

Report on
Coke Studio Bangla's Real Magic: Client Servicing
At Dotbirth

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An internship report submitted to the Department of English and Humanities in partial
fulfillment of the requirements for the degree of Bachelor of Arts in English

Department of English and Humanities
BRAC University
January 2025

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Declaration

It is hereby declared that

1. The internship report submitted is my original work while completing my degree at BRAC University.
2. The report does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The report does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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Acknowledgements

Before anything else, I want to sincerely thank Almighty Allah for His boundless kindness and rewards, which enabled me to overcome obstacles and finish my academic career.

My supervisor, Dr. Tabassum Zaman, has provided me with essential feedback, constant advising, and continuous encouragement throughout my internship, for which I am incredibly grateful. Her compassion and support helped me stay inspired and concentrated. I also want to express my gratitude to the distinguished faculty members, Mohammad Zaki Rezwana, Abu Sayeed Mohammad Noman, Mahruba T. Mowtushi, and Roohi Huda, for their amazing support and guidance during my academic career.

I would especially like to thank Martuza Jalal Antick, Senior Director of the Client Servicing Department, for believing in my ability, giving me priceless opportunities, and constantly encouraging me. I am also incredibly appreciative to Ayon Roy, the Strategy and Planning Director, for his guidance, wise counsel, and sharing my passion for anime, all of which positively impacted my work experience and made it enjoyable.

Last but not least, I want to express my gratitude to Dotbirth for creating a vibrant and adaptable work atmosphere as well as for the considerate yet basic offering of unlimited coffee and tea, which surely enabled me to do my work quickly and enthusiastically.

Glossary

Client Brief: A client brief is a written statement of the client's needs for a project and the intended result.

OVC board - The storyboard or script for offline video content, such as advertisements or YouTube videos, is referred to as an OVC Board.

AV board - An AV Board is a comprehensive plan for audio-visual projects that combines audio and video components for advertisements or commercials.

Pitch: Presenting an idea to possible customers or investors in a compelling manner is known as pitching. Typically, the concepts are presented using Google Slides or PowerPoint.

Visual: The term "visual" in advertising refers to the visual components that go along with the textual content, which include arrangements, concepts, representations, illustrations, and photos.

Deck Presentation - The slides of a presentation is referred to as a deck in ad agencies where collected slides are made to convey a message to the clients in meetings.

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Chapter 1

Introduction

The following report provides an insight into my internship at Dotbirth, one of the leading creative agencies providing digital advertising and client services. I chose to move into client servicing to connect the dots between my Media major from Brac University and putting theory to practice in the real world. It was one of my first jobs in the industry, and a first requirement for my Bachelor of Arts in Media Studies (May-August 2024).

I worked in client servicing at Dotbirth during this time, representing Coke Studio Bangla and managing client interactions. I was responsible for answering client questions, managing social media, and facilitating effective team communication. I also organized meetings and pitches, assisting in the creation and implementation of strategic marketing campaigns on traditional and digital media platforms, navigating the dynamic relationship between brands, creatives, and consumers, and making sure that client expectations and campaign goals were aligned.

Working as an intern, I gained 360-degree exposure in the hyperactive world of Advertising, where I turned theoretical knowledge into practice, uplifting my insight to how media works, how behavior manifests into consumers and how the clientele was targeted through graphics, communication, and pre-placement strategies. The next sections will discuss the background of the company, my roles, the challenges I faced, and the professional skills that I developed working with Dotbirth

Dotbirth is a widely known creative agency for advertising. It is an agency where advertisements are made for different businesses or brands. I have joined Dotbirth as a client service intern where I had the opportunity to work with clients mainly Coke Studio Bangla and a few other brands like Akij Group. I gained a greater comprehension of the advertising industry, consumer behavior, contemporary marketing techniques, social media's impact on brand image, and how advertising changes people's perspective over time. This report offers a thorough description of my internship, emphasizing the difficulties brands confront and the solutions they come up with.

Objective of the Internship:

This report meets academic requirements also offering a reflection on my development both personally and professionally as a result of my practical experience at Dotbirth. It covers important duties, difficulties encountered and overcome, and the effect of this experience on my career goals, highlighting the practical uses of Media Studies concepts in advertising.

Chapter 2

Overview of Dot Birth

Thanks to technological improvements, digital advertising has completely changed how businesses interact with their customers. Social media and video content are particularly crucial since social media platforms allow for wide exposure and engaging interaction, while videos draw notice. In Bangladesh, since the use of the internet and smartphones has increased, business contribution and delivery has changed. Digital marketing seems to be important for consumer engagement, growth of brands and increase in sales (Gulliyya). The transition of shifting towards digital platforms causes the continuous changing market, even though billboards, commercials and newspapers or magazines are widely used.

Digital media is being utilized by businesses more often in order to connect with customers and provide information. The function that media enterprises play in promoting social communication offers them an important role in society. They have a big impact on morals, social conventions, public views, and others. Analyzen was founded in 2007 and made way for digital sections of renowned companies like Asiatic Digital and Webable and Magnito. Most viewers are reached using digital advertising and a few online television commercials are shown on TV. Business uses digital marketing to bring in customers and advertise goods, or a brand. Instagram, Facebook, Tiktok are the most used apps in the country and are a bridge for digital marketing agencies to promote their goods cost free and can reach a large audience (Hasanat 37).

Brief history

Dotbirth was founded on May 3, 2023 however they originally started their operations on August 3 2023. The main goal of the company is to utilize creativity to its fullest and solidify bonds with brands. Dotbirth specializes in strategic marketing efforts, consulting and creative thinking partnerships, immersive platforms and innovative ideas. The agency is run by qualified individuals, such as, Jaiyyanil Huq as chief creative officer, Syed Mohammed Tariq as chief operating officer, and Gousul Alam Shaon as managing director. Imrul Ehsan as head of commercial and coordination, Mahfuzur Rahman Masum as head of experiential services, Faysal Islam as head of finance, Jihad Bin Tahzeeb as associate vice president, Shafiul Azim Mohim as consultant and K.M. Mehedi Hasan Ansari as executive creative director are also additional important members. It is an agency of renowned and talented members from versatile backgrounds.

Gousul Alam Shaon also formed Grey Advertising Bangladesh Ltd., where a number of the team members of Dotbirth were employed. Numerous clients such as Coke switched from Grey to Dotbirth when it was founded, and many of Grey's employees joined the new business as well.



Figure 1: Dotbirth Logo

Number of employees and office hours:

Since its founding, Dotbirth has expanded from 84 employees to 150, with at least seven key personnel in each department. The company's official office hours are from 10:30 am to 7:00 pm, totaling 8.5 hours per day. However, it does offer flexible hours. Dotbirth allows for that flexibility around the fluctuations of agency work — where people sometimes might need to come in slightly earlier or stay slightly later, depending on project requirements. This flexibility means that while there are core hours in which we all need to be available, our people can modify their starting and ending times to suit work/life balance or project requirements.

Clients:

DotBirth has established itself over the years as a trusted partner for businesses looking for successful branding solutions. It provides services that combine strategic marketing, creativity and culture.

It associates itself with many well-known brands like Coke, Airtel, Asian Paints, Foodpanda, ACI and Honda etc. These partnerships underscore the business's flexibility across different industry types while consistently upholding a high standard. The companies Dotbirth partnered with are:

Dotbirth has collaborated with multiple corporations which is confirmed to be associated with Coke, Airtel, Mgi, Asian Paints, Foodpanda, TK Group, ABL, Fresh and Sheba. XYZ, ACI, Bashundhara Group, Honda, Hatil Furniture, Reckitt, Picard. By working with infographics, they unite strategic with creative advertising solutions across various industries, thus demonstrating the effectiveness of Dotbirth's extensive experience.

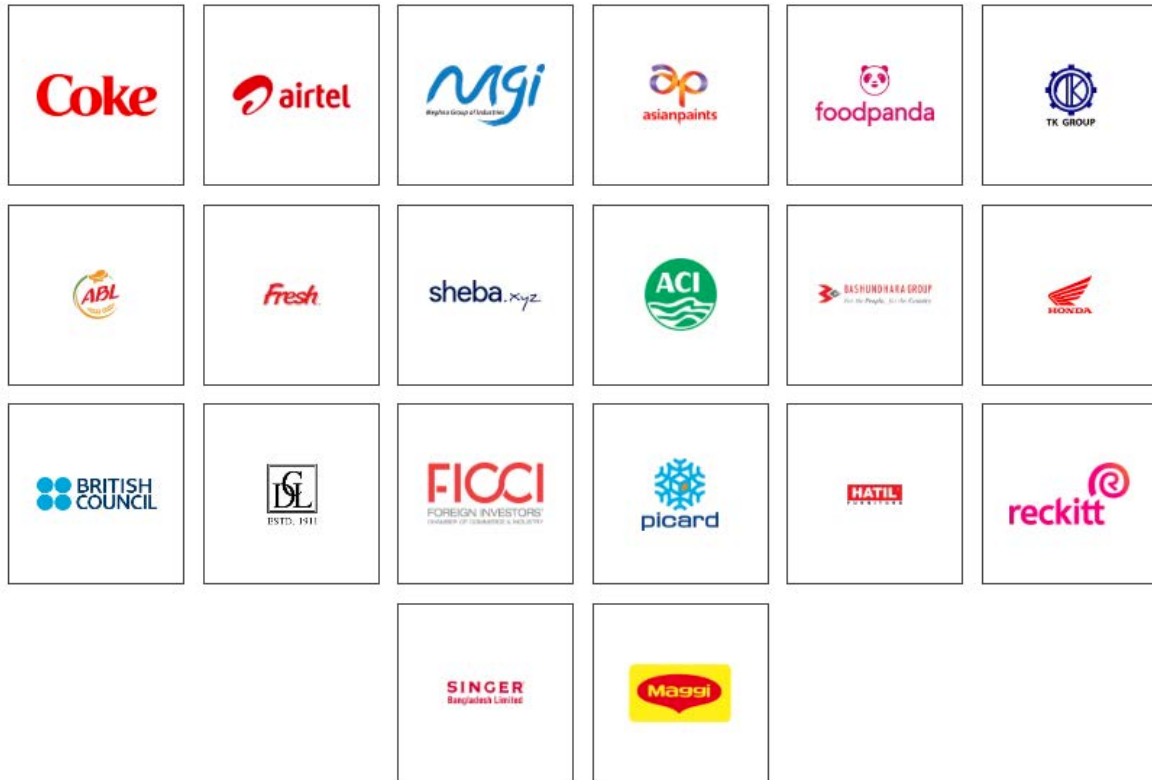


Figure 2: Client's of Dotbirth

Awards

In appreciation of its noteworthy contributions to the advertising business over the last ten years, Dotbirth received many award nominations. These awards span from the Mastercard Excellence Award, an award recognizing innovative advertising strategies that heavily impact brands and enhance customer satisfaction. Besides, the company has won the Nestle Annual Excellence Award for continual delivery of great advertising campaigns. Dotbirth had also won honors for its campaigns at Commwards, cementing its creative prowess within the industry.

Since I started working at Dotbirth, I have observed that the award trophies that were displayed were mostly earned by Grey Ltd., although the departments that were in charge of

those accomplishments are now part of Dotbirth. I did, however, have the honor of helping with the Commwards award preparations while I was there.



Figure 3: Mastercard Excellence Award 2023

Organizational Structure

This flowchart will give a quick rundown of the various departments and go over a few of the main responsibilities that the team employees perform.

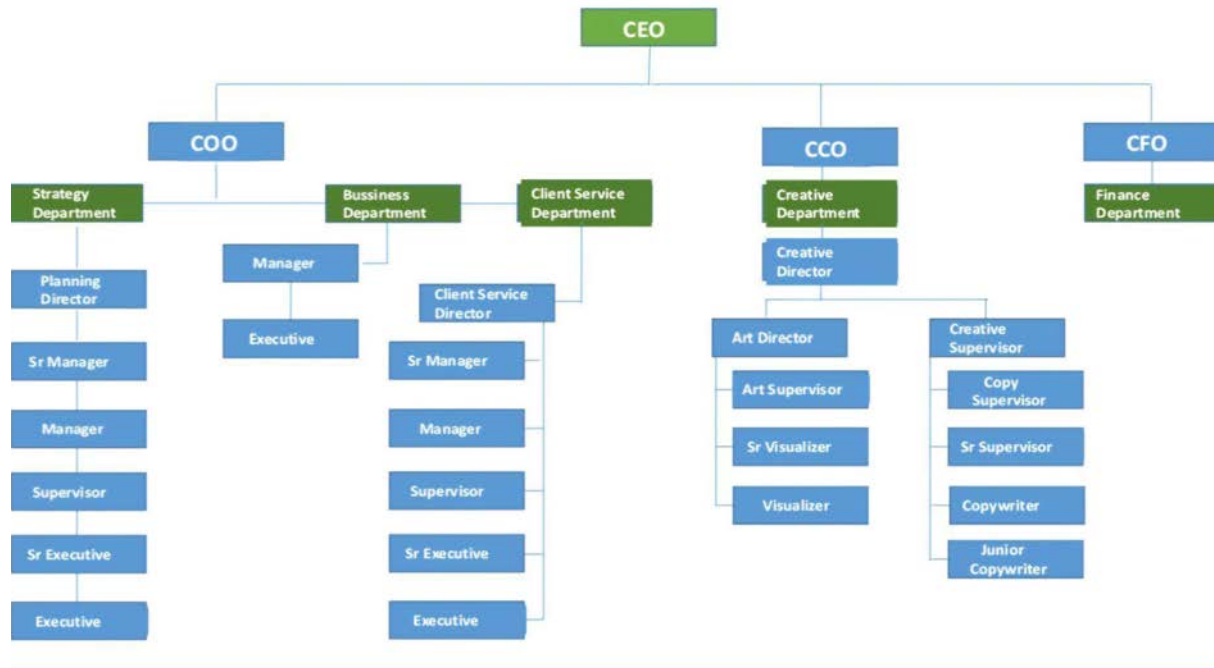


Figure 4: Organogram of Dotbirth

Strategy and Planning : The planning and strategy department's main purpose is to advise and develop effective promotional plans for their clients by comprehending their intended audience, their brand identity, company targets, and advertising goals.

Business Development: This department seeks to secure the company's expansion by acquiring new customers, cultivating relationships, and carrying out other essential tasks.

Client Servicing - An essential link between the business and its customers is the client service department. Client service representatives collaborate extensively with clients to ascertain their goals, including when they are seeking a marketing plan, a run of ads, or a particular kind of ad, in addition to their broad objectives from the advertising agency. Through planned meetings or direct communication, the client service team first obtains a creative brief from the clients and relays the required duties to the creative department. Following the completion of the necessary materials, the client service team solicits client feedback and advises the creative department to guarantee that the final product meets client

standards. For optimal satisfied customers, efficient communication and cooperation is upheld not just with the creative team as well as throughout the planning, strategy, and various other essential departments participating in the execution of the task.

Creative Department - The development and delivery of the idea and visual components of commercials depend heavily on the advertising company's creative department. This is separated into two main groups: the visual creators and the copywriters unit. Through headlines, taglines, body copy, and other textual components, the copywriting team creates compelling and captivating pieces of writing that effectively communicates the client's vision. The visual arts team, whose major objective is to turn these imaginative ideas into visually pleasing ideas works directly with them. Elements like animation, layout planning, formatting, and graphics are used to accomplish this. To preserve a harmonic portrayal of thoughts, the head of the creative department makes sure that the both written and visual components are consistent. Furthermore, the creative team frequently uses narrative boards while pitching concepts for television commercials (TVC) to clients. They act as graphic outlines, illustrating the order of events and giving an intuitive understanding of how the story will develop.

Experiential Department : Creating and implementing memorable encounters that involve clients, staff, and consumers is the main goal of the experiential department. It is essential for fostering cooperation, strengthening confidence in brands, and creating connections with customers. By the use of multimedia techniques like AR/VR, group exercises, comprehensive efforts, and planning events, the department creates significant experiences that support corporate objectives. Its goals are to increase involvement throughout multiple interactions and leave an impression that lasts.

IT and Finance department : For the agency to function and succeed, the finance and information technology departments are essential. The IT Department oversees the management of technology facilities guaranteeing effective communication, system operation, and strong cybersecurity. Managing resources, financial strategy, and budgeting are all under the direction of the finance department. It helps make tactical choices, preserves financial stability, and guarantees the best possible use of available resources. The basis for efficient operations and long-term success is provided by these departments working collaboratively.

Chapter 3

Journey as an intern

I started working as a Client Servicing Intern for Coke Studio Bangla at Dotbirth on May 15, 2024. In order to encourage daily interaction and cooperation, I was welcomed to the Client Servicing Department's WhatsApp group on day one of my employment. I was given permission to log into the Facebook, Instagram, TikTok, and YouTube profiles of Coke Studio Bangla. The agency's numerous units were also presented to me, comprising IT and Finance, Experiential, Creative, Planning and Strategy, and Client Service teams looking after other brands.

To my astonishment, the office did not have any hierarchical divisions. As opposed to the usual setup whereby managers, supervisors, or directors have their own workstations, executives share desks with the Manager or the Director of Client Servicing. Even though they looked after quite different brands, everyone worked along with their departments, with the exception of the CEO. The purpose of this arrangement was to promote cooperation, friendship, and enhanced productivity. Another advantage of having the Client Servicing Director close by was that our team could have impromptu conversations as necessary.

Working for Coca-Cola, one of Dotbirth's major clients, gave me the chance to oversee the Coke Studio Bangla platform. The series showcases both established and up-and-coming musicians in exciting musical fusions, combining a variety of genres to honor the diverse palette of Bangla music. The fruitful launch and marketing of Coke Studio Bangla, a venture

that showcases the brand's cultural relevance and dedication to engaging audiences more deeply, was one of the larger creative initiatives I helped with as part of my job.

The launch took place in the Radisson Blu Dhaka Water Garden and featured officials from the government, media officials, and well-known musicians. "Ekla Cholo," the theme song for the first season, was sung by well-known musicians Arnob, Bappa Majumdar, and Momtaz. Coke Studio Bangla Season 1, which was broadcast on Facebook, YouTube, and Spotify, featured ten enthralling songs that reflected Bangladesh's rich musical legacy and brought Bangla-speaking viewers from all over the world together.



Figure 5: Coke Studio Bangla Concert

Overview of My Role in the Query and Quality Management Team (QMT)

I started out with the Query and Quality Management Team (QMT) as a Client Servicing Intern. Shaping public perceptions on online platforms was an essential aspect of my job when I was given responsibility for Coke Studio Bangla. Coca-Cola's YouTube, Facebook, Instagram, and TikTok accounts frequently generated a large amount of boycott-related

comments because the company was perceived as an Israeli product. To keep any hate or toxicity from getting to our client, it was my task to keep an eye on these comments.

For a number of comments, we used a spreadsheet with approved replies in both Bangla and English that we had to meticulously implement. Because comments were coming in all the time, social media accounts had to be reviewed every few minutes. To stop future occurrences, offensive accounts have been banned and any negative remarks directed at singers or actors in every one of the videos and pictures were removed.

Since QMT had an immediate effect on public opinion, it was essential for the Client Servicing Department. My team and the manager of Coke Studio Bangla met to discuss the significance of this assignment. To ensure complete caution, I also learnt how to use YouTube's search engine to find previous inappropriate comments by entering particular keywords or slang terms frequently used in such posts.

I also used the standardized responses from the Excel file to reply to compliments like "Wow! Love the song." To keep people interested and upbeat on the site, I made sure that all questions about emerging artists or new music releases were properly answered and that likes were often placed.

Crafting Commwards Submissions

Since 2009, the Bangladesh Brand Forum (BBF) has partnered with the Cannes Lions to host Commward, the country's top advertising award that honors creative achievement in all media. Celebrating the art of effective communication between agencies, companies, and professionals.

Unlike other general marketing awards, Commward takes whether the executions have artistic merit, judging entries on their effectiveness and originality. Collaborating with the Cannes Lions, it raises local talent up to international standards.”

To stay up to date on market trends, Commward introduces new categories every year. The 2024 edition, previously attended by over 700 experts recognized 146 campaigns across 26 categories. Even now, it is a key place for creativity in the Bangladesh advertising industry.

Dotbirth played a pivotal role in showcasing various brands at Commward, including Airtel, Coke Studio Bangla, and Akij. In the agency's work, Dotbirth acted as overseeing these brands' awards submissions, ensuring their creative campaigns were presented correctly.

It was a landmark moment as Coke Studio Bangla participated in the Commward this year for the very first time. Dotbirth was responsible for curating and delivering their entry to further demonstrate their innovative influence in the industry.

I designed presentation boards for Coke Studio Bangla as an intern, which involved content planning and creating visuals to ensure the presentations successfully showcased the brand's creative milestones. It was part of a bigger team effort to bring Coke Studio Bangla's entry to life to a visual pleasure with an element of engagement.

For Commward to create submission boards, participants must follow a specific process to convey and showcase the creativity and impact achievable by a particular campaign. Next, they need to make a PowerPoint presentation from a template that is 15 slides or less. They should feature a maximum of five high-res images (png or . jpeg format) to depict key campaign elements and audio-visual (AV) file of no longer than 2-minute duration and 100 MB size to highlight a fast-paced overview of the campaign. All of these materials must be arranged into a single folder that bears the campaign title, with subfolders for each required component, and they must be submitted via an accessible Google Drive link.

My team and I met to discuss the considerable procedures that would be required after the announcement. With a few of the more well-known songs from Seasons 1 through 3, Coke Studio Bangla sought to participate in 16 prize categories this year. We were instructed to make eye-catching boards for every category. The idea was to create an OVC (Online Video Content) board and AV board (Audio visual), which is an advertising showcase. Native category (What is the reference here? Category of what?), celebrating those works of artistry that encapsulate, express, and pay homage to a culture, was central to our submissions. In awards parlance, this is the category for projects that underscore the cultural significance and authenticity come best to the fore. Coke Studio Bangla's entry in this category was Dotbirth, the company's deep heritage and cultural influence accompanied its showcase. In this category, we picked 'Ma Lo Ma' — an internationally known song for its cultural significance, and 'Tati,' a project representing the traditional art of Jamdani weaving. These were selected to underscore how Coke Studio Bangla is keen on upholding and showcasing Bangladeshi culture with our hilltop media stature.

The strategy and creative teams engaged in extensive discussion while kick-starting our process. All of these discussions were essential to being able to preserve the spirit of Coke Studio Bangla, making sure that our stories encompassed its cultural significance. We sought to produce stories that both connected to the local community on an intimate level as well as highlight the avid attempts to innovate around the brand's musical demographic.

Our second important step was to transform our stories into interesting visuals. Our focus was on creating films and boards that convey the essence of Coke Studio Bangla. That meant selecting compelling images, devising consistent visual concepts and crafting films that showcased the brand's fusion of contemporary and traditional Bangladeshi music.

With such a fine spread of categories, though, we realised we would have to create narratives around each that not just spoke about Coke Studio Bangla's initiatives, but also focused on the relevant aspects for each category. Yet this approach proved crucial in offering us a holistic look at the label's impact on extracting the best out of the music world. This painstaking and collaborative process produced award submissions that truly reflected the cultural spirit and the creative essence of Coke Studio Bangla.

I worked on several projects while doing the content development for Coke Studio Bangla as an intern. I vaulted user-generated content onto my base article through Coke Studio Bangla's song Tati in the Native category, celebrating cultural heritage in artistic expression. Released on April 2024 Season 3, The Song is connected to Pohela Boishakh festivals and represents the rich weaving history of Bangladesh. GRWM (Get Ready With Me) videos, daily vlogs, dance routines, and culinary or entertainment videos were among the many types of digital material I was tasked with gathering and compiling. All of these videos had "Tati" as the musical accompaniment.

This procedure, which is sometimes called "assembling influencer videos," needed careful planning. Celebrities, content producers, and regular people who had employed "Tati" in their work were among the influencers and non-influencers whose videos and narratives I collected. I sorted these videos once they were gathered to make sure they were related to the cultural value and topic of the song. In order to create coherent long-form films that accurately captured how "Tati" connected with a wide range of viewers, the last stage required gathering and modifying these resources. This meticulous selection was crucial in showcasing the song's influence on the public and the digital artist community, hence enhancing its cultural authenticity and pertinence in the Native category at Commward. I had

to categorize those videos to showcase Coca-Cola reaching out to the world, capturing artists globally and locally in Bangladesh performing Obak Bhalo Basha, reflecting how far and wide the brand reaches across diverse cultures. Finally, I handed deliverables over in production-ready packages with their organized and categorized materials over to the creative team where they could pull from this curated content to create strong narratives for both Online Video Content (OVC) and Audio Visual (AV) boards that were effectively aligned with our campaign strategy. My colleague and I were assigned an intriguing task: assist the creative team in building the AV board for the narrative category. One component of this endeavor was to identify international influencers or regular Bengali and foreign people from various nations to sing Obak Bhalobasha, stressing the song's cultural significance and global reach. This was done to honor how music crosses countries and brings diverse cultures together. Another intriguing task handed to us by our supervisor was to capture images and videos of locals performing the Ma Lo Ma song. We were given a USB and requested to record times when the song was played in the neighborhoods like tongs and printing shops, capturing genuine encounters and perception when locals became absorbed in the music. These images were intended to capture a simple connection between the musical composition and the audience.



Fig 6. 16 awards won by Coke Studio Bangla for Commwards Ceremony

Sadly, I was unable to attend the actual Commward ceremony because my internship ended before then. But the results really made me feel proud. Coke Studio Bangla won a total of nine accolades, including gold, silver, and bronze. This included Music/Jingle, Art Direction as well Film Craft only for 'Ma Lo Ma'. Similarly, Made it to the Relevant Native category, which honors cultural relevance, for 'Ma Lo Ma' and 'Tati.' Moreover, 'Ma Lo Ma' won the Best Use of Brand Content and the Best Use of Digital Media awards as well, reflecting the far-reaching impact of this project on different areas of advertising and media.”

Considering the obstacles, one of the pleasures of my internship experience has been working on such a significant project for Coke Studio Bangla. There were many sleepless nights, nights where my team and I stayed at the office with the creative team until 4 am, meticulously crafting presentation boards. These boards were crucial in outlining campaign strategies and visual concepts, which were essential for client presentations and final executions. I learned from the experience how important teamwork, meticulous commitment to information, and creative thinking are to producing quality.

Chapter 4

Managing Controversy : The Coke TVC

A June 2024 Coca-Cola Bangladesh advertisement that denied links to Israel was immediately criticized and removed on June 11. It was reposted on YouTube that night with dislikes and comments turned off, but it was not posted on Coca-Cola Bangladesh's Facebook page and no formal remark was made.

Both performers, who starred Shimul Sharma and were produced by Sharaf Ahmed Jibon, issued an apology in response to public outcry. Coca-Cola's local manufacturing and its facility in Palestine were highlighted in the advertisement, which concluded with the phrase "Take a sip, then search." But far than reducing tensions, it rekindled demands for boycotts and heightened scrutiny of business ties.

Coke and Coke Studio Bangla drew widespread criticism in the wake of its release of a television commercial (TVC) intended to dispel stories suggesting Coke's link with Israeli products. Instead, the TVC generated a slew of negative reactions, including a torrent of negative posts on social media, and widespread discontent. In response, our team rolled out a

last-minute campaign to deal with the fallout and to correct the misinformation that had

plastered the debate stage.



Fig 7. Criticisms regarding the Coca Cola Controversy

Our team responded by holding many meetings to discuss the problem. We collected a lot of information about the posters, Facebook posts, and negative sentiment on social media. Gathering and compiling public responses to the Coca-Cola scandal in Bangladesh was my responsibility. This included gathering Facebook and Instagram posts, comments, memes, and blowback that represented the opinions and critiques of the general population. The gathered information was then arranged into a presentation deck that gave news organizations and interested parties a concise summary of the dispute and clarified the main issues and reactions. It is a collection of slides prepared to communicate specific information which was intended for both our audience and the client. The deck included detailed explanations, apology statements, and clarifications aimed at resolving misunderstandings, explicitly emphasizing that Coca-Cola is not an Israeli product in Bangladesh. The purpose of the deck

was to apologize, explain the incident, and make it clear that Coca-Cola is not an Israeli product in Bangladesh.

Total engagement
5,00,000+

Est. Reach
45M+

Est. engagement
15M+

9

THE WAYFORWARD

1 COKE STANCE
 Stand with Coca-Cola's values

COURSE OF ACTIONS:

- Keep the TV & IT presence
- Don't engage in direct confrontation from the brand

2 AMPLIFY SEEDING
 Counter misinformation with transparent and consistent seeding

COURSE OF ACTIONS:

- Increase the number of seeders
- Counter the narratives with authentic facts (Data, ROI)

FACTORY ON BESIEGED GAZA STRIP

- The factory reopened after the factory was established
- Employment & economic boost for Palestinians
- Not biggest employer of the country

DONATION TO ZIONIST GROUP IM TIRTZU

???

ISRAELI CONNECTION OF COCA-COLA INVESTORS

- USF based equity structure
- All global brands have investors from the same source
- Companies can not decide who is going to invest in a publicly traded company

PROFIT EARNED IN THE LOCAL MARKET BEING SHARED WITH ISRAEL

10

THANKS

AUDIENCE COUNTER 03

ISRAELI CONNECTION OF COCA-COLA INVESTORS

7

AUDIENCE COUNTER 04

PROFIT EARNED IN THE LOCAL MARKET BEING SHARED WITH ISRAEL

8

THE CONVERSATIONS FORM THE ANTI-COKE BUBBLE

No of seeders
30+

Total Reach
15,00,000+

Total engagement
5,00,000+

Est. Reach
45M+

Est. engagement
15M+

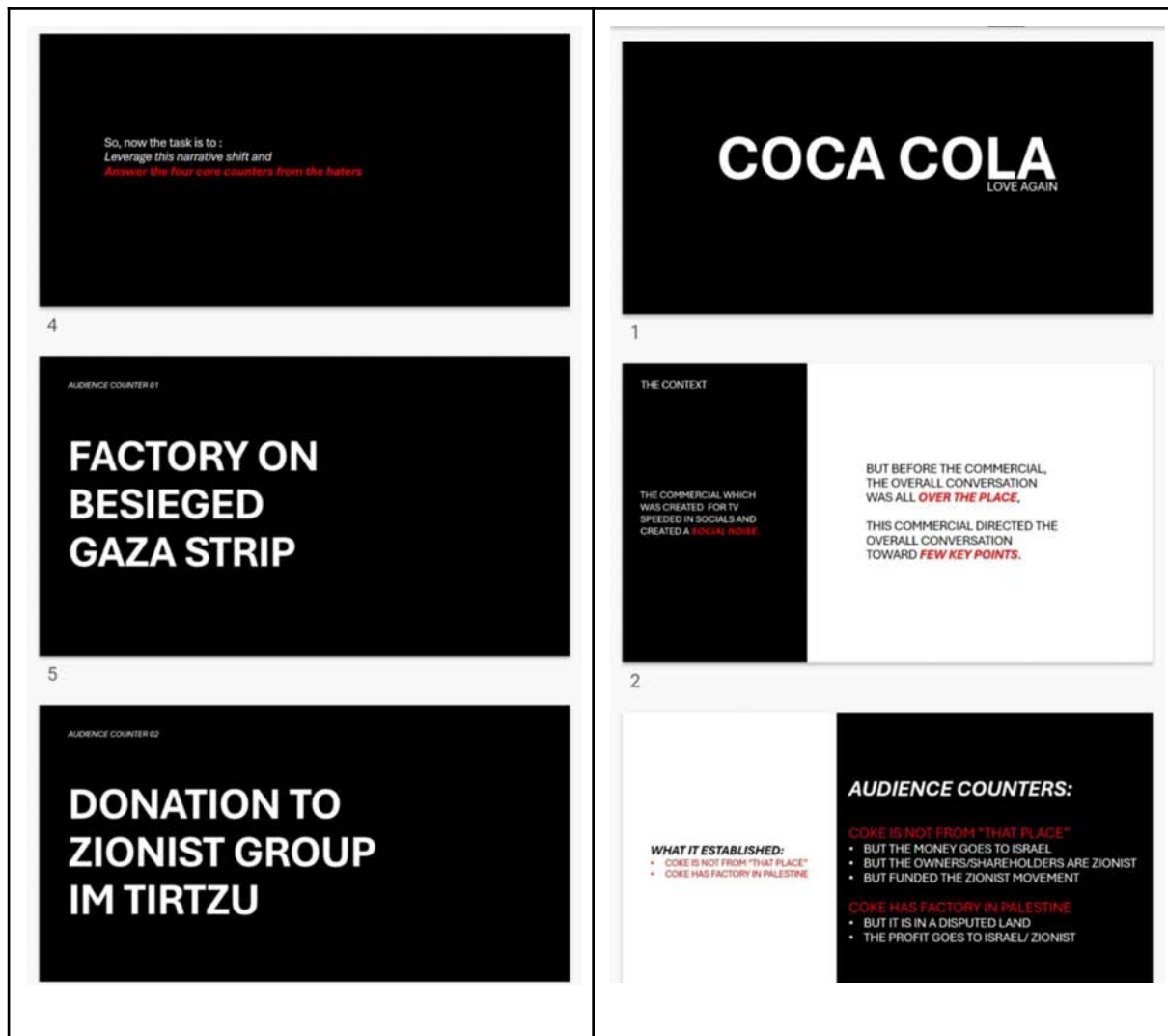


Fig 8. Extensive Presentation Deck on the Coca Cola Controversy

In order to generate discussions and raise awareness among social media users, we created memes and interesting posts for our Coke Studio Bangla meme page. Preventing a sluggish organic reach and guaranteeing ongoing involvement were the objectives. While I was in charge of creating buzz across several platforms by deliberately boosting conversations and engagements via my personal accounts, a dedicated staff was in charge of managing the page and routinely filtering and uploading material. The Client Servicing Team worked with the Creative Team to construct a meme page in order to restore social media engagement. Memes

were created to make lighthearted allusions to Coke's music, changing the conversation and creating favorable buzz about the company. Managing the web presence of Coke Studio Bangla became a top concern after the uproar around the Coca-Cola commercial. My team and I met to discuss how to defuse the criticism and get the audience to participate again since it was part of my duties. In order to change the topic and lighten the discussion, we chose to use comedy as a tactic. We did this by using memes and clever remarks. We also interact on our social media channels directly with our audience and launched a series of humorous memes that aided in easing the tension and moved the public's perception back to a more positive focus. Such endeavors were pivotal in curbing the adverse effects on the brand image and recovering customer trust.



Fig 9. Coke Studio related memes right after the controversy

In order to maintain Coke Studio Bangla at the forefront of conversations in a constructive and interesting manner, we sought to stop negative narratives from taking over by producing and disseminating accessible material. In addition to helping to create memes, I actively participated in this by utilizing my own accounts to increase reach and start conversations. This strategy kept audience engagement consistent across channels and helped deflect attention from the scandal.

Chapter 5

Organising Events

The Release of Ma Lo Ma

"Ma Lo Ma," the second song from Coke Studio Bangla Season 3, was released. It was a joint effort by Pritom Hasan, Shagor Dewan, Arif Dewan, and Aly Hasan. The song, particularly explored themes of personal development and learning about oneself, was widely praised, receiving a large number of reviews and a sizable international audience. Its popularity was also due to collaborations with TikTok, which helped bring an audience en masse.

To celebrate this achievement and also showcase new releases a special event was organized. The song fuses contemporary instrumentation elements with traditional Shaari Gaan and pays homage to its folk roots while adding its own contemporary spin, as echoed by this illustrious event. At the event, Wafraze's upcoming song "Obakh Bhalobasha" was also heard for the first time. What preceded the show, though, was a whole other world that started weaving together weeks earlier when Coke Studio's client servicing team began planning the Ma Lo Ma event, for which I had various roles to get through the day. My main responsibility was overall supervision, ensuring everything logistically worked smoothly and well. My primary job was to respond to unexpected challenges, offer on-the-spot help, and make quick decisions to keep things running.

Also, I had to coordinate with suppliers and keep the lines of communication open and flowing to ensure that all deliveries — especially of meals — arrived a little ahead of the guests' arrival. It took attention to detail, creativity and ensuring all the pieces fit to that day's agenda to make sure guests experienced a seamless event.

I made rounds during the event to ensure that everyone was comfortable and engaged, while also being accessible to answer any immediate needs or questions. In addition, I handled the

transport and setting of the celebration cake, ensuring that it arrived on time for the planned festivities. Another important job was collaborating with the IT management team to put up the television for an essential part of the event—the exclusive first look at future Coke Studio tracks. This portion was a critical highlight that required thorough planning. Because the event was confidential, I was entrusted with watching the audience to ensure that no one recorded the song previews. This mix of event organizing, technological setup, and compliance management was critical to providing a successful and smooth experience.

In addition to well-known artists, the Coke director, and the directors of the studio, I enjoyed the pleasure of meeting with some of the most gifted singers, composers, and musicians connected to Coke Studio Bangla throughout the occasion. Witnessing numerous well-known people in one location was an amazing experience. Among my duties were interacting with guests, attending to their requests, and making sure everything went according to plan. I had enjoyed interacting with new vocalists who had newly arrived on the platform beside my team, and meeting Pritom Hasan and Shayan Chowdhury Arnob, the main executives of Coke Studio Bangla, was especially motivating. The mood was lively and cozy, almost like an event from a Hollywood film when great artists come together to have fun, tell stories, and eat while making memories that will last a lifetime. It was unquestionably the highlight of my internship.



Figure 10: MA LO MA Event

Release of Obakh Bhalobasha by Warfaze

It is an honor to have been part of Coke Studio Bangla's rendition of 'Obakh Bhalobasha' for the 40th anniversary of the legendary Warfaze. Originally, written and produced by Babna Karim in 1994, the song was repackaged with contemporary arrangements but kept the original lyrical depth. This new rendition has Babna Karim and Palash Noor on vocals, with the familiar tinge of Warfaze distorted guitar riffs and string orchestra, as well as a choir. For this undertaking, Shayan Chowdhury Arnob, the co-author of the original song, enlisted no fewer than five collaborators, including Sheikh Monirul Alam Tipu, co-founder of Warfaze, each to broaden the reach of the original song, while keeping its spirit intact for longtime fans and for anyone hearing it for the first time.

As the countdown's last seconds drew near, excitement increased. When the countdown hit zero and I hit "Enter" to release the music, I felt like my heart was about to explode from the intensity of the situation—a mix of responsibility, exhilaration, and the weight of the launch finally happening. The realization that the music will be released to the public with only one action was a defining moment and another significant turning point for Coke Studio Bangla.

Upon the release, I was able to get acquainted with the members of the band for a photoshoot. There my work involved, making sure the itinerary goes according to plan. I was responsible for managing and calling the photographer on time for the shoot, making sure the members were provided with food and drinks on time. I had to update quite a few times over the phone with my supervisor on the photoshoot and make sure to receive her opinions and work on those. After the photoshoot, I was responsible for organizing the photos according to each member, separating them by folders and then mailing the band members their pictures of the Obakh Bhalobasha photographed pictures in the composition and pictures as a group.

The moment Obak Bhalobasha's video was uploaded, social media platforms saw a surge in interaction. This release received largely favorable responses, in contrast to many other postings on Coke Studio Bangla's page that often get boycott-related remarks because of lingering political tensions. It was a rare occasion when the conversation was devoid of controversy, since there were very few, if any, boycott-related comments. The song's strong sentimental appeal was a major factor in this change in public attitude. Emotions were evoked that overshadowed arguments from other sources, taking listeners back to their early years and simpler times. The song has a strong cultural and emotional link, as seen by the many melancholic and wistful comments left by people recalling special times in their past.

Our manager gave us instructions to keep an eye on and evaluate the pages often in order to preserve the caliber and structure of the comment area. My tasks included monitoring comments for two weeks and maintaining the response page in Excel. The majority of responses on this song were in Bengali due to fans' strong sense of nostalgia and more warmth. Despite the original difficulties, the subsequent translations provided essential

assistance. As a result, conversations could continue uninterrupted and interactions stayed focused on the music. The way the song was received showed how nostalgia can influence public opinion and create a bond that goes beyond outside disputes.

Chapter 6

Miscellaneous

In addition to the more significant projects and campaign-specific duties, my internship included a number of ongoing duties that were essential to the day-to-day functioning of the organization. These included duties like creating bills and presenting the results of market research, both of which called for meticulousness and a thorough comprehension of the agency's operations. These tasks, which included gathering research findings and collecting financial data, were crucial to the team's success and the efficient completion of several projects. These little yet important contributions that influenced my whole internship experience are highlighted in this chapter.

Bill making

Billing-related duties were another aspect of my job, which I frequently had to finish immediately following customer meetings. I learned how to handle paperwork and move through the finance department effectively from this process. I would begin by obtaining an IO (Internal Order) form from the finance department office, on which I would be required to record the date, cause, and place of the expense, such as the restaurant utilized for a meeting and what it was used for. After obtaining the necessary approvals, I returned the completed paperwork to the finance department, which was then responsible for processing the expenses and ensuring proper accounting.

Workplace meetings were a regular part of operations, with clients visiting from various brands for discussions with different teams, such as general meetings, pitch sessions, and internal evaluations. It was standard to provide refreshments for clients based on the

scheduling of their meetings. Ensuring high-quality meals while staying within the finance team's budget was an important factor. I also gained knowledge about how to handle spreadsheets for billing. This required documenting the meeting's specifics, including the date, the restaurant name, the foods that were bought, their prices, those in attendance (internal and external), and the meeting's name and purpose. I would make sure the totals agreed by consist of any financial gains in the computations. Lastly, I would send the entire envelope to the finance department after stapling every receipt and invoices to the form. I learned the value of precision in financial documents and improved my organisational abilities as a result of this direct experience.

Market Research Assignments

During my internship, I had the chance to hone my presentation skill due to a task which involved market research. Market research is important for a business because tastes and preferences are changing rapidly. Market research helps a business or a product company to understand their competitors and understand the consumers better for their profit after understanding and recognising the changes and alternatives required. An example of such a project was dissecting Coca-Cola's competitive environment to better understand its main competitors. This was prompted when the manager of the project team held a meeting with my counterpart and me on our plan for collecting effective data.

This research concentrated on a few critical categories. First, I identified Coca-Cola's direct and indirect rivals in the Bangladesh beverage industry, which included brands like Pepsi, Mojo, RC Cola, and Uro. To further understand why alternative brands are popular, I undertook surveys and evaluated previous market research to assess customer preferences. Coca-Cola's market penetration has dramatically decreased as a result of its labeling as an Israeli product and demands for a boycott. Many merchants sold less Coke

products, and consumer purchases declined significantly as customers switched to other brands.

The following tasks shaped my approach to brand management and audience engagement. Based on my SWOT analysis and market research, it became evident that Coca-Cola faced significant challenges due to boycott movements and shifting consumer sentiment, despite maintaining strong brand recognition. The decline in sales highlighted the need for strategic adaptations.

SWOT Analysis for Coca-ColaA **SWOT analysis** was required to assess Coca-Cola's market position, identify the impact of the boycott on sales and consumer behavior, and determine strategic responses to shifting brand perception.

Strengths : Coca-Cola boasts significant brand awareness, a large distribution network, and a varied product line. An ongoing marketing activity gives you more visibility. It also has a fairly wide distribution network, which enables it to make goods available in even urban and rural areas. The broad product mix appeals to a wide range of consumer tastes. Continuous marketing and promotional activities create its brand image.

Threats: Heightened concerns regarding consumption of sugary beverages, exits from markets with high production revenues, political tensions could affect its market share as well. Health problems linked to sugary drinks add to an already negative image with health-minded consumers. Access to the latest raw material is unavailable, in addition to controversies, such as the political-related boycotts which can significantly influence sales and popularity of the brand.

Opportunity: Trend to healthy beverages, Market penetration in rural markets, participate in local events, sustainable packaging Local experience tie-ups and partnerships with local

entertainment and culture events can also help the brands achieve faster brand awareness, relevance and engagement with the local customers. Trained on data through October 2023

Threats include local and foreign company competition, evolving customer preferences, volatile economic and political conflicts such as the boycott, all of which threaten market supremacy. Coca-Cola is under increased competition from both domestic and foreign brands, including Pepsi, Mojo, RC Cola, and Uro. Conventional sugary beverages are under threat as customer preferences shift onto healthier choices. Economic uncertainty in the region can have an impact on people's financial resources, potentially lowering sales. Social and political problems, such as the current boycott because of alleged political affiliations, can lead to decreasing market presence and customer loyalty.

My supervisor was very pleased with my presentation because of the breadth of the material and the coherence of my study. Coca-Cola used this study to identify its main rivals and get insight into customer preferences by asking focused survey questions. Through investigating the factors that influence consumers' decisions to buy or avoid Coca-Cola and filling in research gaps, like the absence of information on how consumers' perceptions of the company's purported ties to Israel affected their long-term purchasing decisions, I was able to obtain a more thorough grasp of the market. This made it clear that further research was required to determine if open communication might win back brand loyalty or whether public perception had changed irrevocably, which would help Coca-Cola improve its future tactics.

Chapter 7

Theoretical Application to the internship journey

This report section examines how my work at Dotbirth was directly impacted by the media and cultural theories I studied in my academic career. I was able to evaluate my internship experience critically by making a connection between these theoretical ideas and my daily duties. In order to comprehend how different media tactics and cultural influences affect advertising, the theories offered a framework. I had to interact with clients on a regular basis, respond to their issues, and make sure that they and the creative teams were communicating effectively, so client servicing in particular kept me alert. This experience helped me better understand how theory is applied in the advertising industry by giving me insightful knowledge about media strategy and client communications.

Advertising companies as corporate panopticon

A potent allegory for contemporary monitoring and control systems is Michel Foucault's idea of the panopticon, which was influenced by Jeremy Bentham's prison architecture from the Victorian era. In *Discipline and Punish: The Birth of the Prison*, Foucault examines how those in positions of power impose discipline by fostering a culture of continual surveillance. People start to regulate their conduct to conform with anticipated norms when they acquire notice of this surveillance, even in the absence of direct involvement from those in positions of authority (Foucault 1977).

Essentially an office panopticon, Dotbirth uses a sophisticated monitoring system to keep an eye on its workers. The office is protected by sophisticated entry control technologies that provide careful motion monitoring, such as scanning fingertips, face recognition and ID card

scan for entry and a button-based exit. Strategically placed surveillance cameras throughout the office allow higher management to discreetly monitor employee behavior.

Because they are conscious that they are being watched all the time, workers usually control their behavior and follow rules and procedures to stay out of trouble with the law. This system mimics the dynamics of the panopticon, where knowledge of surveillance turns into a system of regulation that promotes discipline and obedience without resorting to apparent repercussions.

Foucault's concept of power as disseminated across a network was further shown by the office hierarchy. In order to create various levels of responsibility, interns responded to executives, who in turn reported to directors. Although it served to disperse responsibilities and preserve order, this hierarchical system frequently came across as manipulative. In a subtle simulation of Foucault's claim that authority is equally about upholding perceptions as it is about imposing control, the orderly operation implied by titles and positions hid the deeper instability and stresses of the workplace.

Guy Debord and the Formation of Public Views

While working on projects for Coke Studio Bangla at Dotbirth Agency, I was reminded of Guy Debord's theory of "the spectacle" (Debord 1995). According to Debord, the spectacle is a social construct in which connections and views are mediated by deliberately chosen pictures, stories, and symbols. I was at the center of this phenomenon since it was my obligation to control public reactions, particularly to remove comments which accused Coke of being an Israeli product.

Deleting comments like this was more than just a practical exercise; it was a way to develop a story that complemented the brand's intended image. I worked to promote an orderly portrayal of truth by deleting opposition from the digital world. This prevented controversy and strengthened the spectacle of Coke Studio as a peaceful cultural celebration. This procedure shed light on how businesses shape public opinion, transforming the internet into a mirror of regulated values compared to a natural setting for a range of opinions.

A major controversy arose from a new Coke TVC when a phrase intended to clarify that Coke was not an Israeli product instead sparked significant backlash. Backlash resulted from a phrase in the script that promoted Coke by making it clear that it was not an Israeli product. Online discussions were sparked by people's interpretations of the statement as provocative. Our group chose to use memes to change the conversation in order to control the circumstances. These memes used amusement and popular culture allusions to distract from the dispute and drown out the criticism.

This scenario is consistent with Debord's concept of the spectacle, in which the memes functioned as carefully chosen pictures and narratives that shaped how people interpreted the accident. We modified the story by showcasing inventiveness and fun, making sure that the public was interested in a more controlled and lighthearted version of the incident rather than focusing on the initial uproar. Instead of addressing the problem, the spectacle aimed to divert attention from it by developing a different story that played on public emotions.

Jean Baudrillard's analysis of representation in relation to hyperreality and the simulacrum

Through the fusion of folk, pop, rock, and EDM with traditional Bangladeshi music, Coke Studio Bangla exemplifies simulacra. This produces a hyperrealized image of cultural identity in which the stylized, marketed version of the original, genuine music often overshadows it. The program elevates amusement over cultural authenticity by turning traditional music into a polished, media-driven product, even while it aids in its popularization.

The discrepancy separating Dotbirth's own culture and its exterior portrayal served as a striking example of Baudrillard's idea of hyperreality, which is the blurring of boundaries between truth and appearance. I noticed a dynamic, creative atmosphere with relaxed dress codes and energetic interactions during my interview. But after I joined, I saw that this façade was deliberately created to conceal the heavy effort and stresses that were there underneath.

Baudrillard's theory that representations frequently replace reality and produce a simulacrum that a world where perceptions rule and authenticity takes a backseat is shown in this juxtaposition. This dynamic was strengthened by my responsibility to oversee internet exchanges and moderate comments. The repetition of some jobs emphasized the performative character of labor itself, even if my endeavors were essential to preserving the brand's professional image. Encapsulating Baudrillard's criticism of contemporary systems that put appearance before content, the digital narratives I assisted in creating were more concerned with maintaining the appearance of involvement and accuracy than they were with creating real connections.

Additionally, due to the TVC controversy, Baudrillard's idea of hyperreality is relevant. Compared to the genuine accident, the memes created a reality that seemed more interesting and relevant. The initial disagreement was essentially erased from public conversation as these memes gained widespread popularity and the whole attention was diverted to the amusement they produced. Even though the initial occurrence was real, it lost significance as the public narrative was dominated by the hyperreal version, which consisted of a number of amusing, shareable memes.

We successfully concealed the dispute by employing humor and cultural allusions, illustrating how digital marketing can control perception and handle disasters by creating meticulously built parallel realities.

Karl Marx's concept of Alienation

The concept of alienation so important to Karl Marx, came through loud and clear in my work at Dotbirth. I discovered that my job roles often alienated me from the most gratifying aspects of my work. My job was to monitor and respond to comments on social media to protect the brand's reputation and keep the audience engaged. Over time it became increasingly mechanical, my work reducing to mechanical answers that only answered the question without a shred of importance to me. My experience for the most part took place in a highly regimented environment where my role became routine, and the aspects of the industry that inspired me most the creative and interpersonal work I had chosen to pursue faded into a background hum, further distancing me from the products of my labor and the process of producing them as Marx assertively perceives. Alienation in this case derived from the idea that my daily tasks seemed to align more with the needs of the brand than my own, or my career, reflecting Marx's critique of labor under capitalism and how it often leaves one's potential and autonomy diminished.

First, there was a sense of estrangement from the result of one's effort. Although my work was essential to preserving the brand's online visibility, the results were not my own; rather, they benefited the organization's objectives, so I felt no satisfaction or authorship. Second, I felt disconnected from the job process. Work continued into my personal life because there were no set routines and a steady stream of assignments. In addition to the weekends and at home, monitoring comments persisted, causing a disparity that gave me little influence over how I spend my leisure time. A feeling of estrangement from coworkers also existed. Even though the agency valued teamwork, my solitary duties frequently prevented me from having lots of chances for sincere communication and cooperation.

Finally, I became aware of how the job began to encroach on my personal identity. My capacity to maintain a social life and pursue private pursuits was hampered by the challenging demands of the job and its 24-hour expectations. In many respects, I felt like I had been reduced to a role that was determined by the unrelenting demands of the workplace, expressing Marx's criticism of how working under capitalism may undermine one's sense of independence and uniqueness.

In conclusion, my internship at Dotbirth provided me with a unique opportunity to apply the media and cultural concepts I had studied in a real-world advertising environment. This theoretical knowledge was adapted during my work within media planning and client servicing, resulting in the understanding of relations between brands, customers, and audiences. Guided by Jean Baudrillard's concept of hyperreality, it is accompanied by the suggestion that "The real is not only what can be reproduced, but that which is always already reproduced." This is consonant with how advertising creates consumer perceptions

and actions by establishing a hyperreal milieu in which the actual and media representation are blurred. The speed at which customers service was provided challenged me to think critically and respond quickly to changing expectations, keeping me agile and engaged. During this period, I also had the opportunity to sharpen my theoretical knowledge and enlarge my skills, gaining experience in media planning, client management, and strategic communication preparing me for a career in advertising and media.

Chapter 8

Problems Faced

I had several firsts while working at Dotbirth, such as getting paid for the first time and learning how to interact with a variety of individuals. I also learned a lot about the corporate world. I originally struggled to adjust because I am an introvert, and because of my reserved manner, I was even asked if I could manage communicating with the team during my interview. My boss frequently chastised me for being reserved and urged me to express my ideas more freely. Meeting other interns, though, enabled me to come out of my shadow. I eventually rose to the position of being one of the most vocal interns, which helped me learn how to blend being amiable with remaining professional. This experience taught me how would I earn respect in the job.

As it turns out, the stigma around working for Coke was just another major hurdle I had to clear all my way through my internship. As the brand became controversial because of its alleged links to Israel, many people assumed I was indirectly supporting Israel by working on Coke projects. The misconception led to the loss of many friendships, so it greatly affected me personally. It was frustrating how quickly people wrote off my career affiliation, but the nuances of work, and its larger context, were disregarded.

I neglected to share any videos or photos of my Coke work out of fear of further misinterpretation and backlash. Even my happiest memories and good times there were always tucked away too because I was too worried about what other people will think of those events. This internal conflict made it hard for me to accept that this was a proud moment in my journey, one that I wanted to repress due to fear of criticism. It exposed the challenges of working in a well-known but controversial profession where public perception often blurs the line between work and life.

One of the greatest challenges I faced was juggling my personal life, schooling, and corporate responsibilities. In addition to my internship, I was taking three classes, and although I was fortunate to be able to leave the office for my scheduled classes, managing my studies was not easy. Since there were no set office hours, I often worked a minimum of 10 hours a day, which left me overexerted and unable to complete assignments. A case in point was during my midterms right before the July protests, when I missed a comment on the Coke Studio Bangla-released Jamdani video. That comment, which gracelessly disparaged the actress's looks, passed unflagged in my oversight and unremarked on at all. The actress must have come across the comment, as she clapped back in a public post on Facebook, defending her appearance and questioning the brand on their failure to handle the social media backlash in a better way. This had a lot of complaints and negative media attention towards Coke Studio Bangla and as a result, my supervisor had issued a formal warning about practicing appropriate and sensitive use of our Social Media channels.

The most annoying and painful part of my internship was the process of moderation where I had to keep watching comment which was a nonstop job. They made me refresh the page every two or three minutes, to be updated with the latest interactions. Although necessary, this monotonous task was mentally exhausting and needed intense concentration to avoid any mistakes. I found myself wanting to find out about more creative aspects of the workplace in spite of these obstacles. For example, I missed a lot of pitching meetings where fresh TVC concepts were put out, which I genuinely wanted to do because it more closely aligned with my artistic goals. I gained a broad skill set from customer servicing, but my heart has always been for artistic pursuits, which has left me craving chances to express myself. Furthermore, because I was not completely fluent in Bangla, navigating comments in that language offered its own set of difficulties. But with my coworkers' support and encouragement, I was able to progressively get better at Bangla. In addition to increasing my productivity at work, this also

made me feel like I had overcome a personal obstacle. I jumped at the chance to contribute creatively whenever I could. One noteworthy instance was when I was asked to help an executive create a poster for Akij School's principal hiring campaign. I approached the work as a challenge and gave it my all, producing a finished product that was above everyone's expectations and won praise from the team. All things considered, this internship gave me greater self-assurance and resilience in both my professional and personal development.

Chapter 9

Conclusion

I have gained a great deal of knowledge while working at Dotbirth. Taking on a variety of responsibilities throughout the internship enabled me to hone my capacity to examine situations from several angles. My three-month journey helped me to have a wider understanding of advertising and its great influence on human lives. As a part of Coke studio Bangla, I got to see the magic behind the curtains, which has been one of the rewarding experiences. Being able to directly work on different music projects and work with incredible musicians was an amazing experience. It reminded me of how music can unite people.

Considering everything, I am truly thankful to Dotbirth for making me a part of this fruitful internship experience. Despite numerous challenges along the way, the unwavering support of my supervisor and my colleagues eased this process. Each experience that I had became the foundation allowing for my personal and professional growth which have set me up to excel in whatever came next. I would like to face future challenges with courage, confidence, and a willingness to grow. During my internship, one of the quotes from the great Vincent Van Gogh that I heard, “Normality is a paved road: It’s comfortable to walk, but no flowers grow.” resonated quite well with me. Through this philosophy, I am reminded to strive to always be better and to view problems as opportunities to get it right.

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