

Report on Internship as a PCR Assistant at BanglaVision

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

By

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Declaration

It is hereby declared that

1. The submitted internship report 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 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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Acknowledgement

“Alhamdulillah for everything”

When I first got admitted to BRAC University, I did not know I would have to do an internship as a requirement for my degree. I am very much grateful to my beloved university for giving me the opportunity to do my internship in a renowned TV channel. But, firstly I would like to express my gratitude to Almighty Allah for blessing me to reach this stage of my life. I am forever grateful to my parents for giving me the life I could ever dream of. I could never be the human being I am today, without their support. I would like to thank Professor Firdous Azim, the chairperson of the department of English and Humanities, for her love, support and guidance throughout my journey. Then, I would like to thank my respected teachers. Ms. Roohi Huda, Ms. Asifa Sultana, Ms. Nahid Kabir and Ms. Sabreena Ahmed for always helping me through every step of my entire journey in BRAC University.

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Glossary

Producer Control Room (PCR): PCR is the control room where the producer oversees all aspects of program production while recording or broadcasting live shows.

Master Control Room (MCR): MCR is the central facility where audio and video signals are managed, monitored and controlled for broadcasting or production purposes.

Talkback: This is a device utilized by the camera person and presenter to communicate during a recording or broadcast. It allows the producer to oversee the studio operations.

Revive: The technical aspect of any musical performance that involves sound control is primarily handled by the sound engineer using a sound mixer. This device is also used in various performances where participants sing. Typically, the mixer is used to adjust the sound to make it more interesting to listen to.

Script: This phrase describes the written language that is utilized to systematically guide the entire program.

Aston plate: The "Aston plate" is a scrolling display that shows the names of the presenter and participants on a TV screen.

Archive: Achieves include the essential information about a program such as the name of the show, topic, producer's name, schedule of airing on TV etc.

Table of Contents

Declaration.....	2
Acknowledgement.....	4
Glossary.....	6
Chapter-1:	
Introduction.....	10
Chapter-2: Brief History of BanglaVision	
2.1. Background.....	12
2.2. Bangla Vision's Mission.....	13
2.3. The Symbol of BanglaVision.....	13
2.4. The Headquarter of BanglaVision.....	14
2.5. The Management team of BanglaVision.....	14

2.6. The Departments of BanglaVision.....	14
2.7. The Program Department.....	15
2.8. The Organogram of the Program Department.....	16

Chapter-3: Steps of making a Program

3.1. Pre-Production	17
3.2. Production	20
3.3. Post-Production	22

Chapter-4: The shows of BanglaVision

4.1. <i>Din Protidin</i>	26
4.2. <i>Structure of Din Protidin's script</i>	27
4.3. <i>Business Mirror</i>	31
4.4. <i>Valo Thakun</i>	35

Chapter-5: My Observation as a Media and Cultural Studies student

5.1. The structure of the office and "The Eye of Power"	37
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5.2. Powerplay, Propaganda and Censorship.....	39
5.3. The Programs: Attributes and Advertising.....	42
5.4. Journalistic view and Program.....	45
Chapter-6: My Internship Experience at BanglaVision.....	47
Chapter-7: Problems that I have faced during my Internship.....	50
Chapter-8: Conclusion.....	52
Works Cited.....	53

Chapter-1

Introduction

Ever since I was young, I have been captivated by electronic media, especially television. I have always wanted to work behind the camera and bring my ideas to life in a realistic way. When I chose to concentrate on Media and Cultural Studies at BRAC University's Department of English and Humanities, I was given the opportunity to pursue my passion. Through courses like Globalization and Media, Copywriting, Editing, and English for Print Media, I gained a comprehensive understanding of media from both an insider and outsider perspective. The department encouraged me to think creatively and form my own opinions when analyzing cultural texts and theories. This education allowed me to view my surroundings differently and broaden my knowledge and experience. After completing 99 credits, I wanted to do an internship, which I had always wanted to do at a television channel. Following a recommendation from my father, I applied to BanglaVision and was interviewed by Mr. Tarek

Akhand. With the permission of my respected faculties and the head of our department

Professors

Firdous Azim, I was accepted as an intern. Throughout my internship, my goal was to fulfil my responsibilities while taking advantage of the opportunity to learn and grow in the electronic media industry.

From September 28th to December 28th of 2022, I worked as an intern at Bangla Vision and gained experience that allowed me to evaluate my skills while also uncovering new opportunities to pursue my creative interests. I am thankful to BRAC University and my department for providing me with this chance. In this report, I will provide a brief overview of my internship experience at the Program Department of BanglaVision, as well as explain various program elements in the context of Media and Cultural Studies theories.

Chapter 2

Brief History of BanglaVision

2.1. Background:

Shyamol Bangla Media Limited is the owner of the satellite television channel BanglaVision. It is a 24-hour satellite TV station that broadcasts a variety of shows, including entertainment programs like plays, music, and dances, educational programs, programs focused on development, various talk shows, religious programs, health, and more. Additionally, BanglaVision broadcasts 10 news segments each day that last between five and forty minutes. Additionally, it broadcasts some programs that analyze current events and viewpoints. On March 31, 2006, BanglaVision officially started broadcasting via the satellite Telstar 10 Now APT 2R. Since then, the channel has been carrying various shows and news updates nonstop for 24 hours every day. The seventh year of BanglaVision began on March 31, 2012. Even though BanglaVision is only seven years old, it has already risen to the top of Bangladesh's TV channels and is expanding at a rapid rate. In the Bangladeshi media landscape, BanglaVision is a well-known TV channel in the Bangladeshi Media world. This channel has also gained popularity and space on the other side of the border as well. BanglaVision has currently reached to the viewers of Korea, Japan, Australia, some countries of Middle East, West Asia, North Africa, Europe and North America.

2.2. BanglaVision's Mission:

The objective of BanglaVision is to spread awareness regarding our history, especially the fact that our nation has achieved independence through a war, and to transmit this information to the younger generation. This is done to ensure that the sacrifices made by individuals to protect our future are remembered and honored. In addition, BanglaVision strives to showcase the struggles, customs, heritage, and past of Bangladesh to inform people worldwide about our nation. As mentioned in the "About" section, BanglaVision is also dedicated to building a bridge between international culture and Bangladesh.

2.3. The Symbol of BanglaVision:

The national flag, National Monument, and the Bangla alphabets in the BanglaVision symbol represent the thought of the freedom loving people of Bangladesh.



Figure: Logo of BanglaVision Television

2.4 The Headquarter of BanglaVision:

The main office of BanglaVision is situated at Noor Tower, 73 Bir Uttam C R Dutta Road, in Dhaka. The 12th, 15th, and 16th floors of the Noor Tower house the three fully equipped studios and other technological facilities. The Program Department is situated on the 15th floor.

2.5. The Management of BanglaVision:

Mr. Abdul Haque, the esteemed Chairman, and Syed A.K Anowaruzzaman, the Managing Director, demonstrate exceptional leadership in guiding this TV channel towards success in the media industry. Besides, there are few more directors who are associated with the management of

BanglaVision they are Ms. Farah Ahsan, Mr. Mohammad Amin, Mr. Tawfiq Elahi, Mr. Mustasim Mahmud Khan (Pannu), Mr. Tarek Akhand.

2.6. The Departments of BanglaVision:

There are six departments in Bangla Vision. They are-

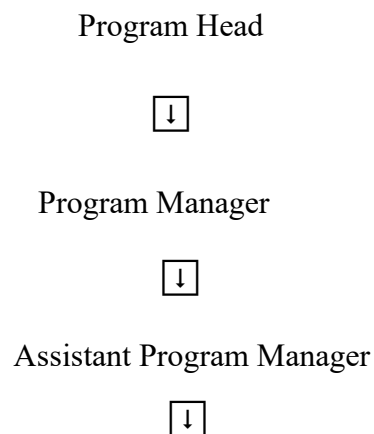
1. News and Current Affairs
2. HR and Administrations
3. Broadcast and Engineering
4. Program
5. Finance and Account
6. Marketing and Sales

The Program department and the Broadcast & Engineering department are interconnected as the Program department requires the aid of the Broadcast & Engineering department from the production stage until the telecast stage.

2.7 The Program Department:

The main objective of the Program department is to develop entertaining content that appeals to diverse audiences. The department's staff produces a broad range of shows, including musical performances, talk shows, theater productions, singing and dancing competitions, late-night programs, live broadcasts, and other types of shows. Additionally, the department creates programs for special occasions such as Pohela Boishakh, Independence Day, Victory Day, Eid, and various other local, regional, and global celebrations. The head of the Program department is Mr. Tarek Akhand, and the program manager is Golam Faruque.

2.8. The Organogram of Program Department:



Senior Program Producer



Producer



Program Producer



Assistant Program Producer



Freelancers

Chapter- 3

Steps of making a program

The process of creating a television program at BanglaVision involves three main stages: pre-production, production, and post-production.

3.1. Pre-Production: Pre-production involves planning and preparing for the program, including tasks such as budgeting, hiring crew, selecting guests, designing sets, conducting research, writing scripts, and securing sponsorships.

- **Budgeting:** Budgeting involves estimating and allocating financial resources for the program. This includes determining the overall budget, identifying the cost of equipment, personnel, locations, post-production, and other necessary expenses. The budgeting role ensures that resources are allocated efficiently and helps in making informed decisions throughout the production process. For example, occasionally, I was responsible for gathering and arranging data pertaining to past productions. This includes expenses such as equipment rentals, crew salaries, and post-production costs. However, as it is a very crucial issue, my producer limited my involvement in this work, because as an intern, there was a concern that I might make mistakes while handling such important information.
- **Hiring Crew:** Hiring the right crew is crucial for a successful program. This includes identifying and recruiting professionals such as directors, producers, cinematographers, production designers, editors, and other specialized roles. The crew members bring their expertise and contribute to the overall creative vision and technical execution of the program. We did not have to worry much about this process, because all the crew members were fixed for every program.

- **Designing Sets:** Designing sets involve creating the physical or virtual environments where the program will be filmed or presented. Set designers collaborate with the production team to conceptualize and create the desired look and feel of the program's locations. This role includes considering factors like props, lighting, color schemes, and overall aesthetics. However, The program sets at BanglaVision undergo minimal changes. All the sets are pre-built, eliminating the need for creating new sets daily. Instead, the existing sets are utilized and arranged with the necessary props and decor based on the shooting schedule for each program. This streamlined approach ensures efficient production without the hassle of building new sets regularly.
- **Conducting Research:** Research is essential in pre-production to ensure accuracy, authenticity, and relevance in the program. This can involve various aspects, such as historical research for period pieces, scientific research for documentaries, or market research for marketing purposes. Researchers gather information, facts, and data to support the program's content, characters, and settings. Fortunately, I had the chance to conduct research for the programs *Business Mirror* and *Valo Thakun*. Both programs required extensive research, and I assisted the producer's assistant in this regard. As an example, *Valo Thakun* featured an episode on dengue fever, which required me to read numerous articles on the topic from the internet.
- **Writing Scripts:** Scriptwriting is the process of creating the narrative and dialogue for the program. Scriptwriters develop the storyline, write scenes, and craft engaging dialogue that brings the characters and plot to life. A well-written script provides the foundation for effective storytelling during production. Script writing was a crucial component for all three programs I was assigned to. However, my involvement was

limited to crafting the questions that the host would ask the guests. While I did not have many opportunities to write scripts, I did have the chance to prepare interview questions for Ms. Habiba Akhter Shurovy on one occasion in the program *Din Protidin*.

- **Selecting guests:** The primary focus of each program I was assigned to was the selection of guests, as all three programs included interview sessions. In case of guest selection, the producer's assistant identify the target audience and determine the type of guests that would align with the program's purpose, whether it's celebrities, experts, professionals, or individuals with specific experiences. He researches and selects relevant guests based on specific criteria such as expertise, credibility, and compatibility. They reach out to potential guests through various means, extend invitations, and negotiate terms. Once a guest confirms interest, the department coordinates logistics, provides necessary information, and conducts pre-production briefings. On the designated day, guests follow instructions and participate in planned segments while receiving support from the Program Department for a smooth production process. I had the opportunity to assist the producer's assistant in this process. My role involved aiding in the management of contacts and information related to the desired guest.
- **Securing Sponsorships:** Securing sponsorships involves reaching out to potential sponsors who can provide financial support or resources for the program. This role is particularly important for programs that require significant funding or resources. Sponsorships can help cover production costs, provide access to specialized equipment, or enhance the program's visibility and reach. For example, the sponsors of *Business Mirror* and *Valo Thakun* are SouthEast Bank Limited and Medinova Medical Services Ltd. respectively.

3.2. Production: Production is the stage where the program is actually created, involving tasks such as directing, camera setup, script adherence, shot division, acting etc. The producer plays an important role in ensuring the quality of the program by having a comprehensive understanding of all aspects of production. Almost all the production related works are done in the PCR, which is the Production Control Room.

- **Tasks performed in the Production Control Room (PCR):** PCR operators are responsible for the technical control of programs. They monitor and control video signals, audio levels, graphics, and transitions to ensure smooth operation. They troubleshoot technical issues that may arise during live broadcasts or recordings. PCR operators manage the live broadcast by selecting the correct program feed for transmission. They work closely with the production team to switch between cameras, video sources, and graphics as needed. They also integrate live interviews, call-ins, or remote broadcasts seamlessly. Handling playback of pre-recorded video content is another task for PCR operators. They cue and initiate playback of video clips, commercials, and other preproduced elements at the right times. They ensure smooth integration with the program and adhere to timing and content requirements. PCR operators manage the display of graphics and on-screen elements during programs, such as the master shot, pan-shot etc. enhancing the viewer's experience. They coordinate with the graphics team for accurate timing and placement. Maintaining proper timing and coordination during live programs is crucial. PCR operators work closely with the producers, and talent to ensure smooth transitions between program segments and commercial breaks. They provide cues and timing instructions to keep the program on

schedule. PCR operators closely monitor the broadcast feed for audio and video quality. They detect and address technical issues, glitches, or transmission errors promptly. They also ensure compliance with broadcasting regulations and standards. Effective communication is essential, and PCR operators maintain connections with various departments involved in program production. They relay information, cues, and updates to keep everyone informed and aligned during live broadcasts or recordings.

During my internship as a PCR assistant, a significant portion of my time was dedicated to working in the PCR. My primary responsibility involved supporting the producer during shooting sessions in the PCR. For example, ensuring the proper setup and maintenance of audio and video equipment, including cameras, microphones, monitors etc. Prior to commencing a program, I would ensure that the PCR and the studio were in proper working order, and that all crew members were prepared for the shoot. Again, as per my producer's instructions, I was entrusted with managing the camera positions. However, there were occasions when the directions given by my producer through hand gestures became confusing for me. Unfortunately, there were instances where I operated the wrong camera position due to misunderstanding. As a result, my producer decided to limit my involvement in camera operations to ensure accurate and consistent positioning. Despite the restriction placed on my involvement in camera operations, I remained diligent in my role as a PCR Assistant. I closely observed and attentively studied all the tasks performed by my producer and other PCR members. This allowed me to gain valuable insights into the production process and develop a thorough understanding of the responsibilities and workflows within the PCR. By closely observing their tasks, I aimed to enhance my skills and knowledge, ensuring that I could contribute effectively to the production in other capacities.



Figure: PCR (Production Control Room)

3.3. Post-Production: The completion of production leads to post-production where the program goes on air. Post- production includes editing, downloading and broadcasting.

- **Editing:** In the post-production phase at BanglaVision's Program Department, skilled video editors play a crucial role in shaping the final program. They carefully review the recorded footage, select the best takes, and arrange them in a seamless sequence. Editors remove mistakes, unnecessary content, and technical glitches, ensuring a smooth flow. They collaborate with the director and producers to achieve the desired visual style through color grading and visual effects. Editors also optimize audio quality, balancing

levels and synchronizing audio with video. They maintain continuity and coherence throughout the program, ensuring a compelling viewing experience. Once editing is complete, the program proceeds to other post-production tasks. The expertise of BanglaVision's editing team contributes to creating engaging programs for the audience. However, have had the opportunity to attend few editing sessions and gain hand on experience in editing and cutting clips of shows.

- **Downloading:** In the post-production phase at BanglaVision's Program Department, the process of "downloading" is a vital step in gathering the necessary media assets for editing. The team begins by collecting the required files, which may include raw footage, audio recordings, graphics, or any other relevant materials for the program. These files are then transferred to the editing system, typically using external storage devices, network transfers, or file-sharing platforms. Once the files are transferred to the editing system, they are organized and categorized in a logical manner. This helps ensure easy accessibility during the editing process and allows the team to locate specific files quickly. Folders are created, files are named appropriately, and metadata is applied to facilitate efficient file management. To maintain data integrity, a verification process is conducted after downloading. This involves checking the transferred files to ensure that the data is complete and intact. Any potential issues or errors are identified early on, enabling the team to take necessary actions such as re-downloading or addressing any file corruption. To prevent data loss, backups of the downloaded files are created. These backups serve as a safeguard in case of accidental deletion or system failures. Duplicate copies of the files are stored on separate storage devices or servers to ensure their availability throughout the post-production phase. Additionally, the BanglaVision

program department emphasizes the importance of archiving the downloaded files.

Archiving involves preserving a long-term record of the program's assets for future reference or potential re-use. This ensures that the media files are securely stored and readily accessible whenever needed. By following these steps, the BanglaVision program department ensures an efficient and reliable downloading process. It allows them to gather the necessary media assets and establish a solid foundation for the subsequent post-production tasks, ensuring a smooth and streamlined workflow.

- **Broadcasting:** In the post-production phase at BanglaVision's Program Department, the process of "broadcasting" involves the final steps of delivering the program to the audience. After all the editing, sound mixing, and other post-production tasks are completed, the program is considered ready for broadcasting. It is then encoded and formatted into a suitable format for transmission, ensuring that the audio and video files are compressed appropriately. A thorough quality control check is conducted to ensure the program meets the broadcasting standards of BanglaVision, including reviewing the audio and video quality and verifying subtitle accuracy, if applicable. Once the program is finalized and meets the quality requirements, it is scheduled for broadcast according to the programming schedule of BanglaVision. The specific date, time, and duration are determined, and the playout system is set up to play the program at the scheduled time. The finalized program is then sent to the transmission system for distribution. This can involve satellite uplink, terrestrial broadcast systems, or online streaming platforms, depending on the medium through which the program will be transmitted. During the broadcast, the transmission is continuously monitored to ensure smooth playback and address any technical issues or transmission errors promptly. A dedicated team keeps an

eye on the broadcast to ensure that viewers have an uninterrupted and enjoyable viewing experience. Additionally, to enhance viewer engagement, interactive elements such as social media integration, live call-ins, or online chats may be incorporated. These elements encourage audience participation and create a more interactive and immersive viewing experience. By following this process, the BanglaVision program department ensures that the program is delivered to the audience seamlessly, maintaining a high standard of quality. From finalizing and formatting the program to scheduling, transmission, monitoring, and viewer engagement, every step is carefully managed to provide captivating content to the audience.

Unfortunately, I had limited opportunities to actively participate in the post-production process at BanglaVision's Program Department. This was primarily due to scheduling conflicts that prevented me from attending the editing sessions alongside the dedicated editing panel. As a result, my involvement in the post-production tasks was limited.

Chapter- 4

The shows of BanglaVision

The program department of BanglaVision offers a diverse array of shows designed to cater to a wide audience. From the insightful discussions on "Din Protidin" to the business updates on "Business Mirror" and the health informations shared on "Valo Thakun," the diverse range of programs aims to cater to a wide audience. With a commitment to delivering high-quality content, BanglaVision's program department ensures that viewers are both entertained and well-informed. I consider myself fortunate to be a part of this exciting journey that combines both entertainment and knowledge.

4.1. *Din Protidin*

Din Protidin is a show that offers both information and entertainment, and is broadcast every morning at 8:30 am. It is also referred to as a breakfast show and runs for 20 minutes. The show is produced by Ms. Afia Brishty. Each episode is divided into seven segments, with the final segment being an interview with a guest, known as *Ananda Adda*. *Din Protidin* invites guests from various fields, including dancers, writers, painters, actors, politicians, musicians, singers, and more. The guests are usually selected based on popularity on both Television and social media platforms. Special guests are also being invited on special occasions such as Independence Day, Victory Day, Durga Puja, International Mother Language Day, and the birth or death anniversaries of prominent figures like Humayun Ahmed, Bangabandhu Sheikh Mujibur Rahman, etc. and it is the most preferred way of selecting guests. However, *Din Protidin* is a

program that was created as a replacement for another morning show called *Shuvo Sokal*, which was previously broadcast at 8:30am. *Shuvo Sokal* ceased production in 2009, but *Din Protidin* was launched in 2010, using a modified version of the *Shuvo Sokal* script. The segments of *Shuvo Sokal* has been modified a bit and formed the show *Din Protidin*.

4.2. Structure of *Din Protidin*'s script

Din Protidin has several segments. They are:

- **আজ কোথায় কি?:** In this part, basically the audience is being informed about all the forthcoming events scheduled for that specific day. For example-“আজ সন্ধ্যা ৬.৩০টায় বাংলাদেশ শিল্পকলা একাডেমির জাতীয় নাট্যশালা মিলনায়তনে থাকছে বুদ্ধদেব বসু রচিত লিয়াকত আলী লাকির নির্দেশিতলোক নাট্যদলের নবতম প্রযোজনা ‘তপস্বী ও তরঙ্গিনী’।
- **আবার পড়ুন:** In this segment, the host suggests to read any book or poem by any renowned writer or poet to the audience. For example- “আজ পল্লীকবি জসীমউদ্দীন আমাদের কবর কবিতাটি নিয়ে কিছু বলতে চাই।“
- **স্বাস্থ্যকথন:** This part is basically about health. The host gives health tips to the audience in this segment. For example- "প্রিয় দর্শক শসা আমাদের শরীরের জন্য অনেক উপকারী। তাই শরীর সুস্থ রাখার জন্য বেশি বেশি শসা খান।”
- **ইতিহাসে আজকের দিন:** The host gives information about different things that occurred many years ago on that particular date. This part starts like- “অতীতের ঘটনাবলী নিয়ে আমাদের নিয়মিত আয়োজন ইতিহাসে আজকের দিন। আজ ২৩সে জুন। ১৭৫৭ সালের এই দিনেই হয়েছিল পলাশীর যুদ্ধ”
- **আপনার মতামত:** This section is basically about the opinion of the audience. The office address, email, phone number, of BanglaVision is being provided in this segment, so that the audience can send

their valuable opinion to them. For example- The audience send both positive and negative opinions about the show. In addition, many individuals recommend inviting their preferred celebrities or personalities as guests on the show etc.

- **আজকের বাংলাভিশন** : This section is all about the program schedules of Bangla Vision on that particular day. The host announces the program names, schedules and producers' names in this section.
- **আনন্দ আড্ডা** : This is the last and the most important part of the program *Din Protidin*. This is the interview session. New guests are being invited for every episode.

Daily tasks at *Din Protidin*: The shooting for *Din Protidin* begins with ensuring that all the guests are present in the studio as they have an interview scheduled in the program. To optimize efficiency, multiple days' shootings are conducted simultaneously in one day. First, the producer checks if the PCR (Production Control Room) and the studio are prepared for the recording. They establish communication between the PCR and the studio using the talkback system. My responsibility was to ensure that the talkback system functioned properly. The producer provides instructions to the camera operators in the studio to set up the camera positions correctly. Additionally, the host is directed to prepare themselves appropriately. Once all these preparations are complete, the producer initiates the program recording. A person assisting the producer handles the camera positions. The producer communicates various signals using hand gestures. For instance, when the master camera (camera no. 1) is meant to be displayed on screen, the producer points forward. On the other hand, when the second camera is to be shown, the

producer points towards the left. Based on the producer's signals, this individual adjusts the camera positions simultaneously, resulting in the visuals we see on TV. Occasionally, I was also assigned the task of operating the cameras. The producer is supported by another individual who manages the sound system in the PCR. I was assigned the task of verifying the sound system as well. Once I confirmed that everything was in order, the operator responsible for its functioning began their work. Essentially, my task involved verifying whether the sound from the studio was audible to the PCR or not. Additionally, I had to write archives for every episode. I once got the opportunity to prepare interview questions for content creator Habiba Akhter Shurovy. Here is the sample interview questions that I prepared for her.

- এবং সবশেষে আনন্দ আড্ডা। দর্শক চলুন ফিরে যাই আমাদের আজকের অতিথি content creator, entrepreneur এবং fashion designer হাবিবা আক্তার সুরভীর কাছে।
১. প্রথমেই জানতে চাই ফেসবুকে হোমপেজ খুললেই আপনার ভিডিও দেখা যায় সবকিছু মিলিয়ে কেমন সময় যাচ্ছে?
 ২. “Shurovy: Tales of a Bong Girl” এই নামটা কোথা থেকে এলো এবং এই নামটার পিছনের কাহিনী জানতে চাচ্ছি।
 ৩. সবকিছু কি করে একসাথে ম্যানেজ করেন?
 ৪. কখনো কি এমন হয়েছে যে একটা কন্টেন্ট বানানোর পরে সেটা ভালো লাগেনি এবং সেটা ফেলে দিয়ে আবার নতুন করে বানিয়েছেন?
 ৫. নতুন যারা কন্টেন্ট ক্রিয়েশনে আসতে চায় এবং ফ্যাশন ডিজাইনিং করতে চায় তাদেরকে আপনি কি বলতে চান?
 ৬. আপনার ফ্যাশন ডিজাইনিং এর জার্নি টা একটু শুনতে চাই। কিভাবে আসা হলো এই পথে?
 ৭. এক একটা জামা ডিজাইন করার পিছনে কতটা সময় ব্যয় করতে হয়? এবং কতটা চ্যালেঞ্জিং মনে হয় আপনার কাছে জিনিসগুলো?
 ৮. আপনার ভবিষ্যৎ পরিকল্পনা কি?

Figure: Interview questions prepared for Habiba Akhter Shurovy (*Din Protidin*)

Name of the show: *Din Protidin*

Name of the producer: Afia Brishty

Name of the guest: Abonty Shithi

Shooting Date: 28.09.22

Editing schedule: 29.09.22

Broadcast on TV: 03.10.22

Social Media upload date: 03.10.22

Prepared by: Mubasshira (Intern)

Figure: Archive prepared for *Din Protidin*

4.3. *Business Mirror*

Business Mirror is a popular program of BanglaVision. This is basically a business talk show. This is a pre-recorded program which is being aired every Thursday at 11:25 pm. Pre-recorded program basically refers to the program that is being recorded before its scheduled broadcast on television or social media platforms. The program is being edited too, before it is aired on television. The producer of this show is Mr. Mamun Khan and Mr. Zakaria Noman is the assistant producer. This program invites guests from economic and business fields to talk about the economic conditions of Bangladesh in different sectors and phrases. The name of the host of *Business Mirror* is Ms. Ismat Jerin Khan. The duration of this program is 20 minutes. Here are some of the topics of *Business Mirror* that has been aired: চাকরির বাজার, ভূমি ডিজিটাইজেশন, পোশাকের মূল্যে ডিজিটাল মার্কেট ও শোরুম ব্যবসার দ্বন্দ্ব, বিনোদন বাণিজ্য, সড়কে মৃত্যু etc.

In *Business Mirror*, the assistant producer selects a topic and gives that to the host. The host then prepares the interview questions for the guests. Also she discusses the topic with the guests before the talk show starts. The topics are being selected considering the current economic condition of the country.

Daily tasks at *Business Mirror*: As *Business Mirror* is a economic related program, hence it needs a lot of research. I had the opportunity to assist my producer in sourcing fresh topics for the show. Some of my researched topics were about readymade garments industry of Bangladesh, rate of road accidents/fire incidents in Bangladesh, Internet banking etc.

Furthermore, I worked on script writing to develop clear and captivating scripts for episodes that

explored various topics, such as the growth of online shopping, effective strategies for small businesses, and the complexities of global supply chains. Additionally, I closely collaborated with the production team to ensure that the interviews were properly set up, with attention to camera angles, lighting, and sound quality. I also had to prepare achieves for the show.

Additionally, I had the opportunity to connect with respected businessmen and experts relevant to the topics of the show.

Name of the show: *Business Mirror*

Topic: চাকরির বাজার

Name of the producer: Mr. Mamun Khan

Name of the host: Ismat Jerin Khan

Name of the guest: A.K.M.A Hamid & Fahim Mashrur

Shooting Date: 27.10.22

Editing schedule: 28.10.22

Broadcast on TV: 01.11.22

Social Media upload date: 01.11.22

Prepared by: Mubasshira (Intern)

Figure: Archive prepared for *Business Mirror*

4.4. *Valo Thakun*: *Valo Thakun* holds a prominent position among the popular shows on Bangla Vision, focusing on health-related topics through a talk show format. This captivating program is broadcasted live every Friday at 10:00 am, with a duration of 30 minutes. Mr. Mamun Khan serves as the producer, while Mr. Zakaria Noman assumes the role of assistant producer. The show incorporates live phone calls from the audience, providing an interactive element. Dr. Moly skillfully hosts the program, and doctors from various fields are invited as guests, enriching the discussions with their expertise.

Being a live program, time management is of utmost importance. A scheduled 5-minute break is included during the show, during which the PCR contacts the MCR. The break is taken under the guidance and directions of the MCR, ensuring smooth transitions. After the allotted ad time concludes, both the MCR and PCR initiate countdowns. Once their respective countdowns reach zero, the show resumes and appears on the TV screen once again. In case of live phone calls, the audience can call in between the show which first connects to the PCR, the assistant producer answers the calls and first considers the case and then transfers into the studio, only if the question of the audience is related with the topic. And then the host receives the call and the guests answer the questions of the audience. The topic of the program primarily revolves around the current health situation of the country, taking it into careful consideration. As an example, my internship took place from September to December, coinciding with a period when dengue fever was the prevailing health concern in the country, and hence there were some episodes regarding dengue fever. Some other topics were- সার্বিক স্বাস্থ্য সুরক্ষা, বন্ধ্যাত্ব, ঘুমের মধ্যে নাক ডাকার কারণ ও সমাধান, করোনা কালে স্বাস্থ্য সুরক্ষা etc.

Hence, all the topics of *Valo Thakun* are selected by doing very good research and keeping in mind the common health problems among the people.

Daily tasks at *Valo Thakun*: On a daily basis, we conducted thorough research to identify important topics to discuss on the show. These topics ranged from mental well-being and effective communication in relationships to stress management techniques and maintaining a healthy work-life balance. To enhance the discussions, we invited guest experts such as psychologists, relationship counsellors, life coaches, and healthcare professionals. These experts shared valuable insights, tips, and advice aligned with the chosen topic, enriching the overall content of the show. As it is a live show, we needed to be ready to handle unexpected situations and spontaneous discussions that occurred during the broadcast. This required quick thinking, efficient communication with the production team, and ensuring seamless transitions between segments. Our ability to adapt on the spot helped maintain a smooth flow of the show and ensured that viewers had an uninterrupted and enjoyable experience.

Name of the show: *Valo Thakun*

Topic: সার্বিক স্বাস্থ্য সুরক্ষা

Name of the producer: Mr. Mamun Khan

Name of the host: Dr. Moly

Name of the guest: Dr. F. M. Mofakkarul Islam & Dr. Shamim Ahmed

Shooting Date: 11.11.22

Editing schedule: 12.11.22

Social Media upload date: 13.11.22

Prepared by: Mubasshira (Intern)

Figure: Archive prepared for *Valo Thakun*

Chapter-5

My Observation as a Media and Cultural Studies Student

In the Media and Cultural Studies concentration, I have acquired knowledge of various media theories. Initially, I held the belief that theories were merely abstract concepts and lacked practical relevance. However, my perspective changed when I embarked on an internship, as I began to recognize the practicality of the knowledge I gained from courses like ENG 331: Cultural Studies, ENG 401: Editing etc. which were part of the Media and Cultural Studies concentration. These theories are not based on imaginary notions; rather, they can be applied to real-life situations. In this chapter, I will elaborate on these theories and how I connected them to my internship experience at the Program Department of BanglaVision Television.

5.1. The structure of the office and "The Eye of Power:

In the article titled "The Eye of Power," Michel Foucault discusses the concept of the "Panopticon," an architectural design resembling a watchtower that allows for comprehensive observation. The idea of the Panopticon originated from Jeremy Bentham, who described it as the art of constructing a building that would manifest power, divinity, and authority (Foucault,48). Foucault adopts this concept and argues that by establishing a Panopticon, society can be controlled, and the behavior of individuals can be directed through the internalization of constant surveillance.

The term "gaze" refers to the experience of being under observation, emphasizing the importance of transparency. The people residing within and around the tower are constantly monitored by an unseen "overseer"

(Foucault,147). There is a similarity between this concept and the architecture of BanglaVision, as it provides visibility to everyone in the office. Consequently, everyone is perpetually observed by others, which aligns with Foucault's notion of the "gaze." This continuous observation influences the conduct of individuals associated with this department. Furthermore, Foucault discusses the internalization of the gaze, which is reinforced through the use of closed-circuit cameras, office policies, ideologies, values, and the presence of reflective surfaces. These elements contribute to an internalized sense of constant observation. As a result of the internalization of the gaze and the external observation, the individuals in this office conform to a specific set of behaviors, functioning as self-overseers. This aspect of the official "Panopticon" leads to individuals exercising surveillance over themselves (Foucault,155).

Additionally, although each producer has their own personal computer and domain, they are subject to control by higher authorities and the IT sector, who can access their domains to monitor their activities. Moreover, the Program Department members have a shared document that can be accessed by anyone at any time. These practices create an illusion of privacy that does not truly exist. Furthermore, the use of pen drives is restricted and requires assistance from the IT department. These measures can be seen as forms of control that influence the behavior of individuals in this office and compel them to adhere to specific rules and regulations. In addition to these ideas, Foucault also connects the concepts of gaze, power, and space. Power, in this context, refers to the ability to control the will of others, and gaze serves as a means to exercise that power. Moreover, this power dynamic creates a specific space and privacy for the person in power, allowing them to oversee others. This designated space becomes functional and serves the purpose of the powerful individual (Foucault,147). In the case of the Program Department at BanglaVision, the department head enjoys the highest level of privacy and has the authority to observe everyone without being constantly watched by others. This means that while the department head has the power to observe and monitor the activities of the department members, they themselves are not subjected to constant surveillance. They enjoy a higher level of privacy and

authority compared to the rest of the individuals in the department. As the overseer, they have the ability to enforce rules, regulate behavior, and deter wrongdoing without being constantly watched by others. This power dynamic creates a sense of constant observation and control within the department, influencing the behavior of individuals and fostering compliance with the expectations set by the program department head. It is as if the department head plays the role of a guard in the "Panopticon," actively deterring people from engaging in wrongful acts and diminishing their desire to commit wrong. In essence, the goal is to render individuals both unable and unwilling to deviate from expected behavior (Foucault,154).

5.2. Powerplay, Propaganda and Censorship:

According to Michel Foucault, power is no longer solely associated with an individual who possesses or exercises it by virtue of their birth right. Instead, it has evolved into a system or mechanism that is not owned by any single person (Foucault,156). Furthermore, Foucault asserts that power is exercised through the mere fact of knowledge and the collective, immediate, and anonymous gaze upon individuals (Foucault,154).

In the context of BanglaVision's program department, an example of Foucault's power can be seen in the implementation of surveillance and disciplinary practices to regulate the behavior of individuals. For instance, let's consider the presence of closed-circuit cameras in the department.

These cameras act as a form of surveillance, constantly monitoring the activities and behavior of the employees. This surveillance creates a sense of being observed, leading to self-regulation and conformity to expected norms and behaviors. Employees become aware that their actions are being monitored, and this internalized gaze influences their conduct. Additionally, the department may have specific office policies and protocols that

govern the behavior of employees. For example, code of conduct, attendance and punctuality, dress code, Internet and email usage etc. These policies serve as disciplinary mechanisms, enforcing certain rules and regulations. Employees are expected to adhere to these guidelines, and any deviation can result in consequences or disciplinary actions.

Power is exercised through surveillance, disciplinary practices, and the internalization of the gaze. The constant monitoring and regulation of behavior create a power dynamic that influences and shapes the conduct of individuals within the program department of BanglaVision. However, Noam Chomsky posits that the role of media is multifaceted. It serves to entertain, inform, and indoctrinate individuals with societal values, beliefs, and behavioral norms, ultimately integrating them into the larger institutional structures of society. Chomsky refers to this process as "systematic propaganda" (Chomsky,1).

In a similar vein, programs like Din Protidin and Business Mirror participate in this "systematic propaganda" by inviting guests, particularly from the political realm, who have the opportunity to communicate their beliefs, values, and thoughts to the general public. These programs provide a platform for guests to propagate their ideas, employing techniques akin to advertising and propaganda. Through carefully crafted statements and manipulated truths, guests promote their products or agendas during interview sessions. The producer or channel does not verify the veracity of these statements made by the guests about themselves or their products. Essentially, the programs create an environment where guests can utilize twisted, manipulated, or politically correct statements with the aim of endorsing their products or ideas.

When discussing news filters, Chomsky highlights the control exerted by the state over media companies, given that these companies rely on government licenses and franchises. Consequently, to avoid the risk of government control or harassment, media companies make considerable efforts to steer clear of controversial statements, particularly when there is an opportunity for editing (Chomsky,13).

Both Business Mirror and Din Protidin are pre-recorded programs, allowing BanglaVision to take advantage of the editing process to remove any contentious statements. This editing aspect can be linked to Foucault's concept of the gaze, wherein the state assumes a "Panopticon" role. By establishing the power of harassment as a means of surveillance and control, the state directs the channel not to broadcast any controversial issues or statements. Consequently, individuals working in this channel are expected to adhere to this policy when producing various programs. This aspect functions as a form of censorship, which Chomsky refers to as "flak." It can be seen as a means of filtering and disciplining the media, similar to how oaks are used as filters to prevent the publication of controversial statements or news and to enforce media discipline (Chomsky,2).

5.3. The Programs: Attributes and Advertising

“Television is used for advertising because it works like the movies; it tells stories, engages the emotions, creates fantasies and can have great visual impact. Because it's an action medium, it is also good for demonstrating how things work. It brings brand images to life and adds personality to brands.” (Wells, Burnett, and Moriarty 255)

Although Din Protidin is primarily an infotainment program, it also serves as a promotional platform to some extent. In the segment called "আনন্দ আড্ডা," the program invites various personalities and celebrities to discuss themselves and their products. While this segment takes the form of an interview, the main focus is on promoting upcoming or already launched products and events. These can include album releases, films, dramas, art exhibitions, conferences, national and international festivals, and more. During the interview, the guest, who is essentially the interviewee, introduces themselves and shares their thoughts and viewpoints with the audience to promote their products or events. Sometimes, guests also aim to promote themselves alongside their products, which can be seen as a form of personal promotion.

Furthermore, in the book "Launch! Advertising and Promotion in Real Time," it is mentioned that, "It's true that fewer people may be watching TV, especially the major networks, but TV is still the medium that reaches the greatest number of people at the same time. That's why advertisers continue to pay top dollar to make and air TV commercials. But the industry is shifting from the sell-and-tell mindset that traditionally prevailed in broadcast and print media. The new mindset engages people in a conversation. This perspective understands that advertising needs to show customers how a product will satisfy their needs-and do it better than the competition" (Solomon, Cornell, and Nizan 29). However, in a unique arrangement, the channel pays the guests instead of the guests paying for their appearance. This can be considered a form of specialty advertising. Specialty advertising involves distributing merchandise, such as promotional products, premiums, or swag, to raise awareness of a company. These items, often imprinted with a company's name, logo, or slogan, are given away at trade shows, conferences, or through mail campaigns (Solomon, Cornell, and Nizan 29). By providing remuneration, the channel is essentially advertising itself, enticing the guests to return whenever they are called upon. This approach helps create awareness of the channel's value.

Additionally, the channel also presents special guests with coffee mugs as a gesture of honor. These mugs, adorned with the BanglaVision logo, serve as an opportunity to promote the channel further.

When utilizing television as an advertising medium, one principle is to design a message that leverages its visual and emotional impact (Wells, Burnett, and Moriarty 256). The guests on the program, particularly singers and artists, embody this principle. Singers often perform snippets of their upcoming songs, allowing viewers to experience the visual and emotional impact of their music. Similarly, artists showcase their paintings and share the thoughts and emotions behind

their work, effectively leveraging the power of visual and emotional cues. The guests' gestures and postures also play a crucial role in capturing the audience's attention.

Din Protidin is a regularly scheduled program that also dedicates episodes to various special days, both national and international, as a way of honoring and acknowledging them. On the other hand, *Business Mirror* and *Valo Thakun* differ from *Din Protidin* because they do not make any special episodes on national or international special days. In contrast, *Din Protidin* invites guests to commemorate national occasions, specific days, as well as the birthdays or death anniversaries of prominent national figures, aiming to pay tribute to their contributions and significance.

5.4. Journalistic view and Program

When I took on the role of an intern, I was tasked with preparing interview questions for the guests. To accomplish this, I applied the techniques taught in my English For Print Media course. The introductory chapter of the book "Writing for Journalists" emphasizes the importance of extensive reading, seeking inspiration from successful models, and considering the perspectives and emotions of readers rather than remaining confined within one's own comfort zone. It emphasizes the need for practice, experimentation, and revision (Hicks, 5).

Although interviewing differs from writing reports, I approached it as a form of creative writing. My objective was to create diverse and engaging questions that would promote the product and cater to the audience's interests. While preparing interview questions, I had limited opportunities

for practice, experimentation, and revision, as television programs differ from writing features. However, I would search for interviews of others on Google to find good models and gather ideas.

Sally Adams explains that a feature can encompass a wide range of topics, but it requires adaptability and careful preparation to be suitable for the publication and its readers (Adams, 47). In the case of *Din Protidin*, *Business Mirror*, and *Valo Thakun*, the role of the producer is akin to that of a publisher, and the audience serves as the readers. These programs also fulfill the demands of advertising and pay tribute to various aspects as well. Adams categorizes features into four main types: Profiles, Product stories, Background features and Opinion pieces. Firstly, profiles focus on individuals, often based on interviews. They can be written in the first person, ghost written, or reported in the third person. They may involve editing down Q&A sessions or utilizing a questionnaire. If the subject has passed away, these profiles become obituaries, which can be written by acquaintances, admirers, enemies, or assembled from clippings. Profiles can also revolve around two or more people or groups, utilizing interviews or clippings as sources. The subjects of such profiles can include companies, pop groups, sports teams, orchestras, university departments, clubs, councils, and more. Secondly, product stories focus on a single product or provide a roundup of multiple products. They describe, compare, and often test the products to provide insights to the readers. Thirdly, background features serve the purpose of providing context to news events. They help readers better understand the news by delving into the background details and relevant information. Lastly, opinion pieces can take different forms, including leader/editorials, think pieces, columns, or diaries. These pieces express the writer's

perspective and viewpoints on various subjects. These categorizations offer a comprehensive framework for classifying and understanding different types of features (Adams, 49).

Din Protidin fits into the categories of 'profiles', 'product stories', and 'opinion pieces'. Sally Adams emphasizes that writing features is challenging because it requires drawing upon the skills of a news reporter while also captivating readers without relying on a compelling narrative (Adams, 47).

When preparing interview questions, I followed a basic guideline: Think and contemplate, Maintain focus, Have a clear message to convey, Guide the reader from start to finish, Choose words thoughtfully to ensure smooth flow (Adams, 48)

According to Adams, features can be categorized based on their difficulty level, ranging from informing and helping to entertaining, persuading, and amusing. When it comes to informing, the difficulty lies in presenting coherent and accessible data, as well as offering analysis to promote understanding.

All three programs, *Din Protidin*, *Business Mirror*, and *Valo Thakun*, can be seen as visual forms of features as they encompass all the elements of a feature. They include interviews, illustrations, movie clips, music, and still pictures. According to Adams, feature contents can be divided into four categories: information, anecdotes, quotes, and assessment/analysis/opinion. These elements can coexist within a single paragraph, and the programs incorporate them accordingly. They provide information, facts, and background color, along with the use of anecdotes and quotations. Furthermore, the programs employ various devices to add spice and effectively link the contents together.

Another interesting aspect is that these programs fulfill a basic news formula to some extent.

Hicks, in the chapter "Writing News," mentions Rudyard Kipling's six questions, also known as the five Ws: who, what, how, where, when, why. The programs, in dealing with information and illustrations, address these six questions to enhance credibility.

Hence, the programs *Din Protidin*, *Business Mirror*, and *Valo Thakun* effectively incorporate elements of features, fulfilling the demands of advertising and catering to the audience's interests.

Chapter-6

My Internship Experience at BanglaVision

“The only source of knowledge is experience.”

-Albert Einstein.

As a student of media and cultural studies, I was eager to gain practical knowledge by interning at a relevant organization. I knew that students in my field often have the opportunity to intern at newspapers, news channels, advertising firms, and similar organizations. BanglaVision provided me with the opportunity to fulfill my internship requirements, and it turned out to be a wonderful experience. When my application to intern at BanglaVision was accepted, I felt a mix of nervousness and excitement. I wondered how I would adapt to the office environment and how things would unfold. As a novice, I anticipated facing various challenges during my

apprenticeship. However, I was pleasantly surprised to find that BanglaVision welcomed me warmly and provided support in every possible way. Although some of my tasks were repetitive, I never felt overwhelmed or stressed. The staff at BanglaVision were incredibly helpful, and my supervisor was understanding and encouraging. My senior colleagues took great care in teaching me and were genuinely excited to see me apply what I had learned effectively. Their support played a significant role in my growth and development as an intern. Overall, my experience at BanglaVision was rewarding. It allowed me to apply my academic knowledge in a practical setting and provided a nurturing environment for learning. I am grateful for the warm reception and guidance I received from the team, which made my internship a valuable and memorable experience.

While my primary responsibility was to assist my producer in the PCR department, I found numerous opportunities to learn and expand my knowledge. I approached my time at

BanglaVision with a mindset of personal growth and aimed to enhance the skills and knowledge I had acquired throughout my academic journey. This became my primary focus during my internship. I made a conscious effort to utilize the opportunity to the fullest. One of the tasks assigned to me was to prepare interview questions for a guest on the show "Din Protidin". I dedicated myself to crafting well-thought-out and engaging questions. Additionally, I had other responsibilities, and I strived to perform each task to the best of my ability. During my tenure, I took advantage of every learning opportunity that came my way. Whether it was observing the PCR operations, assisting in show production, or engaging with the production team, I remained proactive in acquiring new knowledge and improving my skills. My dedication and commitment

to performing my duties diligently allowed me to make the most of my experience at BanglaVision. I was motivated to excel in every aspect of my work and contribute to the overall success of the team. By focusing on continual improvement and embracing the responsibilities entrusted to me, I aimed to leave a positive impact during my time at BanglaVision's Program Department.

I am truly grateful for the extensive support I received from my coworkers at BanglaVision's Program Department, and I thoroughly enjoyed the positive work environment. They were always there to lend a helping hand, and I was fortunate to develop close friendships with some of them. Throughout my entire internship, I received excellent guidance from my supervisors, both in academia and in the office. The support and mentorship provided by my supervisors played a crucial role in my success. They were incredibly supportive and offered valuable guidance whenever I needed it. Their expertise and direction allowed me to navigate my tasks effectively and complete them with confidence. I am thankful for the collaborative and friendly atmosphere that prevailed at BanglaVision. The encouragement and assistance I received from my coworkers and supervisors made my internship experience even more rewarding. Their presence made me feel supported and motivated, enabling me to perform to the best of my abilities. I am grateful for the positive relationships I formed and the valuable guidance I received during my internship at BanglaVision. These experiences and interactions have not only enriched my professional journey but also contributed to my personal growth.

Chapter- 7

Problems that I have Faced During My Internship

“If there is one thing you can count on in your life, it's that your path will not always be easy.”

-Tony Evans

As mentioned earlier, I was assigned to work on three different programs, *Din Protidin*, *Business Mirror* and *Valo Thakun*. As *Din Protidin* is a pre-recorded program, the shootings were scheduled every Wednesday starting from morning to evening during the office hours. 5-6 day's shootings were done in one day. As I was continuing my other courses along with the internship, so I did not have much scope to attend the shooting of *Din Protidin* on a regular basis. As a result, my first few weeks were not as productive with *Din Protidin* as expected. After a few

weeks I was assigned to write archives for the program. After then, I was once given to prepare an interview question for content creator Habiba Akhter Shurovy. As I was continuing my other courses along with the internship, so I could not attend all the shootings. For the post production purpose, I attended the editing panel. But editing was not done everyday and also the producers would delay the editing time as a result I could not stay every time. But I attended the editing session a few times and learnt a few steps of editing too.

On the other hand, the producer and the crew of *Business Mirror* and *Valo Thakun* were very cooperative and provided hands on training. They, especially Mr. Noman, tried to make me understand everything with his own interest. But due to my other courses I could attend shootings only on weekends.

Chapter- 8

Conclusion

“It always seems impossible until it's done.”

-Nelson Mandela

Based on my internship journey at BanglaVision, I would like to conclude that it was a very important journey of my life. I got to learn many things including practical knowledge in the electronic media field and also practicing the skills and knowledge that I have acquired through my academic studies. This internship allowed me to learn first-hand about the workings of one of the most popular satellite TV channels of Bangladesh, BanglaVision. It helped me to understand all the challenges that this media industry faces everyday. By working in BanglaVision I have gained so much knowledge about the media industry which will hopefully help me in the

future. I could have gained much knowledge if I could attend all the shooting sessions but still I am confident about my learnings. I am grateful to BanglaVision for giving me the opportunity to do this internship. And I am also thankful to all my professors, faculties and advisors of BRAC University for providing continuous support and guidance throughout my internship journey.

Hence, I consider my internship journey at BanglaVision as a very important and beautiful phase of my life, where despite some initial setbacks, I was able to gather some invaluable experiences. Most importantly I have acquired knowledge and skills that will surely help me in pursuing my career in the electronic media in the future.

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