

**COMPREHENSIVE APPROCH TO THE DESIGN AND DEVELOPMENT OF
CREATIVE ADVERTISING MATERIALS FOR DIU ONE CARD**

BY

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This Report Presented in Partial Fulfillment of the Requirements for the Degree of
Bachelor of Science in Multimedia and Creative Technology

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APPROVAL

This Project titled “**A COMPREHENSIVE APPROCH TO THE DESIGN AND DEVELOPMENT OF CREATIVE ADVERTISING MATERIALS FOR DIU ONE CARD**”, submitted by Md. Sourov Ahmed ID: 213-40-033 to the Department of Multimedia and Creative Technology, Daffodil International University, has been accepted as satisfactory for the partial fulfillment of the requirements for the degree of B.Sc. in Multimedia and Creative Technology and approved as to its style and contents. The presentation has been held on 27 December 2025.

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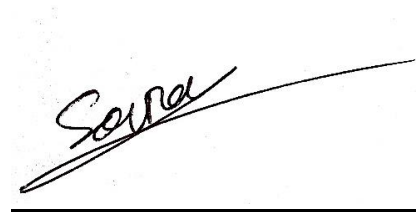


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ABSTRACT

In the modern online environment, many brands cannot be promoted successfully without the use of innovative and eye-catching news items that will attract the audience. This project describes the creation of several inventive advertising campaigns based on the synergistic combination of Artificial Intelligence (AI), Visual Effects (VFX), and the best video editing technology. The main goal was to create and implement the targeted promotional materials to increase the brand recognition and successfully present the distinctive products and services of various clients. The given report is a case study, which will concentrate on the main projects of the brand "DIU One Card" and Amar Food, among others. In the case of the DIU One Card campaign, the project was oriented towards the establishment of a dynamic visual story to emphasize on the multitasking nature and convenience of the project as a one-sided campus solution. In the case of Aviary Food, the creative approach was to create visually appealing visual content, leverage VFX to beautify the product and provide customer interest, and professional video editing to create coherent stories and give the final shine. These publications prove that the contemporary digital tools can be effectively used to address the real-life marketing issue, which proves to be a useful model in the development of high-impact and efficient advertisement to promote the brand.

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CHAPTER 1

INTRODUCTION

1.1 Introduction: Attention Economy and the Digital Tsunami.

Suppose you are sitting in a cafe that is full of people in Dhaka. Look around. What do you see? You do not find people staring at the paintings on the walls or reading newspapers. You know the blue light in eyes of screens. All people- the student waiting to attend a class and the businessman waiting to have a meeting are scrolling. They are stroking their thumbs up and down in a rhythmic, hypnotic movement, they are gulping content up at a rate that would not have been dreamt of ten years ago. It is the Attention Economy. In this new world, oil and gold are not the most precious things; they are several seconds of attention to a person. We are in the age of a paradigm shift in human behavior. The antique advertisement formula to use, which is to put a logo on a billboard, print a flyer or put a text-heavy advertisement on the newspaper, is like the past life. It is as much like speaking smoke signals during the fiber optic era. The battlefield today is a palm-held 6-inch screen. The amount of money being spent on digital advertising in the world in 2024 was not merely increasing but it was hitting the roof as it is expected to have overtaken 600 billion dollars. That is a mind boggling sum of money. It is greater than the GDP of most countries. However, here is the harsh reality that marketing directors aren't able to sleep without: money does not necessarily result in attention. In the information-saturated world where millions of videos are uploaded every minute, being good enough is overlooked to a significant extent. Something out of the ordinary is needed to prevent the scroll. This landscape is being changed right now by two very enormous, tectonic forces. When you do not pay attention to them, you disappear. Force 1: The Tyranny of Video To start with, video has utterly replaced. The freeze frame is slowly being murdered. It can be a 15-second Tik Tok dance, a refined Instagram Reel, or a cinematic You Tube pre-roll, consumers are far more attracted to motions pictures, moving stories. They want energy. They want motion. They would desire a 24 frames per second story. It is pleasant to have a still picture of a burger, but impossible to resist a slow motion video of the cheese melting on a fire. Human brain is programmed to follow movement- it is a survivalist instinct that we re-used to entertain

themselves. Brands which fail to make the transition to video are not merely old school, they are almost completely invisible to the consumer of modernity. Force 2: The AI Revolution Second and, frankly speaking, more frighteningly thrilling, is the coming of Artificial Intelligence. I am talking about the type of AI that corrects your spelling or suggests a film in Netflix. I refer to Generative AI, or the one that can dream. We are discussing software that is capable of creating complete worlds out of one sentence. You enter a futuristic city made of glass and it paints it to you in seconds. You enter a jazz song about coffee and it writes and plays it at once. This is not a simple tool upgrade such as a change between Photoshop CS5 and CS6, it is a paradigm shift. It is as though you went to painting with your fingers, and then you made the camera.

AI content creation market share

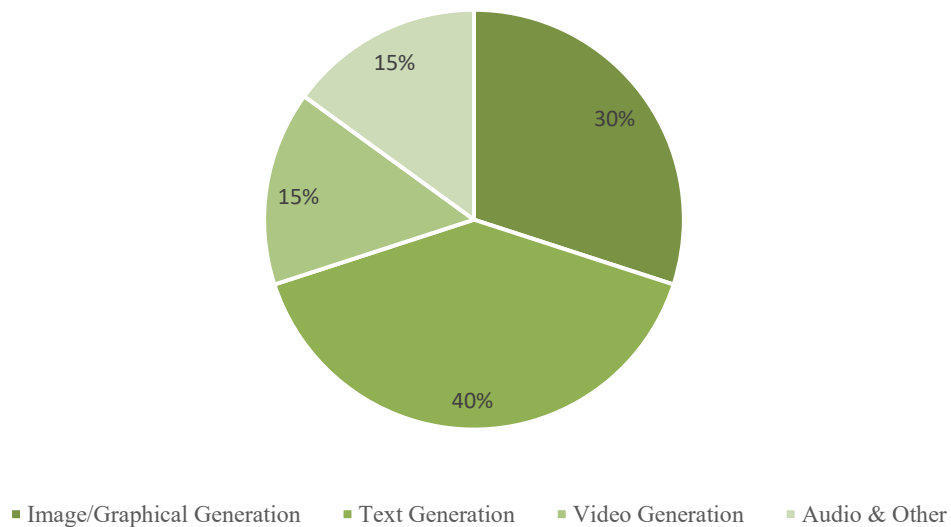


Figure 1.1: Global AI Content Creation Market Share by Format (2024)

The chart above is not just information, it is a picture of a revolution on its way. As is evident, text generation is massive (with the assistance of ChatGPT), though take a closer look at the increase in image and video. That is a wedge that is swelling to a point each and every day as makers are discovering that they can do Hollywood-quality work in their laptops. By 2024,

almost three out of five (70 percent) marketers all over the world were not merely considering AI, but they are utilizing the technology every day. They are brainstorming with morning coffee, inventing story boards before lunch and creating content tailored to a billion different users by dinner. The Local Situation: The Quality Gap in Bangladesh. Now bring home that international scenario to Bangladesh. The scene here is exploding. We are staring at a digital advertisement market that is expected to reach more than 600 million of this year. Everyone is online. We are a nation who is attached to their screens, as evidenced by students at Daffodil International University (DIU) checking their grades, families ordering food in Dhaka through Foodpanda, and many more. However, when you have a closer look at the advertisements that are aimed at us, you will realize that there is a frustrating gap. As much as the need of quality content is at an atmospheric level, supply... well, is usually languishing at the behest of time. We encounter a number of generic templates. We see flat lighting. We look at the brands whose products are amazing, such as a university that has expansion of amazing high-tech facilities or a food cart with the best wings in town, and we can see that its marketing looks cheap. The war they are in is that of 2024 using 2010 weapons. Why is this happening? It is not because we are deficient in talent. There is an abundance of amazing artists in Bangladesh. It is due to the fact that expensive video production is notoriously, agonizingly costly. You traditionally require: to make a TV quality commercial: Ten individuals (Director, DoP, Lighting, Sound, Editors). A shipment of costly lights and cameras. Actors, sets, and makeup. Weeks of post-production. That is not a starter to a local start up or a university department. They just can't afford it. And thus they get by with good enough. They capture a picture on a phone, add some text and share it. This project was conceived due to a simple yet steam-of-blood question, which is, does it truly need to be that expensive? We were trying to bust the myth of High Quality = High Cost. We aimed to show that a small team, literally two students with laptops, could create advertisements that resemble the one that cost a fortune using this new generation of AI technologies with the help of professional Visual Effects (VFX). We made a decision not to wait to be granted. We used real-life local brands such as DIU One Card, and Amar food and worked on them as our laboratory. It was not so much to create nice videos but to break into the system. We wanted to demonstrate that creative quality, regardless of level, can be obtained by anyone who is willing to learn to use these new tools.

1.2 Motivation:

Out of Jealousy into Action. Being completely honest, this project was initiated with some degree of jealousy. We would sit in our hostels and watch these amazing commercials of companies abroad- Nike, Apple and Coca-Cola. You know the ones. The camera spins in unbelievable spaces, the colors are vivid, the sound design is dazzling your chest. We were both awe-stricken and frustrated. We just needed to make something that look that cool. However, as students, it was not a million-dollar budget. We did not possess a RED movie camera. We did not have a lot at the studio in Los Angeles. It was as though there was a glass ceiling. We were the ones with the ideas, but we did not have the means to implement them. Then Generative AI began to take over newspapers. Then, there appeared such tools as Gemini and Runway ML that were supposed to even the playing field. They gave you the word that you might see it, should you be able to describe it. The inspiration changed during the night. It was no longer I wish I could do that but I bet I can do that now. Personal mastery became the main force. We also did not want to remain mere observers to this wave of technological hype and instead to put our hands to the task. On the one hand, it is easy to read an article on TechCrunch about AI creating video; on the other hand, long struggle with the prompt until you finally achieve the great shot of steam coming off a plate of biryani. We meant to fill in that gap between theory and practice. We were also interested in becoming experts that we were reading. However, there was one more, deeper motivation which helped us to continue in case the software crashed or the renders failed. We understood that this is required by our local industry. finding Real Solutions to Real Brands. Consider an example of DIU One Card. It is this magnificent, futuristic smart card, which allows you to do everything on campus, to pay your food, visit the library, take the bus. It's a "One Card" solution. But what about selling a piece of plastic? When you simply take a picture of it, it is dull. It looks like a credit card. It should resemble something of Stark Tech. It must appear to be a key to a hidden world. Or look at Amar Food. Their food tastes amazing. But have you ever attempted to make a photo of a burger with your phone? It tends to appear oily, flat or distasteful. Food photography is an art of deception - motor oil syrup and glue milk. Real food is hard to film. It required that TV commercial brittle, the slow motion, the steam, the food porn look, to get people hungry. We observed these domestic brands having difficulty in conveying their value. They possessed

excellent products and mediocre marketing. We gained the awareness that in case we could crack this AI workflow we would be not only getting a grade, but also delivering a solution. We can sell them the Apple-type of ads with a student rate. This project was not a mere academic project it was a construction of a portfolio that said, Hey, look what can be done in Bangladesh right here. You do not have to go to Singapore or London to acquire this quality. We can do it here."

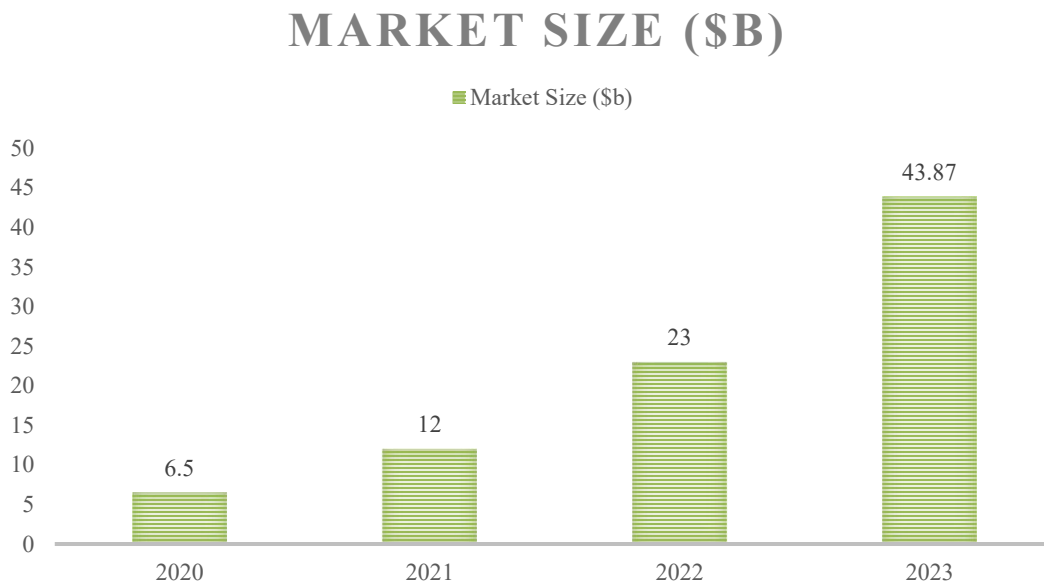


Figure 1.2: Global Generative AI Market Size (2020-2024)

All you need to do is to look at that curve in the chart above. This is not a trend such as NFTs or 3D TVs. The market has grown to a multi-billion dollar giant, whereas it was barely present in 2020. This is an exponential curve. It makes us aware that the world is evolving and this evolution is rapid. It is not only a good idea to jump on this wave at the moment, it is a survival strategy in a career. We also did not want to become the designers left back, we wanted to be the ones riding the wave.

1.3 Objectives: The Roadmap

We were aware that being able to make cool stuff was not a strong enough plan to have on final year project. We needed discipline. We needed a roadmap. To get ourselves down-to-earth, we would divide our objectives into two different buckets: the technical skills that we had to acquire by ourselves (the How), and the real business outcomes that we were selling our clients (the What).

Technical Objectives (The "How")

Developmental Objectives (The "How")

Construct a Frankenstein Pipeline: We were interested in knowing whether we could stick completely different technologies together using glue. Was it possible to write a script with a AI (Gemini), create images with another AI (Veo), create a voice with a third (ElevenLabs) and then mix them all together in adobe after effects without it appearing to be a mess? Our hope was to create a smooth transition between disorder and order. We hoped to demonstrate that these tools would get along well with each other.

Learn the "Prompt": It can be such an easy matter, to type what you please. Conversation with AI is a literary form. It is just like gambling on wishes of a genie; when you are not particular you get something bizarre. We embarked on learning the particular language, the syntax, keywords, parameters, we required, to obtain good quality assets out of these black boxes. We desired to step out of the realms of mere chances to the realm of planned outcomes.

Bring Our VFX Game to the Next Level: AI can create much, but can never repair it all. It has a tendency of producing glitches or odd artifacts. One of the significant aims was to subject ourselves to the learning of new fancy After Effects techniques, namely 2.5D animation, camera movements, and particle effects, in order to refine the crude AI results. We did not want to simply use AI we wanted to fix AI.

Write the Playbook: This is the type of knowledge we did not want to lose once we graduated. One of the goals was to record all failures, all crashes, and all successes. We wanted to have a form of a guide-a blue print-to be followed by future students/agencies who wish to take this route. We would have left a map to the ensuing explorers.

Brand and Promotional Objectives (The What)

In the case of DIU One Card: Its mission was High-Tech Appeal. We had a vision of 30 seconds motion graphics advertisement that would make the card indispensable. Our aim was to make the students view it, and think to themselves, Whoa, I had never imagined that my ID card could do that. We also intended to increase the perceived value of the infrastructure of the university.

In the case of Amar Food: The mission was, Appetite Appeal. The object

was to create what is known by internet users as food porn- slow motion, high contrast, make-you-dream-of pictures that make you not scroll past them and instead order lunch right away. We have wanted to show that we can turn street food into a fine dining. In the Industry (Cost-Effective Quality): In the end, it was aimed at making a point. We wanted to teach local companies that they do not have to compromise. They do not have to make a judgment between cheap and ugly and expensive and beautiful. They can afford beautiful and cheap with the appropriate tools. We had a desire to make high-end advertising democratic.

CHAPTER 2

PREVIOUS WORK

When we wrote this very project we understood we were not reinventing the wheel. We were attempting to develop a superior engine. To do so, we needed to examine the race leaders. The AI/advertising overlap is going at a frantic pace and knowing what the world giants are up to was essential in determining how we can put the same principles to use here in Bangladesh.

We did not simply wish to imitate them, but we would like to know why their tactics worked and then downsize the concepts to suit our local market. In this chapter, the author subdivides the major trends, historical change, and case studies that directly inspired our efforts on DIU one card and Amar Food. It is an evaluation of the past state of the industry, its present and future.

2.1 Generative AI Emerging in Brand Campaigns.

Generative AI is no longer a toy that marketers like to play with. It has elevated itself into becoming a main source of creativity. The change is colossal: where previously it was used to write catchy slogans, now brands are using AI to create whole visual worlds. This is not necessarily a matter of efficiency but rather it is broadening the canvas of possibilities.

2.1.1 Experimentation to Execution.

At the beginning (around 2022), AI was a gimmick of the brands. They would put a strange glitchy image up and would say, "Look, a robot created this! It was about the novelty. By 2024, that novelty had worn off. The brands are now utilizing AI to address the core business issues of scale, personalization and cost.

International Case Study: Coca-Cola, the Create Real Magic.

Take Coca-Cola, for example. They are a brand whose visual history dates back to more than 100 years. They did not put their toe in the water, but jumped in head long. Their Create Real Magic platform was an innovation. They opened AI tools (such as DALL-E and ChatGPT) to their audience instead of trying to hire one thousand designers and creating different versions of a poster. They basically said, Here are our possessions; thou art.

Thousands of original works of art were created by consumers and placed on digital billboards in such locations as Times Square by Coca-Cola. This was not only effective, but clever. It transformed the consumer into a producer. It also addressed the issue of content fatigue, by crowdsourcing the innovative efforts of scale that had not been attainable before.

Their AI-generated Christmas advertisements (2024-2025) have caused a lot of controversy more recently. Were they perfect? No. Others referred to them as glitchy, or soulless. However, the management of Coca-Cola did not give up. Their lead of Generative AI was famously quoted saying that the genie is out of the bottle. They demonstrated that despite the flaws, AI opens the opportunity to scale production, which human teams cannot achieve alone. They created hundreds of versions of their holiday commercial to experiment with various emotional appeals to various markets- something that would have taken hundreds of millions of dollars in old fashioned filming



Figure 2.1: Coca-Cola, the campaign, Create Real Magic, AI.

Image Placeholder:

An example of a Coca-Cola advertising created with the help of AI, which demonstrates the fusion of the traditional brand material with surreal and generating art forms.

Personalization Scale: Cadbury India, the Shah Rukh Khan Campaign. This is most likely to be the only most inspiring example to our project. Cadbury India wished to support the small local stores it helps recover post-pandemic the little corner shops. But they could not pay to shoot a commercial with each and every shopkeeper. So, they used AI.

They developed a digital twin of a Bollywood star Shah Rukh Khan. They enabled shop owners to create an individual video with AI voice and video synthesis, which made the largest star in India literally say the name of his or her particular store.



Figure 2.2: Personalization of the AI Campaign by Cadbury.

2.2 VFX as a Standard in Visualizing Products.

As AI is the newcomer, Visual Effects (VFX) is the heaviest weight. Early in life we understood that whenever advertising a product, particularly technology and food, you cannot simply point a camera and shoot. The world is usually not so good.

2.2.1 The Physics of "Hyper-Realism"

In advertising we do not desire reality. Reality is messy. Reality has dust. Reality has bad lighting. We desire Hyper-Realism--a world which is purer and clearer and pleasanter than the actual world. As the mediator between what the eye and what the brain desire to see is the tool of VFX.

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Food Advertising VFX (Applicable to "Amar Food).

Did you ever wonder why the burger in the advertisement is unlike the one you receive in the drive through? It is not (always) a lie it is art direction. CG Food is an enormous sector in the industry. The studios rely on 3D modeling and fluid simulations to make the vision of the chocolate pouring perfectly or the splash of milk.

Why? Since actual ice cream melts in the hot lights of the studio in a few seconds. Actual steam is erratic; it may go to the left at the time you want it to go to the right. Making a splash at 1000 frames a second is a subject that is unbelievably costly to shoot. Through VFX (and currently AI video generation), video directors are in full control. They are able to make the food appear hyper-real or more tasty than the reality.

In the past, food stylist employed tricks: motor oil in place of syrup, glue in place of milk, mashed potatoes in place of ice cream. Today, we use pixels. The juice splash is made by using fluid simulations. Particle systems are used to add steam, which never ceases to rise. This was our standard with Amar Food. We were aware that we could not simply shoot a plate of rice, and we had to make it up until it provoked the desire.



Figure 2.3: Hyper-real CGI example of Food Advertising.

In case of DIU One card, we considered the promotional efforts of technological giants such as Apple and tech startups. They hardly depict people swiping a card. They instead visualize the invisible. When you look at an advertisement of a new credit card or a banking application, you get glowing data streams, smooth floating interfaces and particles of light that connect the user to the world. It is brilliantly applied by such brands as Mercedes-Benz in their C-Class AI ads, where abstract ideas, such as data processing, can be transformed into beautiful sculptures of flowing lights.

Their method is known as "Motion Graphics" to make a visual metaphor. The speed is represented by a fast moving line of light. Security is symbolized by a locking animation. A web made with glowing is symbolic of connection



Figure 2.4: a sample of VFX on a Tech/Service Product.

This is the conventional way of doing things since it is effective. It makes dull services sensual and high-end. This is the reason we chose to use the same sort of 2.5D Motion Graphics workflow to the DIU One Card so that it would have the same feel of a science-futuristic functionality.

2.3 The History of Food Advertising: Practical to Digital.

In order to comprehend the choice of our workflow in the case of Amar Food, one should refer to the history of food advertising.

The Practical Era (1950s-1990s): It is all real, or rather physical. In case you wished steam, you boiled water. In case you felt like taking a splash, you put a strawberry into a tank of milk 50 times until you received a shot. It was costly, inefficient and time consuming.

The "Fake" Practical Era (1990s-2010s): This is the one in which the notorious food styling tricks were introduced. Shining fruit with hairspray, laying down cardboard between layers of burger. It was more attractive, though deceitful.

The CGI Era (2010s-Present): Large corporations began to model the food entirely in 3D. An ad of the burger of McDonalds could be 100 percent computerized. It is possible to be perfect, but it may be plastic when not well done.

The AI/Hybrid Era (2023-Future): It is where we currently are. We do not even have to model individual sesame seeds in 3D (too slow) or even do not want to use synthetic motor oil (too messy). We capture the actual food in order to achieve the true texture, and then the AI adds the so-called magic; the steam, the light, the ambience. This is the best method of achieving the appetite appeal in a cost-efficient manner.

2.4 The Estrangement of Fintech Aesthetics.

In case of DIU One Card, we did not simply browse through adverts of university (which are rather dry). We have glanced through Fintech (Financial Technology) aesthetics.

Revolut, Monzo, and Cash App are the brands that managed to change the way we perceive money. They use:

Dark Mode UI: Neon accent, black backgrounds.

Kinetic Typography: Text which is moving, growing and shaking to the rhythm of the music.

Abstract 3D Objects: Floating balls, cubic and cards that signify stability and innovation.

We have applied this Fintech style to DIU card. Students should have felt that they were receiving a premium banking product rather than a library card. We immediately added the DIU One Card to the level of these billion-dollar businesses by borrowing the visual language of these companies.

2.5 The Discrepancy in Local (Bangladeshi) Environment.

We examined these international giants and later on we found what was happening in our domestic market in Bangladesh. The contrast was stark.

As we pointed out in the background section, the amount of ad-spending in this area is immense in digital terms. The innovation is, however, not keeping pace with the expenditure. We observe a great number of brands caught in a sea of sameness. There are generic slideshow videos, bare text overlays, and minimal premium storytelling.

2.5.1 The Economic Barrier

Why? There has always been an extremely high cost involved in the techniques employed by Coca-Cola or Apple, custom AI models, premium fluid simulations, motion capture, etc., simply because these are traditionally very expensive. Local agencies do not usually have the budgets to research these tools. A small eatery in Dhaka will not be able to afford a 30-second place at 5 Lakh Taka. They have maybe 20,000 Taka. So they get a phone video.

2.5.2 The Talent Gap

There is issue of brain drain as well. The majority of the outstanding VFX artists of Bangladesh have to work remotely on international clients since the payment is higher. This makes the local brands have limited high-end brands.

This was the assurance of our chance. It was not an issue of talent, but a matter of workflow.

We knew that we did not have to re-invent the wheel in our project. The only thing we had to do was to scale these high-end global workflows (AI) up, polish them with VFX (here, two-person team in Dhaka). Our examples of a DIU One Card and Aman Food are not merely student-based projects as it is the direct effort to close this particular gap and demonstrate that global quality can be achieved with the help of the local budget and appropriate means.

CHAPTER 3

USED SOFTWARE AND CREATIVE PIPELINE

Creating a contemporary advertising campaign is more or less like making a complicated meal. The correct ingredients, the correct tools and a very particular recipe is what you need to ensure that it all falls together. In this project, our kitchen consisted of a combination of freshly made and experimental AI tools and the rock-solid and industry-standard software that have been in use among professionals over the decades.

We did not just choose tools randomly, we carefully selected a Suite that enabled us to operate at high speed in the idea stage, and then we slowed down to be really precise in the refining stage. In this chapter, we also dissect what we used and the step-by-step pipeline or our recipe on how we constructed the ads of DIU One Card and Amar Food. It does not only cover the what, but also the why and the how of all the individual technology that came in our workflow.

3.1 Production Level Software

Our software is divided into two different camps the "Generators" (AI) and the "Polishers" (Adobe). This distinction is crucial. AI is great at superimposing something out of nothing but is awful at polishing. Adobe tools are dreadful when you have nothing to start with (you must draw all the lines), but they are the unquestioned monarchs at making something out of it. Our program was designed on transporting data between the two worlds.

The AI Generation and Conceptualization Suite (3.1.1) will be used to generate the artificial intelligence (AI) base.

This was our speed team. The tools enabled us to cycle hundreds of ideas in the time that it would normally take to draw one. The tools that provided us with good output carefully were chosen and they are available at student friendly pricing patterns.

Gemini (Nano Banana):

The Role: This was our main driver of still images. The image generating capabilities of the Nano Banana (gemini-2.5-flash-image-preview) was used in the creation of high-resolution textures, icons, and abstract backgrounds of both the Amar Food and DIU One Card projects.

Our Reason: Tools such as Midjourney have a reputation of being able to create art, but Gemini provided us with something more valuable, which was control. Its capability to visualize complicated, structured prompts (as we did with our JSON technique) implied that we could request particular elements of UI or textures without it introducing arbitrary creative flourish that we did not require.

In the Trenches: Having a concept artist on speed dial. In the case of the DIU One Card, what we required was a neon blue icon of a futuristic digital wallet. In the conventional workflow, it would have taken me hours in modeling this using blender. Using Gemini, I typed in the prompt, pressed the enter key, and after a few seconds, I was presented with four variants. It allowed us to fail fast. To make 1 good icon we could create 50 bad icons, and that too before lunch.

Google Veo (via Flow):

The Role: In the case of video generating, we used Google Veo 3 Fast using the Flow platform. It was our motion picture motor.

Resource Strategy: This was a resource based strategic decision. Under the Google one student package, we received 1,000 monthly credits. Efficiency was the main priority since every video generation had cost around 20 credits. We used 2 generations per prompt, so we were compelled to perfect our prompting methodology so that we could capture the correct shot in a short duration of time as opposed to relying on brute-force iterations.

Output: This tool provided us with raw video clips that otherwise would not have been possible to shoot unless you had a high-end studio set-up such as steam coming off hot food or light bouncing off a surface. In the case of Amar Food, it was the creation of the atmosphere. We could not afford a fog machine, dry ice and as such, Veo was our special effects department.

Suno AI:

The Position: Music licensing is a nightmare to small creators. That was solved by Suno AI immediately. Our custom, royalty-free soundtracks were written in it.

The Vibe Check: we would say, make a lo-fi hip hop song to advertise a food product, or make a high-energy, tech-house track to promote a product, and you would get a complete song that would hit all the correct emotional tones.

Economic Impact: More importantly, we were capable of creating high-quality songs with the use of free daily credits provided by the platform, this allowed us to maintain a tight budget. Under the conventional project, we would have purchased a track at a stock music site costing us hundreds of dollars. In the case of Suno, a custom score was produced at no cost.

ElevenLabs:

The Role: ElevenLabs was hired to synthesize texts to voice to make our ads sound more like a human. It offered high quality/professional quality emotive voice-overs which we were able to adjust to pacing and tone.

The Human Touch; With the bad audio, the video is murdered. When the voice is robotic, the viewer switches off. ElevenLabs enabled us to produce voice-overs, which sounded as though they were produced in a soundproof booth by an expert actor. We would be able to use the slider of Stability to make the voice sound more excited or more serious. Similar to Suno, we also used the free tier credits to create our end product audio files, but we were keen to write as little as possible so that we could save money.

3.1.2. Post-Production/ VFX Suite (Adobe Creative Cloud).

Where AI provided the raw materials, Adobe provided the control. It is here that the professional appearance really occurred. This is whereby we had the input of the chaotic AI output and processed it in a way that produced a coherent product.

Adobe Photoshop:

The Position: This was our preparation place. Any AI image was processed with Photoshop before it was put into a video.

The Workflow: AI images usually have artifacts weird glitches, or excess fingers, or weird text. These were cleaned using Photoshop. More importantly, we have used it to isolate elements. In the case that Gemini produced a cool icon on black, then we would use Photoshop to cut out the black and save it in a transparent PNG format so that we could animate it. It was an important bottleneck, since it was possible to refine AI assets prior to importation into the video pipeline.

Adobe After Effects:

The Job: This is the strong man. Assuming that there is a single software that determined the appearance of our project, it would be After Effects.

The Magic: This is the point in which we created the 2.5D effects of the animations of the DIU card, the steam being added to the Amar Food clips and all the glowing text and motion graphics. It is what united the AI assets. It helped us to add effects like camera shake, depth of field and motion blur- all the little irregularities that make a digital photograph real.

Adobe Premiere Pro:

The Role: This is where the story has been held together. All of our VFX shots, voice-overs, and the music have been brought into Premiere.

The Rhythm: Video editing has to do with rhythm. It is the matter of knowing the time to cut. The clips were organized on the timeline by Premiere and connected the cuts with the beat of the Suno AI music. It also served as the last color grade with the Lumetri color panel, and it allowed us to make the blacks deep and the colors more vivid, which gave the video a unified and professional look of being broadcast.

Adobe Media Encoder:

The Role: The unsung hero. You may make the best video in the world but when the file size is too large or the format is not right, no one would see it.

Output: This was where we exported our enormous master files in formats that actually supported phones, i.e. optimizing to Instagram Reels (9:16 aspect ratio), Tik Tok, and YouTube Shorts. It did the compression, and our videos appeared sharp even when we could stream them on a 4G connection in Dhaka.

3.2 Approach to Development (The Creative Pipeline)

We were soon aware that using AI was not a workflow. It was chaos. You can spend hours creating funny pictures without a plan and never create an ad. We wanted to ensure that things were on track, and thus we came up with a tight 5-Stage Pipeline. This made sure that we did not become confused with the limitless opportunities of AI production and completed the projects.

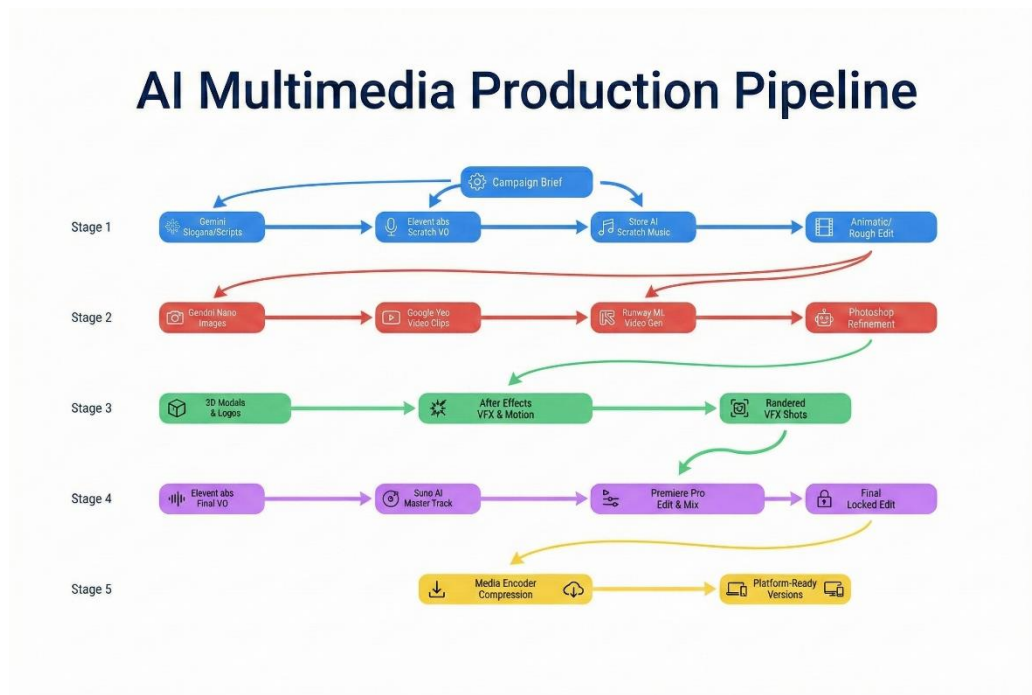


Figure 3.1: The AI-VFX Advertising Pipeline.

Our Hybrid approach is pictured in this flowchart. Can you notice that at the beginning it is AI-driven to be fast and then the switch to traditional tools to become control-driven. It moves out of the abstract (Idea) to the concrete (File).

Stage 1: PA-Based Pre-Production (The Blueprint) Phase.

We planned first before we made a single pixel. Gemini was a brainstorming tool that we used to come up with dozens of campaign scripts and slogans. We were using Gemini as a writing room. We would say, just give us 10 slogans to make a smart card of a university that would even sound futuristic and then choose the best one.

After we chose the most desirable script we did not fantasize about the ad; we heard it. The ElevenLabs and Suno AI were utilized to create temporary voice-overs and music. We threw these into a time series in order to generate an animatic- a crude and ugly version of the video to determine whether the timing was correct. This saved us hours of working on shots which would have been cut anyway. When the joke failed in the animatic, we had no hope that it would succeed in the final video.

AI Asset Generation (The "Mining" Phase) Stage 2.

When we had clearly identified what shots, we required we turned the generators on. This was the most resource intensive stage. Gemini responded to prompts of backgrounds and textures. We challenged Google Veo to produce the exact video clips that we required such as slow-motion drops of water.

This stage was volume all the way through. We knew that AI is random. And, thus, we came up with loads of alternatives. To every one good clip of steam, we had made ten bad ones. We selected the best 1 percent that appeared to be real and we threw away the rest. After that we took the best images and entered them into Photoshop in order to clean them up and prepare them to be animated. This curation was the process as important as the generation one.

Stage 3: VFX and Motion graphics Production (The Construction Phase)

This was the most technical component of the project. The transfer to After Effects began and the scenes were built.

In the case of DIU Card, flat images were captured and then the 2.5D techniques were applied to allow the images to be floated and rotated into 3D space. After Effects was used to construct a virtual camera which was then flown over the card.

In the case of Amar Food we did compositing. We used the live-action shot that was captured by my teammate and added the AI steam and sparkles to it. Blending modes such as the Screen and Add were used to fade the black backgrounds of the AI clips and leave only the steam. The magic occurred here and gave the still pieces of art a life and motion.

Stage 4: Final Cut and Post Production (The "Polish" Stage)

We transferred our scenes to Premiere Pro with our scenes being rendered. This stage was about "feel." We replaced the rough audio with the final and high-quality versions. We edited the video to the rhythm of the song to ensure that it is not boring.

One last color grading was also done. The color temperature of the AI assets was corresponding to the live-action footage. When the actual food was warm and yellow we colored the AI steam correspondingly. This paste is what gave the end result of the video an appearance of being filmed through a single camera, instead of being pieced together through the help of disparate sources.

Stage 5: Delivery and Encoding (Shipping) Phase.

Finally, we exported. We also did not simply click on render. Media Encoder was used to produce specific versions in each platform.

Widescreen (16:9): For YouTube.

This made sure that whichever corner of the world one spotted the ad, it appeared clean and professional. These were topped by checking the bitrates so that the playback would be as high as possible on the mobile devices as that is where 90 percent of our audience is.

CHAPTER 4

CASE STUDY DEVELOPMENT

Our project falls in this chapter. It happens at the point of intersection of the rubber and the road. We have mentioned the theory, the tools, and the justification of using AI in advertising. And now it is time to speak about the how. The chapter is a description of the filthy, amusing, thrilling experience of getting a short dirty file, as provided by a client, and converting it into a complete video file, which will be sent online.

We did not do all these as a home job, but a professional job. We had deadlines. We had brand guidelines. And most importantly we were in self-compulsion to do something that was not only working, but that actually appeared good. We did not want them to look like a student project, instead it should look like one that was developed by an up-end agency in Gulshan or Banani. We were split in 2 large case studies: "DIU One Card" and Amar Food. They both had an entirely different set of challenges. One was the concept of imaging invisible technology and the other one was the concept of arousing crude appetite. The author tells us in this chapter how we built them, bit by bit.

Case Study 1: DIU One Card (Technology and Service Promotion).

DIU One Card is a great technological device. It is a student/faculty multi-functional smart card in Daffodil international university. It connects, pays the lunch, takes out library books, it is, in fact, a ticket to the entire campus ecosystem. It is the symbol of new change in our university, the change into the no-cash and smooth campus.

Nonetheless, this is the artistic question: aesthetically, it is a work of plastic.

The fact itself of a student taping a card onto a reader does not look interesting, only by putting it on the camera. It looks like "admin." It looks like bureaucracy. It was not what we wanted, it was what we wanted Iron Man. Our message was to portray the easiness, speediness, and modernity. We have also wanted students to carry this card and feel that they are carrying something that is in the future- a key that opens the world of the students.

4.1.1 Project Brief & Objectives

The Brand Challenge: How are you going to make an invisible service visible? The card is not any valuable thing but what the card does. Information between the reader and the card is called the information. The security measures are the ones that search your identity in milliseconds. We were forced to picture the information, the safety and the convenience without being forced to take uninteresting pictures of turnstiles or cashiers. We had to take into the light of day that which could not be seen.

The Objective of The Creative: This was to create a 30-second motion graphics advertisement. It was to be very dynamic, modernized and technological. We referred to Apple credit card launch commercials and Fintech advertisements of such brands like Revolut or Monzo, dozens of floating objects, blinking lights, and natural and comfortable movement. Our aesthetic was even more Cyber-Academic clean whites and blues (as it is aligned with the DIU brand), and with neon accents and holographic overlays to drive up the tech-factor.

The Target Audience: Recent and current students of DIU. These are digital natives. They make their home with Instagram and Tik Tok. They watch movies of Marvel and play video games with high-developed UI designs. They would skip several advertisements that looked like a company training movie, full of dust. It had to grab them instantly. It had to look "cool."

4.1.2 AI-Supply Pre-Production (Stage 1).

Gemini and a blank page began. We provided it with the list of features of the card library of access, transport, payments, access control and requested punchy and high energy script ideas.

Gemini reappeared and had about twenty choices. Most of them were too talkative amid the corporate jargon like a smooth integration and multi-mode capabilities. But one stood out. It focused on verbs. "Tap. Pay. Enter. Study." It was rhythmic. It felt like a beat. This we trimmed down to the last draft: One Card. Endless Access. Your key to the entire campus. All in your pocket." It was cruel, terse and vulgar. We did not sit down and read the script to each other after we got it. We went to Eleven Labs. We had thought of some variations of the voice-over. We had a serious, movie-trailer voice (too corny), and a pleasant, playful voice of a student (too informal). We later settled on a compromise regarding voice, we had settled to make it

sound like a Tech Reviewer, crisp, authoritative, but modern. It felt like one is being taken through the latest iPhone. The tone in this voice prevailed in the entire video.

Meanwhile, we were listening to music at Suno AI. We used such search queries as upbeat, modern, tech-house, futuristic, rhythmic bass. We were not interested in some tinned elevator music. We wanted something that motivated the action. Suno pulled one of his songs, which he spit out, had this smashing beat, which, best fitted the Tap. Pay. Enter. time of our script. The AI voice and AI music were put in a Premiere Pro timeline. We could feel the vibrations even in a case when there were visuals that represented zero, a black screen with audio. We knew the pacing worked. This audio first approach cost us days of animation to the wrong time. We knew exactly how many seconds we would have in the Tap section, pay section and when the beat would cross over to the big logo unveiling.

The second one is the Asset Generation and VFX Production (Stages 2 and 3).

The pictures were now to come the hard way. We were unable to capture data in form of film as we had to build it. It was as early as we decided that this was to be a pure motion graphics work. There are no shots, no actors, there is only pure design and animation.

Step 1: The H Hero Asset- Card Construction.

The very card, we had to look faultless. It will never work with a photo; the lighting would not be fine and the zooming in effect would reveal dust and scratches. We hence made use of 2.5D Motion graphics workflow.

Adobe Photoshop was taken with the front and back design of the card in high-resolution digital files. All the components, the logo, the chip and the name of the student, the background pattern etc., appeared on different layers. This was crucial. After isolating them, we would be able to pretend that we are deep. The matte plastic background could be captured in the light unlike the gold chip. We filtered away all the pixels and the green of the DIU was correct in the brand.

Step 2: Intelligence: Buildings-The Environment.

In order to create the immersive atmosphere of the cyberspace, we used Gemini to create the abstract backgrounds of technologies with dark blue and neon green streams of data. We went through hundreds of options until we had visuals that had ideal depth and density to enable text overlay.

In the case of the Library, Transport or even Payment section, we substituted generic clip-art with created futuristic and holographic icons. These sci-fi, neon style assets were worked in Photoshop, stripping them of their black backgrounds, and giving them an outer glow, to make them stand out against the dark tech setting.

Step 3: Bearing Life in After Effects.

Here the magic was accomplished. This was our layered card design which was in Adobe After Effects. When the 3D layers were switched on, we could move the flat card images in 3D space.

But an image of a rotating flat in 3D simply looks like a sheet of paper, it is not thick. In order to rectify this, we took a process that is called layer stacking. We reproduced the layer using the cards about 20 times and shifted each of them slightly in Z-space (1 pixel). This provided the card with a non-sustainable dimension or thickness. It had the look of being solid and made of high-grade material. In after effects we have fitted in a simulated light. This virtual light would indicate the areas of the design (like the gold chip) that we divided in Photoshop as we would turn the card. It was the illusion which this dynamic reflection sold. It provided the matte plastic with the look of good quality glossy material. It felt expensive. Then we animated the AI icons. When the voice-over said Pay, the card was turned around and the icon of a wallet created by the AI emerged out of the card and burst with digital matter. To achieve such small explosions of light we relied on a standard particle system. The camera movement was linked to the beats of Suno AI song. Each strike of a kick drum resulted in a slight zoom or change of focus. It was a living video that was produced. It was not a slide show but a tour of the technology of the card.

PROJECT

ONE CARD

SCENE 01: Accounts Office Line

Duration: 1-10s

Location: Accounts Office

VFX:

Students standing in a long queue. Slow movement, tired expressions.

SFX:

Ambient crowd noise, papers shuffling, footsteps.

Visuals:

Students waiting impatiently

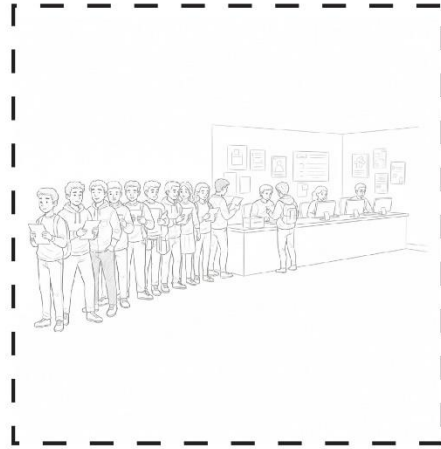
Long line, slow process

One student looks frustrated

Voice Over :

“ক্যাম্পাসে ফি দিতে গেলেই একই ঝামেলা লম্বা লাইন, ফরম, ক্যাশ, আবার রিসিটের অপেক্ষা।”

“একটা পেমেন্টের জন্যই এত সময়, এত ঝামেলা!”



SCENE 02: Digital Payment Solution

Duration: 11-20s

VFX:

Mobile UI animation, clean digital interface.

SFX:

Soft digital ‘tap’ sound.

Visuals:

Student taps phone/card

Screen shows “Payment Successful”

Instant confirmation

Voice Over: “এখন থেকে ক্যাম্পাস পেমেন্টের ঝামেলা শেষ।”

“তোমার হাতেই এখন ডিজিটাল ক্যাম্পাস

অ্যাকাউন্ট।”

“টিউশন ফি থেকে শুরু করে সব অফিসিয়াল পেমেন্ট কয়েক সেকেন্ডেই, সোজা অনলাইন পেমেন্ট।”



Figure 4.1: DIU One card Storyboard.

SCENE 03: Campus Utility

Duration: 21-30

VFX:

QR code / Barcode scan animation.

SFX:

Beep sound of scanner.

Visuals:

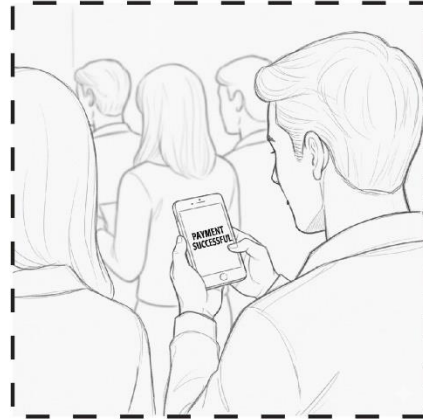
Student scans QR

Seamless access and payment

Smooth campus movement

Voice Over: “ক্যান্টিনে খাবার, কনফেকশনারি থেকে, যাকস, স্টেশনারি, এমনকি সাইকেল পিকআপ সেন্টার”

“একটু ই যথেষ্ট স্ক্যান করো, পে করো, আর এগিয়ে যাও নিজের কাজে।”



SCENE 04: Modern Campus Experience

Duration: 31-40s

VFX:

POV shots of campus life.

SFX:

Lively campus ambience, light upbeat music.

Visuals:

Walking confidently through campus

Friends smiling

Hassle-free experience

Someone says: “That’s so easy!”

Voice Over:

“ক্যাশ ম্যানেজ করার টেনশন নেই, খুচরা নিয়ে বামেলা নেই, লাইন ধরার সময় নষ্টও নেই।”

“ক্যাম্পাস লাইফ এখন স্মার্ট, ফাস্ট, আর পুরোপুরি ডিজিটাল।”



Figure 4.1.1: DIU One card Storyboard.

SCENE 05: Closing & Slogan

Duration: 41-75s

VFX:

Montage of campus locations.

SFX:

Music rises and ends with a confident tone.

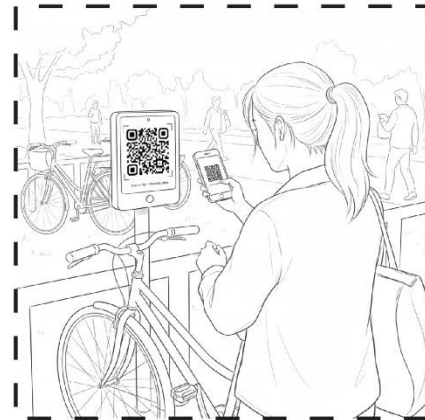
Visuals:

Campus Canteen

Campus Confectionery

Cycle Pickup Center

Payment points everywhere



Super / Text on Screen:

“ONE CARD — One Campus, One Solution!”

VO (Final Line): তোমার ক্যাম্পাস, তোমার পেমেন্ট, তোমার কন্ট্রোল।”

“একটা কার্ড, অসংখ্য সুবিধা ক্যাম্পাস পেমেন্ট এখন হাতের মুঠোয়।”

SUPPORTED LOCATIONS / SERVICES

Campus Account

Payment System

Campus Confectionery

Campus Canteen

Cycle Pickup Centet



Figure 4.1.2: DIU One card Storyboard.

The storyboard above represents our visual plan: (1) The card is introduced into the frame, with a lens flare, (2) The card itself with the icons that symbolize the features of the AI glowing around it, (3) the end lockup and the DIU logo and the card spinning to a stop.

The fourth stage (4) and fifth stage (5) is in connection to final post-production and delivery.

We reproduced the scenes in After Effects, which is a time-consuming process on our student laptops, which we often take overnight, and paste it back into Premiere Pro. Here our polish has been applied.

We inserted sound effects, small whooshes and clicks which were also coordinated with the motion graphics. What a great cost of selling the appearance. A pop-up digital icon should have the sound of a pop up. These were the sounds we overlapped the music with and which we needed to merge with where they were delicate yet somehow touched.

The final color grade was also present. The blues and teals were branded with the official DIU brand, thus despite the futuristic video, it still felt like a member of the university. We have also placed a little vignette in order to point the eye to the middle part of the screen.

Finally, we exported. It was not one video that we did. On YouTube and Facebook, we got 16:9 and cropped 9:16 in the vertical on the Instagram Stories and Tik Tok, respectively. Being able to slice through the middle of the picture without smoothing out, we had the chance to sample the high-resolution image (4K) that we had created. We had somehow turned some lump of inanimate plastic into a 30-second science fiction thriller.

Case Study 2: Amar Food (Food Product Promotion) 4.2.

Such was not the situation with Amar Food. Technology is abstract, food is carnal. You cannot sell food through advertisement; you sell it through demonstration.

The problem with the majority of local food advertisement is that it is taken in phones with insufficient light quality. The food is seen to be greasy, flat or just plain ugly. Colors look washed out. The "yummy" factor is missing. We had been hoping to make so-called food porn, or, to be more precise, close-ups with slow motion and extremely high contrast which would

enable one to taste the screen. We wanted the viewer to stop and tell her she is forced to eat that at once.

4.2.1 Project Brief & Objectives

The Brand Issue: Amar Food needed to possess something that stopped the scroll. They operate in a flooded market where everyone is posting pictures of what she is having to lunch. They were forced to prepare their burgers and rice bowls and fried chicken as something up-scale, fresh, and hot. They needed to be an alternative in the sound of low-quality phone recording videos.

The Creative Brief: Developed a series of 15 seconds brief and sharp vignettes. We did not desire to tell a complex story. It was just a matter of 15 seconds of total sensory bombardment. We were going to focus on texture, heat and freshness.

The Target Audience: The Hungry people. To be more specific, adolescents scrolling Instagram Reels or Tik Tok while having a lunch or dinner break. These media are fast and after failing to grasp them in the first second, they are gone.

4.2.2 -Pre-production (Stage 1) with the help of AI (AI-powered).

The script in this project was not written in words; it was a feeling. Gemini helped us to brainstorm in an attempt of coming up with sensory prompts. We told it to tell us about the tastiest shot of a burger. It gave us such descriptions as: Extreme close-up, slow motion, golden cheese melting along the side, steam in gentle undulations, water drops on the fresh lettuce, warm backlighting.

It was based on such descriptions that made our shot list. We knew perfectly what we must get. We did not run out and shoot a burger; we ran out to shoot melting cheese and steam. This has made our shoot more than a history of food, a glimpse of eating.

With audio we came back to Suno AI. But this time round we did not desire techno filled with energy. We wanted "Chill-hop." And we needed that relaxed, careless, manner of beats that will make you feel warm and hungry. It must be not violent and rhythmic. Suno invented a

perfect song, slow, bass, jazzy as it must be. It was the kind of music that you listen to in a cafe kind of setting.

4.2.3 Asset Production and Vfx Production (Stages 2 and 3).

This was a hybrid project. We photographed the real food but we used AI to make it look more beautiful than on the real one.

Step 1: The Sandwich Approach - Finding the Foundation.

A tripod and special lighting were used by my teammate to film the actual Amar Food items. To emphasize the textures we paid attention to rim lighting and shot 60fps to provide an opportunity to edit the shot in slow-motion.

The raw footage was still clear though, but made it flat--more of a food on a table than what needed the cinematic drama. There was no visible steam and commercial sizzle. We resorted to AI in order to transform the mere footage into a TV-quality magic.

Step 2: The design of the Secret Sauce with the help of Google Veo.

We needed steam. Nothing is more difficult to film than actual steam; it evaporates too fast, or smokes. When you consume dry ice, then it seems like a science experiment, rather than a meal. So, we went to Google Veo.

We antagonized it: The vapor of the film, black ground, slow motion, mild turbulence.

It was our fault: Golden sparkles in air, bokeh, warm light.

We promoted it: "We sprayed oil and macro shot and black behind it.

These films were tens of Veo productions. They were perfect, pure, isolated objects upon black grounds which we could easily use. In essence, we created our own library of so-called stock footage that we required in the first place without charge.

Step 3: Following Effects Compositing.

We were using the live-action video and AI videos in Adobe after effects. We used a mixing mode (usually the "Screen" or the "Add) to remove the black background behind AI clips and the white steam or gold sparks were left.

We have made the footage look better by applying the AI-generated steam as well as with the Puppet Pin tool, we curved the flow in a way that it would naturally come out of the hot spots of the burger. This immediately changed the half-warm topic into one which was piping hot. We have also incorporated floating golden particles to create a sense of depth as well as magic and commercialism.

The color grading in After Effects is heavy-handed, enhancing appetite appeal, so that the lettuce is crisp, the bread is golden, and the gravy is rich. To draw attention to the product we re-lit the shot digitally with a vignette. The photo above shows the transformation of this so-called Sandwich Method: the left has the original flat footage, the right the final and color-enhanced composite. The last stage, post-production and delivery of the video (Stages 4 and 5) occur.

It was all rhythmical with the Premiere Pro edit. We did not cut the clips gradually, bang, bang, bang, to the rhythm of the lo-fi song. We inserted quick zoom cuts in order to keep the pace. We did not remain too long on any of the shots; we kept the eye of the viewer in motion. We fine-tuned the sound very carefully. When the burger fell on the table we gave it an emphatic sound effect of the thud. When the soda poured out, we gave it a sharp "fizz." It was a multi-sensual experience because of a combination of these sounds and images.

The final product was a sequence of 15 seconds vertical videos that appeared to be of the utmost quality. The steam (which was not actual) sold the freshness. Lights (improved in post) were used to sell the quality. They were offered to the client and used in their Instagram Reels. It was a giant transformation of their previous contents and it was an indication that with the right equipment's, street food could be presented to resemble fine dining.

PROJECT

"From the Taste of Home, to Friends' Celebration"
AMAR FOOD

SCENE: 01

Duration: 0–10 Seconds

Shot #: 01

Location: Campus Hall

Wide Shot

Dialogue:

"When purity and perfection come together..."

Medium Shot

Dialogue:

বিশুদ্ধতা আর নিখুঁত যত্নে যখন তৈরি হয়...
প্রতিটি ধাপে থাকে নির্ভেজাল পরিচ্ছন্নতা,
আধুনিক প্রযুক্তির নিশ্চয়তা।

Story:

A university dorm room. Night.

A boy (ASIF) is sitting at his table. On his phone screen, his family can be seen on a video call wishing her a happy birthday. After the call ends, he takes deep breath. He misses home.



SCENE: 02,03

Duration: 20–30 Seconds

Location: Campus Hall

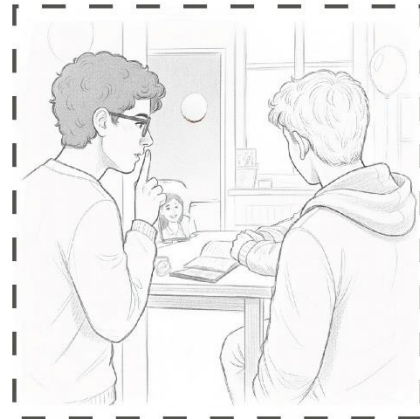
Over-the-Shoulder Shot

Dialogue:

"When purity and perfection come together..."

Medium Shot

Dialogue: ফোনের স্ক্রিনে ভেসে ওঠে চেনা মুখগুলো...
কিন্তু দূরত্ব? দূরত্বও কখনো কখনো এত নিঃশব্দে কাঁদায়।



"The warmth of love reaches the right destination..."

Story:

Sadik and Neela are returning from a shop outside the campus.

Neela is holding a box of 'Amar Food Birthday Cake.'

Figure 4.4: Amar food story board

VFX:

The same golden particle of light flies from the factory, crosses the city night sky like a small comet, and gently lands on the cake box.

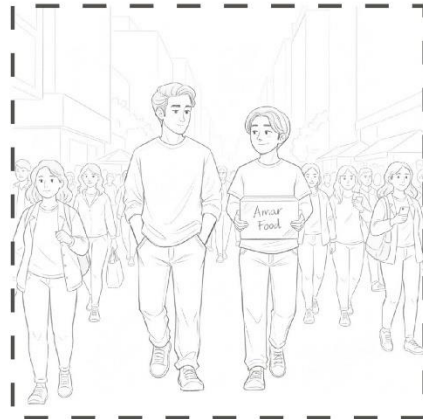
SFX:

A soft, magical chime.

Story (continued):

Asif's two roommates (Sadik and Neel) watch his secretly from behind the door. They exchange silent signals, plan something, and quietly leave the room.

Dialogue: কিন্তু বন্ধুত্ব? বন্ধুত্ব তো সেই জাদু যা চুপচাপ দেখে, বোঝে।



SCENE: 04,05

Duration: 40–50 Seconds

Wide Shot

Dialogue:

"In every celebration of friendship."

Medium Shot

Dialogue: ভালোবাসার সেই উষ্ণতা...
ঠিক যেন আকাশ পেরিয়ে আসা এক
টুকরো সোনালী আলো।

"From sleepless hostel nights to birthdays away from home..."

Story:

Friends are cutting a cake together, laughing.

Late at night, during exam study breaks, they eat sandwiches made with Amar Food powder.

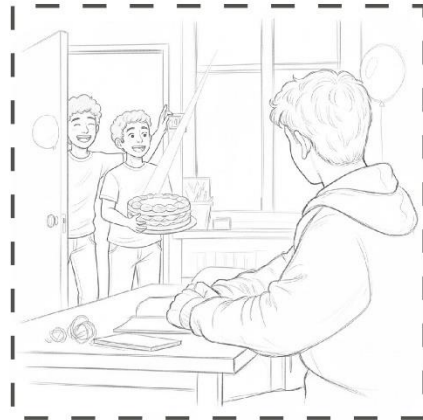


Figure 4.2.1: Amar food story board

SCENE: 07

Duration: 50–55 Seconds

Story:

Suddenly, Sadik and Neel turn on the lights and shout “SURPRISE!”

Asif looks shocked—his friends are standing there with an Amar Food Birthday Cake.

VFX:

As Asif blows out the candles, the golden particles of light burst out from the cake and spread across the room, creating a warm, joyful glow.

SFX:

Friends cheering and singing “Happy Birthday.”

Dialogue: হোস্টেলের চার দেয়ালে সেদিন রাত জেগে উঠল!
কেকের মোমে জ্বলে উঠল ঘরের স্বাদের জন্মদিন।



SCENE: 08

Duration: 50–55 Seconds

Shot #: 01

Location: Amar Food Factory

Story (Factory Sequence):

A large, clean, modern Amar Food Bakery Factory. Cakes and powdered products are being prepared.

VFX:

A close-up of perfectly ground powder.

From inside the powder, a bright golden particle of light (spark) emerges and slowly floats forward.

SFX:

Clean, high-tech machine sounds with soft piano music.

Dialogue: বইয়ের পাতায় যখন ঘুম নামে...

তখন একটু স্বাদই জাগিয়ে রাখে স্বপ্ন।



Figure 4.2.2: Amar food story board

SCENE: 09

Duration: 55–60 Seconds

Wide Shot

Dialogue:

“When purity and perfection come together...”

Story:

A beautiful family shot of all Amar Food bakery products (Birthday Cake, Powder, Biscuits).
The Amar Food logo appears on screen.

SFX / Voice Over:

আমার ফুড। ঘরের স্বাদে, বন্ধুদের উল্লাসে।

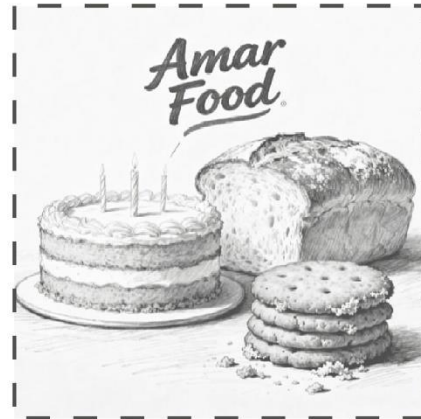


Figure 4.2.3: Amar food story board

CHAPTER 5

INDIVIDUAL CONTRIBUTIONS

As the project developed into two different comprehensive studies, the major concern that I developed became the Design and Development of Creative Advertising Materials to DIU One Card. Although I was still contributing to the overall collaborative objectives by overseeing the common technical infrastructure, the chapter describes my concrete, in-depth involvement in the technological and creative implementation of the DIU One Card campaign.

I was to work as Technical Lead and VFX Supervisor. My task was to turn the functionality of a smart card into a captivating image story with the help of a technology-focused, AI-oriented pipeline.

5.1 My part: The Technical Underpinning.

My work can be divided into three different yet interrelated pillars;

AI Asset Generation: The step in which I generated the futuristic iconography and settings that characterized the new appearance of the brand by using high-technology prompt engineering.

Visual Effects (VFX) & Motion Graphics: This is the stage of the process that can be referred to as integration, which was performed by using Adobe After Effects enabling me to perform some complex animation and compositing to make the card appear alive.

Project Management: The organization stage at which I kept the records of the assets and the production schedule to facilitate the effective campaign delivery.

5.1.1.1 AI Asset Generation (Technical Lead).

The most innovative feature of this project was the usage of Generative AI. It was my duty not only to use these tools, but also to tame them. AI is known to be difficult to predict; it can often require hours of trial and error to come up with something useful. I was the intermediary between the arbitrary ingenuity of the AI and the particular branding requirements of DIU.

Advanced Image Generation (JSON Style) is an advanced approach to generating images using a structured approach more akin to that of the Style Generator, which provides a standardized structure for stylized images.<|human|>A. Advanced Image Generation (JSON Style) Advanced Image Generation (JSON Style) is a style of image generation that uses a more systematic method and is closer to the Style Generator in that it offers a standard format of stylized image generation.

With the DIU One Card, we had to have a visual language that was making a statement that was both futuristic and grounded - a Cyber-Academic look. The stock photos that we could find did not fit the exact color palette that we desired (the green and blue that are the signature of Daffodil International University) or the look that we desired.

I also surpassed the step of sentence prompting and applied a JSON-style prompting method. It was a more tightly controlled format that enabled a significantly greater number of parameters of the generative process to be controlled, minimizing hallucinations and providing stylistic consistency across hundreds of generated contents.

The Methodology: I did not write a cool blue icon but rather defined the properties of the asset as keys and values of the data. This appeared to assist the model (Gemini) to decipher the request with a better fidelity.

The structure of the formatted version in Figure 5.1: JSON Style Prompting goes as follows:

The Findings: This method created a library of more than 500 uniquely designed assets such as icons of Library, Payment, Transport and Access, which had an appearance of a well-knit, so-called family of design elements instead of just being random images.

B. Effective Video Synthesis (Google Veo through flow)

I had to have abstract motion backgrounds to give the still card some movement, streaming data, digital particles, and cybernetic textures.

Google Veo 3 Fast was used in the flow platform. It was a strategic decision that was motivated by resource management.

The Resource constraint: I was allowed to use 1,000 monthly credits as a part of the Google one student package. Efficiency was the main concern as a video generation was costly about 20 credits.

The Strategy: I restricted myself to 2 generations at any one time. This compelled me to learn how to push the right shot out of my camera in a short period of time instead of spending hours or days of brute-force work.



Figure 5.1 Video Generation.

Prompt:

```
{ "title": "1 Card Logo Reveal", "style": { "overall_mood": "futuristic, premium fintech, fast and clean",  
"color_palette": { "primary": ["#005BBD", "#00B7FF"], "secondary": ["#F7941D", "#FFC300", "#00D47B"],  
"background": "#F3F6FB" }, "look": "high-end TV ident with glossy 3D logo, subtle glow, and soft volumetric  
light rays", "camera_style": "smooth broadcast-style moves with shallow depth of field and motion blur",  
"duration_seconds": 7 }, "logo_description": { "base_logo": "Use the provided 1CARD logo exactly: a stylized  
number 1 built from colorful circuit-board segments with a blue glossy triangular badge on the right containing  
the word CARD in white.", "treatment": "Convert logo into clean 3D with reflections, slight bevel, and emissive  
edges on the circuit parts." }, "scene_1_intro": { "time_range": "0s-2s", "description": "Abstract digital energy  
build-up that matches logo colors and tech theme.", "visuals": [ "Start on a light, slightly textured off-white  
background.", "Thin blue and cyan streaks fly in from left and right with motion blur, similar to the diagonal  
shapes in the logo background.", "Tiny HUD-style elements and faint circuit lines flicker in the distance." ],  
"camera": "Slow push-in towards the center of frame, depth of field slightly blurred.", "effects": [ "Soft bokeh
```

particles.", "Subtle chromatic aberration on fast streaks.", "Glow on the brightest streaks only."], "transition_out": "Energy streaks converge towards center forming a bright flare for the next scene." }, "scene_2_logo_build": {

"time_range": "2s-4.5s", "description": "The 1 shape and CARD badge assemble from digital fragments and light trails.", "visuals": ["From the center flare, emit small rectangular tiles and light particles in the logo colors.", "These tiles snap into place to construct the vertical 1 shape and its multicolor circuit segments.", "Animated circuit patterns briefly run across the 1 segments as they lock in.", "After the 1 finishes assembling, the blue triangular CARD badge slides in from the right with an ease-out motion."], "logo_behavior": "Logo forms in 3D, rotating slightly on the Y-axis as it assembles, then eases to face camera.", "camera": "Orbit from a 3/4 angle to a frontal view while dollying slightly forward.", "effects": ["Light sweep running across the CARD text as it arrives.", "Short, tasteful glow on edges of the logo when each part locks in.", "Circuit lines briefly light up then fade to the static look of the provided logo."], "timing_notes": { "1_shape_complete": "around 3.2s", "CARD_badge_lock": "around 4.2s with a soft impact and secondary bounce" } }, "scene_3_hero_hold": {

"time_range": "4.5s-6s", "description": "Hero shot of the fully formed logo with clean, confident presence.", "visuals": ["Logo is centered, large in frame, against a bright, minimal background with faint diagonal blue streaks matching the reference image.", "Very subtle looping movement: tiny camera drift and slight logo parallax so the shot feels alive.", "Gentle light rays from top-left grazing across the logo, emphasizing gloss and depth."], "effects": ["Soft ambient particles drifting slowly in the background.", "Very subtle vignette to focus attention on the logo.", "Optional: extremely subtle pulse of circuit glow inside the 1 every few beats, without distracting from readability."] }, "scene_4_outro": { "time_range": "6s-7s", "description": "Clean branded exit that could hold end-card information.", "visuals": ["Logo slides slightly forward and then eases back to its final position while background streaks slow down.", "Allow extra negative space to the right for possible tagline or URL (do not render text, just keep composition balanced)."], "transition_out": "Fade to white or hold on final frame for a 1-second static end card.", "effects": ["One final light sweep over the logo synchronized with the last audio accent.", "Particles and streaks gradually fade out."] }, "motion_design_details": { "animation_style": "smooth, easing-based keyframes (ease in/out, no harsh linear stops).", "frame_rate": 30, "resolution": "1920x1080, 16:9, horizontal.", "motion_blur": "strong on fast streaks, subtle on logo rotations.", "shadows_reflections": "soft contact shadow under the logo and a faint floor reflection to ground it.", "lighting": { "key_light": "soft white key from top-left giving gentle highlights on the blue badge.", "fill_light": "cool fill from front to keep text and circuit details readable.", "rim_light": "thin cyan rim from back-right to separate the logo from background." }, "do_not": { "restrictions": ["Do not change the design, colors, or typography of the original 1CARD logo.", "Do not add extra text, taglines, or icons.", "Do not use grunge, noisy, or vintage effects.", "Keep everything clean, bright, and tech-focused."] }, "audio_direction": { "notes": "Design visuals to match a modern electronic logo sting: rising digital whooshes during build-up, soft impacts when parts lock, and a clean final chord on the hero logo hold." } } }

C. audio engineering (ElevenLabs and Suno AI)

Pictures do not speak everything. Another significant aspect of my work was the creation of the sound atmosphere that was going to sell the "technological" atmosphere of the card.

Voice Synthesis (ElevenLabs): ElevenLabs was my voice-over provider in every voice-over. My workflow was based on the refinement process that consists of two steps:

Script Optimization: To begin with, I worked out the main speech and message. I then went through the Perplexity AI and narrowed down the script to the natural speech patterns and requested the AI to rephrase phrasing to improve flow and impact in an advert situation.

Generation: I applied Eleven Multilingual v3 model in the last generation. This model had better intonation and dealt with the tone that had to be delivered better than earlier versions.

Resource Management: More importantly, I created all final audio resources with the help of free credits of the platform. This had to be planned well; I could not afford to do unlimited re-takes and this is where the pre-generation script refinement was necessary.

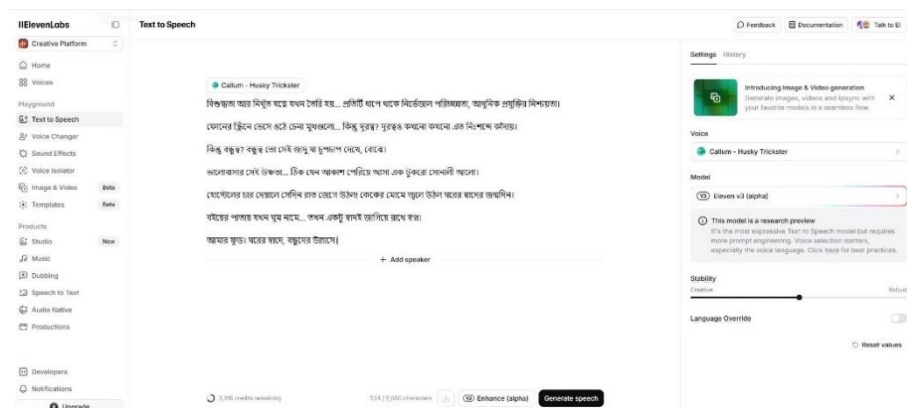


Figure 5.2 is the interface of AI Audio Generation.

Music Composition (Suno AI): I played the role of a music supervisor. I had to have a song that would create tension and release it at the very time the card appeared on the screen. I created a tech house song using Suno AI specifically with an instruction: Intro containing synth pads, build up containing snare roll, drop containing heavy bass at 0:15. This enabled me to match the music drop with the visual unveil of the DIU One Card.

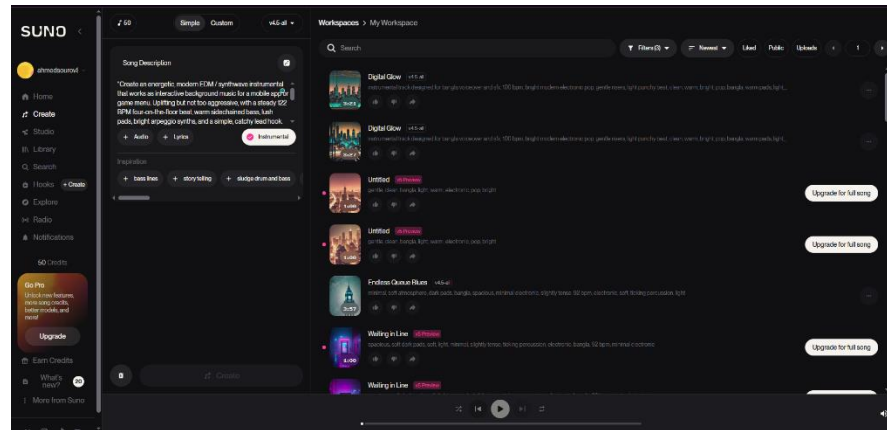


Figure 5.3 is the interface of AI music Generation.

5.1.2 Motion Graphics and Visual Effects (VFX).

Here 70 percent of my time was passed. This was the refining stage in case AI was the mining stage. The DIU One Card advertisement was a motion graphics video that lacked any live-action shots and so I was forced to create the whole picture of the visual world in Adobe After Effects.

A. Motion Graphics DUI One Card.

It was aimed at making an inanimate object look alive and interactive.

Layer Management: In order to attain the holographic appearance, I needed to deal with dozens of layers at once. I divided the card design into individual pre-compositions (Pre-comps) to enable the chip, the logo and the card body to be animated independently.

Keyframe Animation: The animation of the properties of each AI-generated icon (Position, Scale, Opacity) was done carefully to achieve the fluid organic movement. I had to smooth the

motion curves with the help of the "Graph Editor" so that the animations did not seem to be very stiff and linear lines, but instead high-end interactions of UIs.

Payment Successful Popup: I came up with a futuristic UI overlay to see the payment functionality. I made a personalized Checkmark animation by means of trim paths on the shape layers. On tapping the screen with the card, this green UI element would open with a rewarding bounce (with inertial expressions) indicating a successful transaction immediately.

Frame: I created the animation of a logo dynamically using Google Veo (through Flow). I used the fixed DIU One Card logo as a window or frame to get to the video content. The shape of the logo enlarges and transforms to expose the initial setting of the commercial. This developed a smooth, branded access point that at once defined the identity of the video.

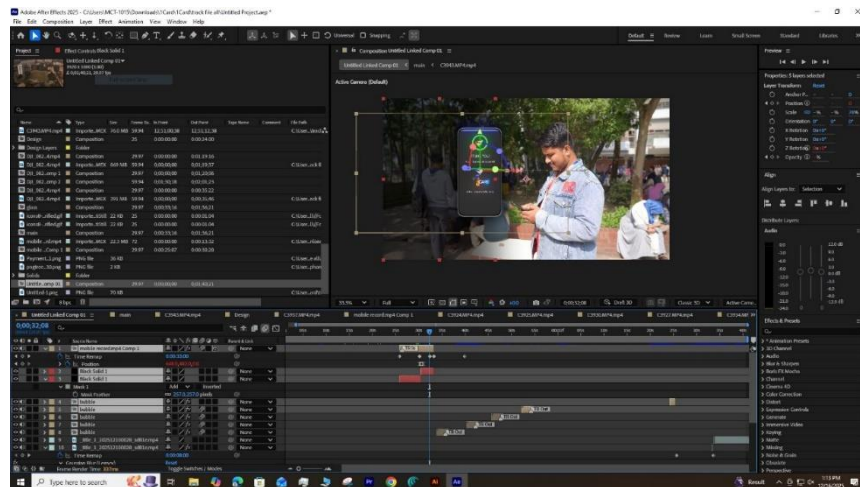


Figure 5.4: One Card AE Panel Exhibits.

To provide the complete Adobe After Effects workspace of the DIU One Card project, a screenshot of the entire workspace will be used as the image. bring into focus the Timeline panel that is at the bottom displaying the layers of icons and text in a cascade. Display the Composition window in the middle with the glowing elements of UI on the card. On the left display the Project panel arranged in folders named "AI Icons," "Card Assets," and "Audio".

B. 3D Camera Tracking

One of the most technical required was making our digital material a part of moving video material.

The Assignment: A drone shot of the campus. I had to insert text and icons into such scenes to appear that they were there physically.

The Issue (Drone Shot): The stuff shot of the drone was of high frequency, thus getting the 3D Camera Tracker disoriented in After Effects. The track points were constantly sliding off so the text was floating around the screen.

The Solution: I was forced to pre-process the footage manually. I applied the jitter-removing effect of the "Warp Stabilizer" VFX and then pre-composed that shot which was stabilized. I used the 3D Camera Tracker with this smooth version in order to achieve a good camera solve. After getting the camera data, I superimposed it on my text layers and they locked right down to the ground appearing as giant 3D structures and over the campus lawn.

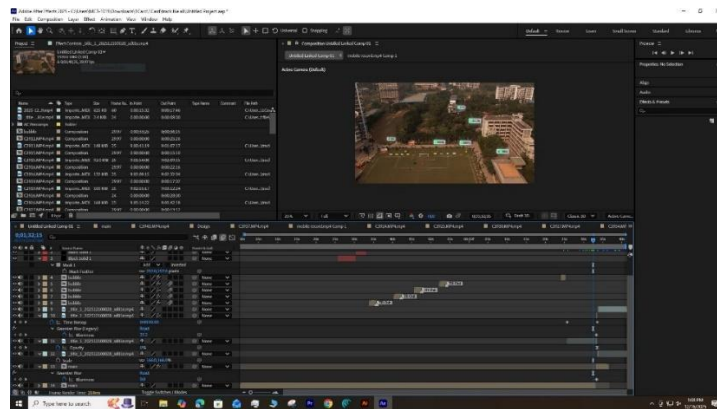


Figure 5.5: One Card tracking.

Speed Ramping: A certain technical contribution to the One Card project, I was also involved in speed ramping of the last drone shot. The initial film was a slow, long flyover. I adjusted the Time Remapping in After Effects to fit the pacing of the edit that was energetic. The approach was accelerated with keyframes (to give the effect of a whoosh) and then reduced significantly as the drone showed the location of the food, producing a dramatic and cinematic climax.

5.1.3 Project Management & Pipeline Organization.

Other than the creative work, I was the logistical anchor of the project.

A. Shared Workspace (Google drive)

In order to make the collaboration as seamless as possible (although we had divergent topics, we still exchanged resources), I created a centralized Google drive workspace. This served as a cloud server that enabled us to share some of our common resources such as fonts, logos, and stock music.

B. Rendering Configuration (Personal Hardware)

We did not have a professional render farm so I used my personal computer as our main rendering station.

Hardware Optimization: I would set my PC to endure the heavy workload. I went ahead and assigned the highest possible RAM to After Effects and loaded the fastest NVMe SSDs in the disk cache to make some time in the preview.

The "Render Farm" Coordination: I was in charge of the schedule of the renders. I would have the "heavy" renders to be run at night on my computer so that in the morning, the clip video was already baked and ready to be edited.

5.1.4 Stepwise Analysis of the Post-Production Techniques.

Although my teammate did the final edit of Amar Food, I did the finer post-production of the DIU One Card so that it will appear as high-quality work.

Dynamic Pacing: To ensure the viewer is not bored, the normal cuts were substituted with dynamic transition. This consisted of the timing of clips to be used to highlight an aspect (such as the card flip) and then accelerate to move to the next detail. This effect creates a rhythm of energy in the video that is in line with the brisk music.

Color Grading to Appeal to Tech: The color grading process was not just a mere correction. It entailed the isolation of certain colors (such as the cyan of the holograms), using Lumetri Color panels in order to make them more vibrant. The entire color grade was made cool and blue shifted in order to create an impression of trust, security and technology.

Sound design was enormous in regards to Immersion Audio Layering. I stacked several audio tracks, the background music, the AI voice-over, and their foley effects (such as digital hums, clicks, and swooshes). This three-layered technique provided a audio-visual experience that was an enhancement of the visuals.

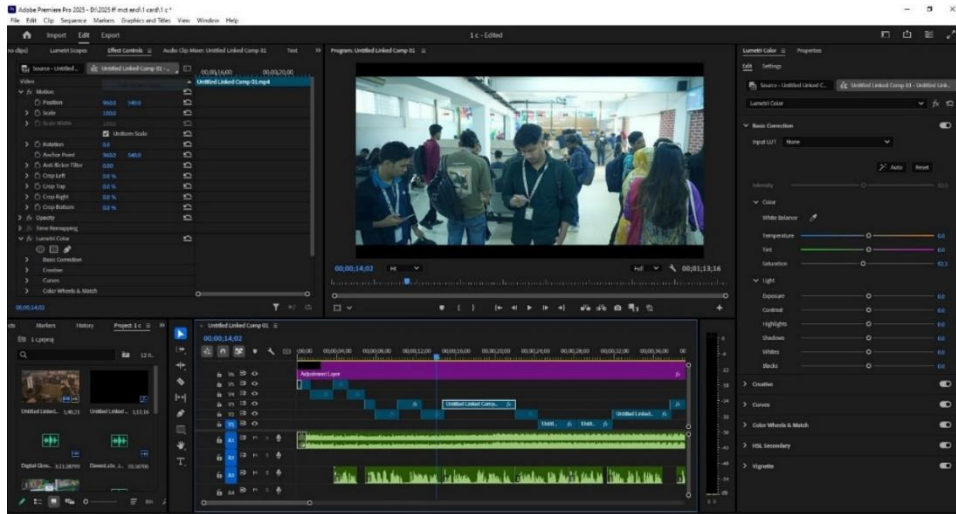


Figure 5.6: One Card Premiere pro Panel

Task/Phase	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8
Phase 1: Pre-Production								
Client Brief & Concept								
Script & Storyboard								
AI Audio (Voice/Music)								
Phase 2: Production								
AI Image/Video Gen								
Live-Action Filming								
Phase 3: Post-Production								
VFX & Motion Graphics								
Video Editing (Rough Cut)								
Final Edit & Color Grade								
Final Review & Delivery								

Figure 5.7: Project Gantt Chart

5.2 Conclusion to My Contribution.

The creation of the DIU One Card campaign was characterized not so much by the artistic whim, but by strict and technical problem-solving. All the smooth effects and clean edges of the final video are the result of a certain technical challenge that needed to be met, having in many cases to be overcome by hacking tools to perform things that they were not initially intended to do. My input was not only with the use of software, but also engineering a pipeline to allow art and technology to co-exist without being mutually exclusive. First, there was the problem of managing something that cannot be managed. Image generators powered by AI are infamously unpredictable. To make them create a unified set of icons of 50 or more, that appeared to belong to the same high-end brand, I needed to make prompting like coding.

The invention of the JSON-like method of prompting was an innovation. It enabled me to overcome the hallucinatory nature of the AI that causes it to come up with arbitrary styles and compel it to conform to the strict requirements of lighting, texture and perspective. This transformed a device of mere chance to a device of solid asset production, and saved us weeks of 3D modeling time. Next then was the problem of the visible of the invisible. The DIU One Card is a flat-shaped plastic card yet the advertisement had to be emotional and engaging. We were lacking a 3D representation of the card, so I was forced to do it in fake in Adobe After Effects. We have used the 2.5D Layer Stacking method as a calculated risk. I recreated a 3D edge by cloning the 2D layer twenty times and moving them by one pixel in the Z-space which reflected the light just as in the real plastic. This hack enabled us to have a hero object that felt and looked high quality and real without actually having to crack open some complex 3D software such as Blender or Maya. The toughest technical challenge was, perhaps, the 3D Camera Tracking of the drone video. Shaky, jittering, drone shot with a digital text is a disaster.

The normal trackers malfunctioned severally. To address it, my approach included a multi-stage pre-processing process: first to stabilize the footage and eliminate micro-jitters and to track the footage on that clean plate and extract the data, and finally reapply that data to the original raw footage. Such type of troubleshooting which is learning why the software is not working and creating a workaround was the focus of my day-to-day work. The last was the very logistical mass of the project. It takes a student laptop the power of a server farm to render

4K motion graphics with elaborate ray-traced lighting effects and particle effects. I needed to learn how to be a master of resources, management of RAM usage of my PC, the use of NVMe caching techniques, and the implementation of overnight render blocks to keep us on schedule. Overall, I did not simply want to make a video. It was to develop a strong, professional-level technical base. These issues were resolved by resolving them either through witty suggestions, code exploits, or by hardware enhanced, making sure that the creative vision of the DIU One Card could be implemented without a tradeoff to produce a high-end commercial that elevates the brand as it should be.

CHAPTER 6

CHALLENGES

In every project, there is a dark side on which things go wrong, ideas do not work, and technology on which you are relying turns against you. This is the story of such moments in the chapter.

The end result in terms of the polished video of DIU One card and of Amar food is simple to view and presume that the procedure was a simple one. It wasn't. Since we were attempting to match brand-new, experimental AI tools with extremely conventional, inflexible video production processes, we encountered challenges that, as a standard production, one will never encounter. Editing video was not the process we were going through but debugging a workflow.

The primary challenges that we faced could be summarized into four major battles:

The Slot Machine Problem: Obtaining useful video out of AI.

The Uncanny Valley: Faking real AI components with the real camera shots.

The Brand Police Problem: Making AI act in agreement with color and design laws it does not comprehend.

The Robot Voice Problem: Making AI speak like a person, and in a local Bangali accent.

This chapter is a step-by-step account of what did go wrong and the engineering solutions which we constructed to correct the situation.

6.1 Challenge 1: Slot Machine: Controlling AI Video.

It is not like painting at all and rather a slot machine when you are using a tool such as Google veo or Runway ML. You insert a coin (your prompt) and depress the handle and hope that you hit a jackpot.

6.1.1 The Scenario: Physics Failures and Hallucinations.

AI video generators are not aware of physics. They understand patterns.

Morphing: We would request to see steam coming out of a burger. During the first second, it would be just ideal. The third second would be just enough time to turn the steam into a solid white blob, or worse still it would transform into a ghost-like appearance.

Consistency: Five shots of the same type of steam were required. However, each time we made a new clip, the light would vary, or the speed would be varied. They could not be cut together since they appeared to belong to different worlds.

The “Weird” Factor: In some cases, the AI would simply be weird. The one I wanted was a sparkle and it brought us floating eyeballs. When we asked a request of tech background, it provided us with a spaghetti-looking circuit board. Our raw generations were inaccessible, almost 70 percent of them.

The chart below demonstrates the failures and success of AI generation (Figure 6.1).

Image Placeholder: A "Grid of Failure." Show 4 frames side-by-side. Frame 1: Steam condensing to a block. Frame 2: An unappealing-looking technical background. Frame 3: Some strange artifact in which an object is fading away. Frame 4: This is the one perfect clip that we did use. Citation: "To produce this 'good' clip, we were forced to produce 30 'bad' clips.

6.1.2 The Solution: The Solution: The High-Volume Strategy.

We understood that we were not able to fix the AI. We had to outsmart it. Our high-volume, low-expectation strategy was used.

We did not attempt to produce a single ideal prompt and hope that it would work, but adopted a shotgun approach.

Timely Variation: I would compose a base prompt: "Cinematic steam rising, black background.

Seed Randomization: This would then be repeated 20 times by just varying the seed number (random starting point of the AI).

Curation, Not Creation: The Making of a Curator. I would weed through 20 clips, and extract the one 3-second clip where the physics actually appeared to be real, and cut the rest.

This was inefficient with credits, yet the only method of obtaining professional quality. We brutally forced our way to realism.

Challenge 2: Combining AI with Real Footage (The "Uncanny Valley") 6.2.

In the case of the Amar Food project, the case was different. We possessed stunning, sharp 4K sights of genuine burgers, which were taken by my teammate. And the same we had of these gently waking steam clips of mine that powered the AI.

In After Effects, we mated them up and had a hideous result. It resembled a sticker that was glued on top of a video. The AI steam was "too perfect." It lacked: the grain, the noise and the slight blur of a real camera lens. It was too close to the Uncanny Valley--it was enough of a fake to be disconcerting.

6.2.1 The Solution: Dirtying Up Digital.

In order to correct this, we needed to make the AI worse. We were forced to corrupt the digital file to be similar to the physical one.

Grain Matching: The noise in real cameras is referred to as sensor noise (grain), particularly in the low-light condition. The AI video was flawlessly smooth. I created a noise pattern in After Effects where a grain sample of the footage of my teammate was sampled and the noise pattern was applied to the AI steam layer. Then all of a sudden, they had the same texture.

Color Temperature Matching: The actual food was photographed in warm and yellow tungsten light. The AI steam was pure white. To make the steam a little orange/yellow I applied the Lumetri Color effect.

Blurring the Lines: I used a "Camera Lens Blur" to the AI steam. The real steam is seldom brought to a focus, but it is soft. This made it look like it was part of the background as opposed to being on top of it through blurring.



Figure 6.1: The Compositing Fix

6.3 Challenge 3:

The Strict Brand Colors Matching (The Brand Police Problem) Challenge. In the case of DIU One Card there were strict rules. The university possesses a certain green and blue shade. These are not simply green, but rather individual-hex codes (e.g. #006A4E).

Artificial intelligence such as Gemini would not bother with hex codes. When you request green the result would be lime green, forest green or neon green. It does not often leave you with Daffodil International University Green.

6.3.1 The Issue: Color Hallucination.

I would suggest: futuristic icon, Daffodil Green color.

It would create an AI: A fantastic icon, but in "Matrix Code Green.

In the event that we applied this, the client would not accept it at all. It would look off-brand. We experimented with providing the RGB value of the prompt to the AI, which did not pay attention. It understands "blue," not "R:0, G:106, B:78."

6.3.2 The Resolution: The "Grayscale" Hybrid Approach.

We no longer ordered the AI to provide color. We knew it was superior to structure than shade.

Create in Grayscale: I adjusted my prompts and requested a white glass icon on a black background with high contrast. This made the AI concentrate only on the shape and the effects of the lighting, but not to disrupt the color.

Colorize in Post: I brought these black and white icons to after effects. It was an effect known as Tritone or Colorama. This enabled me to chart the black pixels to black, the white pixels to white and the grey pixels to the precise DIU Green hex code.

This was a blend that provided us with the best of both worlds: the complicated, 3D shapes creation of the AI and the pixel accuracy of Adobe software.

6.4 Challenge 4: Natural AI Audio (The "Robot Voice" Problem)

Visually, we were winning. We were stumbling along but audibly.

ElevenLabs was used as the voice-overs. It is the greatest in the world, yet it is conditioned to Western (American/British) speakers. It is not even aware of how a Bangladeshi individual speaks English and certainly it does not know the pronunciation of Bangla words.

6.4.1 The Problem

The audio did not have the appropriate local touch. Learning proper accent in Bengali and the appropriate emotion was also a big challenge. The AI would provide lines that were in an un-localized style of a typical American broadcast, which was not resonant with our local market.

6.4.2 The Phonetic Hacking and Script Surgery Solution.

We were forced to be AI Voice Directors. We were not able to simply type the script, but we needed to code the emotion and pronunciation.

Punctuation to Emotion: In order to achieve the appropriate emotional tone, I have learned that punctuations play a major role. The comma use (,), ellipses (...), and the use of exclamation

marks (1) in particular places required the AI to pause, breathe or to emphasize words, which made a much natural and emotional delivery.

Voice Selection: To apply the accent, I needed to try lots of different voice models in ElevenLabs, experimenting with such parameters as "Stability" and "Similarity Boost" until I found one able to imitate a more neutral, universally-accessible voice that did not come off as too foreign.

This was a process of trial and error, which used hours. To make it sound native, we came up with perhaps 50 variants of one sentence, with the word Daffodil to give it. But the result was worth it. The last audio is human, local and natural.

Phonetic Scripting example can be seen in figure 6.4.

Image Placeholder: The screenshot of the text input box of ElevenLabs. It displays the "hacked" script where phonetic spellings such as "Dee-Eye-You" were emphasized in contrast with the usual script below it.

6.5 Conclusion of Challenges

All these were not deal-breakers, but time-stealers. They made us understand that AI does not save us time; it is a new way. It possesses potholes and road blocks of its own.

The biggest lesson that one learns in this chapter is that you should not trust the raw output. The required one is the Human in the Loop-us. It was up to us to be the editors, the colorists, and the directors correcting the AI when it was wrong and determining how to correct the AI. This problem-solving process was in fact the most informative experience of the whole project. It compelled us to know the underlying technology in and out, and not to regard it as magic.

CHAPTER 7

DISCUSSIONS

When we embarked on the designing of these campaigns of "DIU One Card" and "Amar Food," we were not merely attempting at producing beautiful videos. It was an experiment we were doing. Our interest was to find out whether the suspicious pledges of Artificial Intelligence could manage to make it through when it comes to the actual living conditions of deadlines, brand rules, and client demands.

It is time to stand back and examine what has really occurred since the renders have been completed and the files delivered. It is not merely an overview of what was good about this chapter but rather a critical analysis of how this new workflow is transforming the game to creators in Bangladesh. It views our work as not only the accomplishment of a project in winning our student competition, but also a study in the future of our local advertising sector.

7.1 AI as a Force Multiplier, Not Force Replacement.

It is currently feared a great deal that AI will supplant artists. That is not the experience that we have had on this project. AI was not coming in to replace us but to multiply us

A conventional agency environment would need at least 5-8 professional workers to manage such a huge project:

A Copywriter for the scripts.

A concept artist of the storyboards.

A 3D Modeler for the assets.

Sound engineer of the audio.

A Post production Editor and Colorist.

We were a team of two. According to all traditional reasoning, we ought to have been crushed down to the ground. But we weren't. Why? Since we operated force multipliers using AI tools.

7.1.1 The "One-Man Army" Effect

In the case of DIU One Card, I was a 3D modeler and texture artist. A typical set of 50 distinct 3D icons, with a futuristic look and feel, would otherwise require two weeks of hard work in Blender or Maya.

I created those 50 icons in a single afternoon using Gemini (Nano Banana) with our JSON-like prompting.

Was the AI used to eliminate the role of a 3D artist? No. The raw images were flat. I still needed to bring them into after effects, add lighting, depth and animate them. However, the AI eliminated the tediousness. It was able to do the boring part, the first asset creation, so that I could dedicate 100 percent of my energy to the fun part, which is the animation and storytelling.

This is the main discovery: AI faces the gap between "Idea" and "Asset. It transforms one creative individual into being a creative director on a virtual team. I did not have to sketch the texture, I simply had to describe it. This turn enabled us to punch far above our weight group.

7.2 Local Brand Splendorization through Democratization of high-end advertising.

Traditionally, the Bangladesh advertising industry was split into two levels.

Tier 1: The large multinationals (Grameenphone, Robi, Coca-Cola) that can afford million-taka to have TV commercials with the top-quality VFX.

Tier 2: All the rest (local restaurants, startups, universities) who post their content on Facebook or record videos on a cell phone because they cannot afford a film studio.

We demonstrate in our project that this gap is not real. It's crumbling.

7.2.1 Case Study on the Amar Food: Champagne Quality with a Beer Budget.

See what we did to Amar Food. We did not have a fast-moving Phantom Flex camera to do slow-motion steam. We did not even have a food stylist to make the burger look fit. Our video would have passed off as cheap in the old world.

However, with the help of Google Veo to produce cinematic steam and particle overlays, and with Adobe After Effects to combine them, we were able to produce a premium-looking video. We lied about the high production value.

This in effect democratizes advertising. It implies that a small burger joint in Dhanmondi is now capable of having a commercial that would appear as beautiful as a Burger King commercial. They do not require a million taka they only require a clever creator who recognizes how to exploit these tools. It makes the playing ground even as we have never seen. It implies that the best advertisement is no longer the one that has the biggest budget; it is one that has the best idea.

7.3 The Hybrid Workflow Requirement.

And there is, perhaps, one thing we would like to scream at the top of the roofs, and that is this: you cannot count on AI itself.

We tried. In our initial experiments we attempted to make Runway ML produce the entire Amar Food commercial using a single text prompt. The outcome was... nightmare fuel. The burger morphed into a cat. The text was gibberish. The physics made no sense.

The all-AI method was unsuccessful each time. The too slow and costly method was the Pure Traditional. The Hybrid Workflow was the only path, and the one that led to our end deliverables.

7.3.1 The "Sandwich" Philosophy

We have devised a philosophy that we refer to as the Sandwich:

The Bread (Human): The original idea of creation, the script, and the camera work. This must come from a human. AI cannot taste food. It is not capable of knowing the pride that a student has in the holding of his/her ID card. That emotional center we were forced to seize.

The Meat (AI): The heavy lifting. The creation of the thousands of pixels, the textures, the background music, the voice-overs. This is what normally requires time and money. We delegated this to the machines.

The polish: The Toppings (Human). The grading of the colors, the mixing of the sound, the final cut. It is here that we worked off the errors of the AI and gave it that scintilla of human touch of rhythm and pacing.

The future of this hybrid model is the future. The agencies attempting to substitute their employees with AI will not work since the results will be soulless. Agencies that do not consider AI will be unsuccessful since they will be cumbersome and costly. The hybrids--the cyborgs--will be winners, and they can dance on the border of the two worlds.

7.4 Revising Creativity: The Maker to the Director.

This project is the one which altered our perceptions of our roles as artists. We are taught in creative school to be Makers. We are taught to make lines, cut motion picture film and keyframes. We pride ourselves on the work of creation. However, having to work with AI made us become Directors.

When I was using Suno AI to create the music, I did not play the drums. I was conducting an imaginary drummer. I was forced to say it: More energy here. Drop the bass there. Make it sound happier." I was not moving the pixels but I was directing the sight.

This was a challenging transition. In the beginning, it was a cheat. It was not my icon that I created, it was created by the AI. However, as the project continued, we came to the realization that the skill set had simply changed. It was not a drawing skill, but a seeing skill. We would have to have a crystal-clear vision in our mind to be able to direct the AI to produce it. Had we no idea what good lighting was, we should have been unable to request it.

This implies that Taste is replacing Technique in the value chain of the next generation of designers in Bangladesh. Within a month, you will know how to use Photoshop. However, to learn to look, to learn to see composition, color, storytelling--that takes a lifetime. The technique is automated by AI, but favors taste.

7.5 Economic Implication on the Industry.

Last but not the least is money. The financial aspect of this workflow cannot be denied.

The voice-over in the DIU One Card is voice-over, which costs us as follows:

Old Fashioned Way: Find a professional voice artist (5,000 -10,000 BDT). Rent a studio (2,000 BDT/hour). Schedule the session. Wait for the files. Total Time: 3-5 Days. Total Cost: ~15,000 BDT.

Our Hybrid Way: ElevenLabs (Free Tier). Type script. Hit generate. Don't like it? Tweak the prompt. Hit generate again. Total Time: 20 Minutes. Total Cost: 0 BDT.

On the voice-over alone we saved 15000 BDT and 4 days. Divide that by music licensing (saving of about 50,000 BDT using Suno), stock footage (saving of about 20,000 BDT using Veo) and time spent on 3D modeling.

In the case of a local agency such savings can be seen as the difference between profit and loss. It enables them to sell prices that are competitive to smaller clients who could not afford it before. This may begin a boom in the local creative economy, with thousands of small businesses being able to access high-quality marketing services that they are actually able to afford.

7.6 Conclusion of Discussion

Finally, we did not simply create two video files in our project. It approved an alternative mode of work.

We demonstrated that the Hybrid Pipeline -Human Vision + AI Speed +Human Polish- is a workable, scalable, and more cost-efficient model to use in the Bangladeshi market. We demonstrated that we do not have to wait to receive better tools we have the tools at our

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disposal. We only have to be bold enough to employ them, to be long-suffering enough to master their idiosyncrasies, and to be imaginative enough to exceed their bounds.

The examples of DIU One Card and Amar Food campaigns became evidence that even in the era of AI, the only restriction on the success of a local brand is no longer its financial opportunities but only its creativity.

CHAPTER 8

FUTURE WORKING OPPORTUNITIES

This was not an ordinary project to make some cool videos to get a semester grade. Even in the first brainstorming meeting we viewed it as a pilot program- a stage one test of a much bigger concept. We were interested in whether the dynamic of Artificial Intelligence and professional Visual Effects would be able to address the broken economics of the high-end advertising in Bangladesh.

After successful implementation of campaigns of DIU One Card and Amar food, we feel that the proof of concept is ready. However, in the technology world, complete only implies that it is prepared to be the next version. The AI terrain is changing at a very rapid pace that the tools we had used in Week 1 were nearly outworked in Week 8. This blistering development creates remarkable possibilities of future employment, not only to us as producers but also to the creative industry on a larger scale in our country.

It is not just a wishlist: it is a roadmap to this chapter. It describes precisely where this project will proceed, how it will become an actual business and how it will assist in developing the future of creative education in Bangladesh.

8.1 Building the Technical Pipe: The Next Generation.

At this moment, our work process resembles the Frankenstein monster. It functions, though it is sewed together out of five or six different applications. Gemini is used to create ideas, Veo to watch video, ElevenLabs to speak, and Adobe to bring it together. It's effective, but it's manual. Making this coherent into a unified engine of creativity, that is the next opportunity in the immediate future.

8.1.1 The Change to "World Simulators" (Sora and Beyond).

In this project we were using so-called clip-based generators. We would seek a 4-second video of steam, then a 4-second video of a burger and suture them. It is like creating a film with GIFs.

The future and it will come very soon is the World Simulator such as the open AI based Sora or the follow up to Google Veo. These models comprehend continuity and physics. We may soon type the following prompt into the computer instead of creating discrepant clips: A 30-second ad commercial about a spicy burger, with a close-up shot of the grill, and then widening the camera view to include a customer eating it in the busy street in Dhaka, cinematic lighting.

Provided that these models achieve their expectations, they might produce the entire video at once, continuing the consistency of characters and lighting. This would essentially alter our role. We would not be editors anymore, but the directors of an AI simulation. Further research should be oriented to beta-testing these models when they fall, with emphasis made on stress-testing them to determine whether they can process the particular visual mess and color same Bangladeshi culture.

8.1.2 Real time VFX using Unreal Engine 5.

Rendering was considered to be one of our biggest bottlenecks. We would have to wait every time we made a change in After Effects. It killed our creative flow.

Real-Time Rendering is the answer to it. This has already been addressed in the gaming industry using engines such as Unreal Engine 5. The example is as follows: we cannot simply create a background image of a fanciful data center and make it go on the DIU card; but we can create a 3D texture with the help of AI, affix it to a wall in the Unreal Engine, and move a virtual camera through a space in real-time.

We would demonstrate to the client the video on iPad, move the camera, switch the lights, and watch an outcome immediately. No waiting. No, I will make it and take it to you to-morrow. The next generation of this project should consider creating a Virtual Production pipeline whereby AI produces the assets, but a game engine produces the final video.

8.1.3 Brand Consistency Custom "LoRA" Models.

The brand consistency was one of our greatest headaches. The AI was unaware of what DIU Green was like. It was not aware of the exact logo of the Amar Food. All that had to be done manually in Photoshop.

The resolution to this is to have our own mini-models trained in the future. Such technologies as LoRA (Low-Rank Adaptation) enable you to reuse an existing AI model and train it to perform a certain concept with only 15-20 images.

We were able to post 20 images of the DIU campus and the One Card. After that, we might train a DIU-Model. We will not next time simply say make a university card we will say A student holding the <DIU-Card> in front of the <DIU-Library> The AI would be informed of what those things are like. Coming up with a library of these bespoke brand models would be a colossal service we could provide to the clients that would ensure that the AI will never get their logo wrong.

8.3 Commercialization: New Model of Local Agencies.

This one was not in vain: it is not necessary to have the big office in Gulshan to create big ads. We did it at our work stations using student licenses. This results in an enormous business prospect.

8.2.1 The "Lean Agency" Model

The Bangladesh traditional ad agency model is weighty. You spend money on account managers, creative directors, copywriters and high retainers. That is the case with Grameenphone or Robi, but not with a local clothing venture or a restaurant in Dhanmondi. They possess budget, but not a lot of budgets.

We can commercialize such a workflow as a Lean Agency.

The Pitch: “We offer you TV-quality advertisements at the cost of a social media post.

The Secret: We are using AI to jump over the high-cost segments. We do not have to lease a studio we create the background. We do not need to subcontract voice professionals; we generate the sound. Music is not something that we have to license; we are composers.

The Market: In Bangladesh, thousands of SMEs (Small and Medium Enterprises) exist such as fashion boutiques, e-commerce platforms, technology startups, etc., who are presently

satisfied with low-quality phone-shot content. They are in need of appearing high-end. The key to that market is this workflow.

8.2.2 "Asset Packs" as a Product

We have understood that not all customers desire a complete custom video. Others simply desire superior ingredients to cook themselves.

A lot of time was spent on creating slick icons of DIU and steam effects of Amar Food. We could package these. Sell a "Bangladeshi Street Food VFX Pack"--a number of background stripped clips of oil, chili falling, steam, and tea all in a hundred different variations. Or some kind of an over-the-top Bangli-tech interface and typography pack, dubbed Dhaka Tech UI Pack.

We would be able to sell such asset packs on platforms such as Envato or ArtStation, and it would provide some passive income, which would help fund our larger creative projects. It makes our waste (unutilized generations) a product.

8.3 KT and Academic Contribution.

We are enrolled students of Multimedia and Creative Technology department. We do not think that this project should be locked up in the library archive, but an active component of the curriculum. By gumming through the darkness we located these workflows. We would like to switch on the lights to the students that will come after us.

8.3.1.a The meaning of AI Literacy to Creatives.

As of today, design education is about the ability to draw, or how to use Photoshop. It is still essential, yet not sufficient. The new generation must learn how to communicate with machines.

We suggest to establish a workshop or a mini-course unit according to our findings: "Prompt Engineering to Visual Artists."

What is the answer to the question; How do you define light to a computer?

What are negative prompts like the ones you use to tell the AI what not to do?

What are the ways of locating AI artifacts and how to correct them in post?

It is not computer science, it is just creative writing to visual outcomes. This is one of the skills that should be taught at DIU because it will provide our graduates with a huge advantage in the employment market. They would not be designers; they would be AI-Augmented Creatives, who would work 10x faster than other designers in other universities.

Such a fix ought to be part of the efforts to correct the existing issue of Cultural bias in AI.

This is a big one. In the course of this project, we had to struggle with the Western bias of AI. When you request an American high school student to come, it attracts a white student. When you order dinner it attracts steak and potatoes, not rice and fish.

This is a massive academic research opportunity: Building a Bangladeshi Cultural Dataset

The students of the future could go out and gather and label thousands of good images of our culture- Rickshaws, Jamdani sarees, Pitha, our particular architecture, our skin tones. Training open-source models (such as Stable Diffusion) on this data, we may have an AI that, in fact, comprehends Bangladesh.

Suppose an AI has ideas of what it actually looks like when it pours in Dhaka, or the light illuminating the Buriganga river. This would be a grand endeavor to maintain our culture and present it in the digital era by constructing this Bangla-AI.

8.3.3 Local Ads Ethical Structures.

Lastly, we have to discuss the rules. We cloned voices and produced fake images with the help of AI. As it stands now, Bangladesh does not have laws on this. Do you put a fake celebrity on your advertisement? Is it possible to demonstrate food that is not real?

This project initiates a conversation that has to be made. The next piece of scholarly work is to write an Ethical AI Framework of Bangladeshi Advertising. We should have standards of transparency (marking AI content to make consumers fooled). As a university, DIU is in a

position to conduct this discussion and establish the best way these powerful tools can be utilized responsibly.

8.4 Conclusion: The Open Road

At the beginning, we believed that this project involved saving time. We were wrong. It was of increasing possibility.

The instruments we were using, Gemini, Veo, ElevenLabs, did not only enable us to be faster, they enabled us to be bolder. They gave us the freedom to experiment with ideas (such as a holographic interface of the future) which we would have otherwise been too wary to attempt due to lack of technical expertise to create them ourselves.

AI is not replacing us in the future. It is an AI that eliminates the fear of failure. It grants a student in Dhaka an opportunity to imagine something as big as a Super Bowl commercial and say, "Yes, I can create it.

This is only the beginning of that road with this project. The prototype of the workflow that we have created is a prototype. It is now when the real work, the work of building businesses, changing education, and establishing the visual language of the future, begins. We are leaving you this blue print not a complete item, but a firebrand. Hopefully, the next generation of students will make our "Hybrid Pipeline" and break it and improve it and come up with such a pipeline we cannot even imagine.

CHAPTER 9

CONCLUSION

As we come to the end of this report it's time to step back and examine the large perspective. This project began with a simple, albeit ambitious, question; Can a tiny team of two students use Artificial Intelligence to compete with professional advertising agencies?

We weren't trying to kind of "make some videos." The program was a hacking attempt and we were attempting to hack the system. In the traditional world of advertising, high quality meant high cost. If you wanted a commercial that looked like it belonged on TV you needed a crew of ten people, expensive cameras, lighting rigs and weeks of post-production. For local brands in Bangladesh, however, such as a university department or small food startup, such quality has always been out of reach. They were stuck with "good enough" because "great" was too expensive.

Our goal was to break- we told you that. We wanted to prove that through the convergence of the raw, generative powers of AI and the constrictive on time and budget control construction of traditional Visual Effects (VFX), we could deliver broadcast-quality values on a student budget.

Over the past few months, we have not just tried out this theory, we have lived it. We have built a new sort of creative pipeline from scratch, as an extension that uses AI not as a player to replace human creativity, but as a super-powered assistant. And looking at the final results - the futuristic motion graphics for the "DIU One Card" and the mouth-watering visuals for "Amar Food" - I'd think that we are on the safe side to say: Yes, it is possible.

9.1 Summary of the Journey

Our journey was not to take a straight line. So it was largely a case of doing a zig-zag of experiments, of failures and breakthroughs.

We began with determining the problem: the "Quality Gap" in the local market. We saw that although digital ad spending in Bangladesh is exploding, often the content itself is generic. Brands are fighting for attention in TikTok and Instagram, but they are taking knives to a gunfight. They needed content that stops the scrolling.

Our solution to the problem is the Hybrid Pipeline. The earliest Real-World Cognitive AI Use Cases AI expert and Open Rank co-founder Chuck Hansen says, "We discovered quite early that AI isn't this magic thing, this magic button." You can't simply type "make me a great ad" and walk off. The AI tools that we used that we used for building this Sports images, video for Google VEO, audio for eleven labs story it's incredibly cool, but it's chaotic. They hallucinate. They make mistakes. They have no comprehension about brand guidelines

So, we split our roles. My teammate became the Creative Director and Cinematographer, as before his role was to capture the real world and create the story. So, I became the Technical Lead and what I was doing, and still do, was the digital world, the generation of assets, and the heavy lifting of doing the VFX compositing.

The "One Card" Experiment: Making the Invisible Visible.

For the DIU One Card, we had a unique challenge in that we were attempting to sell a service that you can't see. The card is just plastic. The value is access.

We were able to solve this by using AI to create a "Cyber-Academic" visual language. I took advantage of the ability of the LLM to generate from language prompts, in this case in a JSON style, hundreds of consistent high-tech 3D icons. Then using After Effects, I created a "2.5D" world where not only was the card not a prop, but the card was a hero. By adding the animation of it within the 3D space and the data flowing around it in glowing holograms, we transformed a stalemating administrative tool into a sexy piece of technology. The success here was not merely with the visuals, but rather was with the workflow. We produced a commercial that appeared to be worth thousands of dollars without compiling a single frame of video.

The "Amar Food" Experiment: An Improvement to Reality

For Amar Food, the problem was different. You can't fake food. People would eat with their eyes, and if the food does not look genuine, they won't purchase it.

In this case, we applied a "Sandwich Method." My teammate got cool and high-contrast footage together of the real burgers and chicken. But raw footage, regardless of how good it is, often looks flat. That's where the AI came in. Here I have generated "micro-VFX" elements which are wispy steam, sizzling oil particles, floating, golden dust, using Google Veo. By placing these AI elements on top of the real footage we deceived the viewer's brain. The steam had made the food appear to be piping hot. The particles gave the atmosphere a magical touch. We didn't substitute the reality, but enhanced it. Not only did we make the food look good, even hyper-real.

9.2 Key Findings: What We Learned

Through this process, we had to reveal a number of important truths about working with AI in 2024.

AI Is a Force Multiplier x Not a Replacement for.

This is the most important lesson to take away. Two people were able to do the work of ten as a result of AI. It created our textures, our music, our voice-overs and our VFX elements. It saved us weeks of time. But it didn't replace us. The AI was made to not be able to decide on pacing with editing. It couldn't color grade the footage to match the mood of the brand. It couldn't determine that the word "DIU" needs to be pronounced "Dee-Eye-You". The human touch - the "finishing" - was what made sloppy raw AI a clean-taste product.

The "Prompt" is the New Brush.

We learned that prompting is a technical skill and not a creative one. And writing "make a cool icon" gets you garbage. Writing structured data block in the form of a well-defined schema

(like a well-structured schema for lighting information, a schema for texture information or schema for renderer engine), will get you gold. And, learning this "language" of AI was every bit as important as learning Photoshop or Premiere.

For Efficiency, Discipline is Essential.

Working under certain restrictions (such as our Google One student credits) meant that we had to be disciplined. We couldn't afford to make a video over and over again 50 times until you got it right. With two tries we had to get it right. This constraint actually resulted in us being better creators. It made us plan, visualize and be precise with the requests we made.

9.3 Overcoming Challenges

It wasn't all smooth sailing. We hit walls.

The "Uncanny Valley": Early on the development of some of our AI video clips looked weird and morphed things. We learned ways to hide these imperfections ensuring they were utilized as background elements or compositing to match the live-action footage by using heavy blur and grain.

The Language Barrier: AI technology has been trained using Western data. They are terrible at Bangla. We had to fight with the AI to make it pronounce the local names correctly, and had to resort to "phonetic hacking" to get the voice-overs to sound natural. This is still a huge barrier for any local brand that would like to use these tools.

Hardware Limits: 4K VFX in Student Laptops Hurts. We had to become gurus in optimization - in the use of proxies, rendering overnight and our disk cache - to keep the project going.

But conquering these challenges is what made the project valuable. Then we didn't just press a button and solutions were engineered.

9.4 The Prospect of Advertising Locally

And so what does this mean to the future?

I think this project is a glimpse in the near future of advertising industry in Bangladesh. We have given proof that the barrier of entry is crumbling.

For Small Businesses: You are no longer required to possess a humongous budget to have a professional brand image. With the right workflow, a small startup company can have the same premium look as a multinational corporation. This puts the playing field on an even level for them.

For Agencies: The "big team" model is going to change Agencies will become leaner. They will need "AI Generalists"--people who can write scripts, make assets, edit video, all at once, rather than get people who are specialists who do one thing and one thing only.

For Education: This project is to draw attention to a weakness in our current education system. We need to be teaching "AI Literacy" in conjunction with the traditional ones. And future designers have to know how to prompt as well as draw.

9.5 Final Thoughts

When we started, we were intimidated by the standard of work we were seeing by global brands. We thought that kind of creativity was behind some moneyed vellum of pricey hardware and large personnel.

We were wrong.

It's not about the budget, but about the vision when you think about being creative. The tools we have today - Generative AI, cutting-edge VFX software, the likes of which can be used for the most advanced level of editing - are democratizing creativity, in a way we've never seen. They are putting the power in the hands of anyone with a laptop and an idea to be a Hollywood studio.

This project was our effort to pick those things up and make something real. We made mistakes. We spent sleepless nights and finished our project. We fought about things like font and colorcasts. But in the end, we delivered. We made campaigns that we are proud to be behind, campaigns that address real problems for actual clients.

We proved that with two people you can make a difference. And if we can do this as students how imagine what the next generation of creative professionals in Bangladesh will be able to do. The future of advertising isn't coming, it's here, the future of advertising is that getting created by people like us, one prompt at a time.

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