

Report on
Internship Journey as Social Media Executive at *The Daily Star*

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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

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Declaration

I am hereby declaring that

1. The internship report that is being submitted is my original work for the purpose of completing my degree at BRAC University.
2. This report does not consist of any material that has been previously published or written by someone else, except for the parts where there are mentions of citation through accurate referencing.
3. This report does not have materials that were previously accepted or submitted for any other degree at any university.
4. I have appropriately mentioned all of the sources I have referred to for help.

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Acknowledgement

“Indeed, with every difficulty, there is relief.” – Quran 94:6

I want to start by saying that I am grateful that I was able to attend BRAC University and attend lessons offered by such incredible instructors. Along the short yet long journey, I was able to meet the people who changed me into who I am today. I also want to take this chance to reflect on myself and appreciate how far I have come in life, because no matter how tough things got both academically and personally, I never gave up on my dreams.

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Glossary

Visual Card, Nutshell or Graphics: This refers to any static image that is created using software like Canva and Adobe Photoshop for visually representing and promoting certain new articles.

Infographic: This refers to a visual representation of different information and data. This helps to summarise elaborate informational content for easy understanding.

Marketing Strip or GPI Strip: These refer to banner-like advertisements that are placed at the bottom of a visual card. Most of the time, these are promoting products or brands and are used for monetisation or even sponsorship purposes.

Carousel: This refers to the social media posts that include multiple swipeable images or cards in a single post and is used to show different headlines, breakdown information and visuals altogether.

Schedule: This refers to the planned posting of different news content online at different times using Meta Business Suite to ensure that there is a constant flow of news updates.

Shorts and Reels: These refer to short-form videos that are posted across different social media platforms.

YouTube Community: This refers to a feature on YouTube and is used to interact with the audiences through posts, polls, updates, etc, that is separate from video content.

Meta Business Suite: This refers to a free platform offered by Meta that lets businesses manage their Facebook and Instagram pages from a single and centralised place.

Chapter 1

Introduction

The change in communication technology these days has undeniably been revolutionary and it is such because tools that once served only basic functions, like simple landline telephones to communicate, have now turned into multifunctional smartphones that not only reshaped how people communicate but also help participate in the digital world, so for this reason, the most impactful developments yet has been the rise of social media platforms. These sort of platforms began only as tools for casual interaction in its earlier days but have gradually now turned into powerful spaces for news sharing, public discourse, and more. So, social networking sites like Facebook, Instagram, X (formerly Twitter), YouTube, and even LinkedIn now play some sort of central role in terms of shaping public opinion while also redefining how journalism operates for each country. This evolution has been very important in Bangladesh due to rising internet access, smartphone affordability, and the ever changing user behavior, for which, traditional news outlets have had to adapt quickly to meet such demands because people increasingly turn to social media for instant updates, and visually engaging content these days, so news organisations like *The Daily Star*, *Prothom Alo*, *Dhaka Tribune*, and others have expanded their digital strategies to include social media journalism, audience-centric storytelling etc. accordingly.

It was also the COVID-19 pandemic that further accelerated this shift because there was limited access to print media which then led to an increased reliance on online news platforms. Media outlets, for that reason, have now invested heavily in digital teams that produce content tailored for each platform before monitoring analytics, and also managing engagement across a wide range of digital channels. This results in the idea that modern journalism now blends editorial integrity with real-time responsiveness which has both platform-specific content strategies, and visual storytelling.

Now, it is within this context where I completed my internship at *The Daily Star* as I was placed in the Social Media department as a Social Media Intern there by working from January 17 to April 17, 2025 which was for six hours a day, six days a week, and I actively contributed to

the department's daily workflow by creating, and publishing different news content for platforms like Facebook, Instagram, X (formerly Twitter), and YouTube during my tenure there. My primary responsibilities, at the time, included designing visual cards (also referred to as “nutshells”), drafting captions, evaluating headlines, updating or scheduling posts using Meta Business Suite, assisting with digital coverage of major national events, and more, this not only introduced me to the practical tools, and editorial decisions involved in digital news production but also offered me a firsthand understanding of how legacy media institutions are adapting to ever evolving audience expectations. It is through these structured workflows, collaborative digital tools as well as strict editorial guidelines there that I was able to observe the complexities of maintaining journalistic standards in such an environment while also realising the bridge between my academic lessons, and professional aspirations by offering valuable insight into the ongoing transformation of journalism in this era.

Chapter 2

Brief History of *The Daily Star*



Figure 1: The logo of The Daily Star (Source: Google)

2.1 The History of The Daily Star

The Daily Star, one of Bangladesh's widely known English-language newspapers at the moment that has the motto of "Your Right to Know," was founded on January 14, 1991, by Syed Mohammad Ali. It has a consistent drive to maintain transparency, and ethical journalism by preserving its editorial autonomy for its audience when many outlets have already shifted under political or even corporate influence over time. This organisation may be owned by the Transcom Group but the editorial, and financial operations are always kept separated with the editorial team being led by Editor and Publisher Mahfuz Anam, a former UN official, and freedom fighter, supported by senior editors across key departments like News, Planning, Reporting, Operations, and others. *The Daily Star* covers a wide range of sections that include national, international, business, sports, lifestyle, opinion, and more with the operational hours varying; administrative teams follow a standard 9 a.m. to 5 p.m. schedule with two weekly holidays, while the editorial, reporting, and social media teams work in rotating shifts, typically six to seven hours a day, with one day off per week, which reflects the dynamic nature of news production.

2.2 Social Media and Digital Strategy at *The Daily Star*



Figure 2: *The Daily Star* epaper presentation through promotional visual card (Source: X)

The Daily Star has accepted the digital transformation with time to maintain its relevance as its audience continues to reach for mobile in terms of on-the-go news consumption, and for that reason the digital, and print teams coordinate closely to make sure of timely updates, and consistency in editorial tone across platforms. So, the Social Media department, in this case, plays a central role because platforms such as Facebook, Instagram, X (formerly Twitter), LinkedIn, YouTube, and more are used strategically to distribute news in diverse formats, with Facebook being the most active platform as breaking news, infographics, visual cards, and videos are shared here first. Now, Instagram focuses on visual storytelling, and reels part due to its format while YouTube features longer video reports, interviews, Shorts, and more.

Not just that, social media analytics are also regularly monitored to better understand user behaviour, and guide content optimisation as per gained info because these data insights indeed help refine strategies, improve engagement, and also respond to audience preferences in real time. This emphasis on tailoring content to platform-specific norms while catering to journalistic integrity is something that became very clear during my internship.

Now, *The Daily Star* gets their civic engagement through online campaigns, public forums as well as live sessions that spotlight key national issues, they also invest in skill-building by offering internship opportunities to students from various disciplines, and these internships indeed provide hands-on experience in journalism, editing, visual storytelling and more. Then, many high-performing interns are sometimes offered longer-term opportunities within the organisation that goes to show *The Daily Star's* commitment to nurturing the next generation of media professionals.

Chapter 3

The Social Media Department and My Daily Activities

The Social Media department at *The Daily Star* is responsible for curating, adapting as well as distributing the publication's content across its available digital platforms which includes Facebook, Instagram, X (formerly Twitter), YouTube, and LinkedIn, where this department plays a key role in terms of expanding audience engagement, and tailoring content to meet platform-specific expectations while still keeping editorial standards.

I worked in this department from January 17 to April 17, 2025 as a Social Media intern there, and my primary responsibility was simply to assist with the preparation as well as the formatting and publication of digital content suited for social media sharing. The work environment was, in fact, fast-paced as it required constant collaboration, and attention to emerging news developments, and these daily coordination took place on platforms like WhatsApp, Messenger, and Discord, where supervisors assigned tasks, approved content, and sometimes even discussed editorial decisions (most of which were taken separately through calls). Each shift, I reviewed newly published stories from *The Daily Star* website, and assessed which ones could be translated effectively into different shareable formats, and the selection process involved reviewing newsworthiness, sensitivity of the topic and more.

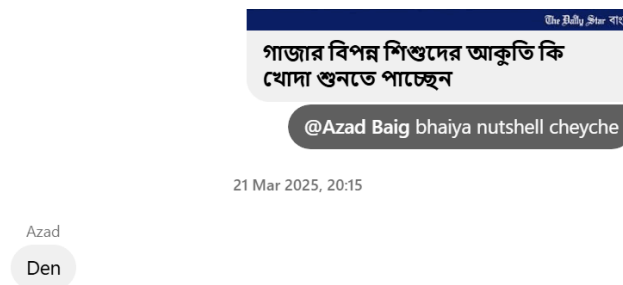


Figure 3: Screenshot of a discussion with supervisor about handling sensitive visual card content.



Figure 4: Visual card created for a news story including a marketing GPI strip from bKash.

My daily work involved a lot of the creation and publishing of visual cards, and these were single-image or carousel posts that had a short headline, and a relevant image which was optimised for attention on social platforms, and I used Canva to create these visuals based on the formatting rules that were set by the department like text alignment, maintaining a consistent font and subject hierarchy, headline length, and others remained readable within the graphic layout after visuals were selected from a mix of sources from *The Daily Star*'s own photo library, original photographer submissions or other royalty-free images from verified platforms. The nutshells did not simply stop at that because there were marketing strips (also referred to as marketing GPI strips) that were incorporated into the visual cards a lot of the time, and these banner-style elements were provided by external brands who want to promote themselves. Now, these GPI strips were only added to general-interest stories that did not involve any type of negative news as it was for promotions, and the placement of these followed strict editorial guidelines, so that commercial content never compromised the seriousness of the news or the publication's ethical standards.

Caption writing was another easy yet important task as each platform had specific character limits, and tonal expectations with Facebook allowing slightly longer captions while

other platforms like Instagram, X, and YouTube needed a more concise phrasing within its character limit which was still informative yet engaging. I ensured that the text, while writing captions, complemented the news story by collecting captions from within the story while avoiding redundancy and respecting sensitive topics.

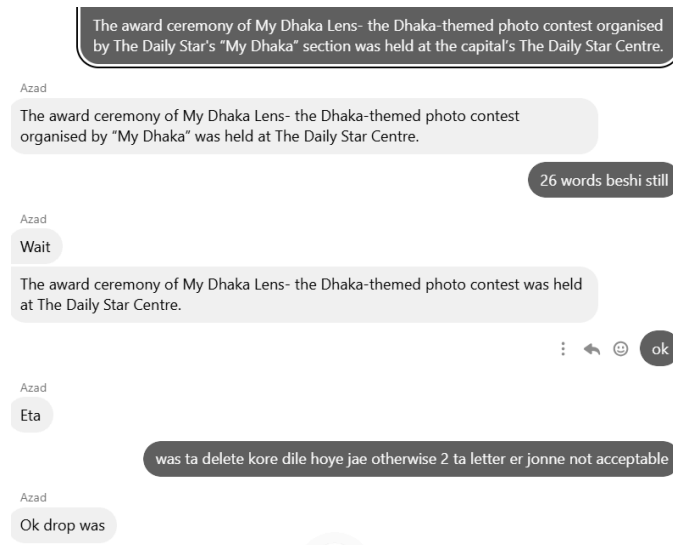


Figure 5: Discussion about changing YouTube title due to platform character limits.

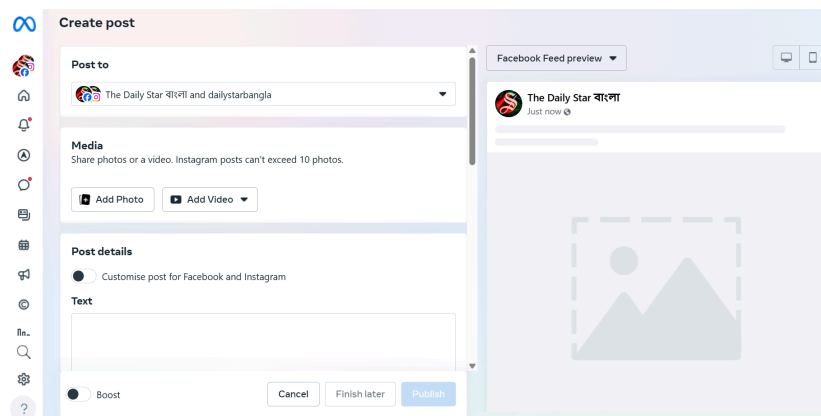
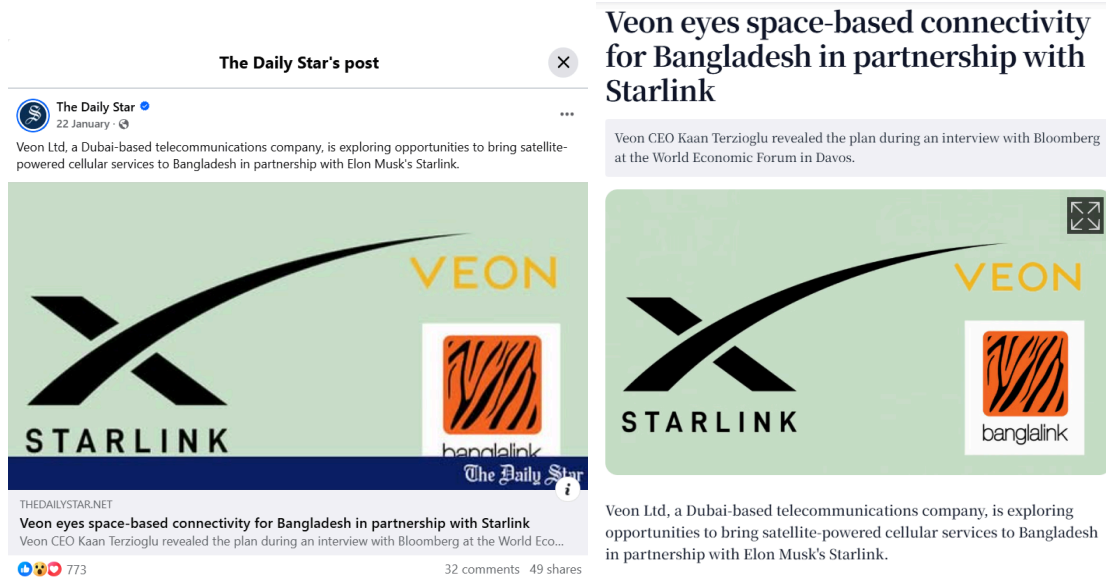


Figure 6: Dashboard of Meta Business Suite used for publishing and scheduling.



Figures 7 and 8: (Left) Facebook post of a news story. (Right) Caption source from the original article.

Apart from that, I have also updated previously published posts when articles were further edited or when new information emerged later on using Meta Business Suite which also allowed me to access scheduled or live posts across multiple platforms, and helped in terms of reacting to duplicate posts accordingly. This is where editorial discretion played a key role as well because certain stories were excluded from social media publication altogether if they seemed too sensitive or even speculative after following specific directives from the editorial leads.

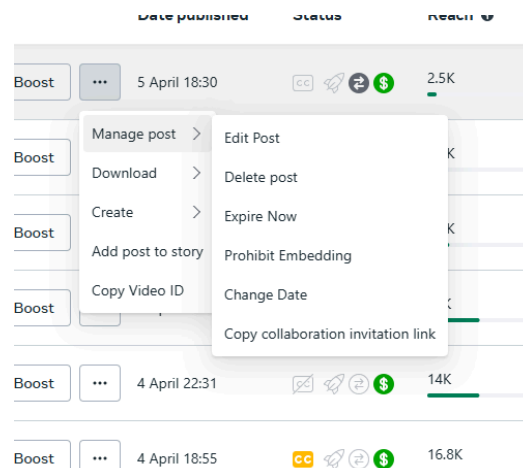


Figure 9: Interface used to edit live or scheduled posts in Meta Business Suite.

My daily activities as an intern were always grounded in a structured yet flexible workflow that needed more than just technical proficiency, it also needed a strong grasp of editorial judgment, platform dynamics, and the ever changing audience behavior.

Chapter 4

Coverage of some Major Events During the Internship

I had the opportunity to be directly involved in the coverage of several major national events during the internship at *The Daily Star* and these included 2025's Ramadan, Eid-ul-Fitr, the Bangla New Year (Pohela Boishakh), and even the announcement of Starlink's approval in Bangladesh. Most of these were culturally and socially significant, and for that reason, it provided valuable hands-on experience in terms of planning, and executing platform-specific news content under tight deadlines.

4.1 Ramadan 2025: Structuring Timely and Thematic Coverage

Ramadan of 2025 began in early March, and content planning was done well in advance with my contributions including the design of visual cards, and sharing multiple Ramadan-specific posts to keep the audience engaged, these contents included daily Suhoor and Iftar timings as per verified schedules provided by the editorial desk. Once again, these cards were designed using Canva, and formatted for screen-friendliness with clean layouts, soft yet vibrant colours to embody the month, and minimal clutter to preserve clarity due to its primary target being Facebook, Instagram, and sometimes LinkedIn audiences.



Figure 10: Visual card showing daily Suhoor and Iftar times during Ramadan.

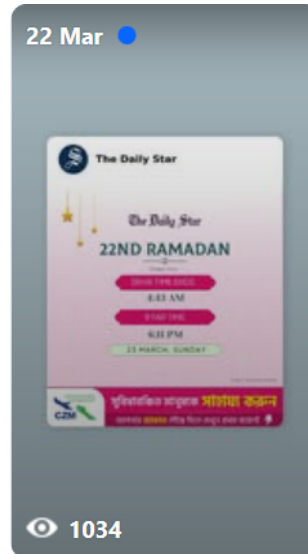


Figure 11: Submission screenshot for marketing metric tracking for a Zakat campaign.

Apart from those, I also assisted in repurposing articles into social posts that addressed practical Ramadan-related topics like the fluctuation in terms of food prices, crowd management at shopping malls and markets, changes in public transport schedules, adjustments in office hours, and more which needed consistent checking for government updates, and verifying public announcements with the newsroom before getting them ready for timely release. Many posts during Ramadan were mostly scheduled to go live just before and during Iftar in order to align with audience engagement patterns as anyone attending their shift at that time would also take a break to enjoy their Iftar. This is something that always needed close coordination with supervisors, and a maintained rotating shift system. Some posts again were also accompanied by marketing GPI strips from sponsors, and were used with suitable news stories that did not involve sensitive content.

4.2 Eid-ul-Fitr: Real-Time Reaction and Cultural Expression

I participated in content creation that represented the celebratory tone of the occasion throughout the time that led up to Eid-ul-Fitr, and this included designing visual cards that featured coverage of shopping rushes, general crowd situation in terms of travel, public anticipation surrounding the moon-sighting announcement and more.



Figure 12: Eid-ul-Fitr celebration visual card prepared for online publication.

On the night before Eid, which is the Chaand Raat, we prepared both visual and caption content in advance to be released as soon as the moon-sighting was confirmed as Saudi Arabia had already confirmed their moon-sighting early on, and then on the actual day of Eid, I contributed to publishing a series of posts on Facebook, and Instagram that featured images of congregational Eid prayers from across Bangladesh as well as Mecca before scheduling related posts throughout the day as it news updates were slow due to the holiday. It is safe to say that the workflow during Eid underscored the importance of preparing pre-approved material while also staying responsive to real-time developments and understanding that these tasks do need all sorts of teamwork, flexibility, and editorial precision to ensure timely yet accurate publication across platforms.

4.3 Pohela Boishakh 1432: Visual Storytelling for Cultural Celebration

As usual, Pohela Boishakh was celebrated nationwide on April 14th, and the main goal of that day was to visually capture its vibrancy which is why I worked on a carousel post that featured images from the *Mangal Shobhajatra* procession, musical performances, and beautiful yet simple celebrations across the country, for which, photos were sent by *The Daily Star* photo desk via WhatsApp. I was responsible for filtering the most visually compelling submissions,

applying watermarks, and sharing them online with provided captions that included photographer credits.



Figure 13: Supervisor instructions for photo album or carousel post about Pohela Boishakh.



Figure 14: Photo album post featuring New Year celebrations across the country.

It was indeed very important to maintain the stylistic consistency across the carousel while also preserving the festive atmosphere that was present on the day with the watermark being added to the pictures by using Canva, and that too in a way that adhered to *The Daily Star*'s brand style. This task allowed me to once again evaluate what looked best while also reinforcing the importance of maintaining journalistic standards in terms of presentation.

4.4 Starlink in Bangladesh: Coordinating Tech-Focused Breaking News

The announcement of Starlink's license being approved in Bangladesh had, in fact, generated significant public interest, and this news having prominent national figures like Dr. Muhammad Yunus involved in it added further relevance. For this type of breaking news, I contributed to preparing visuals that included the Starlink logo, a map of Bangladesh, and soft yet thematic text overlays to visually support the story with additional subheadings to grab attention of the audience or to add weight to the news.



Figure 15: Visual card designed for Starlink's license approval in Bangladesh.



Figure 16: Supervisor's feedback and approval message regarding the Starlink card.

Once again, using Canva, I formatted the visual card for all of the social media platforms, and ensured that they met the clarity and visual appeal standards that are set by the department while also drafting platform-specific captions, and incorporating relevant hashtags like #StarlinkBangladesh and #DigitalBangladesh on X after tagging the official X accounts of the parties involved in the news. The task indeed required urgency and accuracy because the story was time-sensitive which needed immediate rollout after internal approval.

Chapter 5

The Internship Experience

The long internship at *The Daily Star* indeed provided a deeply immersive introduction to the operational realities of digital journalism and as a social media intern, I worked six hours a day, six days a week while under supervision at first and independently later while I gradually took on more responsibilities within the Social Media department. Now, yes, while the work was often fast-paced and deadline-driven, it also offered me space to grow, reflect, and more so apply knowledge in meaningful ways.

I spent time observing posting patterns, understanding platform-specific formats as well as drafting practice posts with feedback from my supervisors in the first few weeks before gaining access to the live accounts, and this was what brought both excitement and accountability, as my work was now visible to the outlet's vast audience, something that pushed me to become responsible for adapting articles to various social media platforms, preparing captions, attaching visuals, scheduling posts through Meta Business Suite, and even responding to developing news. Now, each task, no matter how routine it seemed, required careful attention to detail like, for example, writing a caption was not just about summarising an article or even hinting information, it also meant choosing language that aligned with the publication's tone, encouraged clicks yet respected the subject matter.

Then again, one of the most valuable aspects of this experience was learning how closely social media work is tied to the broader editorial planning as regular communication with the central newsroom team was essential and this is done through Discord, Messenger, and WhatsApp which let me coordinate post timing, confirm facts or clarify visual choices. Later, I gradually also became more confident, not only in technical aspects like Canva and Meta Suite, but also in terms of editorial judgment like deciding what to post, when to post it, and even how best to present it. This was also when I began to understand how audience engagement drives decisions, and watching analytics change in real time after a successful post or even noticing low

interaction on others, gave me a clear idea of how performance influences content strategy, and my understanding of “newsworthiness” became sharper as I observed each platform.

This internship, most importantly, has shown me that behind every post is a decision that blends journalism and technology with creativity and working within a nationally respected newsroom made me feel a stronger sense of responsibility to uphold accuracy and credibility, even when it came to the fast-paced world of social media.

Chapter 6

Theoretical Application during the Internship

This internship has indeed provided a practical context for applying academic knowledge that I have gained over four years of institutional education, and has marked a transitional phase between my academic training and professional practice that, in fact, offers insight into how theoretical frameworks translate into real-world media operations. While, yes, concepts and ideas across the curriculum has contributed to overall understanding, those that focused mainly on media and communication are what proved most relevant, and the other concepts from areas like cultural studies, media globalisation, editing, copywriting and print media were particularly applicable during the internship at *The Daily Star* because in that space, theoretical ideas I learned in the classroom found expression in daily newsroom activities.

6.1 Surveillance, Ideology, and the Spectacle in Digital News Production

Michel Foucault's theory of the *Panopticon*, a concept that illustrates how individuals internalise surveillance and regulate their behaviour under the assumption of being watched, was an ever-present concept at work, despite explicit monitoring systems being absent at work. It was the professional observation, which manifested through supervisor messages, periodic feedback, as well as the public visibility of published posts, that influenced the way in which captions were written, images selected, and editorial guidelines followed. "Much like in the traditional panopticon, those subjected cannot know whether or not they are being watched, but in the modern panopticon, the subjects are not even aware they are being observed" (Sheridan, 48). Just like how Foucault described the feeling of being under watch, even if it is indirectly, has led to the self-regulation of performance and thus, maintaining professionalism at all times. "The goal of industrial disciplinary power is, as has been stated, to make humanity as productive and profitable as possible, with humans being adapted as machinery for production. In exchange for being yoked to a machine (in some cases literally), the worker is given the benefit of payment" (Sheridan, 39).



Figure 17: Text messages showcasing clock-in and clock-out at work for monitoring

The concept of the *Panopticon* was originally proposed by Jeremy Bentham as a model for institutional surveillance that was later on expanded by Michel Foucault in *The Eye of Power* to show how the possibility of constant observation actually leads to self-discipline and then internalised control, and in a professional newsroom setting, this theoretical model does find relevance in multiple forms. Then, the role of ideology in shaping media narratives is also another critical theme that was very much present during every single editorial decision-making process because political or sensitive stories were a lot of the times delayed, reworded or even excluded, which often required approval from senior editors, and in my case: my supervisor's as shown in Figure 3. These practices were what demonstrated how media content is mediated through institutional and ideological frameworks before reaching the audience. "The key point is that to this reduction of power to the figure of the master there is linked another reduction, that of procedures of power to the law of prohibition. This reduction of power to law has three main roles: (i) It underwrites a schema of power which is homogeneous for every level and domain-family or State, relations of education or production. (ii) It enables power never to be thought of in other than negative terms: refusal, limitation, obstruction, censorship" (Foucault and Gordon, 139). Although it was not always explicitly stated, the ideological frameworks within which a mainstream media organisation operates were evident in daily practices and over time, it became quite clear how institutional power, audience expectations, as well as dominant national narratives, subtly influenced content decisions. This indeed provides insight into how visual elements like images are used in posts on gender or other social issues to play a critical role in shaping public perception.

Guy Debord's *The Society of the Spectacle*, in fact, goes to show how reality is mediated through curated representations or "spectacles" too often and appearances take precedence over authenticity, especially in modern capitalist societies. Now, this is how social media content at

The Daily Star was optimised for visibility and engagement from time to time, with posts relying on visually striking designs and concise captions to perform well on digital platforms. However, this optimisation did not entirely replace authenticity since lighter content leaned more towards visual appeal and hard news or sensitive stories were still handled with accuracy and ethical care. “The spectacle is the stage at which the commodity has succeeded in totally occupying the social life” (Debord, 16). This strongly resonated because in the context of the media, spectacle manifests as some sort of sensationalism or even clickbait, where news is shaped to be more entertaining or, most time, even shocking than informative. At *The Daily Star*, the entertainment content sometimes used overly dramatic captions or visuals to grab attention, regardless of the actual content in the news story. “Commodification is not only visible, we no longer see anything else; the world we see is the world of the commodity” (Debord, 16). Yes, these techniques are effective in drawing clicks and views, and this is exactly what reflects Debord’s idea that in contemporary society, the appearance of truth often overshadows truth itself. “The loss of quality is so evident at every level of spectacular language, from the objects it glorifies to the behaviours it regulates, stems from the basic nature of production that shuns reality” (Debord, 14). The focus often shifts to what is more attention-grabbing than what the content is about, and this critically reflects on how news is presented from time to time and how delicate the balance between attracting readership and maintaining journalistic integrity is.



Figure 18: Visual card demonstrating an eye-catching meme for entertainment

6.2 Global Media Flows and the Influence of Media Imperialism

Globalisation indeed impacts information flow, cultural exchange, as well as the transformation of media landscapes, while also making it increasingly difficult for media organisations to function in isolation because global news trends often influence local content strategies, and *The Daily Star* has seen international events like the U.S. elections or global celebrity news frequently generated spikes in audience engagement, which indicated a very strong interest in transnational developments even among a predominantly local readership, and this aligns with theoretical discussions on how transnational media flows shape national discourse, as well as how media organisations increasingly cater to globally aware audiences. “The world has become “global village” due to information and technological advancement. The term first used by Marshall McLuhan in 1962 in his book “The Gutenberg Galaxy” that the phenomenon of the world is shrinking in term of cultural, economic and political integration in cross boarder societies which have created the mindset of village like where people can easily communicate with the help of electronic highways” (Shabir et. al., 13). This reflects how technological and informational advancements, in fact, have interconnected societies that undeniably shrinks geographical boundaries and fosters a sense of shared digital proximity. My work experience in social media publishing expanded my understanding of this very culture of hyperconnectivity because I was able to see how content could transcend borders instantly by connecting Bangladeshi audiences to global conversations in real time. However, this interconnectedness also goes to show the persistent issue of media imperialism, where dominant Western outlets tend to shape much of the international narrative, because while *The Daily Star* has always maintained a strong national voice with many of its international news stories relies on Reuters and AFP. These sources are the Western-based outlets here, and they have often presented international coverage through a very non-local perspective, which goes to show the importance of critically assessing sources, and contextualising foreign stories to resonate well with a Bangladeshi audience.

6.3 Gatekeeping, and Editorial Responsibility in Digital Newsrooms

Any social media role requires careful editing for clarity, consistency, and more when it comes to publishing posts. Careful writing is crucial, because writing compelling captions within platform word limits has always been critical in order to convey the main message and

encourage users to further access the full article, especially for breaking news. Not just that but grammatical accuracy and stylistic consistency are also important, because even minor errors can affect a publication's credibility. It is safe to say that the concept's focus on fact-checking aligned well with the responsibility to ensure published content was accurate, because cross-checking details with original articles was essential, as the team functioned as a "Social Gatekeeper" of *The Daily Star*, by overseeing the verification and sharing of news stories on online platforms. "Gatekeeping refers broadly to the process of controlling information as it moves through a gate or filter [...] and is associated with exercising different types of power (e.g., selecting news, enforcing the status quo in parliamentary committees, mediating between professional and ethnic groups, brokering expert information)" (Barzilai-Nahon, 10-1). Now, in this case, the audience who interacted in the online platforms are the ones who are gated. "[...] those subjected to gatekeepers' controls [...]" (Barzilai-Nahon, 10-32). This internship experience also showed that editing is not just confined to print layouts or even newsroom desks because it is an ongoing process in every aspect of digital media communication.

6.4 Persuasion and Platform-Specific Messaging in Copywriting



Figures 19 and 20: Visual card showcasing catchy copywriting

This idea focused on creating concise and engaging content, which appeared to be a critical skill in media and publishing and many techniques from this concept were applied during the internship, especially in terms of writing social media captions, which are designed to capture

attention while also upholding journalistic integrity. “Copywriting is the process of searching and discovering optimal ways of communication, a professional copywriter is always looking for the right direction, it is important to use the volume of the text, the correct structure, tone, and words” (Kartsivadze, 2). A key takeaway from this was the understanding that effective copywriting indeed balances creativity with clarity and purpose, because language must be tailored to the platform and audience to ensure that each post is accurate, appealing, and also encourages users to engage. “Effective copywriting moves the target audience through the steps of reading, thinking, feeling, and acting in sequence, all through the intangible tools of persuasive words and ideas” (Kartsivadze, 3). This skill was particularly important when it came to handling breaking news or any time-sensitive updates, and that is the case because precise wording can significantly enhance reader engagement, and applying these principles indeed help strengthen *The Daily Star’s* digital presence, while also making news content a bit more accessible and engaging to a broader audience.

6.5 Newsworthiness and Audience Relevance through Core News Values

The concept of the five core news values, Proximity, Prominence, Timeliness, and Consequence are very important as they determine how relevant a story would be for the public. Now, these values were practical tools that were applied regularly by the team at *The Daily Star*, and they have truly guided decisions on which stories were to be highlighted.

Now, Proximity referred to both geographical and cultural closeness of a news event that people can immediately resonate with, and this value was indeed important in terms of deciding which local stories, in fact, required more attention than the next, so for example, a road accident in Dhaka would, definitely, have more priority over a similar incident that had happened abroad.

Prominence, then, referred to how important an individual involved in a story was, because events featuring those well-known personalities tend to attract greater audience engagement. So, any type of news about any popular figures, let us say, artist Jaya Ahsan or high-ranking government officials would receive priority posting, and immediate visibility

online in case of any crucial story, which reflected the natural audience interest in prominent individuals.

Timeliness was what emphasised the importance of publishing news quickly in order to maintain its relevance, because news loses impact rapidly over time, and makes prompt reporting essential. For instance, preparing a visual card in advance for the launch of Starlink in Bangladesh, when the launch date was shared days prior, allowed immediate posting once the announcement was officially made, ensuring maximum audience attention while the event was fresh.

Consequence related to the potential impact of news on public opinion, and stories with significant influence on societal perceptions are indeed highly newsworthy. An example of this would be a public figure involved in embezzlement; this would be something that required careful presentation, and sometimes even contextual explanation to help the audience understand its implications. Recognising this would highlight the media's role in bridging socio-economic developments and public awareness.

It is safe to say that applying these core values helped apply academic knowledge in professional settings, and this process enhanced understanding of content relevance, and ethical considerations, while also reinforcing the responsibility that media placed towards the general public.

Chapter 7

Conclusion

The internship at *The Daily Star*, for me, has indeed marked a transformative period in terms of both my academic journey as well as my professional one because in many ways it has connected what I was taught in my classroom with real-world application of it, and this is what offered me a closer look at how a major news organisation adapts to the changes in time while still maintaining its journalistic integrity. So, definitely, working in the Social Media department has allowed me to witness all sorts of technical, editorial, and even ethical dimensions of content production in this day and age.

From preparing different types of visual cards and figuring out which part of an article worked best as captions to managing breaking news across Facebook, Instagram, X, and YouTube, every task taught me how important precision, timeliness as well as audience awareness is. This experience deepened my understanding of media gatekeeping, ideological framing, global content flow, and more, which can be counted as something beyond technical skills because everything that was discussed in theory classes felt more concrete in practice. This internship actually clarified that journalism today is not just about reporting facts, but also about delivering them with purpose, and platform relevance which has strengthened my commitment to responsible journalism while also helping me develop a deeper appreciation, so as I move forward, the lessons from this experience will indeed continue to shape my professional path in the future.

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