' by Talat Ahmed, are submitted by these emerging creators to My Pixel Story. The production house has been involved in the journey of refining 'Khekshiyal' and 'Kokhon Baje Barota' since their initial drafts, witnessing the evolution of the scripts over time. As part of the filmmaking process, the director requested the team to create Script Coverage for the latest versions of the scripts.

Project Description:

Script coverage is a process where experts analyze film scripts, providing insights on their strengths, weaknesses, and potential. It involves reading and evaluating a script, summarizing its key points, and providing insights on its strengths and areas that may need improvement. This process is crucial because it helps filmmakers make informed decisions about which scripts to move forward with and how to enhance their storytelling.

Script coverage serves as a compass for filmmakers. It highlights the script's potential, identifies areas for refinement, and provides a comprehensive overview. This evaluation aids in determining if a script aligns with the project's vision and if it's ready for production.

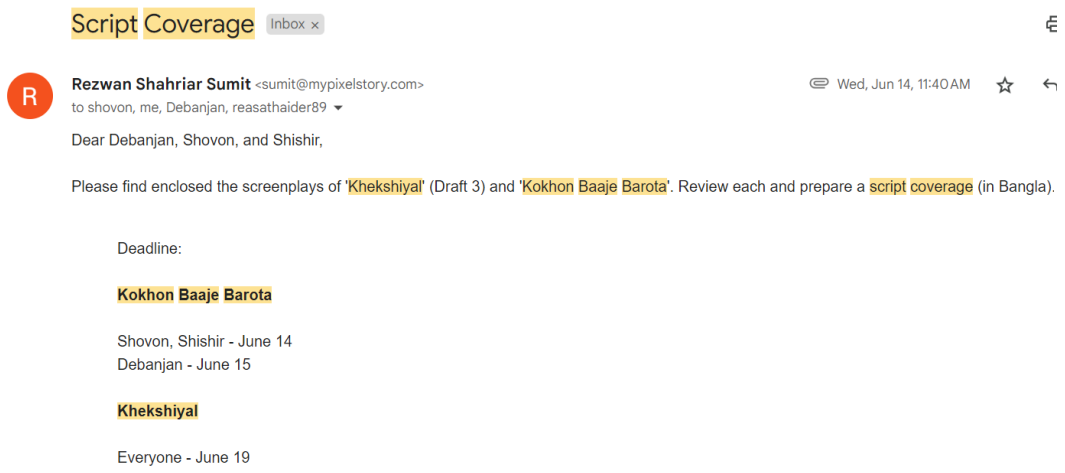
Filmmakers rely on script coverage to ensure they invest their time, resources, and creativity wisely. By receiving objective feedback, they can fine-tune their scripts, polish the narrative, and create a stronger foundation for their films. Script coverage streamlines the decision-making process and enhances the overall quality of the final product.

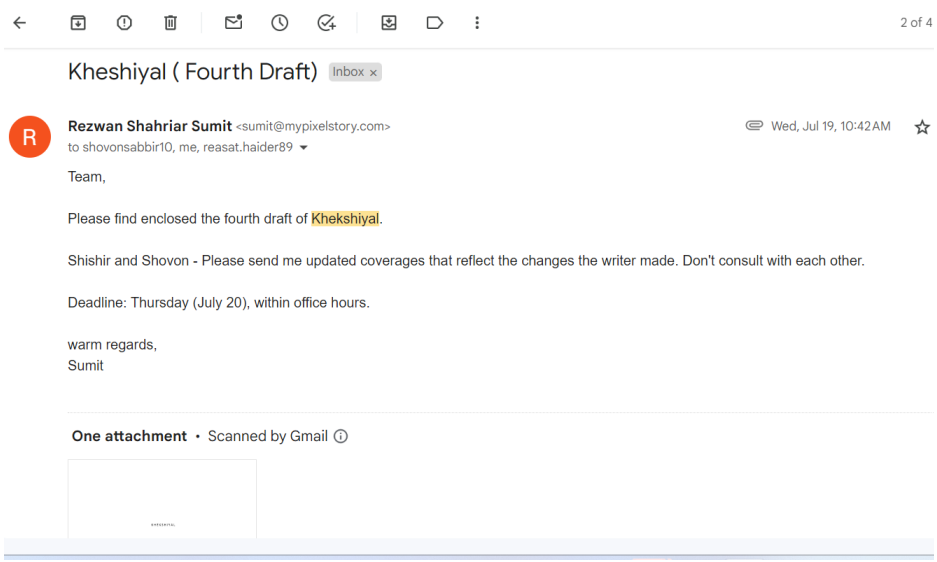
Project Responsibility:

I was assigned the task of writing a script coverage, despite having no prior experience in this area. The coverage included essential elements like a logline, synopsis, and Character Arcs. I analyzed character transformations and the Emotional Throughline's impact on the audience.

I also assessed the script's visual elements and dialogue quality, while exploring overarching themes and the writer's approach to intellectualizing the content. Although I was new to script coverage, my supervisor provided valuable materials that guided me through the process. These resources were pivotal in ensuring I effectively crafted the coverage.

Figure: 6.1 Images of Email from supervisor regarding the task (3rd and 4th draft)





2 of 4

Kheshiyal (Fourth Draft) Inbox ×

Rezwan Shahriar Sumit <sumit@mypixelstory.com> Wed, Jul 19, 10:42 AM

to shovonsabbir10, me, reasat.haider89

Team,

Please find enclosed the fourth draft of Khekshiyal.

Shishir and Shovon - Please send me updated coverages that reflect the changes the writer made. Don't consult with each other.

Deadline: Thursday (July 20), within office hours.

warm regards,
Sumit

One attachment • Scanned by Gmail

Figure: 6.2 Images of Script Coverage 3rd Draft (Khekshiyal)



3rd Draft
Khekshiyal
Written By: Golam Muntakim Fahim
Script Coverage Written By: Shifaty Sarmin Shishir

Genre: Psychological Thriller/Drama

Logline:
In a world of unpaid wages, addiction, and guilt, Opus' desperate search for redemption after accidentally killing a singer leads him down a dark path, haunted by hallucinations and pursued by his past actions.

Synopsis:
Opu and Riyad are friends working at a factory where nobody gets paid. They live together, indulging in smoking and drinking excessively. Opu admires Hori, a devout follower of the Hindu goddess Kali, while Riyad thinks he's a fraud. Opu and Riyad have sexual frustrations and fantasize about their female colleagues. They spend their money on drugs.
One night, Opu and Riyad attend a party where Marry, a singer, performs. Opu, drunk, offends Marry, leading to a fight and her accidental death. Opu buries her body, keeping her money. Guilt consumes Opu, and Riyad's death worsens his mental state.
Opu hallucinates the goddess Kali and seeks Hori's help. Hori advises him to find and properly bury Mary's body. Opu searches but cannot locate it. They suspect it was stolen, leading them into the illegal trade of dead bodies. Riyad's soul warns Opu, but he continues.
Despite obstacles, Opu finds Mary's clothing. He searches for her body but discovers a room full of skulls, triggering more hallucinations. Pursuers trap Opu, and he realizes his life is ending. He is beaten, gasping for breath.

Character Arcs:
Opu: Descends into guilt and hallucinations, seeking redemption through the proper burial of Mary's body.
Riyad: Dies by drug overdose, leaving Opu to face the consequences alone.
Marry: Victim of an accidental death, her soul haunts Opu.
Hori: Guides Opu, revealing the connection between Mary's restless soul and the goddess Kali.

Emotional Thought Line:
The story explores the themes of guilt, addiction, and redemption as Opu grapples with the consequences of his actions. His guilt drives him to seek forgiveness and find peace for Mary's restless soul. The emotional journey encompasses feelings of regret, fear, and desperation, leading to a tragic ending.

Visual vs. Expository:
The script relies heavily on visual storytelling, emphasizing the characters' actions, expressions, and hallucinations to convey the psychological turmoil and descent into darkness. The visual elements play a crucial role in immersing the audience in the protagonist's emotional and psychological state.

Quality of Dialogue:
The dialogue effectively captures the characters' emotions, conflicts, and motivations. It is concise, impactful, and reveals the characters' inner struggles while advancing the plot. The dialogue also differentiates the perspectives of Opu, Riyad, and Hori regarding faith, guilt, and redemption.

Focus on Themes:
The script primarily focuses on themes of guilt, addiction, redemption, and the consequences of one's actions. It explores the psychological and emotional turmoil faced by the protagonist and the search for forgiveness and inner peace. The themes are integrated into the narrative, driving the character arcs and shaping the events of the story.

Suggestions:
To enhance the script, consider providing more depth to the characters' backgrounds and motivations. Additionally, further develop the relationship between Opu and Riyad, emphasizing their bond and how it changes throughout the story. Refine the pacing and ensure a smooth progression of events, maintaining suspense and tension. Pay attention to the balance between visual storytelling and dialogue, allowing both to effectively convey the story's atmosphere and emotional impact. Then we can surely work with this story further.

Figure: 6.3 Images Of Script Coverage 4th Draft (Khekshiyal)

4th Draft
Khekshiyal
Written By: Golam Muntakim Fahim
Script Coverage Written By: Shifaty Sarmin Shishir

Genre: Psychological Thriller/Drama

Logline:
Trapped in a world of addiction and guilt, Opu's desperate search for redemption after accidentally killing Marry leads him to confront the haunting presence of the goddess Kali and a nightmarish underworld of stolen bodies.

Synopsis:
Opu and Riyad, two friends working in an unpaid factory, lead a life of addiction and desperation. Their encounter with Marry at a party turns tragic, leading to her accidental death. Overwhelmed by guilt, Opu embarks on a dark journey to find Marry's body, haunted by hallucinations of the Hindu goddess Kali. As the consequences of their actions unravel, Opu's mind spirals into turmoil, driving him towards a horrifying climax.

Character Arcs:
Opu: Starts as a troubled individual indulging in drugs and alcohol, transforms into a guilt-ridden and tormented soul haunted by hallucinations, and embarks on a dangerous quest for redemption and closure.
Riyad: Begins as a skeptical friend, but turns into a caring companion, ultimately meeting a tragic end.
Marry: A victim of an accidental death, her soul seeks peace, haunting Opu throughout his journey.
Hori: A believer in the goddess Kali, his intuition senses Opu and Riyad's wrongdoing, setting in motion a series of eerie events.

Emotional Thought Line:
The script delves into the psychological and emotional journey of Opu as he grapples with guilt and tries to find redemption. Themes of addiction, guilt, and the supernatural are intertwined, eliciting emotions of fear, regret, and despair as Opu faces the consequences of his actions and battles his inner demons.

Visual vs. Expository:
The script relies heavily on visual storytelling, capturing Opu's emotional turmoil and hallucinations, creating an eerie and immersive atmosphere. It uses minimal expository elements, allowing the audience to interpret the characters' emotions and motivations through their actions and reactions.

Quality of Dialogue:
The dialogue effectively conveys the characters' emotions, conflicts, and motivations. It is concise, impactful, and aligns with the eerie and suspenseful tone of the script. Dialogues also reveal the characters' inner struggles, driving the plot forward.

Theme Focus:
The script effectively focuses on themes of addiction, guilt, redemption, and the supernatural. These themes are skillfully woven into the narrative, driving the character arcs and guiding the events of the story.

Suggestions:
The story needs to have more depth and complexity in the characters' emotional journeys. We should explore Opu's bond with Riyad and how Riyad's death profoundly impacts Opu's mental state.

Figure: 6.4 Images of Script Coverage (Kokhon Baaje Barota)

Title: "Kokhon Baje Barota"
Written By: Talat Ahmed
Script Coverage By: Shifaty Sarmin Shishir
Genre: Comedy/Drama

Logline:

"Kokhon Baje Barota" is a comedic drama that follows the intertwining lives of Sadia, Elly, and Farid. When Sadia finds herself in need of money to pay her home rent, she agrees to deliver taxidermy products for Elly and Farid. However, a series of unexpected events involving a gang, a mysterious healer, and a mistaken identity lead Sadia on a wild adventure.

Synopsis:

Elly, and Farid are introduced as friends working at a taxidermy workshop under Professor Hasib. They receive payment for their work. Sadia, Ellys friend, needs some money to pay home rent so she agrees to deliver the package. The Lafanga gang, consisting of Mazhar, Jahangir, and Lombu, help the professor by providing animals. Shaila, a taxi driver, works for Baba, a powerful healer.

Lombu gets injured, and the gang takes him to Baba for treatment. Baba disapproves of their actions. Meanwhile, Sadia awaits a taxi to deliver taxidermy products. Reza unexpectedly offers her a ride to the party. Sadia attends the party but loses her bag. Ayesha and Nadia, expecting the delivery, leave with Sadia in pursuit.

Ayesha enters her studio apartment, where she keeps taxidermy products. Sadia encounters Farida, a resident bothered by insects from Ayesha's studio. Farida finds Mazhar in the apartment, leading to a confrontation with Ayesha. The situation escalates, resulting in Ayesha getting accidentally shot.

Sadia takes the bag of cash and escapes on a horse. The story concludes with Sadia riding away, forever changed by the chaotic events

Visual vs. Expository:
The script uses more dialogue but also includes visually interesting scenes with actions and character interactions. Moments like Sadia riding a horse or the confrontation between Ayesha and Farida provide engaging visuals that enhance the storytelling.

Quality of Dialogue:
The dialogue in the script needs improvement. Well-crafted dialogue should drive the plot, reveal character traits, establish dynamics, and contribute to the overall tone and atmosphere. It's important to revise and refine the dialogue to resonate with the audience and effectively convey emotions and comedic moments.

Themes and Intellectualization:
The script touches on themes like friendship, loyalty, unintended consequences, and the pursuit of financial stability. The writer focuses on these themes, but further exploration is needed to deepen their impact. By developing the themes and taking a more nuanced approach, the script can engage the audience both intellectually and emotionally.

Themes:

Friendship and Loyalty: The bond between Sadia, Elly, and Farid is tested as they navigate unexpected situations and make choices that impact each other.

Mistaken Identity: The mistaken identity of Sadia and Ayesha's misunderstanding of the situation leads to a series of misadventures.
Unforeseen Consequences: The characters' actions have unintended outcomes, resulting in chaotic and often comedic situations.

Desperation and Resourcefulness: Sadia's need for money drives her to enter unfamiliar and unpredictable scenarios, forcing her to think on her feet and find creative solutions.

Emotional Thoughtline:
"Kokhon Baje Barota" aims to mix comedy and drama, but the characters lack depth, which may make it hard for the audience to connect emotionally. The script relies more on dialogue, but there are visually interesting scenes. The dialogue needs improvement to effectively drive the plot and evoke emotions. The script touches on themes like friendship and consequences, but they could be explored further for a richer experience.

Mistakes and Challenges:

- As I had no prior experience in script coverage writing, the task initially posed a significant challenge.
- One of the mistakes I made was not including the genre of the script in the coverage, which is a crucial element.
- Another challenge I faced was not providing suggestions for improvements in the script, which impacted the comprehensiveness of the coverage.

Lessons Learned:

- Prior knowledge enhances analysis quality.
- Including essential elements like the genre and providing suggestions for improvement ensures insightful coverage.
- Proper research is vital to understand the script's nuances, genre, and potential areas for enhancement.
- Small details, such as character transformations and emotional throughlines, play a crucial role in analyzing a script effectively.
- Reading the script line by line and critically assessing it provides a comprehensive understanding, making decision-making easier for producers on whether to proceed with production.
- Embracing challenges and learning from mistakes leads to continuous improvement in script coverage writing.

Project: 07

Project Title: Writing Scene Synopsis, Cast Suggestion, Character Description
Project Name: Bhabshomprosharon
Date: Ongoing

Project Overview:

Bhabshomprosharon" is an anthology series brought to life by My Pixel Story. Within this series, six different stories named "Rani," "Tekka," "Jora," "Jantrik," "Pagli," and "Dorpon" have been created from the essence of six different poems. These stories capture the heart of each poem, although they are not direct adaptations of the entire poems.

Project Description:

Scene synopsis provides a concise overview of each scene's purpose, helping the production team plan the visual and emotional elements effectively. They ensure a coherent flow of the story and guide the director and crew during filming.

Recommending suitable actors for different roles is essential for assembling a talented and cohesive cast. This step ensures that characters are portrayed authentically and enhances the overall performance quality.

Detailed character descriptions delve into personalities, motivations, and relationships. This aids actors in understanding and portraying their roles convincingly, contributing to a more engaging and relatable series.
In the broader context of series development, these three components collectively enrich the storytelling experience.

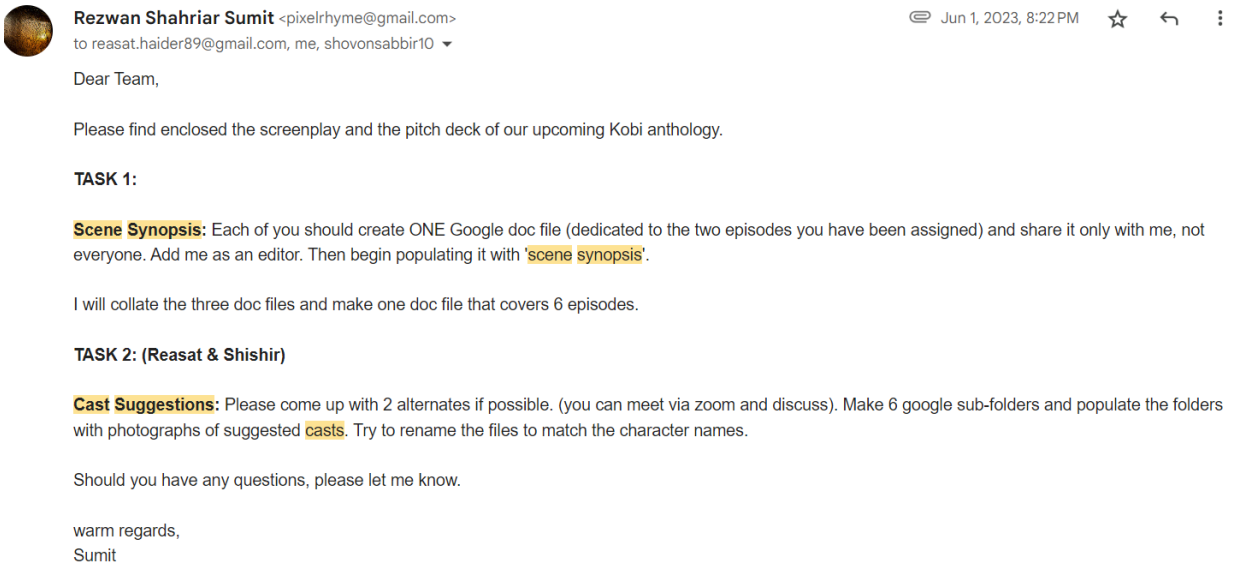
Project Responsibility:

I was assigned to create a comprehensive scene synopsis for two specific episodes titled ‘Pagli’ and ‘Jantrik.’ This involved summarizing the essential elements and emotions of each scene to provide a clear understanding of the episode's progression.

My responsibility extended to suggesting main cast members for all six episodes of the series. This required careful consideration to ensure that the chosen actors were the best fit for their respective roles, contributing to a cohesive ensemble.

I wrote detailed character descriptions for two distinct episodes, 'Jantrik' and 'Jora.' These descriptions explored the personalities, motivations, and relationships of the characters, providing valuable insights for both actors and the production team.

Figure: 7.1 Images of Email from supervisor regarding the tasks



Rezwan Shahriar Sumit <pixelrhyme@gmail.com> Jun 1, 2023, 8:22 PM

to reasat.haider89@gmail.com, me, shovonsabbir10

Dear Team,

Please find enclosed the screenplay and the pitch deck of our upcoming Kobi anthology.

TASK 1:

Scene Synopsis: Each of you should create ONE Google doc file (dedicated to the two episodes you have been assigned) and share it only with me, not everyone. Add me as an editor. Then begin populating it with 'scene synopsis'.

I will collate the three doc files and make one doc file that covers 6 episodes.

TASK 2: (Reasat & Shishir)

Cast Suggestions: Please come up with 2 alternates if possible. (you can meet via zoom and discuss). Make 6 google sub-folders and populate the folders with photographs of suggested casts. Try to rename the files to match the character names.

Should you have any questions, please let me know.

warm regards,
Sumit

Figure: 7.2 Images of Scene Synopsis Writing

টাইটেলঃ পাগলী

Scene Synopsis

১ঃ ড্রাগ ডেলিভারি নিয়ে হবি তার অপারগতার কথা জানায়, বন্ধু রাহুল তাকে উদ্‌বুদ্ধ করার চেষ্টা করে।

২ঃ পার্কিং এ বসে হবি বিগ বসকে কল দেয়, ওপাশ থেকে কোনো রেস্পন্স পায় না।

৩ঃ হবির গাড়িতে শিলা নামের একজন মেয়ে ওঠে। গাড়ির কন্ডিশন নিয়ে অসন্তুষ্টির কথা জানালে হবি সমাধান দেয়ার চেষ্টা করে।

৪ঃ শিলাকে হোটেলের সামনে নামিয়ে দেয়ার পর হবির ফোনে রাহুলের কল আসে, তাদের আলাপচারিতা হয়।

৫ঃ হবি ফোনে নির্দেশনা পেয়ে একটি নিরিবিলি জায়গায় এসে ড্রাগ ডেলিভারি করে।

৬ঃ হবির গাড়িতে একজন নারী যাত্রী ওঠে। গাড়ির খারাপ কন্ডিশন দেখে গাড়ি থেকে বিরক্ত হয়ে নেমে যান।

৭ঃ রাহুল গাঞ্জা খাওয়ার সময় পুলিশের গাড়ি এলে হবি- রাহুল সতর্ক হয় এবং এ যাত্রায় পুলিশের হাত থেকে বেঁচে যায়।

৮ঃ দুপুরের খাবার খাওয়ার সময় হবির মোবাইল অ্যাপে রাইড রিকোয়েস্ট আসে। ভাত কুকুরকে খেতে দিয়ে উঠে যায় সে।

৯ঃ আবার হবিকে রাইডার হিসেবে পেয়ে অবাক হয় শিলা। ফুল- বিয়ে- কাজ নিয়ে কথা বলে দুজন। শিলা তাড়াহুড়ায় হবিকে নিজের কার্ড দিতে গিয়ে ব্যাগ গাড়িতে ফেলে চলে যায়।

১০ঃ শিলা নির্দিষ্ট জায়গায় নামে, হবির সাথে রাইড নিয়ে চুক্তি হয়।

১১ঃ নতুন অর্ডার নিয়ে কল করে রাহুল, হবি তার মনের মানুষের কথা তাকে জানাতে চায়।

১২ঃ রাহুল গাড়ি পরিষ্কার করে, হবি গড়ির ভেতরে শিলার পার্স খুঁজে পায়। শিলা ব্যাগ এর খোঁজে ফোন দেয় হবিকে। শিলার ঠিকানায় ব্যাগ পৌঁছে দিতে চায় হবি।

১৩ঃ হবি-রাহুল দুজন মিলে শিলার পার্স ফেরত দিতে আসে। দারোয়ান শুধু হবি কে উপরে যেতে দেয়।

১৪ঃ হবি শিলাকে ব্যাগ ফেরত দেয়ার সময় তোফায়েল নামের এক যুবকের সাথে দেখা হয়। মন খারাপ করে বের হয়ে আসে হবি। কেয়ার টেকারের ওপর বিরক্ত হয়ে ঘুষি মেরে বসে।

১৫ঃ হবি বাসা থেকে বের হয়ে দ্রুত রাহুল্কে গাড়ি স্টার্ট করতে বলে। গাড়ি স্টার্ট নেয় ৮-৫ বার চেষ্টার পর। গাড়িতে গান চালু হয়।

১৬ঃ দুই বন্ধু জেমসের 'মীরাবাঈ' গানে সুর মিলায়। গান গাইতে গাইতে প্রথম বারের মত হবি গাঞ্জায় সুখটান দেয়।

টাইটেলঃ যান্ত্রিক

১ঃ বাথটাবে শুয়ে মাহমুদ পড়ছে, নোট নিচ্ছে আবার মাঝে মাঝে মদের গ্লাসে চুমুক দিচ্ছে। তার ছেলে ফারহান স্কুল থেকে বাসায় ফিরে বাবার সাথে AI নিয়ে কথা বলে। AI মাহমুদকে নিয়ে অতীত কালে ইনফরমেশন দেয়ায় সে সন্দেহের ভাব দেখায়।

২ঃ মাহমুদ- ফারহান বাইরে যাওয়ার জন্য রেডি হচ্ছে, ফারহান ট্যাবে মাহমুদের ভিডিও রেকর্ড করে। রেকর্ড করা শেষ হলে ট্যাবটি মাহমুদের হাতে দেয়। ট্যাবে মাহমুদ তার প্রাক্তন স্ত্রী সুবর্নার ভিডিও দেখে।

৩ঃ মাহমুদ, বান্ধবী তন্বী ও ফারহান গাড়িতে যাচ্ছে। ফারহান, মাহমুদ ছড়া বলছে। ফারহান আর তন্বী AI এর উপকারিতা নিয়ে কথা বললে মাহমুদ তন্বীকে বাঁধা দেয়।

৪ঃ তন্বী ছবি আঁকার সরঞ্জাম কিনে। মাহমুদ তার প্রাক্তন স্ত্রির কাজে সম্পর্কে ফারহানের কাছে জানতে চায়। মাহমুদ গম্ভীর হয়ে সিগারেট জ্বালিয়ে কয়েকটি কবিতার লাইন লেখে।

৫ঃ রেস্টুরেন্ট এর এর প্রান্তে মাহমুদ AI টিমের সাথে মিটিং করছে, অপর প্রান্তে ফারহান তন্বী খাবার নিয়ে বসেছে। AI টিম মাহমুদ কে তাদের AI দিয়ে কবিতা তৈরির প্রজেক্টে যুক্ত হতে বলে, মাহমুদ রাজি হয় না।

৬ঃ ফারহানকে বিছানায় শুইয়ে দেয় মাহমুদ। খাবার ঘরে তন্বী রান্না করে। মাহমুদ বিছানায় গিয়ে শুয়ে দুপুরে লেখা কবিতায় নতুন কয়েক লাইন যুক্ত করে।

৭ঃ ক্যাফেটেরিয়ায় মাহমুদ,হায়দারসহ অন্যান্য কবিরা AI প্রজেক্টে সম্মতি না দেয়ার সিদ্ধান্তে সহমত প্রকাশ করে। আলোচনা শেষে সবাই মুড়ি খায়।

৮ঃ শাহনেওয়াজের মুড়ির কাগজে মাহমুদের লেখা একটি কবিতা চোখে পরলে সে সেই কবিতা জোরে জোরে আবৃত্তি করা শুরু করে। শিবু, শাহনেওয়াজ পত্রিকায় মাহমুদের কবিতা ছাপানো নিয়ে কথা বলে।

৯ঃ ফোনে মাহমুদ তন্বীর কথা হয়। মাহমুদ সিড়ি দিয়ে ক্লান্ত ভাবে উঠতে গিয়ে পড়ে যায়।

১০ঃ মাহমুদ হসপিটালে ভর্তি। ফারহান AI কে বোঝায় তার বাবা মাহমুদ বেঁচে আছে এই ইনফরমেশন যেন আপদাতে করা হয়। সুবর্না ও তন্বীর মধ্যে হসপিটালের বিল দেয়া নিয়ে বাক বিতণ্ডা হয়।

১১ঃ সালেকীন রুবায়েত ফলমূল হাতে মাহমুদকে হসপিটালে দেখতে আসে। তারা মাহমুদের হসপিটালের বিল দিয়ে সেটা তন্বীকে জানায়।
১২ঃ সালেকীন ও রুবায়েত মাহমুদের রুমে ঢুকে, তাদের AI কিভাবে সহজে শব্দ জেনারেট করে কবিতা বানিয়ে ফেলতে পারে সেটা মাহমুদকে দেখায়।

১৩ঃ তন্বী মাহমুদকে AI প্রজেক্ট নিয়ে চিন্তা করতে বারন করে।

১৪ঃ মাহমুদ তন্বীকে বিয়ের প্রস্তাব দেয়। তন্বী মাহমুদকে দুই লাইন কবিতা শোনায়।

১৫ঃ ফারহান তার ট্যাবে মাহমুদের ইন্টারভিউ নেয়। একজন অভিভাবক এসে তাদের সাথে কথা বলে।
১৬ঃ মাহমুদ আর AI এর মধ্যে কবিতার লড়াই শুরু হয়। মাহমুদ নারভাস হয়ে পড়ে। কবি AI কবিতা পড়ে যায়।

Figure: 7.3 Images of Cast Suggestions



যান্ত্রিক

চরিত্রঃ তন্বী



চরিত্রঃ কবি মাহমুদ



চরিত্রঃ তরুন কবি



জোড়া

চরিত্রঃ রোকসানা



চরিত্রঃ আব্দুল করিম



চরিত্রঃ শুহা



চরিত্রঃ ফয়সাল



রানী

চরিত্রঃ রাণী





চরিত্রঃ ডিরেক্টর



চরিত্রঃ মারুফ







Figure: 7.4 Images of Character Description

যান্ত্রিক চরিত্র বিশ্লেষণ

মাহমুদ দিদারঃ

৪৫ বছর বয়সী মাহমুদের বেড়ে ওঠা সংস্কৃতি মনা পরিবারে। তার বাবা ছিলেন একজন নামকরা গায়ক। ছোটবেলা থেকেই মাহমুদের লেখা লেখির প্রতি ছিল প্রবল ঝোঁক। তিনি ছড়া লিখতেন আর তার বাবাকে ছড়া শোনাতেন। তার বাবাও অনেক অনুপ্রেরণা দিতেন তাকে। ধীরে ধীরে যখন মাহমুদের বয়স বাড়তে থাকলো তিনি দেশ বিদেশের বিভিন্ন বই পড়া শুরু করলেন, এরপর থেকেই তিনি কবিতা এবং গল্প লেখায় মনোনিবেশ করেন।

তিনি ছিলেন ঢাকা বিশ্ববিদ্যালয়ের বাংলা বিভাগের ছাত্র। ছাত্র থাকা অবস্থায় তিনি ২টি কবিতা এবং ১টি প্রবন্ধের বই প্রকাশ করেন। তার বাবা যখন বেশ অসুস্থ হয়ে হসপিটালে ভর্তি ছিলেন তখন তিনি তার বাবার জন্য ১০টি গানের লিরিক্স লেখেন। তার বাবা এই গান গুলো আর সুর করে যেতে পারেন নি তার আগেই তিনি পরোলোক গমন করেন। মাহমুদ বাবাকে হারিয়ে দিশেহারা হয়ে পরেন।

অনেক দিন তার লেখা লেখিতে বিরতি পড়ে যায়। তখন তার জীবনে আগমন ঘটে সুবর্ণা নামের এক অপূর্ব সুন্দরী নারীর। সুবর্ণা ঢাকা বিশ্ববিদ্যালয়ে নাট্যকলা বিভাগে পড়তেন। শিল্পকলায় একদিন নাটক দেখতে গিয়ে মাহমুদ প্রথম সুবর্ণাকে দেখেন। সুবর্ণা রক্ত করবী নাটকে নন্দিনীর চরিত্রে অভিনয় করছিলেন। মাহমুদ প্রথম দেখতেই প্রেমে পড়ে যান সুবর্ণার। এরপর তাদের অনেকবার দেখা হয়, আড্ডা হয়, তাদের পরিচয় পরিনয়ের রূপ নেয়।

এদিকে মাহমুদ আবার লেখা লেখি শুরু করেন, লেখক মহলে অনেক স্বীকৃতি লাভ করেন। তার বিশ্ববিদ্যালয় জীবনের সমাপ্তি ঘটে, তিনি পাস করে বের হয়েই বিভাগের শিক্ষক হয়ে যান। সুবর্ণার সাথে গোছানো একটা সংসার গড়ে ওঠে। কিন্তু বেশিদিন তাদের সংসারে সুখ থাকেনি। মাহমুদ অনেক প্রেমের কবিতা লিখতেন, এবং তিনি এক পর্যায়ে তার কবিতায় লেখা এক কাল্পনিক চরিত্রের আবেশে জড়িয়ে পরেন। মাহমুদ দিন দিন যত খ্যাতি অর্জন করছিলেন ততো তিনি সংসার বিমুখ হয়ে পরছিলেন। ইতোমধ্যে তাদের ঘরে আসে ফুটফুটে এক সন্তান, ফারহান। মাহমুদের মদের নেশা এবং সুবর্ণার প্রতি অবহেলার কারণে তাদের মধ্যে হরহামেশাই ঝগড়া লেগেই থাকতো। একদিন মাহমুদ প্রচুর মদ্যপ অবস্থায় বাসায় ফেরে, তাদের মধ্যে আবার তুমুল ঝগড়া হয়, এরপর সুবর্ণা বাধ্য হয়ে ফারহানকে নিয়ে তার সংসার ত্যাগ করে চলে যান।

সুবর্ণা ফারহানকে নিয়ে চলে যাওয়ার পর মাহমুদের জীবনে ধস নেমে আসে। তিনি সারাদিনই মদ খেয়ে পড়ে থাকতেন। নিজের প্রতি অযত্নের শীর্ষে তার হার্ট ও লাংসের সমস্যা ধরা পরে। তার এই দুঃসময়ে তিনি সুবর্ণাকে পাশে পাননি।

মাহমুদের এই খারাপ সময়ে তার নিয়মিত খোঁজ খবর রাখতেন তারই এক ছাত্রী তন্বী। সময় যেতে যেতে তিনি আবিষ্কার করেন তন্বী হুবহু তার সেই কবিতায় লেখা কাল্পনিক চরিত্রটির সদৃশ, যার আবেশে তিনি একটা দীর্ঘ সময় বুদ ছিলেন। ধীরে ধীরে তাদের মধ্যে সখ্যতা গড়ে ওঠে।

তন্বীর সাথে সখ্যতা গড়ে উঠলেও তিনি সুবর্ণাকে মাঝে মাঝেই অনুভব করেন। কাছে পেতে হয়তো চান না, পুরোনো দিনের কাটানো সুন্দর স্মৃতিগুলো মনে করে একটা টান অনুভব করেন।

ছেলে ফারহানকে তিনি অসম্ভব ভালোবাসেন। ছেলে AI নির্ভর হয়ে পরছে এটা নিয়ে তার রাজ্যের চিন্তা। মাহমুদ ইন্টিলিজেন্সের পক্ষে আর্টিফিশিয়ালের না।

মাহমুদ ঠিকমতো তার হার্টের ওষুধ খেতেন না, ভুলে যেতেন। আর খেলেও খেতেন মদের সাথে মিশিয়ে। হটাথ একদিন তিনি অনেক অসুস্থ হয়ে পড়েন। এরপর হস্পিটলে শুয়ে চিন্তা করে দেখেন যে, তার সাহিত্যের জ্ঞান যদি AI এ রিস্টোরড থাকে তাহলে যুগে যুগে মানুষ তার কবিতা, সাহিত্য চর্চা করতে পারবে। AI বনাম কবির লরাইয়ে AI জিতে গেলে তিনি অবাক এবং খুশি দুটোই হন কারণ তিনিই চেয়েছিলেন এই অসম্ভব কাজটি সম্ভব হোক। খুশি হলেও তিনি সেটা প্রকাশ করেন না।

জীবনের এই পর্যায়ে এসে তার আবার ঘর বাঁধতে ইচ্ছে করে তন্বীর সাথে। তন্বী মাহমুদের বাকি জীবন তার সাথে থাকলেও বিয়েটা আর করেননি। মাহমুদের জীবনের শেষ সময়ে তার মুড এর ওপর নির্ভর করে তন্বী AI থেকে বিভিন্ন জনরার কবিতা বের করে করে তাকে শোনাতেন।

তন্বীঃ

২৮ বছর বয়সী তন্বীর বেড়ে ওঠা এক মধ্যবিত্ত পরিবারে। দিনাজপুর জেলার এক মফস্বলে বেড়ে ওঠে সে। ছোটবেলা থেকেই আঁকাআঁকি ও লেখালেখির প্রতি ছিল তীব্র ঝোঁক। বিশ্ববিদ্যালয়ের ভর্তি যুদ্ধে সে চারুকলায় পড়ার সুযোগ না পেলেও, বাংলা বিভাগে পড়ার সুযোগ হয় তার। বিশ্ববিদ্যালয়ে প্রথম ক্লাস করার পর থেকেই সে যেই স্যারের নাম শুনে আসছিল তিনি হলেন মাহমুদ দিদার। মাহমুদ দিদার ৩য় ও ৪র্থ বর্ষের ক্লাস নেয়ায় তন্বীর অনেক দিন অপেক্ষা করতে হয় দিদারের ক্লাস করার জন্য। কিন্তু তন্বী সবসময় তার লেখা, লেকচার ফলো করতো। মাহমুদ দিদার ছিলো তার একমাত্র ইন্সপিরেশন।

ফাইনালি তন্বী যখন ৩য় বর্ষে উঠে তখন তার সামনা সামনি ক্লাস করার সুযোগ হয় মাহমুদ দিদারের। কিন্তু প্রথম দিনেই তার এবং মাহমুদের দর্শনের জায়গায় দন্দ বাঁধে। মাহমুদ ক্লাসে শেখায় কবিতা লেখার রুলস এবং এই রুলস ফলো করেই কবিতা লিখতে বলে ছাত্র ছাত্রীদের , কিন্তু তন্বীর কথা হচ্ছে রুল তৈরি করাই হয় ভাঙ্গার জন্য। সবসময় রুল ভেবে ভেবে আর যাই হোক কবিতা তো লেখা যায় না। এই নিয়ে বেশ একটা তর্ক হয় তাদের।

তন্বীকে ক্লাসের সবাই বলে যে সে স্যারের সাথে বেয়াদবি করেছে, সে যেন ক্ষমা চেয়ে নেয়। তন্বী অনেক ভেবে স্যারের রুমে যায় এবং সরি বলে মাহমুদকে। মাহমুদ তাকে বলে যে তন্বী যা বলেছে তা ভুল কিছু বলে নাই কিন্তু বিশ্ববিদ্যালয়ে পড়াশুনার একটা প্রসেস আছে যেটা মাহমুদের ফলো করতে হয়। তন্বী স্যারের কথায় অনেক ইম্প্রেসড হয়।

৩য় বর্ষ শেষ হয় এরমাঝেই মাহমুদ আর তন্বীর বেশ ভাব জমে ওঠে। মাহমুদ তাকে অনেক বই সাজেস্ট করে, এদিকে তন্বী মাহমুদের লেখা কবিতার ক্যারেক্টারদের তার ক্যানভাসে জীবন্ত রূপ দেয়। ৪র্থ বর্ষের মাঝামাঝি এসে হটাথ মাহমুদ ক্লাসে আসা বন্ধ করে দেন। তন্বী খোঁজ নিয়ে জানতে পারে যে মাহমুদ অনেক অসুস্থ এবং তার কেয়ার করার মতো তার পাশে কেউ নেই। তখন তন্বী ছুটে যায় তার বাসায় এবং মাহমুদের কেয়ার নেয়া শুরু করে। ধীরে ধীরে তন্বী মাহমুদের প্রতি দুর্বল হয়ে পরে। এদিকে মাহমুদও বার বার তন্বীকে বলতে থাকে যে, সে তার কবিতার যেই নারী চরিত্রের প্রেমে পরেছিল তন্বী যেন ঠিক সেই মেয়েটা।

মাহমুদ সুস্থ হয়ে ওঠে। মাহমুদ আর তন্বী একটা জটিল সম্পর্কে জড়িয়ে পরে। তারা একে অপরকে ভালোবাসে আবার বাসে না, তারা ঘর বাঁধতে চায় আবার চায় না। কিন্তু তারা একে অপরের ওপর মানসিক ভাবে নির্ভরশীল।
তন্বী কোনো চাহিদা ছাড়াই মাহমুদের জীবনের পুরোটা জুড়ে থাকতে চাইতো। মাহমুদ জীবনের শেষ পর্যায়ে এসে তন্বীকে নিজের করে পেতে চাইলেও তন্বী তার সাথে বিবাহ বন্ধনে জড়ায় না। নিঃস্বার্থ ভাবে সে ভালোবেসে যায় তাকে। মাহমুদ মরে যাওয়ার পরে তন্বী ফ্রান্সে চলে যায়। তন্বী তার বাকি জীবন আর কবিতা লেখে না, সে ছবি আঁকে। সে তার এক এক্সিবিশনে ফারহানকে আমন্ত্রন জানায়। এবং অনেক বছর পর তন্বী আর ফারহানের দেখা হয় ফ্রান্সের সেই এক্সিবিশনে।

জোড়া চরিত্র বিশ্লেষণ

আব্দুল করিমঃ

৫০ বছর বয়সী, আমলা শ্রেনির লোক হচ্ছে আব্দুল করিম। বিশ্ববিদ্যালয় জীবনে রোকসানা নামের এক নারীর সাথে প্রেমের সম্পর্কে জড়ায়। করিম যখন মাস্টার্স পাস করে বের হয়ে যাবে ক্যাম্পাস থেকে ঠিক সেসময় রোকসানা বিশ্ববিদ্যালয়ে ভর্তি হয়। এর পরেই তাদের পরিচয়। করিম চমৎকার কবিতা আবৃত্তি করতো, আর রোকসানা তার কবিতা মুগ্ধ হয়ে শুনতো। কবিতা শোনাতে শোনাতে একদিন নিজেদের অজান্তে তারা ভালোবাসার মায়ায় জড়িয়ে পরে। টানা ৪ বছর প্রেমের পর তারা বিয়ে করে। বিয়ের অনেক বছর কেটে গেলেও তাদের সংসারে কোনো সন্তান আসে নি। ধীরে ধীরে করিম আর রোকসানার মধ্যে দূরত্ব বাড়তে শুরু করে, কথা বলা কমে যায়। করিম আর রোকসানাকে কবিতা শোনায় না, কবিতা শোনায় অন্য নারীদের। সে ঘর বিমুখ হয়ে পরে। নিঃসন্তান জীবন তাকে এতোটাই নিঃসঙ্গ করে তোলে যে সে ভুলেই যায় সে কাকে চাইতো, কাকে ভালোবাসতো। অফিসের নতুন আসা নারী কর্মীদের নানা ভাবে ইশারায় ইঙ্গিতে কাছে পেতে চায় সে। নিজের শুন্য জীবনে প্রাণচাঞ্চল্য ফিরে পেতে। কিন্তু করিম আসলে শান্তিটা কোথাও খুঁজে পায় না। যখন করিমের জীবনে ধাক্কা আসে, সে বুঝতে পারে যে রোকসানা কে হারিয়ে ফেলবে, তখন করিমের বোধোদয় হয় যে, রোকসানাই তার জীবনে একমাত্র ধ্রুব সত্য। সে আবার তার পুরনো ভালোবাসায় মনোনিবেশ করে। একদিন করিম বাসায় একটা ছোট্ট কুকুরছানা নিয়ে আসে। এরপর তাদের শূন্য ঘর প্রাণচঞ্চল্তায় ভরে ওঠে।

রোকসানাঃ

৪৫ বছর বয়সী রোকসানা একজন হোমমেকার। সদ্য কলেজ পাস করা রোকসানা যখন ভার্সিটিতে আসে তখন তার কাছে সবই নতুন। বন্ধুদের সাথে আড্ডা দিতে দিতে একদিন তার পরিচয় হয় করিমের সাথে যে কিনা তার ভার্সিটির সিনিয়র। করিমের চমৎকার কাব্যিক প্রতিভায় মুগ্ধ হয় সে। রোকসানারও ছিল বই পড়ার অভ্যাস। সেও তার পড়া বই এর এক দু লাইন শোনাতো করিমকে। ধীরে ধীরে সে দুর্বল হয়ে পড়ে করিমের প্রতি। করিম ক্যাম্পাস থেকে বের হয়ে যাওয়ার পরও তারা ৪ বছর প্রেম করে।

এরপর তাদের অনেক চরাই উতরাই এর পর বিয়ে হয়। খুব সুন্দরই যাচ্ছিলো সবকিছু, কিন্তু অনেক চেষ্টার পরেও তাদের সংসারে বাচ্চা আসছিলো না। চঞ্চল রোকসানা মনের অজান্তেই নিশ্চুপ হয়ে যায়। কথা বলা কমে আসে। চোখের সামনে তার প্রেমিক করিমকে বদলে যেতে দেখে সে। প্রথম প্রথম খুব কান্না পেতো তার। একই বিছানায় শুয়ে তার স্বামী সেই চিরচেনা টোনে অন্য নারীদের সাথে কথা বলে যেই টোনে তার সাথে কথা বলতো এই কিছু বছর আগেও, তাদের জন্য ফুল কিনেও নিয়ে যায়। কিন্তু তার দিকে ফিরেও তাকায় না।

এসব শুরুতে তার খুউব বিচ্ছিরী লাগতো, অনেকবার করিমকে ছেড়ে চলে যাওয়ার কথা ভেবেছে সে। কিন্তু মায়ার টানে ছাড়তে পারেনি। আর ছেড়ে যাবেও বা কোথায়, তার তো কোথাও যাওয়ার নেই। এরপর ধীরে ধীরে সে মুখ বুজে সব মেনে নেওয়া শুরু করলো। পুরোনো বই পড়ার অভ্যাসে ফেরত গেলো। লাইব্রেরীতে গিয়ে বই কিনে আর পড়ে সময় কাটতো তার। একদিন লাইব্রেরীতে একজন আগন্তুক এসে তার সাথে বই বিষয়ক আলাপ শুরু করে। এরপর থেকে প্রায়শই ওই লোক তাকে ফলো করতো।

একদিন তাকে বই দিতে বাসা পর্যন্ত চলে আসে। রোকসানা স্বভাবে সরল, সে লোকের ইন্টেনশন বুঝে নাই। এদিকে তার স্বামী হটাথ আগন্তুককে দেখে তাকে নানা প্রশ্ন করলেও সন্দেহ করে না, এই বিশ্বাস রয়েছে তার রোকসানার প্রতি। রোকসানাকে হারানোর ভয় করিমকে আবার তার হারিয়ে যাওয়া সত্তায় ফিরিয়ে আনে। করিম আবার ভালবাসতে শুরু করে তাকে। এই ভালোবাসার সংসারে রোকসানেকে এনে দেয় তার বহু কাঙ্ক্ষিত কুকুরছানা। রোকসানার জীবন ভরে ওঠে আনন্দে।

Mistakes and Challenges:

- Writing scene summaries was new, learning concise capture of essence.
- Created cast suggestions, shifted from images in document to slides for better presentation.
- Made the mistake of not including actor names under images in cast suggestions, causing confusion.
- Crafting character descriptions for 'Jantrik' and 'Jora' was tricky, balancing depth.
- Juggling scene synopsis, cast suggestions, character descriptions demanded careful planning.

Lessons Learned:

- Gained skill in summarizing scenes effectively.
- Learned the art of suggesting suitable actors.
- Developed ability to create detailed character descriptions.
- New tasks develop new skills.
- Efficiently managing tasks improves productivity.
- Focusing on quality yields better results.

Project: 08

Project Title: Editor
Project Name: Korea Mission Video
Client: World Bank
Start Date: August 6, 2023
End Date: August 10, 2023

Project Overview:

The Korea mission received funding from the World Bank. The primary objective was to explore Korean post-production houses and establish connections between Bangladesh and the Korean post-production industry. Given our industry's gaps in post-production, such as color grading, VFX, and sound design, we often seek these services abroad. The World Bank aims to transform Bangladesh's post-production landscape. Plans include inviting Korean post-production experts to conduct workshops and train dedicated individuals in the field.

Project Description:

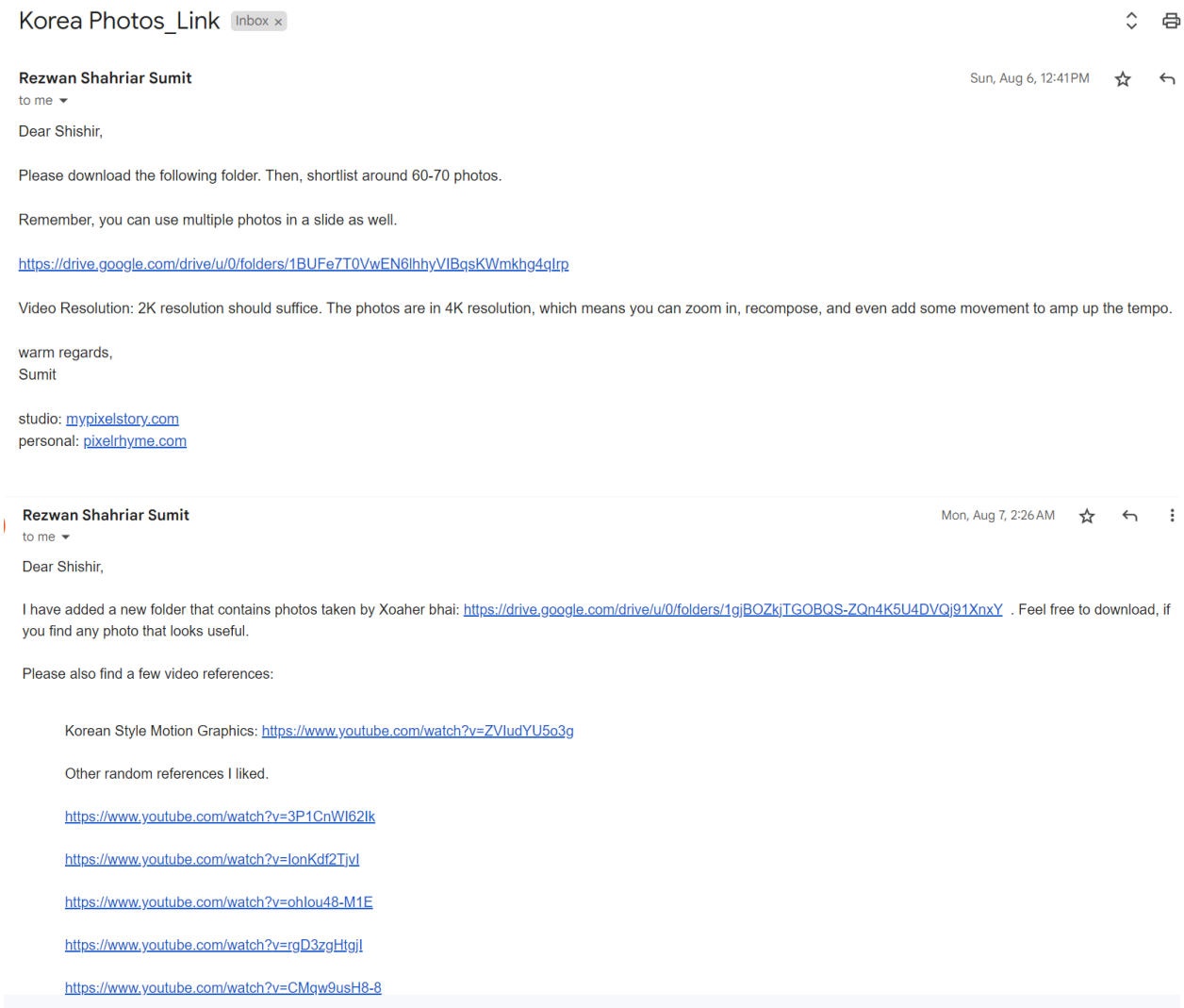
The Promotional Video Editor is responsible for creating engaging and captivating videos designed to promote products, services, events, or brands. The core objective of this role is to develop visual content that effectively communicates key messages, captures the audience's attention, and drives desired actions.

Project Responsibility:

My Pixel Story played a significant role in the mission, with my supervisor participating in the trip. My responsibility involved editing a video using photos and videos captured during the Korea mission. The mission encompassed visits to various post-production houses like Studio C47, Dexter Studios, Wave Lab Post Production, and Bluecap Soundworks. My task was to curate the finest examples of their work and seamlessly integrate trailers of their projects amidst

the clips. I made two drafts for the video. The first draft required substantial refinement, as it needed a lot of work. Incorporating the feedback received, I diligently worked on the necessary improvements to create the second draft.

Figure: 8.1 Images of Email from Supervisor Regarding the Tasks



Korea Photos_Link Inbox ×

Rezwan Shahriar Sumit Sun, Aug 6, 12:41PM

to me

Dear Shishir,

Please download the following folder. Then, shortlist around 60-70 photos.

Remember, you can use multiple photos in a slide as well.

https://drive.google.com/drive/u/0/folders/1BUFe7T0VwEN6lhhyVIBqsKWmkhg4qIrp

Video Resolution: 2K resolution should suffice. The photos are in 4K resolution, which means you can zoom in, recompose, and even add some movement to amp up the tempo.

warm regards,
Sumit

studio: mypixelstory.com
personal: pixelrhyme.com

Rezwan Shahriar Sumit Mon, Aug 7, 2:26 AM

to me

Dear Shishir,

I have added a new folder that contains photos taken by Xoaher bhai: https://drive.google.com/drive/u/0/folders/1gjBOZkjTGOBQS-ZQn4K5U4DVQj91XnxY . Feel free to download, if you find any photo that looks useful.

Please also find a few video references:

Korean Style Motion Graphics: https://www.youtube.com/watch?v=ZVIudYU5o3g

Other random references I liked.

https://www.youtube.com/watch?v=3P1CnWI62Ik

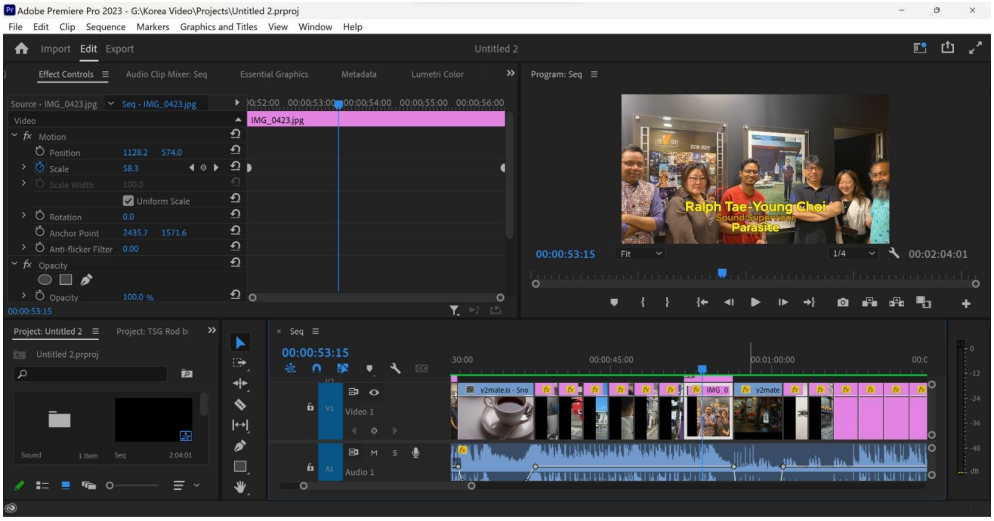
https://www.youtube.com/watch?v=IonKdf2TjvI

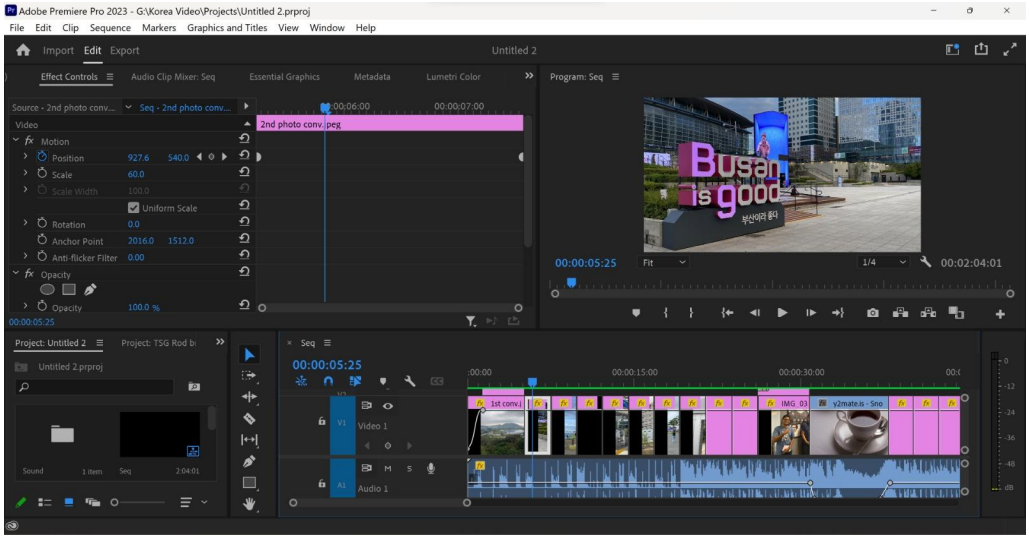
https://www.youtube.com/watch?v=ohIou48-M1E

https://www.youtube.com/watch?v=rgD3zgHtgjI

https://www.youtube.com/watch?v=CMqw9usH8-8

Figure: 8.2 Images of Editing Timeline





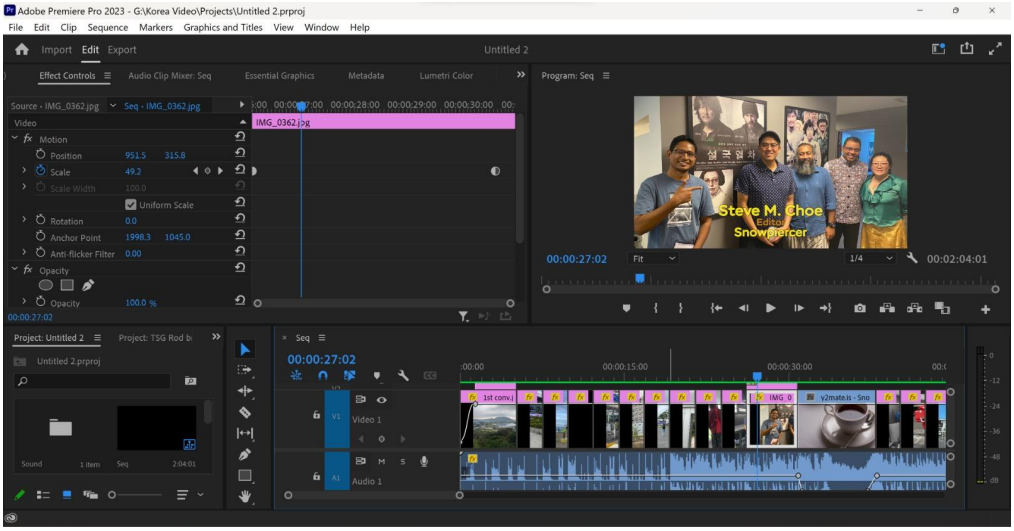
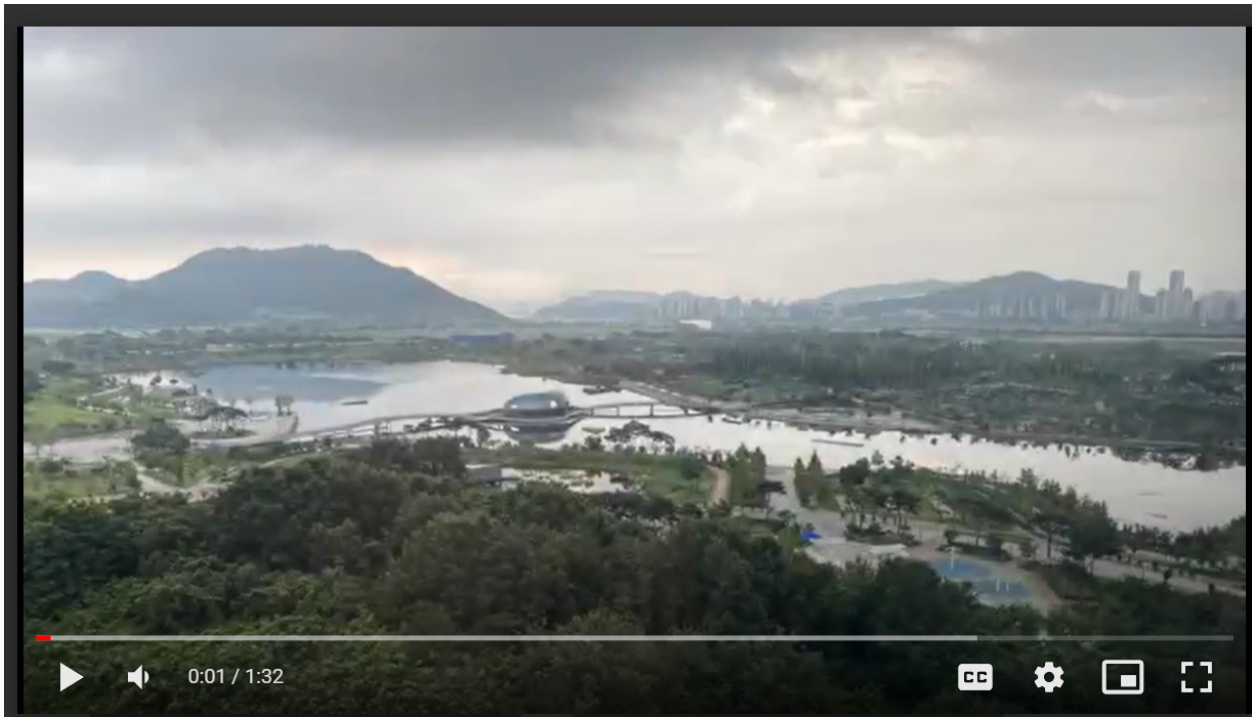


Figure: 8.2 Images of the First Draft



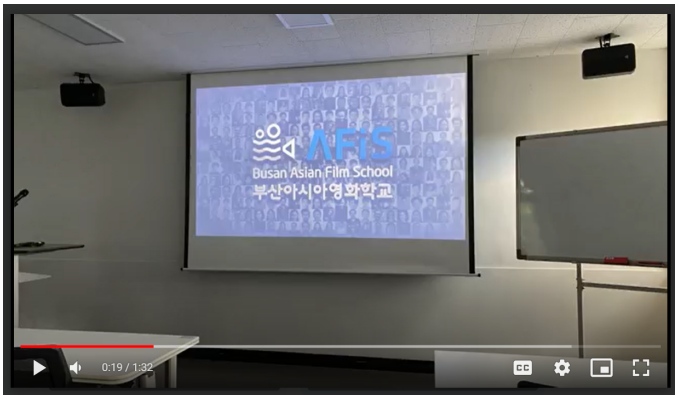
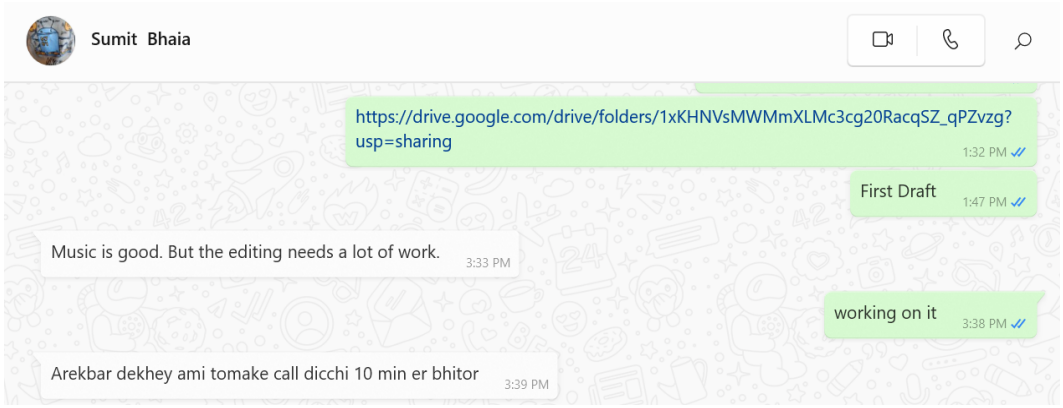
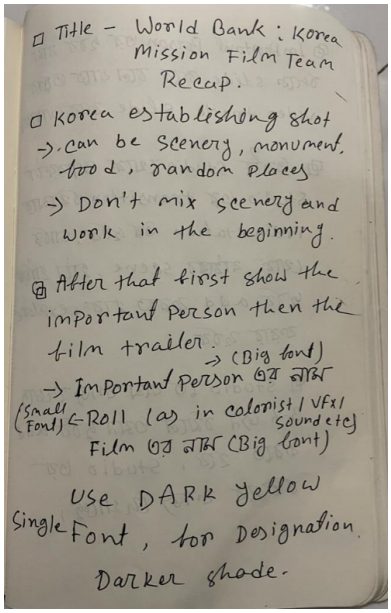
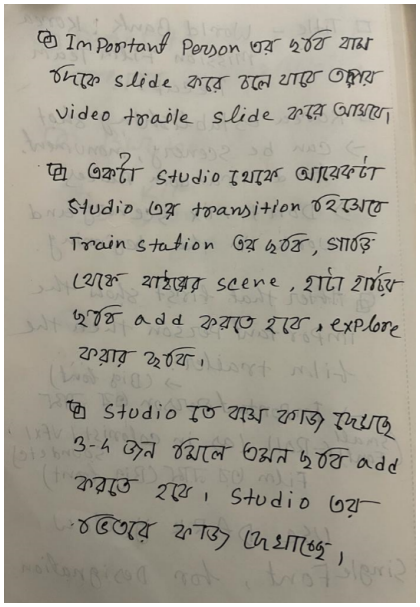




Figure: 8.3 Images of Feedbacks







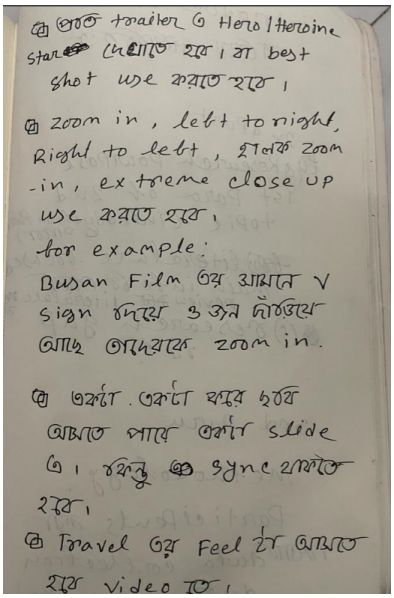


Figure: 8.4 Images of the Second Draft







Mistakes and Challenges:

- Underestimated how hard editing the video would be.
- Didn't choose the best material in the first draft.
- Needed more specific input initially.
- Picking the best parts from different studios was tough.
- Making everything look consistent was hard.
- Not much time for editing and revisions.
- Using feedback without losing the video's flow.
- Keeping a nice look while showing different works.

Lessons Learned:

- I must understand task complexity for better planning.
- I should choose impactful content early on.
- Seeking detailed feedback at the project's outset is crucial.
- I need to curate content to showcase strengths effectively.
- Striving for consistent visuals is a key lesson.
- I should allocate sufficient time for editing.
- Skillfully incorporating feedback is important for improvement.
- Balancing aesthetics with diverse content is a valuable skill I acquired.

INTERNSHIP OUTCOME

When I saw a hiring post at My Pixel Story, I quickly applied for an internship position. My Pixel Story is renowned for bringing hidden Bengali stories to light, particularly those from the margins or grassroots, and giving them a cinematic treatment. They also produce impactful documentaries and collaborate with national and international organizations. My particular interest lies in documentaries, which is why I was highly enthusiastic about interning at My Pixel Story.

After a thorough interview conducted by the director and producer, Rezwan Shahriar Sumit, I was chosen as an intern. Upon joining My Pixel Story, I had the opportunity to attend a two-day workshop on documentary filmmaking, organized by Doclab and Film Independent. This workshop, mentored by Leo Chiang, a documentary filmmaker from the USA, provided invaluable insights into selling projects on various platforms, creating appealing project pitches, and applying for international documentary funds. Additionally, I participated in a second workshop on creative producing mentored by Angela Lee, a Producer from the USA. I also gained insights into the independent film production process and had the privilege of meeting numerous talented industry professionals.

This internship has not only deepened my understanding of the film industry but has also equipped me with practical skills and knowledge that will be invaluable as I pursue a career in documentary filmmaking and storytelling. My experience at My Pixel Story has been both enriching and enlightening, and I look forward to applying what I've learned to future projects and endeavors in the field.

Learnings from My Pixel Story:

Chorki Presentation: During my internship at My Pixel Story, I learned how to pitch a project to Chorki, a streaming platform. Crafting a persuasive pitch document and presenting our creative vision taught me the importance of aligning with the platform's goals. Valuable feedback and questions from Chorki representatives enhanced my flexibility and preparedness in pitching to streaming platforms, equipping me for future endeavors in film and video production.

Costume Design: Costume designing for a social impact video was a new and challenging experience for me. It pushed me to do my best, as I didn't want to let my team down. This task taught me about the importance of conveying the right message through costume choices and the value of stepping out of my comfort zone for personal and professional growth.

Making List for Documentary Funds: Researching and compiling a list of documentary funds was a research-intensive task during my internship. It required delving into various funding opportunities for documentary filmmakers. While challenging, it provided me with a wealth of knowledge that will be incredibly beneficial for my future filmmaking endeavors.

Video Editing: I developed proficiency in video editing, using industry-standard software to create polished and engaging video content.

Content Curation: I learned how to effectively select and curate content, ensuring that the most impactful materials were incorporated into video projects.

Team Collaboration: Working with a diverse team on creative projects enhanced my teamwork and communication skills, emphasizing the importance of collaboration in film production.

Feedback Incorporation: I gained the ability to incorporate feedback effectively, using constructive criticism to improve the quality of projects.

Time Management: Acquiring strong time management skills enabled me to complete tasks efficiently within project deadlines.

Creative Problem-Solving: I developed creative problem-solving skills by tackling challenges that arose during projects, finding innovative solutions to meet project goals.

Aesthetic Sensibility: I enhanced my ability to maintain visual consistency and balance aesthetics while working with diverse content.

Networking: I established connections with industry professionals, expanding my professional network and gaining exposure to various aspects of the film industry.

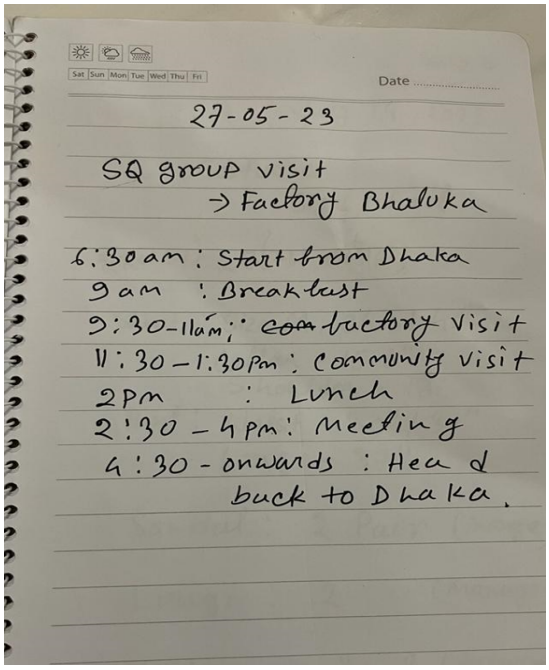
In addition to these, I've also developed several soft skills during my journey, including:

- **Adaptability:** I've learned to adapt to changing situations and environments, which is vital in the dynamic field of film production.
- **Stress Management:** I've learned to handle stress and pressure with composure, maintaining focus on the task at hand.
- **Communication:** My ability to convey ideas clearly and effectively has greatly improved.
- **Problem-solving:** I now approach problems with a structured and analytical mindset, finding solutions more efficiently.
- **Patience:** Patience has become a valuable asset, especially when facing challenges or delays during projects.
- **Resilience:** Developing resilience has helped me bounce back from setbacks and maintain a positive attitude in the face of adversity.
- **Problem Solving:** Enhancing problem-solving skills has allowed me to tackle unexpected issues creatively and effectively.
- **Empathy:** Building empathy has improved my ability to understand and relate to the perspectives and needs of team members and collaborators.

- **Active Listening:** Active listening has been crucial in gathering feedback and understanding the nuances of different project requirements.
- **Leadership:** I've gained leadership skills that enable me to guide and motivate team members to achieve project goals.
- **Flexibility:** Flexibility has allowed me to adapt to changing project dynamics and requirements, ensuring smoother workflows.
- **Critical Thinking:** Critical thinking has been valuable in making informed decisions and assessing project strategies for the best outcomes.

WORKPLACE LOG

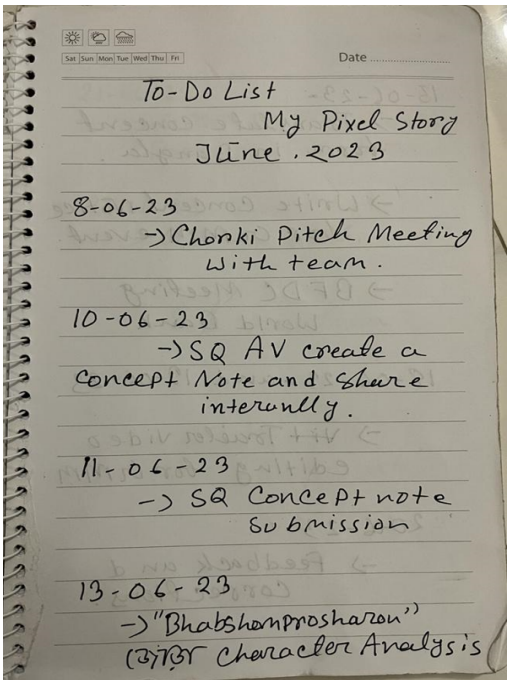
Image: 1 May- June Worklog



27-05-23

SQ group visit
→ Factory Bhaluka

6:30 am : Start from Dhaka
9 am : Breakfast
9:30-11am : Factory visit
11:30-1:30pm : Community visit
2pm : Lunch
2:30-4pm : Meeting
4:30 - onwards : Head back to Dhaka.



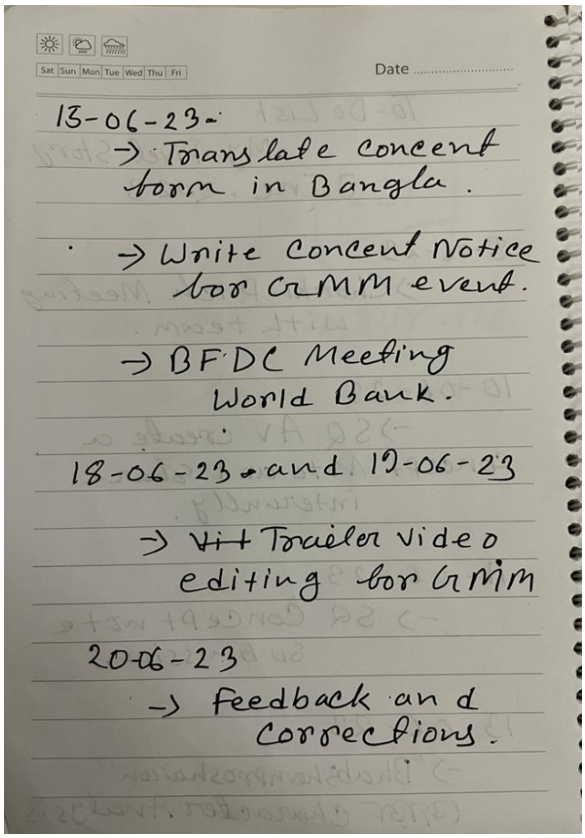
To-Do List
My Pixel Story
June, 2023

8-06-23
→ Chorki Pitch Meeting with team.

10-06-23
→ SQ AV create a concept Note and share interally.

11-06-23
→ SQ Concept note submission

13-06-23
→ "Bhabshomprosharon" (BFDC Character Analysis



13-06-23-
→ Translate concent form in Bangla.

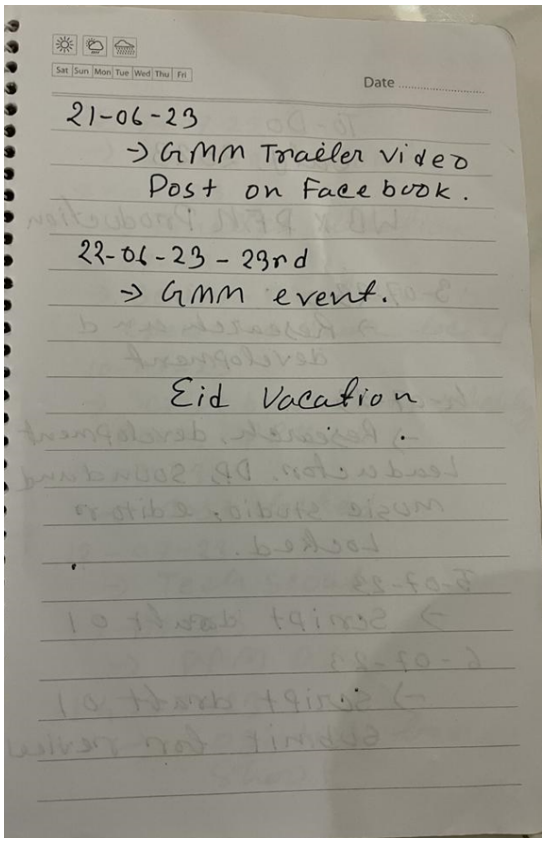
→ Write Concent Notice for GMM event.

→ BFDC Meeting World Bank.

18-06-23 and 19-06-23

→ ~~Vit~~ Traeler video editing for GMM

20-06-23
→ Feedback and Corrections.

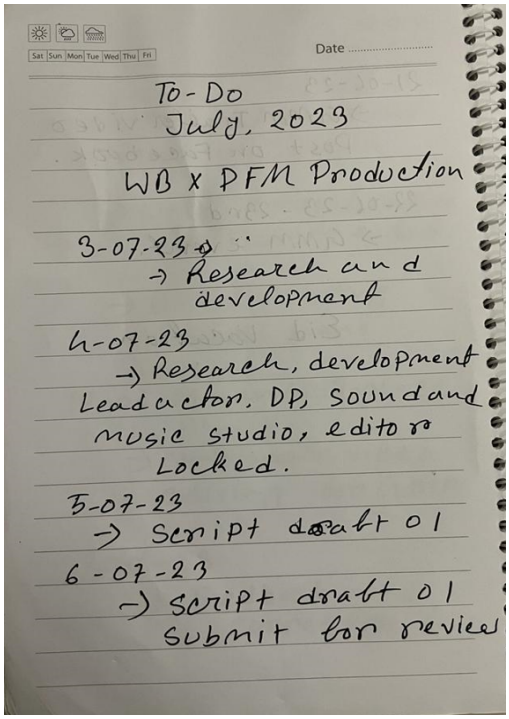


21-06-23
→ GMM Traeler video Post on Facebook.

22-06-23 - 23rd
→ GMM event.

Eid Vacation

Image: 2 July-August Worklog



To-Do
July, 2023

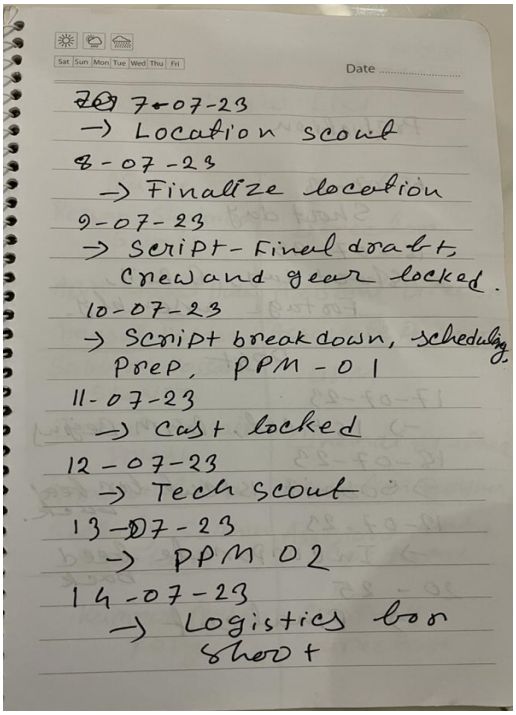
WB x PFM Production

3-07-23
→ Research and development

4-07-23
→ Research, development Lead actor. DP, Sound and music studio, editor Locked.

5-07-23
→ Script draft 01

6-07-23
→ Script draft 01 submit for review



7-07-23
→ Location scout

8-07-23
→ Finalize location

9-07-23
→ Script- Final draft, Crew and gear locked.

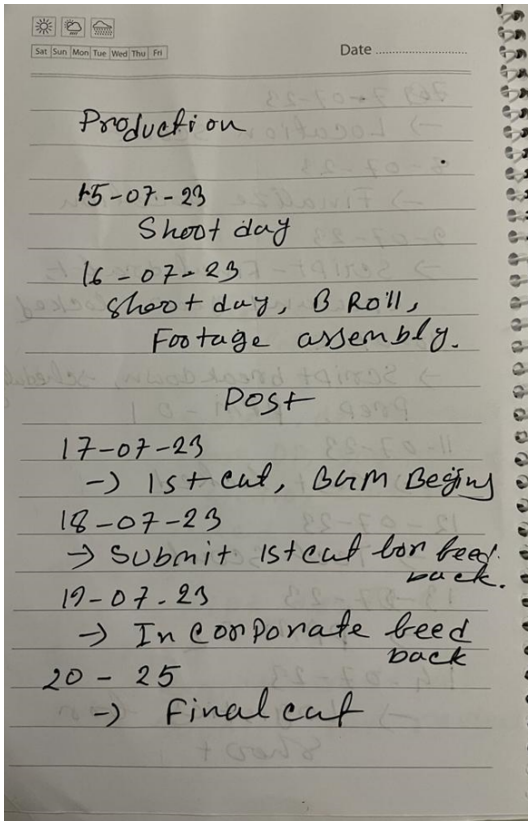
10-07-23
→ Script breakdown, scheduling. Prep, PPM - 01

11-07-23
→ Cast locked

12-07-23
→ Tech scout

13-07-23
→ PPM 02

14-07-23
→ Logistics for shoot



Production

15-07-23
Shoot day

16-07-23
Shoot day, B Roll, Footage assembly.

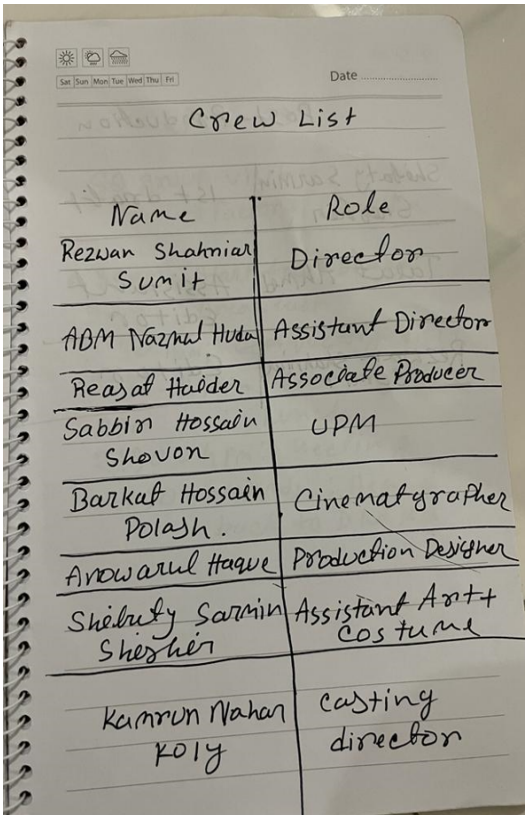
Post

17-07-23
→ 1st cut, BGM Begin

18-07-23
→ Submit 1st cut for feed back.

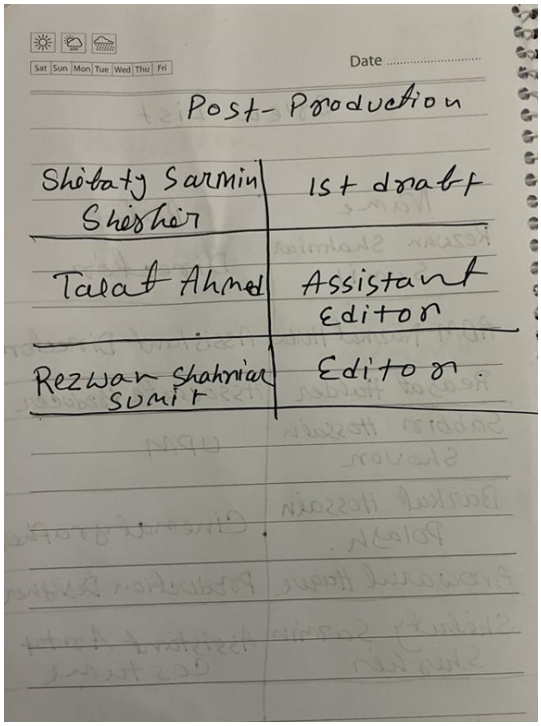
19-07-23
→ Incorporate feed back

20 - 25
→ Final cut



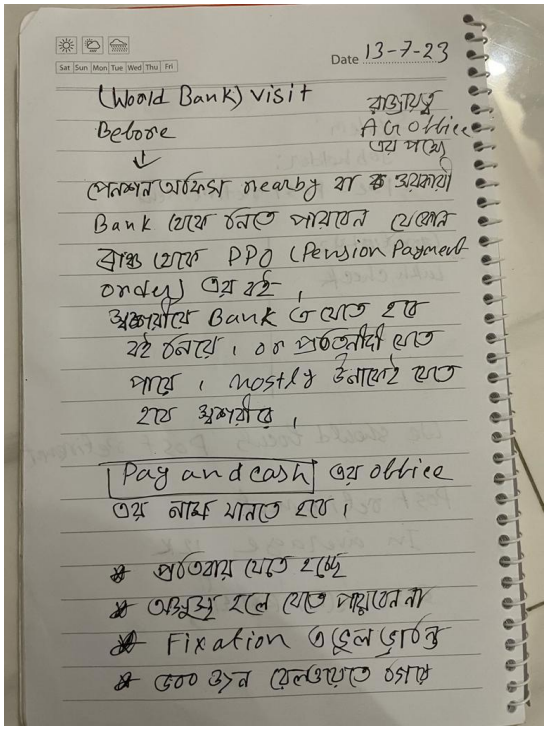
Crew List

Name	Role
Rezwan Shahriar Sumit	Director
ABM Nazmul Huda	Assistant Director
Reasat Haider	Associate Producer
Sabbir Hossain Shovon	UPM
Barkat Hossain Polash.	Cinematographer
Anowarul Haque	Production Designer
Shibuty Sarmin Shishir	Assistant Artt Costume
Kamrun Nahar Koly	casting director



Post-Production

Shibaty Sarmin Shishir	1st draft
Talat Ahmed	Assistant Editor
Rezwan Shahriar Sumit	Editor.



Date 13-7-23

(World Bank) visit

Before

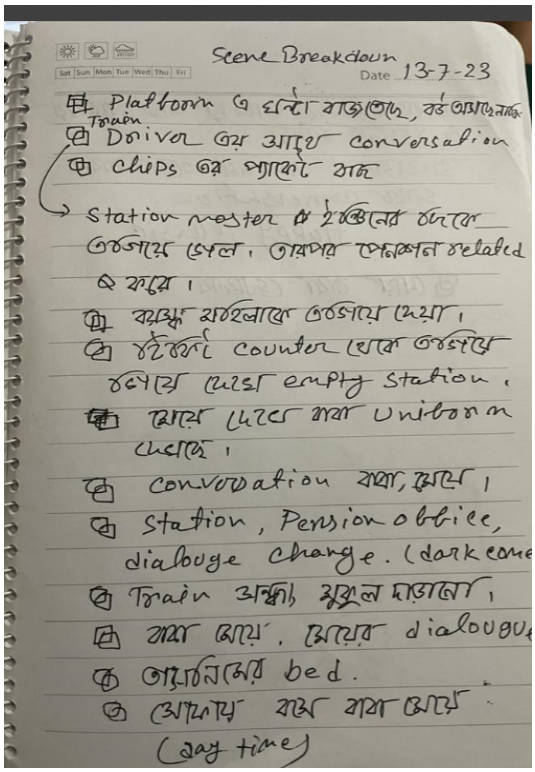
↓

পেনশন অফিসের nearby যে কোন Bank থেকে টাকা পাবেন যেকোন ব্রাঞ্চ থেকে PPO (Pension Payment order) নিয়ে হবে,

অফিসারকে Bank এ যেতে হবে বই টাকার, ০৩ প্রতিনিধি যেতে পারে, mostly উনাদেরই যেতে হবে অফিসারকে,

Pay and cash এর office এর নাম মনে রাখতে হবে।

- প্রতিবার যেতে হবে
- একসাথে হলে যেতে পারবেন না
- Fixation এ ভুল চলবে না
- ৩০০ ফুট রেলওয়েতে ঠাকা

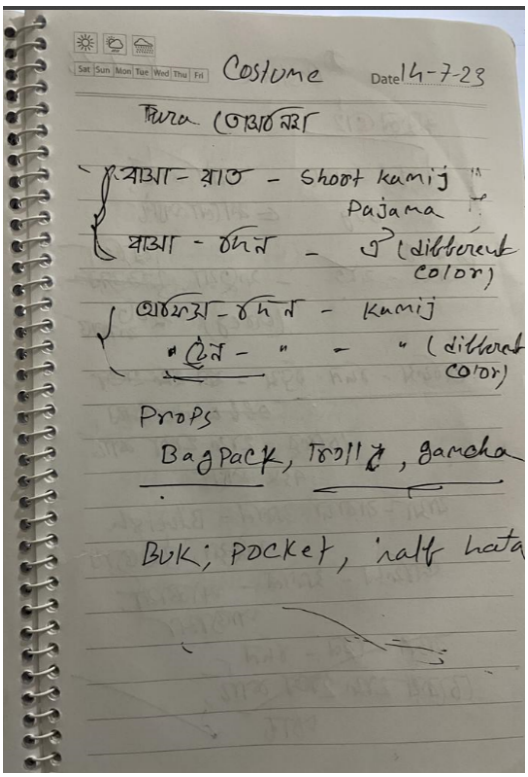


Scene Breakdown Date 13-7-23

- Platform এ ঘন্টা বাজাচ্ছে, বাঁশি আওয়াজ Train
- Driver এর সাথে conversation
- Chips এর প্যাকেট নাচ

→ Station master এর কাছের ঘরে তারপর পেনশন related কাজে।

- বয়স্ক মহিলাকে তাড়িয়ে দেয়া,
- টিকিট counter থেকে তাড়িয়ে দেয়ার পরে empty station,
- মেয়ে ফেরে মামা uniform পরে,
- conversation মামা, মেয়ে।
- Station, Pension office, dialouge change. (darkcome
- Train আসা, মুখে ঘাড়ানো,
- মামা মেয়ে, মেয়ের dialougu
- বাসায় মেয়ের bed.
- আসায় মামা মামা মেয়ে (day time)



Costume Date 14-7-23

মিরা (মামাতো বোন)

- বাসা - রাত - Short kamij Pajama
- বাসা - দিন - ঐ (different color)
- অফিস - দিন - kamij
- ট্রেন - " - " (different color)

Props

Bagpack, Trolly, gamcha

Buk, pocket, half hata

MSJ043

SELF-ASSESSMENT FORM

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

Name of Intern: Shifaty Sarmin Shishir

University ID: 191012039

Name of the Institute/Organization:	My Pixel Story		
Corporate Office Address:	Lucky Apartments, Lalmatia Flat E3, House: 1/6/B		
Email :	sumit@mypixelstory.com	Web :	mypixelstory.com

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

45+ hours

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

Yes. It was 12,000 per month

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.	5
3	I am open to new experiences.	5
4	I have gained the capacity to be more productive.	5
5	I can recognize my personal strengths.	4
6	I can recognize my personal weaknesses.	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	5
13	I have increased my ability to be a leader	4
14	I feel more connected to my community	5
NO	CRITERIA (Academic learning impact)	
15	I have acquired knowledge from the job duties I performed	5
16	I have broadened my critical thinking skills (reasoning, problem solving)	5
17	I have learnt the ability to work independently	4
18	I feel my classroom learning was enriched	5
19	I have the ability to connect academic subject matter to the real world.	5
NO	CRITERIA (EMPLOYMENT/JOB SPECIFIC IMPACT)	
20	I developed specialized technical skills for a specific job function	5
21	I broadened my future employment possibilities	5
22	I received an opportunity to explore a specific career	5
23	I developed realistic ideas about the work world	5
24	I narrowed my future possible career choices.	5
25	**What is your average score from this test?**	4.79

5. General Comments

I am delighted that the knowledge I've accumulated over the years allowed me to derive significant benefits from my internship at My Pixel Story. I have no doubt that the new experiences gained during my time here will prove invaluable in shaping my future endeavors.



Signature of Intern

PROFESSIONAL COMPETENCIES

The ideal period to develop professional skills is during an internship. Professional skills refer to the expertise and abilities individuals cultivate throughout their career to attain qualifications and proficiency in any industry. Below is a compilation of the professional competencies I've acquired during my internship program:

Video Editing: Proficiency in using software like Adobe Premiere Pro for video editing.

Presentation Software: Mastery of tools like Microsoft PowerPoint for creating impactful presentations.

Graphic Design: Skills in using platforms like Canva for graphic design and visual content creation.

Data Analysis: Competency in Excel for data analysis and reporting.

Project Management Tools: Familiarity with project management software for efficient task organization.

Research Tools: Proficiency in utilizing research tools and databases to gather information.

Scriptwriting: Ability to write scripts for video content.

Storyboarding: Competency in creating storyboards to plan video shoots effectively.

Social Media Management: Experience in managing social media platforms for content promotion.

Data Visualization: Ability to create visually appealing data visualizations for reports and presentations.

Cultural Sensitivity: Enhanced cultural sensitivity and global awareness through interactions with diverse professionals.

Creativity: Nurtured creativity for innovative solutions and fresh project ideas.

These skills will undoubtedly prove valuable as I further my learning in any field or environment, be it professional or otherwise.

CONCLUDING REMARKS

My internship at My Pixel Story has been an invaluable and transformative experience. It has provided me with the opportunity to develop a wide range of professional competencies, from video editing to teamwork and beyond. My Pixel Story served as my first foray into the world of professional work, and I am immensely grateful for the knowledge, skills, and insights I've gained throughout this journey.

The appreciation I received from my boss, supervisor, and co-workers was so significant, and it played a pivotal role in boosting my confidence. This positive and supportive work environment at My Pixel Story has reaffirmed my belief in the importance of workplaces that foster such positivity. It's these environments that provide the motivation needed to continue striving for success in future endeavors. These competencies will undoubtedly serve as a solid foundation for my future, whether within a professional setting or any other field I choose to explore. I am sincerely grateful for this invaluable opportunity.

Thank You

