

**Script and Story Implementation in film production  
with Motion Graphics for coastal Island Documentary  
" MOHESHKHALI"**

**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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**DAFFODIL INTERNATIONAL UNIVERSITY**

**DHAKA, BANGLADESH**

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## **APPROVAL**

This Project titled **Script and Storyboard Implementation in Cinematography with Motion Graphics and Photoshop for Indigenous Documentary in ""**, submitted by **Supriyo Paul Nilash, Id-191-40-567** 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 4 march,2023.

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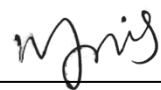
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## DECLARATION

I hereby declare that, this project has been done by me under the supervision of **Mr. Mizanur Rahman, Assistant professor**, Department of MCT. Daffodil International University. I also declare that neither this project nor any part of this project has been submitted elsewhere for award of any degree or diploma.

**Supervised by:**



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Finally, I must acknowledge with due respect the constant support and patients of my parents.

## **ABSTRACT**

As the director of 'Moheshkhali' doc. film, I was deeply inspired by the beauty and unique character of this hidden gem in the Bay of Bengal. Throughout the production process, my team and I were driven by a desire to share the island's rich culture, history, and challenges with the world.

To achieve our goal, we conducted in-depth research and on-location filming, which included interviews with local residents, historians, and conservationists. We aimed to offer a fresh and compelling perspective on the island, capturing its diverse ecosystem, cultural heritage, and the impact of tourism and climate change on its future.

Our documentary film represents a powerful call to action for all those who care about preserving our planet's natural beauty and cultural heritage. By sharing the unique story of Moheshkhali with the world, we hope to inspire a new generation of travelers and conservationists to visit and protect this precious corner of Bangladesh.

Overall, we believe that our film has the potential to make a significant impact in raising awareness about the importance of preserving Moheshkhali for future generations. Through this project, we have sought to share our passion and love for this remarkable island with the world, and we hope that our work will inspire others to join us in this vital mission.

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# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

As we all know, Bangladesh is a riverine country with a large number of spontaneously unique & beautiful islands. Every Island represent their unique lifestyles and civilizations. According to Wikipedia, The islands of Bangladesh are scattered along the Bay of Bengal and the river mouth of the Padma. The word "Char" is used in many of the names and refers to floodplain sediment islands in the Ganges Delta. Many large rivers originated from the Himalayas carry a high level of sediment and it accumulates across the shoreline of Bay of Bengal, Bangladesh. This has led to significant changes in the morphology of the coastal area, including the development of the new Islands. All of these have their own unique real-life theme, subject, person, event, or problem. Among these islands some are geographically spontaneous. Maheshkhali is an island that is quite hilly and fringed with mangroves. You will enjoy the simplicity of the island and the lifestyle of the people.

Maheshkhali Upazila is an administrative area of the Chittagong division of Cox's Bazar district with a surface area of 362 square kilometer. It is considered as the 'Vhati Anchol Dwip' of Cox's Bazar district. Another key point, it is the only hilly island in Bangladesh. It is also known as Maheshkhali Island or Maheshkhali Dwip with the population of 3lakh 21thousand counting. For having a big morphology, it was announced as a Upazila which was previously just a thana. In particular, it became known as Mahesh Khali about 200 years ago. It was named after the name of a hindu god Shiva who has known to have various name & one of them is Mahesh.

The way Maheshkhali contribute to the nature at the same way it contributes a lot in the economic development as well. This island is also famous for salt production. Adinatha Temple is a famous pilgrimage site of the island where thousands of Hindu devotees congregate on an annual occasion. The sweet betel leaf is also a great attraction of this island which is known to have spontaneous fertile soil. It's a divinely treat for those who seek authentic natural beauty. By profession, 55% of them are salt farmers, 15% of them are sweet betel leaf farmers, 21% of them are vegetable farmers and the rest are businessmen. For having spontaneous beauty this place has been a tourist attraction for those who seek divine beauty of nature.

We all know, a documentary is a video or film that examines a real-life theme, person, event, or issue. I selected Documentary video for my final year project because I have always been interested in film and media. It was a one-time project. I had a lot on my mind. First, I researched island peoples and how to make a documentary video. After that, I worked on pre-production. In the pre-production stage, I researched the whole Maheshkhali upozila and improvised the interesting topic that should be covered in the documentary. After finalizing all the topic, I planned out the required budget and how

our trip route should be. In order to find the spot to shoot and plan out our shooting spot, we had to set a specific route. In this process I improvised our story and started to note all the points. In order to get to the authentic places & to have local support, one of my mates helped us a lot who lives in Cox's Bazar. He provided us with proper local support, proper planning and overall improvisation. After that I started making a proper script for the documentary. Because, Scripting is the main backbone for any story or documentary & whatsoever. After that I started to shoot deviations for the documentary and planned out the full production plan. We delayed our next visit fully for production purposes. We had everything planned out in a Gantt chart. After shoot we started post-production.

In the post-production stage, we gave lots of effort in the audio design. Also, we have designed a poster with a trailer for promotion purposes. We made some mistakes but I think those were lessons we need to learn from. And finally, I completed my project.

## **1.2 What is the goal of this project?**

For my final project, I plan to create a documentary film that sheds light on the lifestyles and cultural prospects of the residents in the Maheshkhali coastal region. This film aims to showcase the various ways in which the local economy, tourism industry, and community businesses are influenced and impacted by the diverse cultural and professional prospects of the people who reside there. Despite their poverty, the inhabitants of Maheshkhali's coastal islands lead unique lifestyles and have much to offer. By completing this project, I hope to present an insightful and visually compelling portrayal of their lives and the community as a whole.

## **1.3 Inspiration**

As a student passionate about documentaries, I've always been drawn to capturing stories through film. Discovering the YouTube channel "Panoramic Documentary" only fueled my passion further, as they showcase the beauty of Bangladesh through their documentaries. One in particular about Moheshkhali caught my eye, and after visiting the location myself, I realized there was more to this story that needed to be told. I was deeply moved by what I saw and felt a strong desire to bring these stories to life through my own documentary film.

## **CHAPTER 2**

### **RESEARCH AND ANALYSIS**

#### **2.1 Previous work**

Since studying in this university, I've been interested in documentary film stories. I constantly watch documentaries because I am so passionate about this subject. I stumbled across this documentary one day on a YouTube channel. Panoramic Documentary is the name of this YouTube channel. They have produced a few documentaries about several stunning sites in Bangladesh. From there I thought of making a film on Moheshkhali. My own personal visit to this location made me understand what I can say about it. I've personally witnessed this section before with the assistance of a friend. I was then motivated to create this documentary.

#### **2.2 Procedure of development**

I started by learning how to make a documentary video and researching about islanders. I worked on pre-production after that. I conducted extensive study on the Maheshkhali upazilla throughout the pre-production phase and came up with some intriguing subject for the documentary. After deciding on all the topics, I divided the necessary budget plan and the best route for our journey. We had to establish a certain path in order to locate the shooting location and plan out our shooting location. I improvised our story and began to note every detail in this process. One of my friends who lives in Cox's Bazaar really helped us out in getting to the places and getting local support. He provided us with proper local support, proper planning and overall improvisation. After that I started making a proper script for the documentary. Because, Scripting is the main backbone for any story or documentary & whatsoever. After that I started to shoot deviations for the documentary and planned out the full production plan. We delayed our next visit fully for production purpose. We had everything planned out in a Gantt chart.

## CHAPTER 3

### SOFTWARE USES

#### 3.1 Adobe After Effect

The industry standard for motion graphics and visual effects software is Adobe After Effects. Many professionals in the field utilize Adobe After Effects as a compositing tool to create motion graphics and special effects for movies, the web, and presentations.

This application is what I use to do animation.



Figure: 3. 1: Adobe After Effect Logo

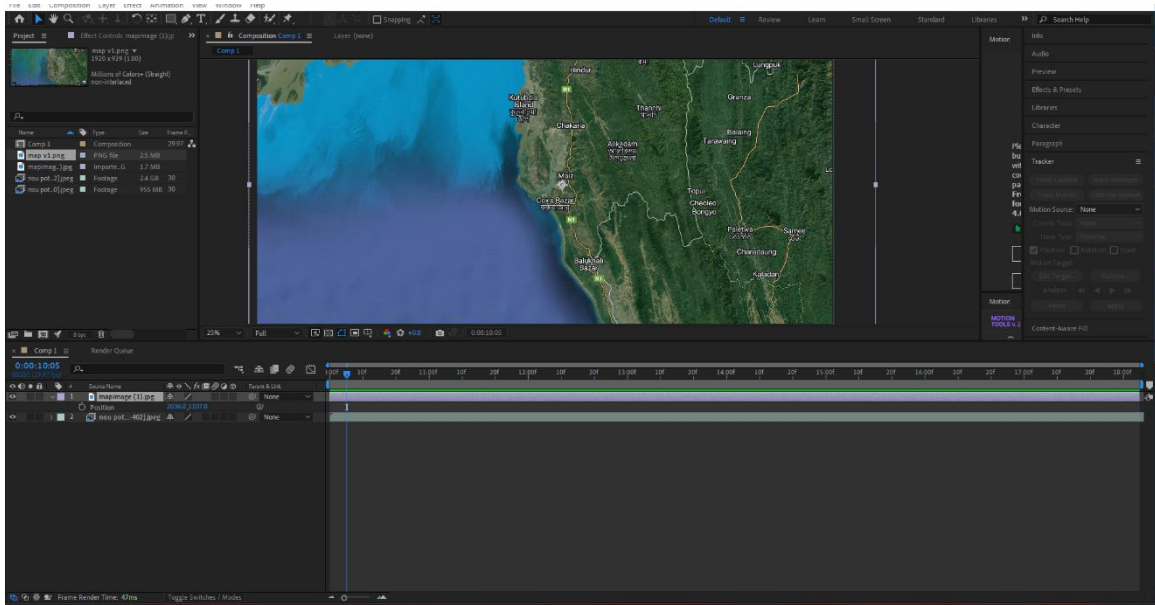


Figure 3. 2: Map animation in google studio 2

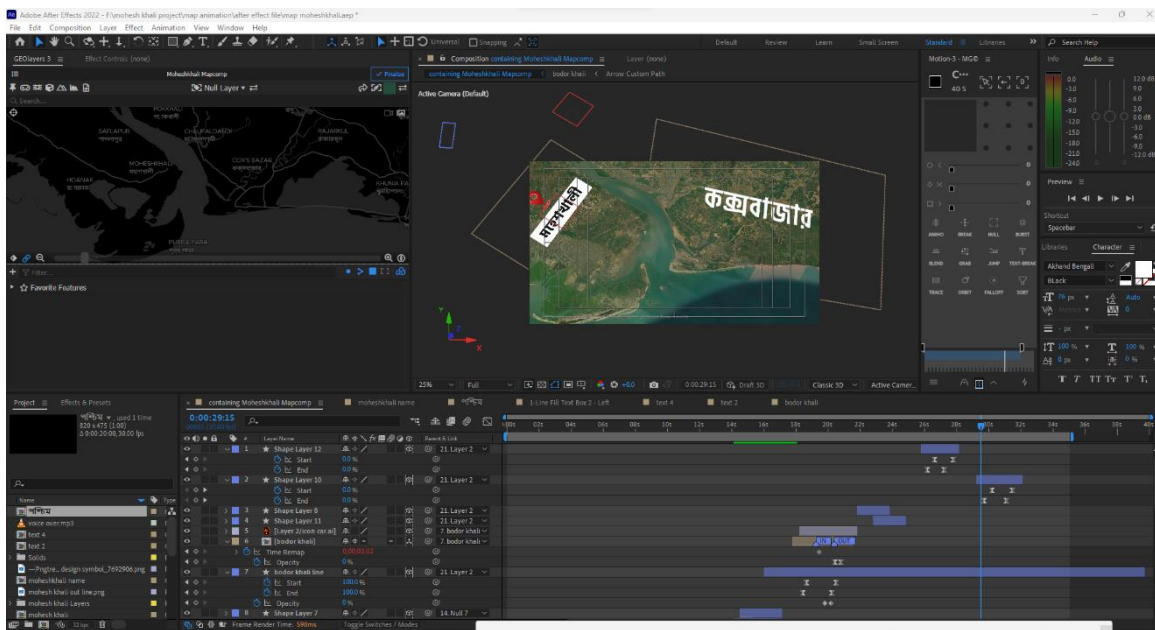


Figure 3. 3: Map animation after affect

## 3.2 Adobe Photoshop

Adobe Photoshop is image creation, graphic design, and picture editing software. Many image editing tools are available for pixel-based pictures, raster graphics, and vector graphics. Mostly the poste was done in Photoshop.



Figure: 3. 4: Adobe Photos

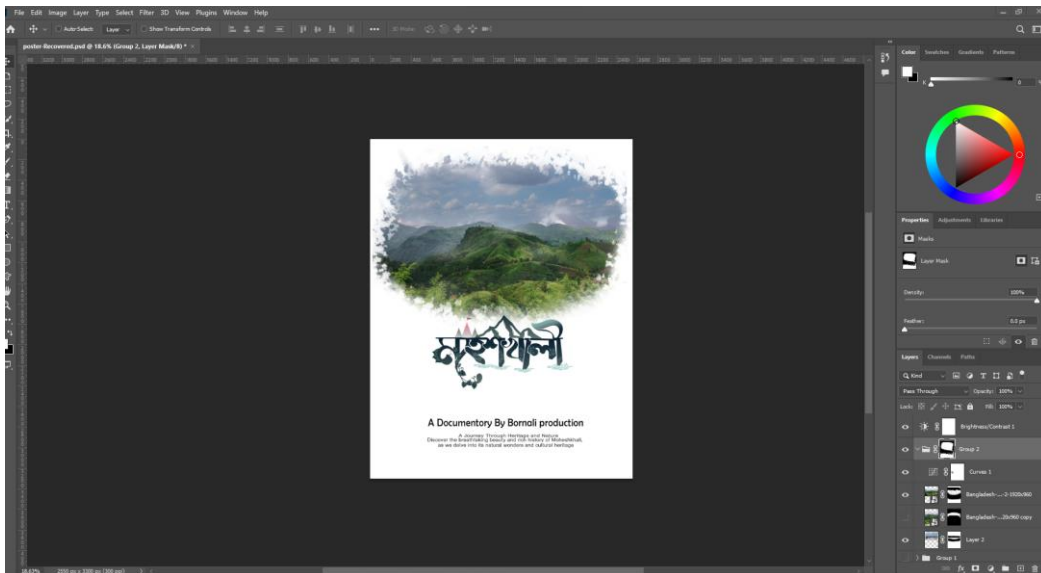


Figure: 3.5: Poster Design

### 3.3 Adobe Illustrator

Adobe Photoshop is image creation, graphic design, and picture editing software. Many image editing tools are available for pixel-based pictures, raster graphics, and vector graphics. Mostly the poste was done in Photoshop.



Figure: 3. 5: Adobe illustrator Logo

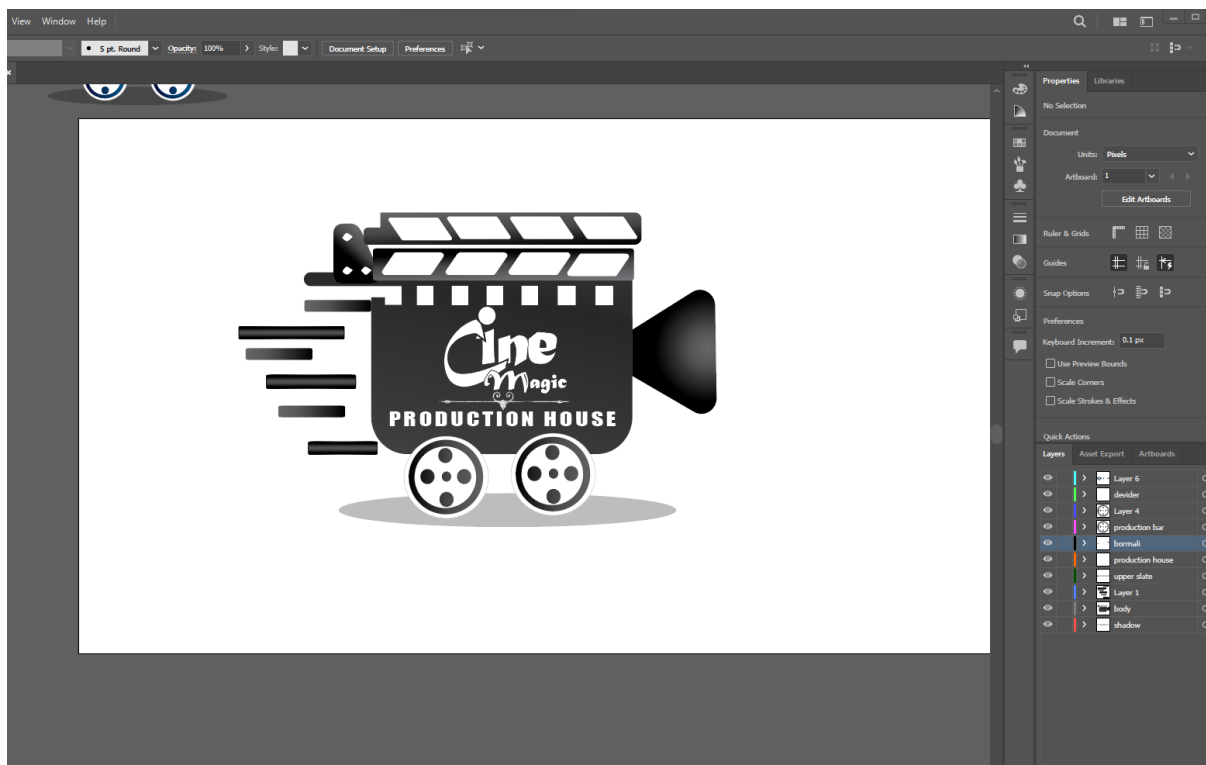


Figure: 3.6: production logo



# CHAPTER 4

## DEVELOPMENT AND WORKFLOW

### 4.1 About project

There are usually three major roles to play in a film or documentary. They are,

**Pre-production**

**Production**

**Post-production**

## PRE-PRODUCTION

### 4.2 What is Pre-production?

Pre-production is the phase of the film or video production process that occurs before the actual filming or recording begins. During this stage, various preparations are made to ensure a smooth and efficient shoot. The following tasks are typically carried out during pre-production

#### 4.2.1 Research

The research process is crucial for creating an impactful and engaging documentary film. For the film about Moheshkhali and its resources, a thorough investigation was carried out to gather the necessary information and bring the story to life.

The team conducted various forms of research, including field visits, expert interviews, online research, and a review of existing studies and reports. The team also leveraged their unique advantage of having a resident of Cox's Bazar in their group, which allowed for in-depth, first-hand research on the ground.

During the field visits, the team met with farmers to gain a deeper understanding of their livelihoods and how they work. These interactions allowed the team to better understand the subject matter and tell the story of Moheshkhali more effectively. Additionally, the team met with a councilor from the 9th ward, who provided insight into the future development plans for the island.

The team also conducted extensive online research to ensure that all information used in the film was up-to-date and accurate. However, the team emphasized the importance of obtaining information directly from local sources, as they were invaluable in providing a deeper understanding of the subject matter.

In conclusion, the research process was an essential part of the film-making process and helped the team to create a compelling and engaging documentary film. The team's efforts to gather

accurate and relevant information paid off, resulting in a rich and informative film that accurately captures the story of Moheshkhali and its resources.

Regenerate response



Figure: 4. 1: visiting local people

### **4.2.2 Planning**

The planning phase is also a crucial step in the production of a documentary film. During this phase, various aspects of the film are carefully considered and organized to ensure a smooth and efficient filming process.

One of the key components of planning is selecting the appropriate locations and obtaining necessary permits. The team also created a comprehensive shot list, which outlines the shots they need to capture in order to tell the story effectively. Additionally, the team selected props and equipment needed for the filming process and factored in the total cost of the production, including the trip expenses.

Another important aspect of planning was creating a Gantt chart. This visual tool provides a timeline of the various tasks involved in the production process and helps to ensure that the project stays on schedule. The Gantt chart allows the team to stay organized and prioritize tasks, making the production process more efficient and streamlined.

the planning phase plays a crucial role in the production process and helps to ensure a successful and impactful documentary film. The team's careful planning and organization sets the foundation for a smooth and efficient filming process.

### **4.2.3 Gantt chart**

A Gantt chart is a visual tool used in project management to display the timeline of tasks involved in a project. It provides a clear and comprehensive overview of the project's progress, allowing the project manager to monitor the status of each task and ensure that the project stays on schedule.

In the Gantt chart, each task is represented by a horizontal bar that spans the duration of the task. The tasks are listed along the vertical axis, and the horizontal axis represents time. The timeline is marked with precise dates, making it easy to see the connections between tasks and how they fit into the overall project timeline.

The use of a Gantt chart is crucial for monitoring the operations and development of a project. By providing a clear and concise overview of the project's progress, the Gantt chart helps project managers stay organized, prioritize tasks, and ensure that the project stays on track. In the case of a documentary film production, the Gantt chart provides the full production lineup, making it easier to maintain punctuality and complete the project on time.

the Gantt chart is a powerful tool in project management and helps to ensure the success of a project. By providing a clear timeline of tasks and their connections, the Gantt chart helps project managers monitor the progress of the project, stay organized, and complete the project on time.

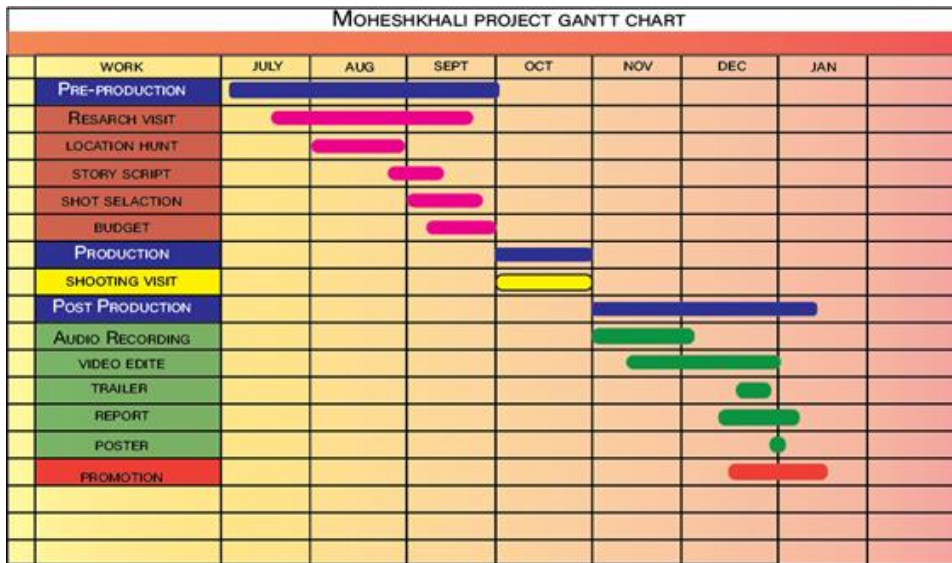


Figure: 4. 2: Gantt chart

#### 4.2.4 Place and shot Selection

Place and shot selection are a crucial aspect of the pre-production phase in the making of a documentary film. The right choice of locations and shots can greatly enhance the storytelling and add to the visual appeal of the film. During this phase, the team carefully considers the locations and shots that best represent the subject matter and tell the story effectively.

The team surveys the locations and evaluates the lighting, background, and other visual elements that contribute to the overall look and feel of the film. They also consider the logistics of accessing the location, as well as any potential hazards or challenges that may arise during filming.

The shot list is another critical aspect of the place and shot selection process. This list outlines the shots the team needs to capture in order to tell the story effectively. The shot list includes close-ups, medium shots, and long shots, as well as any other specialized shots that are necessary to convey the story.

#### 4.2.5 Gadget

Before I begin filming, I need to acquire some equipment, including a camera, lens, gimbal, and other tools. For video, I use 3 Canon cameras. And also, the DJI Mavic Air 2.

1. Canon 80D with 10-18mm f/3.5-5.6
2. Canon 750D with 50mm f/1.8.
3. Canon 1200D with 55-250mm f/4-5.6.
4. DJI Mini 2.
5. iPhone 12 pro.
6. Boya By-M1 Omni Microphone.
7. Go pro hero 8.
8. Moza mini MX (Gimble)



Figure: 4. 3: Canon 80D



**Figure: 4. 4: Canon 750D**



**Figure: 4. 5: Canon 1200D**



**Figure: 4. 6: lens 10-18mm f/3.5-5.6, 50mm f/1.8**



**Figure: 4. 7: iPhone 12 pro**



**Figure: 4. 8: Boya By-M1 Omni**



**Figure: 4. 9: DJI MINI 2**





**Figure: 4. 10: Go pro hero 8**



**Figure: 4. 11: Moza mini MX**

## 4.2.6 Budget

Trip	Cost	Total
1 <sup>st</sup> visit	28000	75000
2 <sup>nd</sup> visit	25000	
3 <sup>rd</sup> visit	22000	

Table 4. 1: Budget

## 4.3. Script story

As our story is in Bengali so it's script was written in Bengali, given below.

অপরূপ ঐশ্বর্যের লীলাখেলায় শীত, সাগর-দৌহিতা কক্স-বাজারের সবচেয়ে বড় এবং বাংলাদেশের একমাত্র পাহাড়ি দ্বীপ মহেশখালীতে আপনাকে স্বাগত।

পাহাড়টিলা ও সমতল ভূমির সমন্বয়ে বেড়ে ওঠা এই দ্বীপ আয়তনে প্রায় ৩৬২ বর্গ কিঃ মিঃ। মহেশখালী দ্বীপের দক্ষিণ ও পশ্চিমে বঙ্গপসাগর,পূর্বদিকটায় কক্সবাজারকে এই দ্বীপ থেকে আলাদা করে রেখেছে মহেশখালী চেনেল।একমাত্র বদরখালি ব্রিজ দিয়ে সংযোগ রাস্তা থাকলেও মহেশখালী উপজেলার লোকজনের পছন্দের যাতায়েত পথ হইলো নৌপথ।কক্সবাজার-সদর থেকে ৭ কিলোমিটার দূরে বলে প্রাতিষ্ঠানিক কর্মকান্ডের জন্য তারা নৌপথকে বেছে নেয় সুবিধা বিবেচনায়। তাই অসংখ্য নৌজানের আশা যাওয়ায়, সাগর নির্ভর মানুষের কম-কোলাহলে নিত্যমুখর থাকে মহেশখালির ৬ নং জেটি-ঘাট। জোয়ার-ভাটা দিয়ে এখানকার মানুষের জীবন বাঁধা।

সমুদ্রের জোয়ারের লবণ-পানি পেয়ে চারপাশে গড়ে উঠেছে নোনা-বনের সবুজ বেষ্টিনী। উপকূলীয় এই সবুজ দেওয়াল, পাহাড়াদারের মতো ঝড়-ঝঞ্ঝা দুর্যোগ-জলচ্ছাস থেকে মহেশখালীকে রক্ষা করে।

ভূ-বৈচিত্রের দিক থেকে বাংলাদেশের অন্যান্য দ্বীপের তুলনায় মহেশখালী দ্বীপ আলাদা।৪৬০ বছর আগেও মহেশখালী দ্বীপ মূল ভূখন্ডের অংশ ছিল। আধুনিক ইতিহাসবিদদের মতে প্রবল ঢেউ এবং জলোচ্ছাস মহেশখালীকে একটি দ্বীপে পরিণত করে ১৫৬৯ সালে প্রবল এই ভূ-পরিবর্তনের ফলে এই দ্বীপে সৃষ্টি হয় অসংখ্য পাহাড়টিলা।বেশিরভাগ পাহাড়টিলা দ্বীপের মাঝে ও পূর্ব উপকূলে অবস্থিত।এই পাহাড়গুলো চট্টগ্রাম পর্বতশ্রেণীর বর্ধিতাংশ বলে মনে করা হয়।উচ্চতায় ৬১ ফুট থেকে ২৬৮ ফুট পর্যন্ত এই পাহাড়গুলো টিপম সেন্ডস্টোনের তৈরি।মহেশখালী ছাড়া পাহাড়সম্বলিত এইরকম আর কোন দ্বীপ নেই বাংলাদেশে। টার্সিয়ারি যুগের সারি সারি পাহাড়ে আবৃত এই দ্বীপ

প্রাকৃতিক সৌন্দর্যের এক অপরূপ নিদর্শন। একমাত্র পাহাড়ি দ্বীপ হিসেবে আকর্ষণীয় এই দ্বীপের আরেকটি বড় আকর্ষণ আদিনাথ মন্দির।

মহেশখালীর মৈনাকচুড়ায় ২৮৮ ফুট উঁচুতে এই আদিনাথ মন্দিরে আরাধনা করা হয় দেবতা শিবের।

নামকরা এই তির্থস্থান দুরদুরান্ত থেকে পর্যটক ও সনাতন পূর্ণার্থীদের আনাগোনা মুখরিত থাকে প্রায় সবসময়। ফাল্গুন মাসে শিব চতুর্দশিতে এই মন্দির প্রাঙ্গণে হয় জাকজমক মেলা

মেলা ছাও ভক্তরা এখানে আসে হৃদয়ের অর্ঘ্য অর্পন করার জন্য। মৈনাক পাহাড়ের চুড়ায় দৃষ্টিমন্দন আদিনাথ মন্দিরে রয়েছে ঔইতিহাসিক পটভূমি। ঐতিহাসিকগন মনে করেন আদিনাথ মন্দিরের অবকাঠামো ষোড়শ শতাব্দিতে প্রতিষ্ঠিত হয়। আবার হিন্দু ধর্মিয় বিভিন্ন গ্রন্থে উল্লেখ আছে কয়েক হাজার বছর পূর্বে ত্রেতাযুগে এই মন্দিরের গোড়াপত্তন হয়।

হিন্দু ধর্মগ্রন্থ রামায়ণে বর্ণিত আছে ত্রেতাযুগে রাম রাবণের যুদ্ধে রামকে পরাজিত করার জন্য রাবণ দেবতা শিবের উপাসনা কওে বর প্রাপ্তির আসায়। শিব বর প্রদানের আগে রাবণকে শর্ত দেন কৈলাস থেকে শিবরূপী শিবলিঙ্গ লঙ্কায় নিয়ে পূজা করতে হবে। পথে কোথাও রাখা যাবে না, যেখানেই রাখা হবে সেখানেই ওধিস্ট হবেন দেবতা শিব। রাবণ শর্তমতে শিবলিঙ্গ মাথায় কওে রওনা হলেন লঙ্কার উদ্দেশ্যে। যাত্রাপথে মৈনাকের কাছে আসলে মুনি ঋষিদের অনুরোধে দেবী পার্বতী বায়ু রূপ ধারণ করে রাবণকে প্রাকৃতিক কার্যে লিপ্ত হতে বান্ধ্য করেন। তখন রাবণ মৈনাকের চুড়ায় অবতরণ করে। চিন্ময় পরে যায় শিবকে সে কোথায় রাখবে। রাখবে পাশে এক রাখালকে দেখে রাবণ শিবলিঙ্গ তার হাতে ধরতে দিয়ে প্রাকৃতিক কাজে সাধনে চলে যায়। কিন্তু রাখল ছেলোট ছিলেন ছদ্মবেশি বিষ্ণু। তিনি রাবণ যাওয়ার পরই সেই যায়গায় শিবকে স্থাপন করে পালিয়ে যান এরপর রাবণ শতচেষ্টা করেও শিবকে তুলতে ব্যর্থ হয়। আর এভাবেই মৈনাকের চুড়ায় আদিনাথ প্রতিষ্ঠিত হয়।

মৈনাক পাহাড়ের পাশের টিলায় নজর কাওে সিংহ মূর্তি সহ বৈদ্ধ জাদি নামে সৃতিস্তপ। বৈদ্ধ অনুসারি ধর্মগুরু ও বিশেষ ব্যক্তিদের সৃতিচারনে তৈরি হয় এই জাদি। শিল্প সৌকর্য্যে ভাস্কর্য্য ও চারুকলার মিলনে গড়ে ওঠা এই জাদি মহেশখালী দ্বিপ এর দর্শনার্থিদেও আরেকটি অন্যতম আকর্ষণ।

অয়তনে বড় বলে মহেশখালী দ্বীপ থানা থেকে উপজেলায় পরিণত হয় ১৯৮৩ সালে। সোনাদিয়া এবং কুতুবদিয়া দ্বিপ মহেশখালী দ্বিপের সাথে সংযোগ করে গঠিত হয় মহেশখালী উপজেলা। ১টি পৌরসভা এবং ৮টি ইউনিয়নে বিভক্ত এই দ্বীপ উপজেলায় মৌজা ৩১টি এবং গ্রাম ১৫১টি। সাগর পারের এই উপজেলার স্বাক্ষরতার হার পায় ৩০.৮০ শতাংশের মত। দ্বিপের অসংখ্য পাহাড়টিলার পাদদেশে প্রায় ১৪০০০ হেক্টর আবাদি জমির অনেকটা যায়গা জুওে আছে নজরকারা চমৎকার সব পানের বরজ। বাঁশের বেড়া এবং ছন এর আচ্ছাদন দিয়ে চারপাশ ঘেরা পানের ক্ষেতকে বলে বড় বা বাড়জ।

মেকদলি অক্সিডাস শ্রেণীর পাইপরাস পরিবারভুক্ত এই পান গাছের বৈজ্ঞানিক নাম পাইপার বেটেল।

পান চাষির আরেক নাম বাড়ই। পানগাছ বেড়ে ওঠার জন্য না কম না বেশি আলো-বাতাস প্রয়োজন হয়। বেড়া আর চালার আচ্ছাদন গড়ে বারইরা পান চাষের জন্য দরকারি ছায়াছন্ন পরিবেশ তৈরি করেন। তাতেও যত্নে নাজুক পান

গাছ বেড়ে ওঠে আলোছায়ার মাঝে। পান পাতার সাম্নের দিষ্টা শরু এবং বোটার দিকটা হৃদপিণ্ড আকৃতির। পাতায় ৭টি শিরা থাকে বলে একে শগুশীরাও বলা হয়।

পর্যাপ্ত পানি নিষ্কাশন যোগ্য মাটিতে পান ভাল হয়। এক জায়গার পান এক রকম। কোনটা ঝাল কোনটা মিষ্টি। মহেশখালীর পান মিষ্টি।

মিষ্টি এই পানের মূল রহস্য লুকিয়ে আছে এখানকার উর্বর মাটিতে নির্দিষ্ট দূরত্বে সমান সারিতে বেড়ে ওঠার জন্য বাঁশের কঞ্চী ব্যবহার করা হয়। চারা লাগানোর ৬ মাস পরেই পাতা তুলা শুরু হয়। প্রতি মৌসুমে ৮-১০দিন পর পর পাতা তোলা হয়। গাছে সচরাচর ১৬টি পাতা রেখে বাকি পাতা তোলার নিয়ম আছে। বারইরা এই বরজের পরিচ্ছন্নতা ও পবিত্রতা বজায় রাখে মন্দিরের মত করে। বরজ ও পান গাছের নিয়মিত পরিচর্যা করে একবার লাগিয়ে কয়েকবছর পানের যোগান পায় পান চাষিরা। মহেশখালীতে ২ ধরনের পানের বরজ দেখা যায়। পাহাড়ি পাদদেশে পাহাড়ি বরজ এবং সমতলে বরজগুলো বিল বরজ নামে পরিচিত। পাহাড়ি বরজগুলো ২-৩ বছর স্থায়ী হলেও সমতলে বিল বরজ হয় শুধুমাত্র ৬মাস পান তোলার পর বারইরা পান সাজান বৃত্তাকারে। পান বেশি সময় তররাজা রাখতে ভালভাবে ভিজিয়ে বড় বড় খাঁচিতে সাজানো হয়। বিড়া হিসাবে। অর্থকরি কৃষিপণ্য হিসাবে বরজের এই পান মহেশখালী বারইদেও কাছে বেশি লাভজনক। প্রতি বিঘা জমিতে খরচ লাগে লাখ টাকার বেশি। পাইকারি হারে পান বিক্রি করে কমপক্ষে লাভ হয় দেড় থেকে দুই লাখ টাকা। মহেশখালী বারইদের জীবিকার রসদ যোগান দেয় এই পান। বড় বড় খাঁচি বোঝাই কণ্ডে পান নিয়ে বারইরা আসে ছোট বড় এমন পানের হাঁটে। মৌসুম ভেদে ছোট বড় আকারের পান আসে এই হাঁটে। সবচেয়ে বড় আকারের পানের চাহিদা সচরাচর বেশি থাকে, বিক্রিও হয় বেশি দামে। মহাজনরা পাইকাণ্ডে দামে কিনে খাঁচিভর্তি পান চালান কণ্ডে চট্টগ্রাম, ঢাকা, রাজশাহী সহ বিভিন্ন যায়গায়। এশিয়া ও অউরোপের নানা দেশে রপ্তানি হয় মহেশখালীর এই অর্থকরি মিষ্টি পান।

মহেশখালীকে পাখির চোখে দেখলে পানের বরজের পাশাপাশি নজর কাণ্ডে সারি সারি লবণের ক্ষেত। আইল দিয়ে আলাদা করা এসব জমিখন্ডকে লবণ ক্ষেত বা লবণ পাটিকা(সল্টবেড) বলে। সল্টবেডগুলোর আরেক নাম লবণপাটিকা। জলে ভেজা সল্টবেডগুলোকে ভালভাবে সমতল করা লবনচাষিদের প্রথম কাজ। সল্টবেডগুলোর জল শুকিয়ে এ ঙ্গল নরম মাটিকে মসৃণ করা হয় গড়ান চালিয়ে। ভাড়ি এই গড়ানের চাপে সল্টবেড হয়ে ওঠে শক্ত এবং অভেদ্য। সল্টবেডের ধার ঘেষে প্রয়োজনীয় নোনা পানি প্রবাহের জন্য থাকে দির্ঘ্য নালা বা খাল। খালের এই পানি সরাসরি আসে বঙ্গোপসাগর থেকে। দেশে উৎপাদিত লবণের প্রায় ৯০ভাগ যোগান দেয় কক্সবাজার, যার মধ্যে মহেশখালী উপজেলার ৫৫% লবণ চাষির অবদান লক্ষণীয়। মহেশখালীর প্রায় ৬হাজার হেক্টর জমিতে লবণ উৎপাদিত হয় প্রায় ১লাখ ৩০ হাজার মেট্রিকটন। প্রযুক্তির উন্নয়নের ছোয়ায় এখন লবণক্ষেতে পানি যোগান দিতে ব্যবহৃত করা হয় জেনারেটর চালিত শক্তিশালি পাম্প। বেডগুলো একটি আরেকটি থেকে কিছুটা নিচু যাতে পানি এক বেড থেকে অন্য বেডে অনায়াসে যেতে পারে। সল্টবেডে নোনা পানি ব্রাইন নামে পরিচিত। মহেশখালীর ব্রাইনে সাড়ে ৩ ভাগ লবণ যা অন্যান্য যায়গা থেকে বেশি। কোন সল্টবেডে কখন কি পরিমাণ নোনা পানি লাগবে সেই অনুপাতে পানি এক বেড থেকে অন্য বেডে (হস্তান্তরিত/স্থানান্তরিত) করা হয়।

বর্তমানে লবণের উৎপাদনশীলতা বাড়ানোর জন্য সল্টবেডের তলদেশে ব্যবহার করা হয় পলিথিন শীট। মূলত ৩থেকে বেশি স্তরের মাটি সল্টবেড দ্বারা পরিশোধিত ব্রাইন শেষ স্তরে পলেথিন শীট ব্যবহৃত বেডে দেওয়া হয়। সল্টবেডে

নোনা জল দ্রাবণ পদ্ধতিতে লবণে পরিণত হয়। প্রতিদিন বাষ্পীভূত হয়ে পানি উবে গিয়ে দানা বাধতে শুরু কওে লবণ। দ্রাবণ পদ্ধতিতে লবণ উৎপাদন খুবই সহজ এবং পুরোপুরি প্রাকৃতিক। শুকনো লবণ দানার উপর বার বার পানি ছিটানো হয় লবণের পরিমাণ বৃদ্ধির জন্য। ১লিটার নোনা পানি থেকে লবণ পাওয়া যায় ৩০ গ্রাম। প্রতি একর লবণ ক্ষেত থেকে মেলে ৬০০ মনের মতো। বাংলাদেশে লবণ শিল্পকে অন্যতম শ্রমঘন কৃটিরশিল্প হিসেবে বিবেচনা করা হয়। উৎপাদন, শিল্পায়ন ও কর্মসংস্থানের দিক থেকে এই শিল্প দেশের অর্থনীতিতে রাখছে গুরুত্বপূর্ণ ভূমিকা। সনাতন পদ্ধতিতে লবণ তৈরি করলে লবণ দানার সাথে সল্টবেডের মাটি মিশে। মাটি নোনা পানি শুষে নেওয়ায় লবণের পরিমাণ হয় কম।

পলিথিন শিট ব্যবহার করার ফলে নিশ্চিত হয়েছে পরিচ্ছন্নতা বেড়েছে লবণের উৎপাদন। সনাতন পদ্ধতিতে ১৭ টনের মত লবণ উৎপাদন হয়, পলিথিন শিট পদ্ধতিতে পাওয়া যায় ২১ টন এর মত।

পলিথিন থেকে শুদ্ধ লবণ ছাড়িয়ে নেওয়া হয় ঝাড়া দিয়ে জড়ো করা লবণ বুড়িতে কওে একত্র করা হয় স্তূপ আকারে। লবণ উৎপাদনের পরিমাণ প্রাকৃতিক জলবায়ু ও বৃষ্টিপাতের তারতম্যেও উপর নির্ভর করে। পলিথিন শিটে উৎপাদিত লবণে মাটি মেশান থাকে না বলে বিক্রি হয় বেশি দামে। ডিসেম্বর থেকে মে পর্যন্ত ৬ মাস মূলত লবণের চাষের মৌসুম। জনসংখ্যা, গবাদি পশু ও শিল্প কারখানা বৃদ্ধি পাওয়ায় লবণের চাহিদা দিন দিন বড়ছে। সাথে বাড়ছে লবণের উৎপাদনও। উৎপাদিত লবণ চালান হয় বিভিন্ন লবণের কারখানায়। সেখানে পরিশোধিত কওে লবণ পৌছে যায় দেশের বিভিন্ন স্থানে।

বলা হয় এই নুন এর গুণের কোন শেষ নেই। খাবারের স্বাদ বাড়াতে, খাদ্য সংরক্ষিবে, ঔষধ তৈরিতে শিল্প কারখানায় লবণ একটি গুরুত্বপূর্ণ উপাদান। সোডিয়াম ক্লোরাইড নামে এই লবণ ছাড়া আমাদেরও যাবতীয় কর্মকাণ্ড চালানো অস্বাভাবিক।

আসন্ন সময়ে মহেশখালীর সোনাদিয়ার গুটিকি হয়ে উঠবে আরেকটি আয়ের উৎস। সরকারি ভাবে এখানে জেলে এবং বেকার রা পাচ্ছে নতুন কর্মসংস্থান।

মহেশখালী মাতারবারিতে এগিয়ে চলছে তাপ বিদ্যুৎ প্রকল্পের কাজ। এই প্রকল্পটি বর্তমানে চলা সবচেয়ে বড় প্রকল্পের একটি। এই তাপ বিদ্যুৎকেন্দ্র একাই ১০ শতাংশ বিদ্যুৎ সর্বরাহে সক্ষম হবে আসা করা যায়। তাপ বিদ্যুতের পাশে তৈরি হচ্ছে সমুদ্রবন্দর, যা তাপ বিদ্যুৎ এর কয়লা সহ নানা পণ্য আনা নেওয়ার ক্ষেত্রে রাখে গুরুত্বপূর্ণ ভূমিকা। বিদ্যুৎ কেন্দ্রের পাশা পাশি ডিজিটাল আইল্যান্ড মহেশখালীতে তৈরি হবে ইকোনমিক জোন। কয়েক হাজার মানুষের কর্মসংস্থান হবে এই মহেশখালীকে ঘিরে। এই দ্বিপ কক্সবাজার মুকুটে জেন এক দ্বিগুণ ছড়ান এক রত্ন। সাগরের সৌহার্দ এবং জীববৈচিত্রের ঐশ্বর্য এখানে মিলে মিশে একাকার। বসবাস সাগরের ধাওে ঝড়ঝঞ্ঝা জলচ্ছাস এখানে নিত্য সঙ্গী, তবু বাঙালি জীবন ঘরনায় চিরন্ন স্নিগ্ধতা এখানে মাধুরী বিলিয়ে যায় অষ্টপ্রহ।

#### 4.4 Shot division

SI Num	Voice Audio line	Shot Description	
1.	অপরূপ ঐশ্বর্যের লীলাখেলায় শীত, সাগরদৌহিতা কক্স-বাজারের সবচেয়ে বড় এবং বাংলাদেশের একমাত্র পাহাড়ি দ্বীপ মহেশখালীতে আপনাকে স্বাগত।	It will start with a long sun rise shot	
2.	<b>intro</b>	Intro with the final title animation	
3.	৩৬২ বর্গ কিঃ মিঃ আয়তনের এই দ্বীপ বেড়ে উঠেছে পাহাড়টিলা ও সমতল ভূমির সমন্বয়ে	Hilly area drone shot then go to the map animation	
4.	মহেশখালী দ্বীপের দক্ষিণ ও পশ্চিমে বঙ্গপসাগর, পূর্বদিকটায় কক্সবাজারকে দ্বীপ থেকে আলাদা করে রেখেছে মহেশখালী চেনেল।	Map animation 1	
5.	একমাত্র বদরখালি ব্রিজ দিয়ে সংযোগ রাস্তা থাকলেও মহেশখালী উপজেলার লোকজনদের পছন্দের যাতায়েত পথ নৌপথ।	Map animatin bodor khali cercle shot + footage of boat ghat	
6.	কক্সবাজার সদর থেকে শুধুমাত্র ৭ কিলোমিটার দূরে বলে, প্রাতিস্টানিক কর্মকাণ্ডের জন্য তারা নৌ-পথকেই বেছে নেয় সুবিধা বিবেচনায়।	Show cox bazar in the map and animate a line to show the distance.  A gap with a music after this	
7.	জোয়ার-ভাটা দিয়ে এখানকার মানুষের জীবন বাধা	Live footage of boat and ghat	

SI Num	Voice Audio line	Shot Description	
8.	তাই অসংখ্য নৌজানের আসা-যাওয়ায় সাগর নির্ভর মানুষের কম-কোলাহলে নিত্যমুখর থাকে মহেশখালির ঘাট।	Scene of people rideing speed-boat	
9.	সমুদ্রে জেয়ারের লবণ পানি পেয়ে এখানে চারপাশে গড়ে উঠেছে নোনা-বনের সবুজ বেষ্টিনী।	Green tree line shot	
10.	উপকূলিয় এই সবুজ দেওয়াল পাহাড়াদারের মতো ঝড় বাজা দুর্যোগ জলচ্ছাস থেকে মহেশখালীকে রক্ষা করে।	Green tree line shot	
11.	ভূ-বৈচিত্রের দিক থেকে বাংলাদেশের অন্যান্য দ্বীপ থেকে মহেশখালী দ্বীপ আলাদা।	People shot from the marcket	
12.	৪৬০ বছর আগেও মহেশখালী দ্বীপ মূল ভূখন্ডের অংশ ছিল।	Short map animation where er show that moheskhalitrangewas a part of main land and that distroied in nature	
13.	আধুনিক ইতিহাসবিদদের মতে প্রবল ঢেউ এবং জলচ্ছাস মহেশখালীকে একটি দ্বীপে পরিণত করে ১৫৬৯ সালে।	in nature shake and water effect made this part a trange and devided moheshkhali.	
14.	প্রবল এই ভূ-পরিবর্তনের ফলে এই দ্বীপে সৃষ্টি হয় অসংখ্য পাহাড়টিলা।	Show the hilly drone shot	
15.	বেশিরভাগ পাহাড়টিলা দ্বীপের মাঝে ও পূর্ব উপকূলে অবস্থিত। এই পাহাড়গুলো চট্টগ্রাম পর্বতশ্রেণীর বর্ধিতাংশ বলে মনে করা হয়।	Map animation	
16.	উচ্চতায় ৬১ ফুট থেকে ২৬৮ ফুট পর্যন্ এই পাহাড়গুলো টিপম সেন্ডস্টোনের তৈরি। মহেশখালী ছাড়া পাহাড়সম্মিলিত আর কোন দ্বীপ নেই।	Take a vartical shot of a hill and mesurment the structior	

SI Num	Voice Audio line	Shot Description	
17.	টার্সিয়ারি যুগের সারি সারি পাহাড়ে আবৃত এই দ্বীপ প্রাকৃতিক সূন্দর্যে এক অপরূপ নিদর্শন।	Back to drone shot	
18.	একমাত্র পাহাড়ি দ্বীপ হিসেবে আকর্ষণীয় এই দ্বীপের আরেকটি বড় আকর্ষণ আদিনাথ মন্দির।	The gate of adinath mondir	
19.	মহেশখালীর মৈনাকচুড়ায় ২৮৮ ফুট উচুতে এই আদিনাথ মন্দিরে আরাধনা করা হয় দেবতা শীব এর।		
20.	নামকরা এই তির্থস্থান দুরদুরান্ত থেকে পর্যটক ও সনাতন পূর্ণার্থীদের আনাগোণায় মুখরিত থাকে প্রায় সবসময়।		
21.	ফাল্গুন মাসে শিব চতুর্দশিতে এই মন্দির প্রাঙ্গনে হয় জাকজমক মেলা		
22.	মেলা ছাড়াও ভক্তরা এখানে আসে হৃদয়ের অর্ঘ্য অর্পন করার জন্য.		
23.	পূর্ণার্থীদের জন্য আদিনাথ দর্শনই সর্বশ্রেষ্ঠ পূর্ণ্য।		
24.	মৈনাক পাহাড়ের চুড়ায় দৃষ্টিনন্দন আদিনাথ মন্দিরে রয়েছে ঔইতিহাসিক পটভূমি। ঐতিকাসিকগন মনে করেন আদিনাথ মন্দিরের অবকাঠামো ষোড়শ শতাব্দিতে প্রতিষ্ঠিত হয়।		
25.	আবাত হিন্দু ধর্মীয় বিভিন্ন গ্রন্থে উল্লেখ আছে কয়েক হাজার বছর পূর্বে ত্রেতাযুগে এই মন্দিরের গোড়াপত্তন হয়।		
26.	হিন্দু ধর্মগ্রন্থ রামায়ণে বর্ণিত আছে ত্রেতাযুগে রাম রাবণের যুদ্ধে রামকে পরাজিত করার জন্য রাবণ দেবতা শিবের উপাসনা কওে বর প্রাপ্তির আসায়।		



SI Num	Voice Audio line	Shot Description	
27.	শিব বর প্রদানের আগে রাবণকে শর্ত দেন কৈলাস থেকে শিবরূপী শিবলিঙ্গ লঙ্কায় নিয়ে পূজা করতে হবে।		
28.	পথে কোথাও রাখা যাবে না, যেখানেই রাখা হবে সেখানেই ওধিস্ট হবেন দেবতা শিব		
29.	রাবণ শর্তমতে শিবলিঙ্গ মাথায় কণ্ডে রওনা হলেন লঙ্কার উদ্দেশ্যে		
30.	যাত্রাপথে মৈনাকের কাছে আসলে মুনি ঋষিদের অনুরোধে দেবী পার্বতী বায়ু রূপ ধারণ করে রাবণকে প্রাকৃতিক কার্যে লিপ্ত হতে বাধ্য করেন।		
31.	তখন রাবণ মৈনাকের চুড়ায় অবতরণ করে চিল্য পরে যায় শিবকে সে কোথায় রাখবে।		
32.	রাখবে পাশে এক রাখালকে দেখে রাবণ শিবলিঙ্গ তার হাতে ধরতে দিয়ে প্রাকৃতিক কাজে সাধনে চলে যায়।		
33.	কিন্তু রাখল ছেলেটি ছিলেন ছদ্মবেশি বিষ্ণু।		
34.	তিনি রাবণ যাওয়ার পরই সেই যায়গায় শিবকে স্থাপন করে পালিয়ে যান		
35.	এরপর রাবণ শতচেষ্টা করেও শিবকে তুলতে ব্যর্থ হয়।		
36.	আর এভাবেই মৈনাকের চুড়ায় আদিনাথ প্রতিষ্ঠিত হয়।		
37.	(ঠাকুর মশাই এর বক্তব্য)		
38.	মৈনাক পাহাড়ের পাশের টিলায় নজর কাণ্ডে সিংহ মূর্তি সহ বৈদ্য জাদি নামে সৃতিস্তুপ।		

SI Num	Voice Audio line	Shot Description	
39.	বৈদ্য অনুসারি ধর্মগুরু ও বিশেষ ব্যক্তিদের স্মৃতিচারণে তৈরি হয় এই জাদি ।		
40.	ডশল্ল সৌকর্যে ভাস্কর্য ও চারুকলার মিলনে গড়ে ওঠা এই জাদি মহেশখালী দ্বীপ এর দর্শনার্থিদেও আরেকটি অন্যতম আকর্ষণ ।		
41.	অয়তনে বড় বলে মহেশখালী দ্বীপ থানা থেকে উপজেলায় পরিণত হয় ১৯৮৩ সালে ।		
42.	সোনাদিয়া এবং কুতুবদিয়া দ্বীপ মহেশখালী দ্বীপের সাথে সংযোগ করে গঠিত হয় মহেশখালী উপজেলা ।		
43.	.১টি পৌরসভা এবং ৮টি ইউনিয়নে বিভক্ত এই দ্বীপ উপজেলায় মৌজা ৩১টি এবং গ্রাম ১৫১টি ।		
44.	সাগর পারের এই উপজেলার স্বাক্ষরতার হার প্রায় ৩০.৮০ শতাংশের মত ।		
45.	দ্বীপের অসংখ্য পাহাড়টির পাদদেশে প্রায় ১৪০০০ হেক্টর আবাদি জমির অনেকটা যায়গা জুড়ে আছে নজরকারা চমৎকার সব পানের বরজ ।		
46.	বাঁশের বেড়া এবং ছন এর আচ্ছাদন দিয়ে চারপাশ ঘেরা পানের ক্ষেতকে বলে বড় বা বাড়জ ।	(মহেশখালী গান)	
47.	মেকদলি অক্লিডাস শ্রেণীর পাইপরাস পরিবারভুক্ত এই পান গাছের বৈজ্ঞানিক নাম পাইপার বেটেল ।		
48.	পান চাষির আরেক নাম বাড়ই ।		
49.	পানগাছ বেড়ে ওঠার জন্য না কম না বেশি আলো-বাতাস প্রয়োজন হয় ।		
50.	বেড়া আর চালার আচ্ছাদন গড়ে বারইরা পান চাষের জন্য দরকারি ছায়াছন্ন পরিবেশ তৈরি করেন ।		

SI Num	Voice Audio line	Shot Description	
51.	তাদেও যত্নে নাজুক পান গাছ বেড়ে ওঠে আলোছায়ার মাঝে।		
52.	ঈদ পাতার সাম্নের দিষ্টা শুরু এবং বোটের দিকটা হৃদপিণ্ড আকৃতির।		
53.	পাতায় ৭টি শিরা থাকে বলে একে শপ্তশীরাও বলা হয়।		
54.	পর্যাপ্ত পানি নিষ্কাশন যোগ্য মাটিতে পান ভাল হয়।		
55.	(সেচ নিয়ে বক্তব্য)		
56.	এক জায়গার পান এক রকম। কোনটা ঝাল কোনটা মিষ্টি। মহেশখালীর পান মিষ্টি।		
57.	ডমষ্টি এই পানের মূল রহস্য লুকিয়ে আছে এখানকার উর্বণ্ড মাটিতে।		
58.	নির্দিষ্ট দূরত্বে সমান সারিতে বেড়ে ওঠার জন্য বাঁশের কঞ্চী ব্যবহার করা হয়।		
59.	চারা লাগানোর ৬ মাস পরেই পাতা তুলা শুরু হয়।		
60.	প্রতি মৌসুমে ৮-১০দিন পর পর পাতা তোলা হয়।		
61.	গাছে সচরাচর ১৬টি পাতা রেখে বাকি পাতা তোলার নিয়ম আছে।		
62.	বারইরা এই বরজের পরিচ্ছন্নতা ও পবিত্রতা বজায় রাখে মন্দিরের মত করে।		
63.	বরজ ও পান গাছের নিয়মিত পরিচর্চা করে একবার লাগিয়ে কয়েকবছর পানের যোগান পায় পান চাষিরা।		
64.	মহেশখালীতে ২ ধরনের পানের বরজ দেখা যায়।		

SI Num	Voice Audio line	Shot Description	
65.	পাহাড়ি পাদদেশে পাহাড়ি বরজ এবং সমতলে বরজগুলো বিল বরজ নামে পরিচিত।		
66.	পাহাড়ি বরজগুলো ২-৩ বছর স্থায়ী হলেও সমতলে বিল বরজ হয় শুধুমাত্র ৬মাস।		
67.	পান তোলার পর বারইরা পান সাজান বৃত্তাকারে।		
68.	পান বেশি সময় তররাজা রাখতে ভালভাবে ভিজিয়ে বড় বড় খাঁচিতে সাজানো হয় বিড়া হিসাবে।		
69.	অর্থকরি কৃষিপণ্য হিসাবে বরজের এই পান মহেশখালী বারইদেও কাছে বেশি লাভজনক		
70.	প্রতি বিঘা জমিতে খরচ লাগে লাখ টাকার বেশি।		
71.	পাইকারি হারে পান বিক্রি করে কমপক্ষে লাভ হয় দেড় থেকে দুই লাখ টাকা।		
72.	মহেশখালী বারইদের জীবিকার রসদ যোগান দেয় এই পান।		
73.	বড় বড় খাঁচি বোঝাই কণ্ডে পান নিয়ে বারইরা আসে ছোট বড় এমন পানের হাঁটে।		
74.	মৌসুম ভেদে ছোট বড় আকারের পান আসে এই হাঁটে।		
75.	সবচেয়ে বড় আকারের পানের চাহিদা সচরাচর বেশি থাকে,বিক্রিও হয় বেশি দামে।		
76.	মহাজনরা পাইকাণ্ডে দামে কিনে খাঁচিভর্তি পান চালান কণ্ডে চট্টগ্রাম,ঢাকা,রাজশাহী সহ বিভিন্ন যায়গায়।		
77.	এশিয়া ও অউরোপের নানা দেশে রপ্তানি হয় মহেশখালীর এই অর্থকরি মিষ্টি পান।		

SI Num	Voice Audio line	Shot Description	
78.	মহেশখালীকে পাখির চোখে দেখলে পানের বরজের পাশাপাশি নজর কাণ্ডে সারি সারি লবণের ক্ষেত ।		
79.			
80.	আইল দিয়ে আলাদা করা এসব জমিখন্ডকে লবণ ক্ষেত বা লবণ পাটিকা(সল্টবেড) বলে ।		
81.	সল্টবেডগুলোর আরেক নাম লবণপাটিকা ।		
82.	জলে ভেজা সল্টবেডগুলোকে ভালভাবে সমতল করা লবনচাষীদের প্রথম কাজ ।		
83.	সল্টবেডগুলোর জল শুকিয়ে এলে নরম মাটিকে মসৃণ করা হয় গড়ান চালিয়ে ।		
84.	ঝাড়ি এই গড়ানের চাপে সল্টবেড হয়ে ওঠে শক্ত এবং অভেদ্য ।		
85.	সল্টবেডের ধার ঘেষে প্রয়োজনীয় নোনা পানি প্রবাহের জন্য থাকে দিঘর্য নালা বা খাল ।		
86.	খালের এই পানি সরাসরি আসে বঙ্গোপসাগর থেকে ।		
87.	দেশে উৎপাদিত লবণের প্রায় ৯০ভাগ যোগান দেয় কক্সবাজার, যার মধ্যে মহেশখালী উপজেলার ৫৫% লবণ চাষির অবদান লক্ষণীয় ।		
88.	মহেশখালীর প্রায় ৬হাজার হেক্টর জমিতে লবণ উৎপাদিত হয় প্রায় ১লাখ ৩০ হাজার মেট্রিকটন ।		
89.	প্রযুক্তির উন্নয়নের ছোয়ায় এখন লবণক্ষেতে পানি যোগান দিতে ব্যবহৃত করা হয় জেনেরাটের চালিত শক্তিশালি পাম্প ।		
90.	বেডগুলো একটি আরেকটা থেকে কিছুটা নিচু যাতে পানি এক বেড থেকে অন্য বেডে অনায়াসে যেতে পারে ।		

SI Num	Voice Audio line	Shot Description	
91.	সল্টবেডে নোনা পানি ব্রাইন নামে পরিচিত। মহেশকালীর ব্রাইনে সাড়ে ৩ ভাগ লবণ যা অন্যান্য যায়গা থেকে বেশি।		
92.	কোন সল্টবেডে কখন কি পরিমাণ নোনা পানি লাগবে সেই অনুপাতে পানি এক বেড থেকে অন্য বেডে (হস্পল রিত/স্থানান্তরিত) করা হয়।		
93.	বর্তমানে লবণের উৎপাদনশীলতা বাড়ানোর জন্য সল্টবেডের তলদেশে ব্যবহার করা হয় পলিথিন শীট।		
94.	মূলত ৩থেকে বেশি স্রের মাটি সল্টবেড দ্বারা পরিশোধিত ব্রাইন শেষ স্রে পলেথিন শীট ব্যবহৃত বেডে দেওয়া হয়।		
95.	সল্টবেডে নোনা জল দ্রাবণ পদ্ধতিতে লবণে পরিণত হয়।		
96.	প্রতিদিন বাষ্পীভূত হয়ে পানি উবে গিয়ে দানা বাধতে শুরু কওে লবণ।		
97.	দ্রাবণ পদ্ধতিতে লবণ উৎপাদন খুবই সহজ এবং পুরোপুরি প্রাকৃতিক।		
98.	শুকনো লবণ দানার উপর বার বার পানি ছিটানো হয় লবণের পরিমাণ বৃদ্ধির জন্য।		
99.	১লিটার নোনা পানি থেকে লবণ পাওয়া যায় ৩০ গ্রাম। প্রতি একর লবণ ক্ষেত থেকে মেলে ৬০০ মনের মতো।		
100.	বাংলাদেশে লবণ শিল্পকে অন্যতম শ্রমঘন কৃটিরশিল্প হিসেবে বিবেচনা করা হয়।		
101.	উৎপাদন, শিল্পায়ন ও কর্মসংস্থানের দিক থেকে এই শিল্প দেশের অর্থনীতিতে রাখছে গুরুত্বপূর্ণ ভূমিকা।		

SI Num	Voice Audio line	Shot Description	
102.	সনাতন পদ্ধতিতে লবণ তৈরি করলে লবণ দানার সাথে সল্টবেডের মাটি মিশে।		
103.	মাটি নোনা পানি শুষে নেওয়ায় লবণের পরিমাণ হয় কম।		
104.	পলিথিন শিট ব্যবহার করার ফলে নিশ্চিত হয়েছে পরিচ্ছন্নতা বেড়েছে লবণের উৎপাদন।		
105.	সনাতন পদ্ধতিতে ১৭ টনের মত লবণ উৎপাদন হয়, পলিথিন শিট পদ্ধতিতে পাওয়া যায় ২১ টন এর মত।		
106.	পলিথিন থেকে শুদ্ধ লবণ ছাড়িয়ে নেওয়া হয় বাড়া দিয়ে।		
107.	জড়ো করা লবণ ঝুড়িতে কণ্ডে একত্র করা হয় স্তূপ আকারে।		
108.	লবণ উৎপাদনের পরিমাণ প্রকৃতিক জলবায়ু ও বৃষ্টিপাতের তারতম্যেও উপর নির্ভর করে।		
109.	পলিথিন শিটে উৎপাদিত লবণে মাটি মেশান থাকে না বলে বিক্রি হয় বেশি দামে।		
110.	ডিসেম্বর থেকে মে পর্যন্ত ৬ মাস মূলত লবণের চাষের মৌসুম।		
111.	জনসংখ্যা, গবাদি পশু ও শিল্প কারখানা বৃদ্ধি পাওয়ায় লবণের চাহিদা দিন দিন বড়ছে। সাথে বড়ছে লবণের উৎপাদনও।		
112.	উৎপাদিত লবণ চালান হয় বিভিন্ন লবণের কারখানায়।		
113.	সেখানে পরিশোধিত কণ্ডে লবণ পৌছে যায় দেশের বিভিন্ন স্থানে।		
114.	বলা হয় এই নুন এর গুণের কোন শেষ নেই।		

SI Num	Voice Audio line	Shot Description	
115.	খাবারের স্বাদ বাড়াতে, খাদ্য সংরক্ষিবে, ঔষধ তৈরিতে শিল্প কারখানায় লবণ একটি গুরুত্বপূর্ণ উপাদান।		
116.	সোডিয়াম ক্লোরাইড নামে এই লবণ ছাড়া আমাদেরও যাবতীয় কর্মকাণ্ড চালানো অসম্ভবকর।		
117.	আসন্ন সময়ে মহেশখালীর সোনাদিয়ার শুটকি হয়ে উঠবে আরেকটি আয়ের উৎস।		
118.	সরকারি ভাবে এখানে জেলে এবং বেকার রা পাচ্ছে নতুন কর্মসংস্থান।		
119.	(সুটকি ইন্টারভিউ)		
120.	মহেশখালী মাতারবারিতে এগিয়ে চলছে তাপ বিদ্যুৎ প্রকল্পের কাজ।		
121.	এই প্রকল্পটি বর্তমানে চলা সবচেয়ে বড় প্রকল্পের একটি।		
122.	এই তাপ বিদ্যুৎকেন্দ্র একাই ১০ শতাংশ বিদ্যুত সর্বরাহে সক্ষম হবে আসা করা যায়।		
123.	তাপ বিদ্যুতের পাশে তৈরি হচ্ছে সমুদ্রবন্দর।		
124.	যা তাপ বিদ্যুত এর কয়লা সহ নানা পন্য আনা নেওয়ার ক্ষেত্রে রাখে গুরুত্বপূর্ণ ভূমিকা		
125.	বিদ্যুৎ কেন্দ্রের পাশা পাশি ডিজিটাল আইল্যান্ড মহেশখালীতে তৈরি হবে ইকোনমিক জোন।		
126.	কয়েক হাজার মানুষের কর্মসংস্থান হবে এই মহেশখালীকে ঘিরে।		
127.	এই দ্বিপ কক্সবাজার মুকুটে জেন এক দ্বিগুণি ছড়ান এক রত্ন।		



SI Num	Voice Audio line	Shot Description	
128.	সাগরের সৌহার্দ এবং জীববৈচিত্রের ঐশ্বর্য এখানে মিলে মিশে একাকার।		
129.	বসবাস সাগরের ধাওে ঝড়ঝাঞ্জা জলচ্ছাস এখানে নিত্য সঙ্গী,		
130.	তবু বাঙালি জীবন ঘরনায় চিরন্ন মিল্কতা এখানে মাধুরী বিলিয়ে যায় অষ্টপ্রহর।		

**Table 4. 2: Shot Division**

## PRODUCTION

### 4.3 Production

The production phase of my Maheshkhali documentary was a crucial step in bringing my vision to life. I traveled to Maheshkhali and its surrounding coastal islands to capture the essence of the area and its residents. During this time, I had the opportunity to interact with the local people and gain a deeper understanding of their culture, lifestyles, and professional prospects.

I was equipped with the latest filming equipment, including a high-quality camera and sound recording equipment, to ensure that I captured the best possible footage. I set up scenes and took raw footage, capturing the beauty and diversity of the area, as well as the daily routines and activities of its inhabitants.

Throughout the production phase, I focused on capturing the unique and compelling stories of the Maheshkhali coastal residents. I recorded interviews with the locals, capturing their thoughts, experiences, and perspectives on various aspects of life in Maheshkhali.

In addition to capturing the stories of the people, I also filmed the stunning natural surroundings of Maheshkhali and its surrounding islands, showcasing the area's potential as a tourist destination. I also recorded footage of local businesses, highlighting the economic prospects of the area.

The production phase was a challenging but rewarding experience, and I am proud of the footage that I captured. The footage will serve as the foundation for the final documentary, and I am confident that it will accurately and effectively convey the essence of Maheshkhali and its residents.







# POST-PRODUCTION

## 4.4 Post production

The post-production stage is the final stage in making a documentary film. This stage is where all the pieces of the film are brought together to create a final product. In the post-production stage, I have taken all the footage that I have captured during the production stage and have edited it into a cohesive and compelling story. This process involves tasks such as selecting the best shots, piecing them together, adding sound effects, music, and voice-over narration, as well as color correction and special effects.

I have also worked on fine-tuning the sound design and mixing to ensure that all audio elements work together to create a seamless and immersive experience for the viewer. During this stage, I have also worked on adding captions and titles to give context to the scenes and to help tell the story.

Overall, the post-production stage is where the majority of the creative and technical work is done to turn raw footage into a finished documentary film that is ready for distribution. I am confident that the final product of this project will accurately capture the essence of Maheshkhali and the lives of its coastal residents in a way that is both informative and entertaining.

Post production can be divided into several stages.

1. Editing the footage.
2. Sound design
3. Voice over.
4. Map animation
5. logo animation.
6. Color correction.
7. Poster design.
8. Trailer
9. Master assembles.

### 4.4.1 Editing the footage:

This involves taking all of the raw footage that was shot during production and organizing it into a coherent story. This may include cutting and rearranging scenes, adding transitions, and adjusting the pacing of the film.

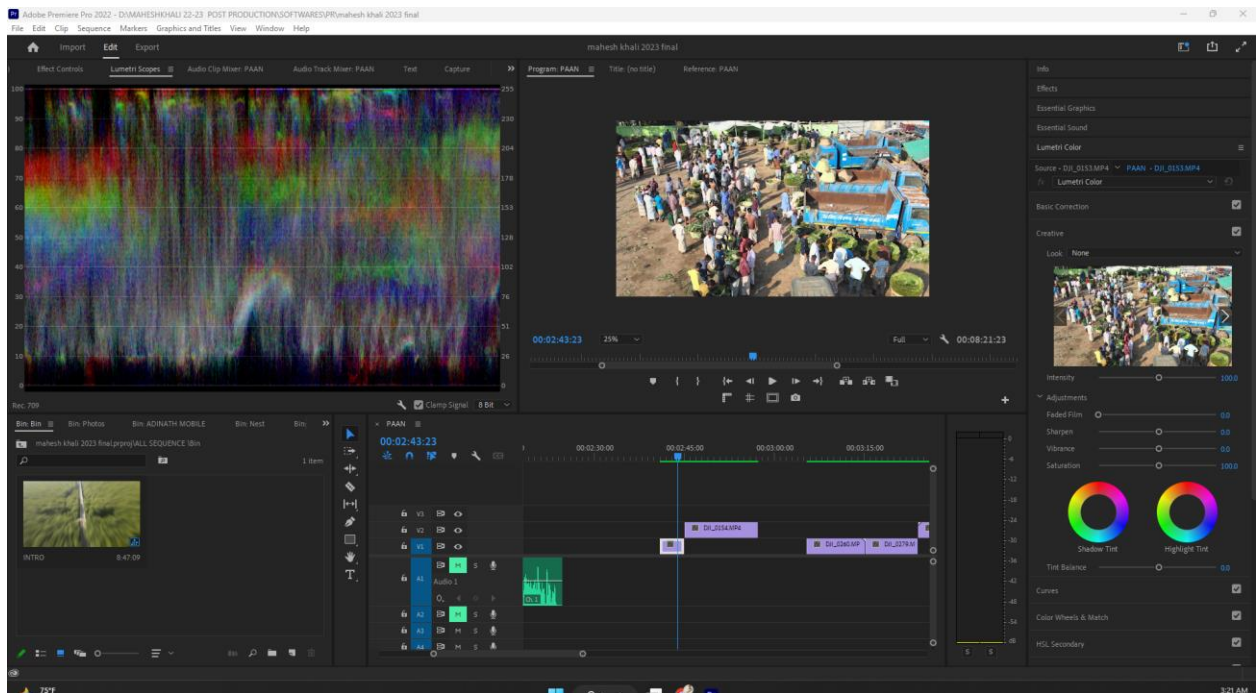
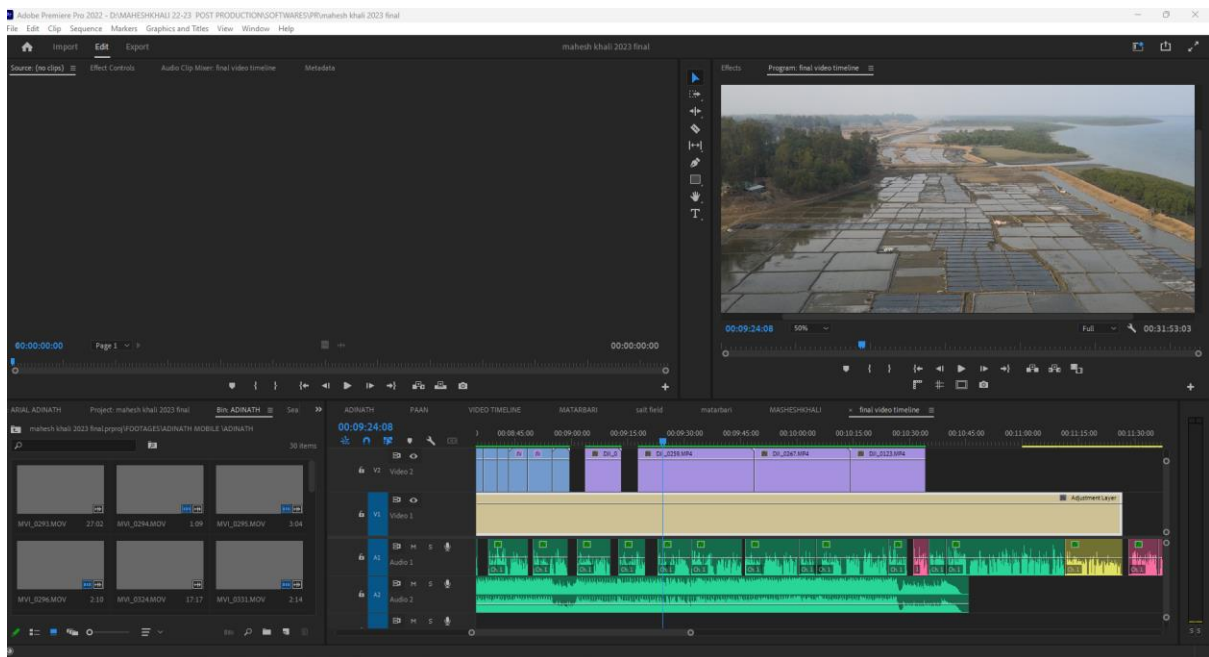


Figure: 4. 4.1: Map Animation 0-1

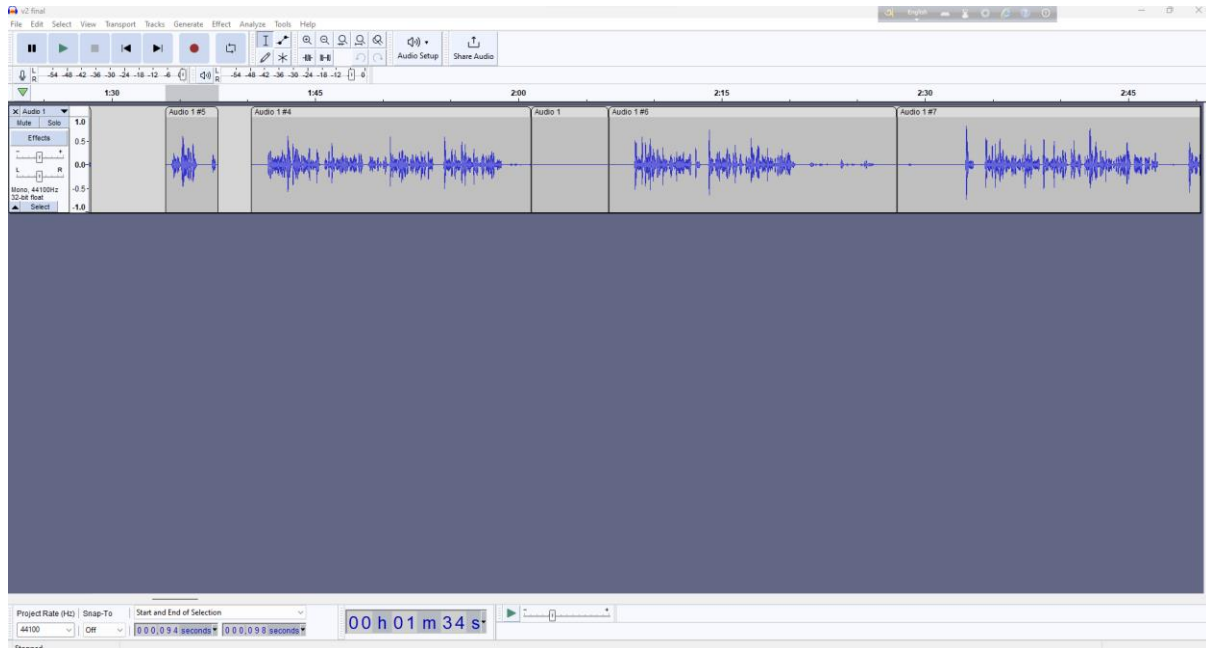
#### 4.4.2 Sound Design:

This stage involves adding sound effects, music, and dialogue to the film to create a more immersive experience for the audience.



### 4.4.3 Voice over:

For the post-production phase of my documentary film about the Maheshkhali coastal residents, I started with recording the voice-over for my project. I had limited budget so I recorded the demo voice-over at home using the Audacity app for noise cancellation. After that, I contacted a voice-over artist and recorded the final voice-over. With the help of Audacity, I was able to achieve a clean and professional-sounding recording in the comfort of my own home, without the need for a studio. This allowed me to save resources and still produce a high-quality result.



### 4.4.4 Map Animation:

To animate the map for my documentary, I utilized the Google Earth Studio software. This tool allowed me to create an animated representation of the Moheshkhali region, showing the different landscapes, water bodies, and other geographic features of the area. To enhance the animation, I added various effects and features using Adobe After Effects. This allowed me to bring the map to life and create a more engaging and visually appealing representation of the area for my audience.

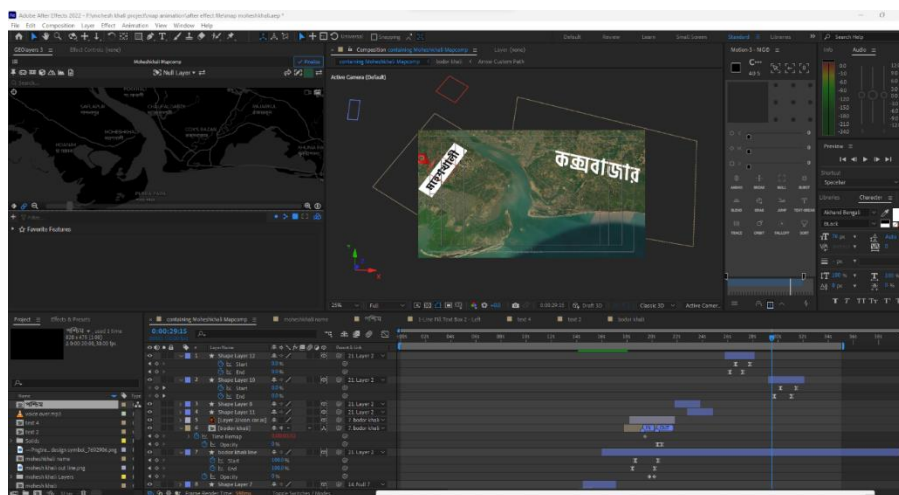
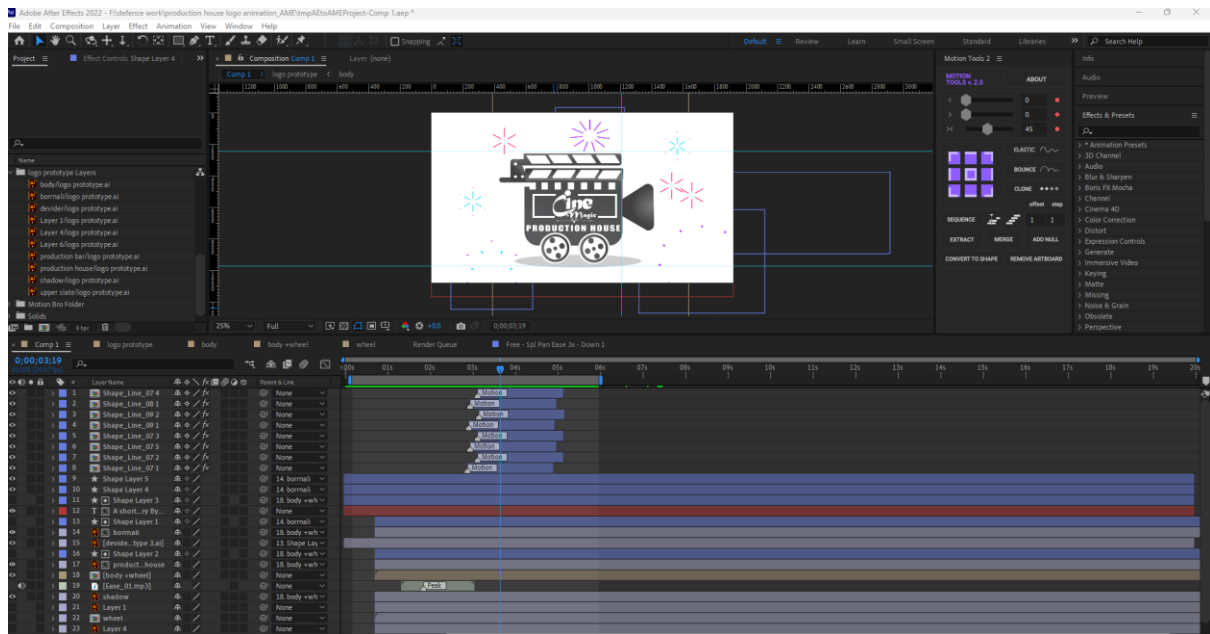


Figure: 4.4.4: Map Animation

#### 4.4.5 logo animation:

In this stage, to make my documentary more professional, I created a logo for my production house using Adobe Illustrator. After creating a PNG version of the logo, I animated it in Adobe After Effects to add motion and make it more visually appealing. By adding this animated logo to my documentary, I was able to reinforce my brand and make it more memorable to my audience.



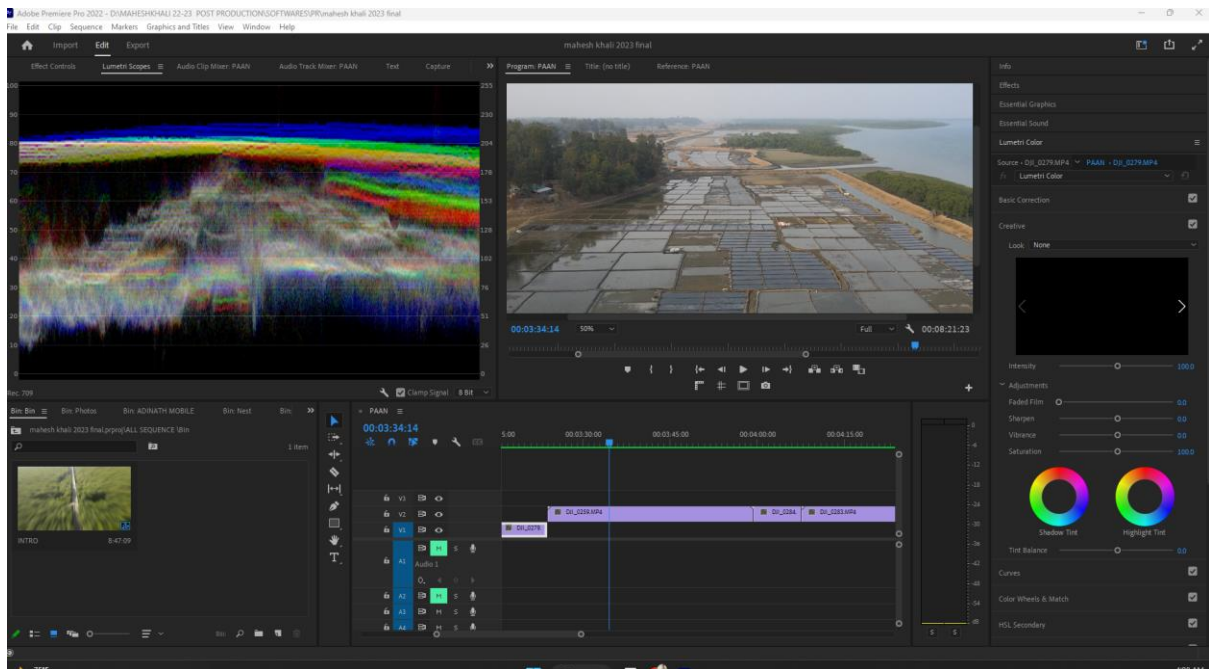


#### 4.4.6 Color Correction:

Color correction is an essential part of post-production in film and video. It is the process of adjusting the colors and tones in footage to create a consistent and visually appealing look.

In my documentary, I used Adobe Premiere Pro for color correction. I started by analyzing the footage and identifying any color imbalances, exposure issues, or other problems. Then, I used Premiere's color correction tools, including the Lumetri Color panel and various color grading effects, to adjust the color and tone of the footage.

I wanted to achieve a natural and realistic look for my documentary, so I focused on enhancing the existing colors and tones in the footage rather than applying drastic color grading effects. I also paid close attention to maintaining consistency throughout the entire documentary, so the colors and tones match from shot to shot.



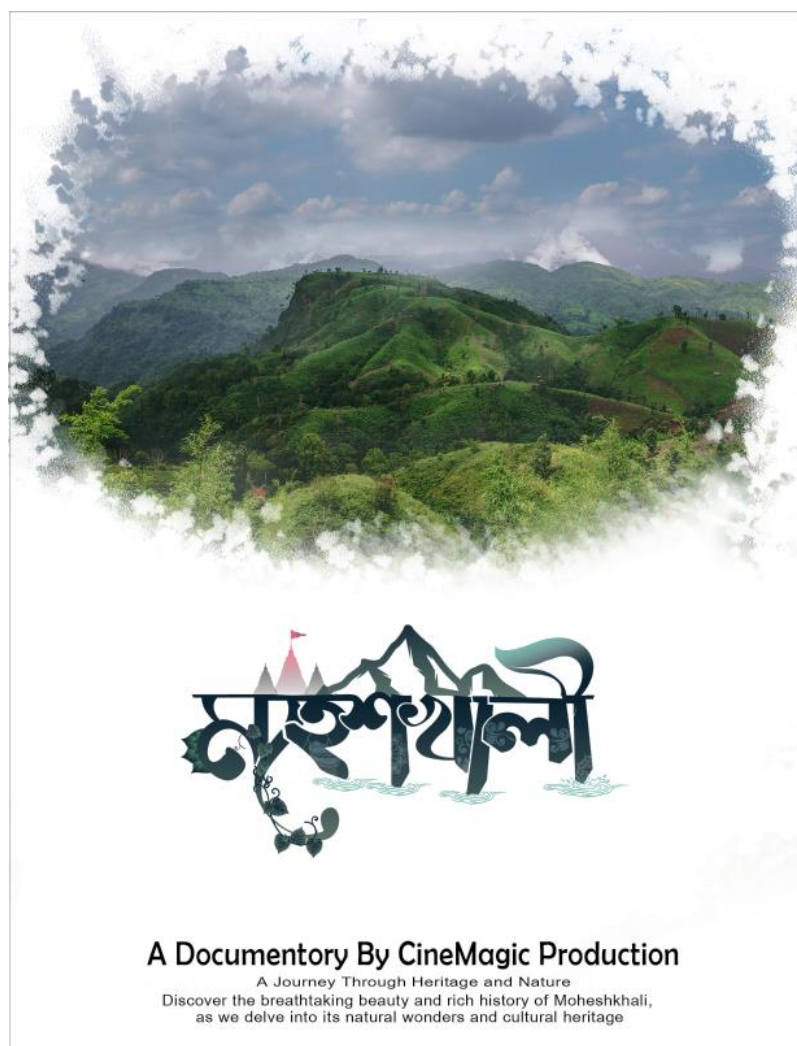
Overall, the color correction process helped to enhance the visual quality of my documentary and create a more polished and professional look

#### 4.4.7 Poster design:

For the poster design of my documentary, I used Adobe Photoshop to create a visually appealing and informative design that would attract potential viewers. The poster features a stunning image of the Maheshkhali island, along with the title and tagline of the documentary.

I chose to use a blue and green color scheme to reflect the coastal location of the documentary and added a subtle texture to the background to create depth and interest. Then I have given some postures and subjective things for making it easier for people to access additional information.

Overall, the poster was designed to communicate the essence of the documentary and evoke a sense of curiosity and interest in potential viewers.



## 4.4.8 Trailer:

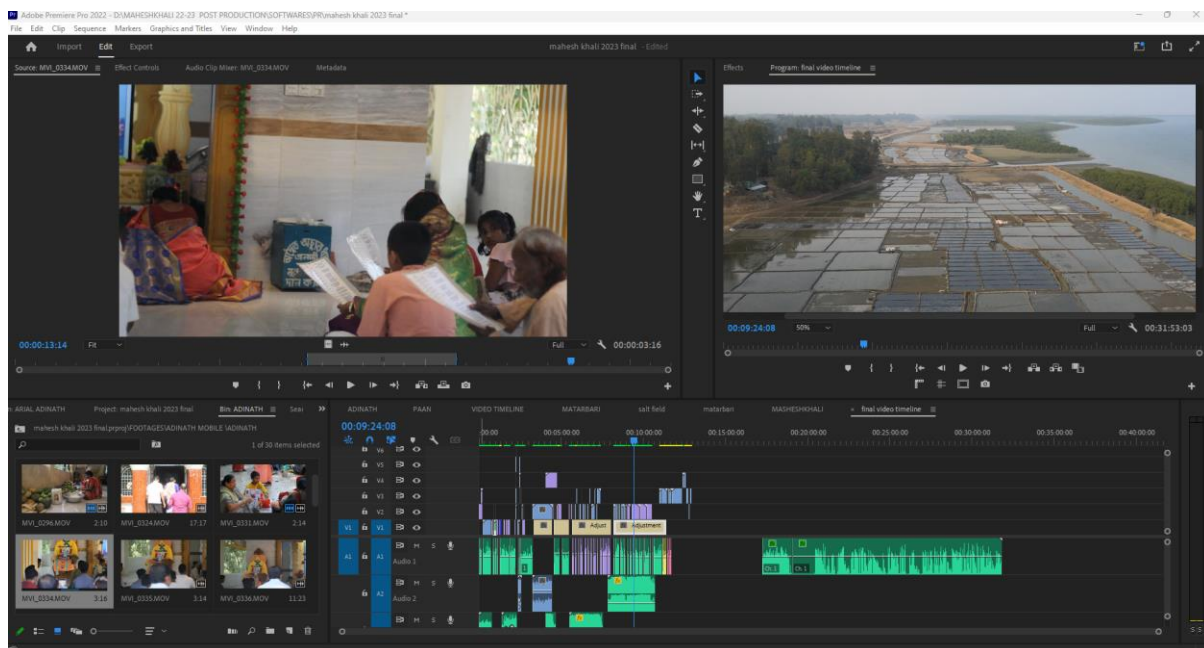
For the trailer of my documentary film, I used Adobe Premiere Pro to edit and compile the footage I had captured during the production stage. I selected the most captivating scenes and combined them with the voice-over narration and sound effects to create a compelling preview of the film.

I started by creating a rough cut of the trailer, selecting the clips that I felt best represented the themes and emotions of the film. I then added the voice-over narration, recorded by a professional voice-over artist, to give context and help guide the viewer through the story.

Next, I added music to enhance the emotional impact of the trailer. I searched for a royalty-free music track that matched the tone of the film and edited it to fit the pacing of the trailer. I also added sound effects to help bring the scenes to life and immerse the viewer in the world of the film.

Finally, I fine-tuned the trailer by adjusting the color grading and adding titles and credits. I used Adobe After Effects to create the title animations, giving the trailer a polished and professional look.

Overall, the trailer was an important tool in promoting my documentary film and generating interest from potential audiences. It gave viewers a taste of what to expect from the film and helped to build excitement for its release.

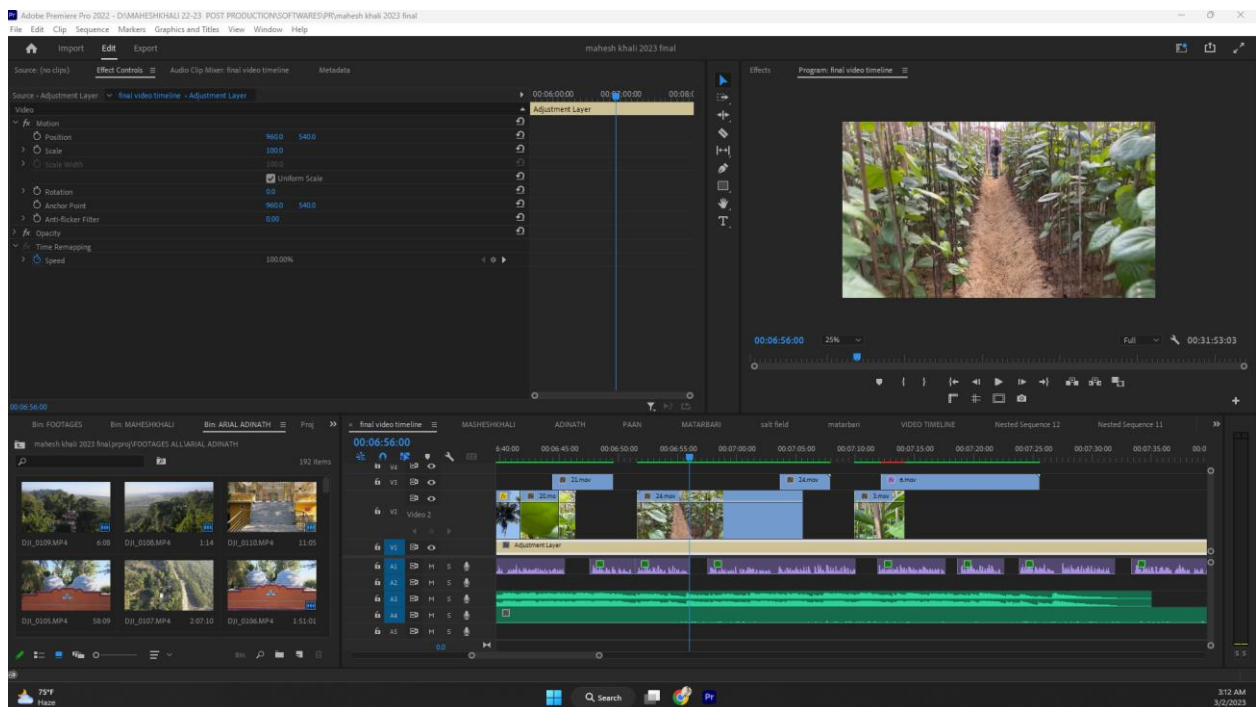


#### 4.4.9 Master assemble

In the master assembly stage, all the elements of the documentary film are combined together to create the final version of the film. This includes the edited footage, sound effects, voice-overs, music, titles, and any visual effects that were added. The purpose of this stage is to create a coherent and polished final product that accurately represents the vision of the filmmaker.

During the master assembly stage of my documentary film, I combined all the individual elements together using a video editing software. I carefully synchronized the audio and video components and made sure that the transitions between scenes were smooth and seamless. I also added any necessary visual effects, such as color correction, to enhance the overall quality of the footage.

Once the master assembly was complete, I reviewed the entire film to ensure that it met my expectations and accurately conveyed the message and story I wanted to tell. Any necessary adjustments were made, and a final version of the film was exported for distribution or exhibition.



## **CHAPTER 5**

### **OVERALL CONTRIBUTION**

As the director of this documentary film project, I played a key role in shaping and executing the overall vision. My involvement started with the ideation stage, where I came up with the concept of making a documentary about Moheshkhali and its unique resources. From there, I wrote the story and developed the shot division to ensure that we captured all of the essential footage.

As we progressed through the various stages of production, I continued to oversee the project, ensuring that it remained true to the original vision. I worked closely with the cinematographer to ensure that the shots were framed correctly and that the lighting was appropriate. I also provided guidance to the editor during the post-production process to ensure that the final product was cohesive and told the story in the most effective way possible.

In addition to my directorial responsibilities, I also took on the task of creating some of the motion graphics and map animations used in the film. I used my skills in Adobe After Effects to bring the images to life and create an engaging visual experience for the audience.

Overall, I am incredibly proud of the work that we accomplished as a team. We were able to capture the essence of Moheshkhali and showcase its unique resources in a way that is both informative and visually captivating. The documentary film is a testament to the hard work and dedication that went into the project, and I am honored to have been a part of it.

## CHAPTER 6

### DISCUSSION

The documentary film about the residents of Maheshkhali coastal area highlights their way of life, culture, and occupation. Through the documentary, it is evident that the inhabitants of Maheshkhali are faced with a multitude of challenges, including limited access to healthcare, education, and resources. These challenges have contributed to their poverty and limited opportunities for economic growth.

The documentary aims to shed light on the importance of sustainable development in coastal areas like Maheshkhali. The film showcases how the community has developed and utilized their resources, such as their handicraft industry, to create opportunities for economic growth. The documentary also highlights the importance of preserving the natural beauty of the coastal area, which attracts tourists and contributes to the local economy.

Furthermore, the documentary underscores the need for more attention and resources to be directed towards coastal communities like Maheshkhali. This can be achieved through the implementation of policies and programs that prioritize sustainable development and the well-being of these communities. The film serves as a reminder that these communities, though often overlooked, are an integral part of the country's cultural and economic fabric.

Overall, the documentary provides a valuable insight into the lives of the Maheshkhali coastal residents and serves as a call to action to address the challenges faced by these communities. The film encourages viewers to consider the importance of sustainable development and the role that coastal communities can play in the country's economic growth.

## **CHAPTER 7**

### **CONCLUSION**

this documentary project aimed to showcase the lives and cultural practices of the coastal residents of Maheshkhali. The project utilized a variety of techniques, including filming, animation, and post-production, to bring to life the unique experiences of the people in this region. Throughout the process, the director took on various roles, from scriptwriting to overseeing the production process. The resulting documentary offers a nuanced portrayal of the people of Maheshkhali, highlighting both their struggles and their strengths. By shedding light on this often-overlooked community, this project contributes to a broader conversation about the importance of cultural preservation and the role of media in shaping public perception. Overall, this project serves as a testament to the power of storytelling and its ability to bridge divides and foster greater understanding between different communities.

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Script and Story Implementation in film production with Motion Graphics for coastal Island Documentary " MOHESHKHALI" BY SUPRIYO PAUL NILASH ID: 191-40-567 [This Report Presented in Partial Fulfillment of the Requirements for the Degree of Bachelor of Science in Multimedia and Creative Technology. Supervised By Mr. Mizanur Rahman Assistant professor Department of MCT Daffodil International University DAFFODIL INTERNATIONAL UNIVERSITY DHAKA, BANGLADESH MARCH 2023 I APPROVAL This Project titled](#) Script and Storyboard Implementation in Cinematography with Motion Graphics and Photoshop for Indigenous Documentary in "", submitted by Supriyo Paul Nilash, Id-191-40-567 [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](#) 1 October,2022. [BOARD OF EXAMINERS Md. Salah Uddin Assistant Professor & Head \(In-Charge\) Department of MCT Faculty of Science & Information Technology Daffodil International University. Chairman Dr. Shaikh Muhammad Allayear Professor Department of MCT Faculty of Science & Information Technology Daffodil International University Internal Examiner Dr. Md. Samaun Hasan Assistant Professor Department of MCT Faculty of Science & Information Technology Daffodil International University Internal Examiner Professor Dr Mohammad Zahidur Rahman Professor Department of CSE Jahangirnagar University External Examiner i](#) [DECLARATION I hereby declare that, this project has been done by me under the supervision of Mr. Mizanur Rahman, Assistant professor, Department of MCT, Daffodil International University. I also declare that neither this project nor any part of this project has been submitted elsewhere for award of any degree or diploma. Supervised by: Mr. Mizanur Rahman Assistant professor Department of MCT Daffodil International University Submitted by: Supriyo Paul Nilash ID: 191-40-567 Department of MCT Daffodil International University i](#) [ACKNOWLEDGEMENT First, I express my heartiest thanks and gratefulness to almighty for divine blessing makes me possible to complete the final year project successfully. I really grateful and wish our profound our indebtedness to Mr. Mizanur Rahman, \(Assistant professor\), and Kazi Jahid Hasan, lecturer, Department of MCT, Daffodil International University, Dhaka. Deep Knowledge & keen interest of our supervisor in the field of "Film & Media" to carry out this project. His endless patience scholarly guidance, continual encouragement, constant and energetic supervision, constructive criticism, valuable advice, reading many inferior drafts and correcting them at all stage have made it possible to complete this project. I would like to express my heartiest gratitude to Dr. Shaikh Muhammad Allayear \(Professor and former Head\) Department of MCT, for his kind help to finish our project and also to other faculty member and the staff of MCT department of Daffodil International University. I would like to thank Md Salah Uddin, Mr. Arif Ahmed, Mr. Md. Samaun Hasan and my entire course mate in Daffodil International University, who took part in this discuss while completing the course work. Finally, I must acknowledge with due respect the constant support and patients of my parents. ii](#) [ABSTRACT As the director of 'Moheshkhali' doc. film, I was deeply inspired by the beauty and unique character of this hidden gem in the Bay of Bengal. Throughout the production process, my team and I were driven by a desire to share the island's rich culture, history, and challenges with the world. To achieve our goal, we conducted in-depth research and on-location filming, which included interviews with local residents, historians, and conservationists. We aimed to offer a fresh and compelling perspective on the island, capturing its diverse ecosystem, cultural heritage, and the impact of tourism and climate change on its future. Our documentary film represents a powerful call to action for all those who care about preserving our planet's natural beauty and cultural heritage. By sharing the unique story of Moheshkhali with the world, we hope to inspire a new generation of travelers and conservationists to visit and protect this precious corner of Bangladesh. Overall, we believe that our film has the potential to make a significant impact in raising awareness about the importance of preserving Moheshkhali for future generations. Through this project, we have sought to share our passion and love for this remarkable island with the world, and we hope that our work will inspire others to join us in this vital mission. iii](#) Table Of Contents [BOARD OF EXAMINERS ..... I DECLARATION ..... I ACKNOWLEDGEMENT ..... II ABSTRACT ..... III CHAPTER 1 ..... 1 INTRODUCTION..... 1 1.1 Introduction ..... 1 1.2 What is the goal of this project? ..... 2 1.3 Inspiration](#)

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CHAPTER 1 INTRODUCTION 1.1 Introduction As we all know, Bangladesh is a riverine country with a large number of spontaneously unique & beautiful islands. Every Island represent their unique lifestyles and civilizations. According to Wikipedia, <a href="#">The islands of Bangladesh are scattered along the Bay of Bengal and the river mouth of the Padma. The word "Char" is used in many of the names and refers to floodplain sediment islands in the Ganges Delta. Many large rivers originated from the Himalayas carry a high level of sediment and it accumulates across the shoreline of Bay of Bengal, Bangladesh. This has led to significant changes in the morphology of the coastal area, including the development of the new Islands.</a> All of these have their own unique real-life theme, subject, person, event, or problem. Among these islands some are geographically spontaneous. Maheshkhali <a href="#">is an island that is quite hilly and fringed with mangroves. You will enjoy the simplicity of the island and the lifestyle of the people.</a> Maheshkhali Upazila <a href="#">is an administrative area of the Chittagong division of Cox's Bazar district</a> with a		

surface area of 362 square kilometer. [It is considered as the 'Vhati Anchol Dwip' of Cox's Bazar district. Another key point, it is the only hilly island in Bangladesh. It is also known as Maheshkhali Island or Maheshkhali Dwip](#) with the population of 3lakh 21thousand counting. For having a big morphology, it was announced as a Upazila which was previously just a thana. [In particular, it became known as Mahesh Khali about 200 years ago. It was named](#) after [the name of](#) a hindu god Shiva who has known to have various name & one of them is Mahesh. The way Maheshkhali contribute to the nature at the same way it contributes a lot in the economic development as well. [This island is also famous for salt production](#). Adinatha [Temple is a famous pilgrimage site of the island where thousands of Hindu devotees congregate on an annual occasion. The](#) sweet betel leaf [is](#) also a great attraction of this island which is known to have spontaneous fertile soil. It's a divinely treat for those who seek authentic natural beauty. By profession, 55% of them are salt farmers, 15% of them are sweet betel leaf farmers, 21% of them are vegetable farmers and the rest are businessmen. For having spontaneous beauty this place has been a tourist attraction for those who seek divine beauty of nature. We all know, [a documentary is a video or film that examines a real-life theme, person, event, or](#) issue. I selected Documentary video for my final year project because I have always been interested in film and media. It was a one-time project. I had a lot on my mind. First, I researched island peoples and how to make a documentary video. After that, I worked on pre-production. In the pre-production stage, I researched the whole Maheshkhali upozila and improvised the interesting topic that should be covered in the documentary. After finalizing all the topic, I planned out the required budget and how our trip route should be. In order to find the spot to shoot and plan out our shooting spot, we had to set a specific route. In this proses I improvised out our story and started to note all the point. In order to get to the authentic places & to have local support, one of my mate mates helped us a lot who lives in cox's bazar. He provided us with proper local support, proper planning and overall improvisation. After that I started making a proper script for the documentary. Because, Scripting is the main back bone for any story or documentary & whatsoever. After that I started to shoot deviations for the documentary and planned out the full production plan. we delayed our next visit fully for production purpose. We had everything planed out in a Gantt chart. After shoot we started post-production. In the post-production stage, we gave lots of effort in the audio design. Also, we have designed a poster with a trailer for promotion purposes. We made some mistake but I think those were lessons we need to learned from. And finally, I completed my project.

### 1.2 What is the goal of this project?

For my final project, I plan to create a documentary film that sheds light on the lifestyles and cultural prospects of the residents in the Maheshkhali coastal region. This film aims to showcase the various ways in which the local economy, tourism industry, and community businesses are influenced and impacted by the diverse cultural and professional prospects of the people who reside there. Despite their poverty, the inhabitants of Maheshkhali's coastal islands lead unique lifestyles and have much to offer. By completing this project, I hope to present an insightful and visually compelling portrayal of their lives and the community as a whole.

### 1.3 Inspiration

As a student passionate about documentaries, I've always been drawn to capturing stories through film. Discovering the YouTube channel "Panoramic Documentary" only fueled my passion further, as they showcase the beauty of Bangladesh through their documentaries. One in particular about Moheshkhali caught my eye, and after visiting the location myself, I realized there was more to this story that needed to be told. I was deeply moved by what I saw and felt a strong desire to bring these stories to life through my own documentary film.

## CHAPTER 2 RESEARCH AND ANALYSIS 2.1

Previous [work](#) Since studying in this university, I've been interested in documentary film stories. I constantly watch documentaries because I am so passionate about this subject. I stumbled across this documentary one day on a YouTube channel. Panoramic Documentary is the name of this YouTube channel. They have produced a few documentaries about several stunning sites in Bangladesh. from there I thought of making a film on moheshkhali. My own personal visit to this location made me understand what I can say about it. I've personally witnessed this section before with the assistance of a friend. I was then motivated to create this documentary.

### 2.2 Procedure of development

I started by learning how to make a documentary video and researching about islanders. I worked on pre-production after that. I conducted extensive study on the Maheshkhali upazilla throughout the pre-production phase and came up with some intriguing subject for the documentary. After deciding on all the topics, I divided the necessary budget plan and the best route for our journey. We had to establish a certain path in order to locate the shooting location and plan out our shooting location. I improvised our story and began to note every detail in this process. One of my friends who lives in Cox's Bazaar really helped us out in getting to the places and getting local support. He provided us with proper local support, proper planning and overall improvisation. After that I started making a proper script for the documentary. Because, Scripting is the main back bone for any story or documentary & whatsoever. After that I started to shoot deviations for the documentary and planned out the full production plan. we delayed our next visit fully for production purpose. We had everything planed out in a Gantt chat.

## CHAPTER 3 SOFTWARE USES 3.1

[Adobe After Effect The industry standard for motion graphics and visual effects](#) software is Adobe After Effects. Many professionals in the field utilize [Adobe After Effects](#) as [a compositing](#) tool to create [motion graphics and special effects](#) for movies, [the web, and presentations](#). This application [is](#) what I use to do animation. [Figure: 3. 1: Adobe After Effect Logo](#)

[Figure: 3. 2: Map animation in google studio](#) [Figure: 3. 3: Map animation after affect](#) [3.2 Adobe Photoshop](#) [Adobe Photoshop is image](#) creation, [graphic design, and picture editing](#) software. [Many image editing tools](#) are available [for pixel-based pictures, raster graphics, and vector graphics](#). Mostly [the](#) poste was done in Photoshop. [Figure: 3. 4: Adobe Photos](#) [Figure: 3.5: Poster Design](#) [3.3 Adobe Illustrator](#) [Adobe Photoshop is image](#) creation, [graphic design, and picture editing](#) software. [Many image editing tools](#) are available [for pixel-based pictures, raster graphics, and vector graphics](#). Mostly [the](#) poste was done in Photoshop. [Figure: 3. 5: Adobe illustrator Logo](#) [Figure: 3.6: production logo](#)

## CHAPTER 4 DEVELOPMENT AND WORKFLOW 4.1

About project There are usually three major roles to play in a film or documentary. They [are, Pre-production Production Post-production](#) [PRE-PRODUCTION](#)

### 4.2 What is Pre-production?

Pre-production is the phase of the film or video production process that occurs before the actual filming or recording begins. During this stage, various preparations are made to ensure a

smooth and efficient shoot. The following tasks are typically carried out during pre-production 4.2.1 Research The research process is crucial for creating an impactful and engaging documentary film. For the film about Moheshkhali and its resources, a thorough investigation was carried out to gather the necessary information and bring the story to life. The team conducted various forms of research, including field visits, expert interviews, online research, and a review of existing studies and reports. The team also leveraged their unique advantage of having a resident of Cox's Bazar in their group, which allowed for in-depth, first-hand research on the ground. During the field visits, the team met with farmers to gain a deeper understanding of their livelihoods and how they work. These interactions allowed the team to better understand the subject matter and tell the story of Moheshkhali more effectively. Additionally, the team met with a councilor from the 9th ward, who provided insight into the future development plans for the island. The team also conducted extensive online research to ensure that all information used in the film was up-to-date and accurate. However, the team emphasized the importance of obtaining information directly from local sources, as they were invaluable in providing a deeper understanding of the subject matter. In conclusion, the research process was an essential part of the film-making process and helped the team to create a compelling and engaging documentary film. The team's efforts to gather accurate and relevant information paid off, resulting in a rich and informative film that accurately captures the story of Moheshkhali and its resources. Regenerate response Figure: 4. 1: visiting local people 4.2.2 Planning The planning phase is also a crucial step in the production of a documentary film. During this phase, various aspects of the film are carefully considered and organized to ensure a smooth and efficient filming process. One of the key components of planning is selecting the appropriate locations and obtaining necessary permits. The team also created a comprehensive shot list, which outlines the shots they need to capture in order to tell the story effectively. Additionally, the team selected props and equipment needed for the filming process and factored in the total cost of the production, including the trip expenses. Another important aspect of planning was creating a Gantt chart. This visual tool provides a timeline of the various tasks involved in the production process and helps to ensure that the project stays on schedule. The Gantt chart allows the team to stay organized and prioritize tasks, making the production process more efficient and streamlined. the planning phase plays a crucial role in the production process and helps to ensure a successful and impactful documentary film. The team's careful planning and organization sets the foundation for a smooth and efficient filming process. 4.2.3 Gantt chart A Gantt chart is a visual tool used in project management to display the timeline of tasks involved in a project. It provides a clear and comprehensive overview of the project's progress, allowing the project manager to monitor the status of each task and ensure that the project stays on schedule. In the Gantt chart, each task is represented by a horizontal bar that spans the duration of the task. The tasks are listed along the vertical axis, and the horizontal axis represents time. The timeline is marked with precise dates, making it easy to see the connections between tasks and how they fit into the overall project timeline. The use of a Gantt chart is crucial for monitoring the operations and development of a project. By providing a clear and concise overview of the project's progress, the Gantt chart helps project managers stay organized, prioritize tasks, and ensure that the project stays on track. In the case of a documentary film production, the Gantt chart provides the full production lineup, making it easier to maintain punctuality and complete the project on time. The Gantt chart is a powerful tool in project management and helps to ensure the success of a project. By providing a clear timeline of tasks and their connections, the Gantt chart helps project managers monitor the progress of the project, stay organized, and complete the project on time. Figure: 4. 2: Gantt chart 4.2.4 Place and shot Selection Place and shot selection are a crucial aspect of the pre-production phase in the making of a documentary film. The right choice of locations and shots can greatly enhance the storytelling and add to the visual appeal of the film. During this phase, the team carefully considers the locations and shots that best represent the subject matter and tell the story effectively. The team surveys the locations and evaluates the lighting, background, and other visual elements that contribute to the overall look and feel of the film. They also consider the logistics of accessing the location, as well as any potential hazards or challenges that may arise during filming. The shot list is another critical aspect of the place and shot selection process. This list outlines the shots the team needs to capture in order to tell the story effectively. The shot list includes close-ups, medium shots, and long shots, as well as any other specialized shots that are necessary to convey the story. 4.2.5 Gadget Before I begin filming, I need to acquire some equipment, including a camera, lens, gimbal, and other tools. For video, I use 3 Canon cameras. And also, the DJI Mavic Air 2. 1. Canon 80D with 10-18mm f/3.5-5.6 2. Canon 750D with 50mm f/1.8. 3. Canon 1200D with 55-250mm f/4-5.6. 4. DJI Mini 2. 5. iPhone 12 pro. 6. Boya By-M1 Omni Microphone. 7. Go pro hero 8. 8. Moza mini MX (Gimble) Figure: 4. 3: Canon 80D Figure: 4. 4: Canon 750D Figure: 4. 5: Canon 1200D Figure: 4. 6: lens 10-18mm f/3.5-5.6, 50mm f/1.8 Figure: 4. 7: iPhone 12 pro Figure: 4. 8: Boya By-M1 Omni Figure: 4. 9: DJI MINI 2 Figure: 4. 10: Go pro hero 8 Figure: 4. 11: Moza mini MX 4.2.6 Budget Trip 1st visit 2nd visit 3rd visit Cost 28000 25000 22000 Total 75000 Table 4. 1: Budget 4.3. Script story As our story is in Bengali so it's script was written in Bengali, given below. | ন মাকর া এই ত বিশ্বস্থ না দরদর না ত থরক্ক পরথটক ও সন নি পনুথ রাখ কীদর আন কা না য়া মখুতর রি কাক পর য়া সবসময়। ফ লাগু ম কাস ত বি চ দিখত কি ব্রিই মত রি পর ঙাগুন হয় জ কাজমক থমল া থমল া ছ াও ভকত্র া এখ কান আকস হদুকয়র অরথ অপখন কর রা জনয়। | ^ ঞ # ~ 4.4 Shot division SI Num Voice Audio line Shot Description 1. It will start with a long sun rise shot 2. intro Intro with the final title animation 3. Hilly area drone shot then go to the map animation 4. Map animation 1 5. Map animatin bodor khali cercl shot + footage of boat ghat 6. শধুমু তার ই Show cox bazar in the map and animate a line to show the distance. A gap with a music after this 7. Live footage of boat and ghat SI Num Voice Audio line Shot Description 8. Scene of people rideing speed-boat 9. Green tree line shot 10. Green tree line shot 11. People shot from the marcket 12. Short map animation where er show that moheshkhali trange was a part of main land and that distroied in nature 13. in nature shake and water effect made this part a trange and devided moheshkhali. 14. Show the hilly drone shot 15. Map animation 16. Take a vartical shot of a hill and mesurment the structior SI Num Voice Audio line Shot Description 17. Back to drone shot 18. The gate of adinath mondir 19. 20. ন মাকর া এই ত বিশ্বস্থ না

দরুদরু নাত থরক্ক পরথটক ও সন নি পনুথ রাথ কীদর আন কা না য়া মখুতর রি কাক পর য়া সবসময়। 21. ফ লাগু ম কা স ত বি চ দিখত কি গ্রিই মত রি পর ঙাগুকন হয় জ কাজমক থমল া 22. থমল া ছ রা ঙা ভকত্র া এথ কান আকস হদুকয়র অরথ্ অপখন কর রা জনয. 23. পনুথ তারথকদর জনয আতদন রা ্ দথি নই সবথক ষেট্ পরুগ্ণথয। 24. 25. 26. SI Num Voice Audio line Shot Description 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. SI Num Voice Audio line Shot Description 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. SI Num Voice Audio line Shot Description 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. SI Num Voice Audio line Shot Description 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. SI Num Voice Audio line Shot Description 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. SI Num Voice Audio line Shot Description 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. SI Num Voice Audio line Shot Description 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. SI Num Voice Audio line Shot Description 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. SI Num Voice Audio line Shot Description 128. 129. 130.

Table 4. 2: Shot Division PRODUCTION 4.3 Production The production phase of my Maheshkhali documentary was a crucial step in bringing my vision to life. I traveled to Maheshkhali and its surrounding coastal islands to capture the essence of the area and its residents. During this time, I had the opportunity to interact with the local people and gain a deeper understanding of their culture, lifestyles, and professional prospects. I was equipped with the latest filming equipment, including a high-quality camera and sound recording equipment, to ensure that I captured the best possible footage. I set up scenes and took raw footage, capturing the beauty and diversity of the area, as well as the daily routines and activities of its inhabitants. Throughout the production phase, I focused on capturing the unique and compelling stories of the Maheshkhali coastal residents. I recorded interviews with the locals, capturing their thoughts, experiences, and perspectives on various aspects of life in Maheshkhali. In addition to capturing the stories of the people, I also filmed the stunning natural surroundings of Maheshkhali and its surrounding islands, showcasing the area's potential as a tourist destination. I also recorded footage of local businesses, highlighting the economic prospects of the area. The production phase was a challenging but rewarding experience, and I am proud of the footage that I captured. The footage will serve as the foundation for the final documentary, and I am confident that it will accurately and effectively convey the essence of Maheshkhali and its residents.

POST-PRODUCTION 4.4 Post production The post-production stage is the final stage in making a documentary film. This stage is where all the pieces of the film are brought together to create a final product. In the post- production stage, I have taken all the footage that I have captured during the production stage and have edited it into a cohesive and compelling story. This process involves tasks such as selecting the best shots, piecing them together, adding sound effects, music, and voice-over narration, as well as color correction and special effects. I have also worked on fine-tuning the sound design and mixing to ensure that all audio elements work together to create a seamless and immersive experience for the viewer. During this stage, I have also worked on adding captions and titles to give context to the scenes and to help tell the story. Overall, the post-production stage is where the majority of the creative and technical work is done to turn raw footage into a finished documentary film that is ready for distribution. I am confident that the final product of this project will accurately capture the essence of Maheshkhali and the lives of its coastal residents in a way that is both informative and entertaining. Post production can be divided into several stages. 1. Editing the footage. 2. Sound design 3. Voice over. 4. Map animation 5. logo animation. 6. Color correction. 7. Poster design. 8. Trailer 9. Master assemblies. 4.4.1 Editing the footage: This involves taking all of the raw footage that was shot during production and organizing it into a coherent story. This may include cutting and rearranging scenes, adding transitions, and adjusting the pacing of the film. Figure: 4. 4.1: Map Animation 0-1 4.4.2 Sound Design: This stage involves adding sound effects, music, and dialogue to the film to create a more immersive experience for the audience. 4.4.3 Voice over: For the post-production phase of my documentary film about the Maheshkhali coastal residents, I started with recording the voice-over for my project. I had limited budget so I recorded the demo voice-over at home using the Audacity app for noise cancellation. After that, I contacted a voice-over artist and recorded the final voice-over. With the help of Audacity, I was able to achieve a clean and professional-sounding recording in the comfort of my own home, without the need for a studio. This allowed me to save resources and still produce a high-quality result. 4.4.4 Map Animation: To animate the map for my documentary, I utilized the Google Earth Studio software. This tool allowed me to create an animated representation of the Moheshkhali region, showing the different landscapes, water bodies, and other geographic features of the area. To enhance the animation, I added various effects and features using Adobe After Effects. This allowed me to bring the map to life and create a more engaging and visually appealing representation of the area for my audience. Figure: 4.4.4: Map Animation 4.4.5 logo animation: In this stage, to make my documentary more professional, I created a logo for my production house using Adobe Illustrator. After creating a PNG version of the logo, I animated it in Adobe After Effects to add motion and make it more visually appealing. By adding this animated logo to my documentary, I was able to reinforce my brand and make it more memorable to my audience. 4.4.6 Color Correction: Color correction is an essential part of post-production in film and video. It is the process of adjusting the colors and tones in footage to create a consistent and visually appealing look. In my documentary, I used Adobe Premiere Pro for color correction. I started by analyzing the footage and identifying any color imbalances, exposure issues, or other problems. Then, I used Premiere's color correction tools, including the Lumetri Color panel and various color grading effects, to adjust the color and tone of the footage. I wanted to achieve a natural and realistic look for my documentary, so I focused on enhancing the existing colors and tones in the footage rather than applying drastic color grading effects. I also paid close attention to maintaining consistency throughout the entire documentary, so the colors and tones match from shot to shot. Overall, the color correction process helped to enhance the visual quality of my documentary and create a more polished and professional look 4.4.7 Poster design: For the poster design of my documentary, I used Adobe Photoshop to create a visually appealing and informative design that would attract potential viewers. The poster features a stunning image of the Maheshkhali island, along with the title and tagline of the documentary. I chose to use a blue and green color scheme to reflect the coastal location of the documentary and added a subtle

texture to the background to create depth and interest. Then I have given some postures and subjective things for making it easier for people to access additional information. Overall, the poster was designed to communicate the essence of the documentary and evoke a sense of curiosity and interest in potential viewers.

**4.4.8 Trailer:** For the trailer of my documentary film, I used Adobe Premiere Pro to edit and compile the footage I had captured during the production stage. I selected the most captivating scenes and combined them with the voice-over narration and sound effects to create a compelling preview of the film. I started by creating a rough cut of the trailer, selecting the clips that I felt best represented the themes and emotions of the film. I then added the voice-over narration, recorded by a professional voice-over artist, to give context and help guide the viewer through the story. Next, I added music to enhance the emotional impact of the trailer. I searched for a royalty-free music track that matched the tone of the film and edited it to fit the pacing of the trailer. I also added sound effects to help bring the scenes to life and immerse the viewer in the world of the film. Finally, I fine-tuned the trailer by adjusting the color grading and adding titles and credits. I used Adobe After Effects to create the title animations, giving the trailer a polished and professional look. Overall, the trailer was an important tool in promoting my documentary film and generating interest from potential audiences. It gave viewers a taste of what to expect from the film and helped to build excitement for its release.

**4.4.9 Master assemble** In the master assembly stage, all the elements of the documentary film are combined together to create the final version of the film. This includes the edited footage, sound effects, voice-overs, music, titles, and any visual effects that were added. The purpose of this stage is to create a coherent and polished final product that accurately represents the vision of the filmmaker. During the master assembly stage of my documentary film, I combined all the individual elements together using a video editing software. I carefully synchronized the audio and video components and made sure that the transitions between scenes were smooth and seamless. I also added any necessary visual effects, such as color correction, to enhance the overall quality of the footage. Once the master assembly was complete, I reviewed the entire film to ensure that it met my expectations and accurately conveyed the message and story I wanted to tell. Any necessary adjustments were made, and a final version of the film was exported for distribution or exhibition.

**CHAPTER 5 OVERALL CONTRIBUTION** As the director of this documentary film project, I played a key role in shaping and executing the overall vision. My involvement started with the ideation stage, where I came up with the concept of making a documentary about Maheshkhali and its unique resources. From there, I wrote the story and developed the shot division to ensure that we captured all of the essential footage. As we progressed through the various stages of production, I continued to oversee the project, ensuring that it remained true to the original vision. I worked closely with the cinematographer to ensure that the shots were framed correctly and that the lighting was appropriate. I also provided guidance to the editor during the post-production process to ensure that the final product was cohesive and told the story in the most effective way possible. In addition to my directorial responsibilities, I also took on the task of creating some of the motion graphics and map animations used in the film. I used my skills in Adobe After Effects to bring the images to life and create an engaging visual experience for the audience. Overall, I am incredibly proud of the work that we accomplished as a team. We were able to capture the essence of Maheshkhali and showcase its unique resources in a way that is both informative and visually captivating. The documentary film is a testament to the hard work and dedication that went into the project, and I am honored to have been a part of it.

**CHAPTER 6 DISCUSSION** The documentary film about the residents of Maheshkhali coastal area highlights their way of life, culture, and occupation. Through the documentary, it is evident that the inhabitants of Maheshkhali are faced with a multitude of challenges, including limited access to healthcare, education, and resources. These challenges have contributed to their poverty and limited opportunities for economic growth. The documentary aims to shed light on the importance of sustainable development in coastal areas like Maheshkhali. The film showcases how the community has developed and utilized their resources, such as their handicraft industry, to create opportunities for economic growth. The documentary also highlights the importance of preserving the natural beauty of the coastal area, which attracts tourists and contributes to the local economy. Furthermore, the documentary underscores the need for more attention and resources to be directed towards coastal communities like Maheshkhali. This can be achieved through the implementation of policies and programs that prioritize sustainable development and the well-being of these communities. The film serves as a reminder that these communities, though often overlooked, are an integral part of the country's cultural and economic fabric. Overall, the documentary provides a valuable insight into the lives of the Maheshkhali coastal residents and serves as a call to action to address the challenges faced by these communities. The film encourages viewers to consider the importance of sustainable development and the role that coastal communities can play in the country's economic growth.

**CHAPTER 7 CONCLUSION** this documentary project aimed to showcase the lives and cultural practices of the coastal residents of Maheshkhali. The project utilized a variety of techniques, including filming, animation, and post-production, to bring to life the unique experiences of the people in this region. Throughout the process, the director took on various roles, from scriptwriting to overseeing the production process. The resulting documentary offers a nuanced portrayal of the people of Maheshkhali, highlighting both their struggles and their strengths. By shedding light on this often-overlooked community, this project contributes to a broader conversation about the importance of cultural preservation and the role of media in shaping public perception. Overall, this project serves as a testament to the power of storytelling and its ability to bridge divides and foster greater understanding between different communities.

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