

FINAL YEAR PROJECT REPORT

Research and Documentary About Rickshaw paint

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

Supervised By

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DAFFODIL INTERNATIONAL UNIVERSITY

DHAKA, BANGLADESH

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APPROVAL

This Project titled “**Research and Documentary About Rickshaw Paint**”, submitted by Saleh Mohammad Hemal (171-40-396) 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 13th February 2022.

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DECLARATION

I hereby declare that, this project has been done by me under the supervision of **Prof. Dr. Shaikh Muhammad Allayear, Professor and Head** Department of Multimedia and Creative Technology Daffodil International University. I also declare that neither this project nor any part of this project has been submitted elsewhere forward of any degree or diploma.

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ACKNOWLEDGEMENT

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I would like to thank 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.

ABSTRACT

Creating a historical documentary with visuals is a difficult task. Documentary filmmaking is becoming an increasingly important part of the film industry. In 2017, Bangladesh gained \$800 million from the multimedia technology sector. Bangladesh will be completely digitalized by 2021, thanks to the IT sector. The government has made investments in this field. It has a bright future ahead of it. It's becoming bigger every day. The visual world will soon engulf the entire globe. Everything will be based on this in the future.

My final project is a making documentary making about rickshaw paint, which is almost lost art form in Bangladesh. In my project I tried to make a unique type of documentary, Which is unique, rememberable. My rickshaw paint related documentary is made for any kind of people. I tried to focus the main historical theme. Rickshaw art is Bangladeshi culture once but day by day people are forgot about this art. Our modern people can't understand the emotional connection about rickshaw paint. That's why I make this this documentary to express this new era's people about what is rickshaw paint.

My audience will remember the documentary because it tells a memorable story. Visual actions in real video will be used in this documentary, this theme is popular over the world, and my target audience, both young and elderly, will readily accept it. By combining visuals and the real world, I will be able to effortlessly reach my target audience. The percentage of target audience reached will determine the success of a documentary.

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CHAPTER 1

INTRODUCTION

1.1 Introduction

The Rising younger generation, it seems like the Rickshaw paint is becoming a lost art of Bangladesh. Rickshaw paint is mainly a Bangladeshi local art form which is invented in 1950. Today's generation is almost forget about this art form. But some production house trying to introduce this art form differently. My documentary about rickshaw paint is introduce the older and new form of rickshaw paint also it gives inform about the suffering of rickshaw painters.

1.2 Goals

In my final year project, I decide to make an documentary about a Bangladeshi art. This is a almost Bangladeshi lost art form. I made this documentary for today's generation, who almost forget about this art form. I also develop title logo, some props about rickshaw paint and etc. This new generation is forget about Bangladeshi culture, tradition and art. This documentary is soft reminder of our culture. And give knowledge about the struggle which is face these artists. That's why decide to make this film. As a result, this will be a remarkable and successful art documentary also it depends on its reach. Here I work for this film. I do my production and filming work. Finally, it moves on to post-production, where the footage is projected, roughed out, and unfolded. Then I did voice recording, video editing, title animation making, color grading, audio and music editing and rendering.

1.3 Inspiration

A lots documentary about lost art film and project has done by another production and film-makers.

But motivated to these projects Amitabh Reza Chowdhury- Rickshaw Girl, Ireneusz Dobrowolski- Struggle: The Life and Lost Art of Szukalski.

I looked through past work and found that they all discussed a similar topic like lost art form ,or history of art. How can we save a lost art works. I added footage of Dhaka city ,the city of people and rickshaw. 1st research about this art, then made a script and story board. Those are my pre-production stage then I go into production and post-production.



Figure 1.3.1: Documentary & Films Poster

CHAPTER 2

THE HISTORY OF DOCUMENTARY FILM

With the Kino-eye Dziga Vertov and his team, the genuine spirit of documentary filmmaking first arose in Russia during the revolution in the 1920s. Dziga Vertov was a teenage poet and film editor who created educational news that was an important component of the Russian revolution's struggle. In keeping with the spirit of the period, Vertov came to believe passionately in the importance of real life captured by the camera and abhorred the stylized and artificial fictional presentation of life in bourgeois cinema. The new Russian administration desired cinema that was both realistic and inspiring to the general public. They also sought to escape western commercial cinema's 'falseness' and escapism. For these reasons, much work has gone into attempting to codify cinema's function. One of the outcomes was a greater understanding of the editing possibilities. Dziga Vertov was a key theoretician during the Soviet Union's time of extraordinary cinematic innovation in the 1920s. His film *Man with a Movie Camera* is an exuberant account of his ambition to test the camera's abilities to move, edit, and catch life on the streets.

1.1 History of Bangladeshi Film

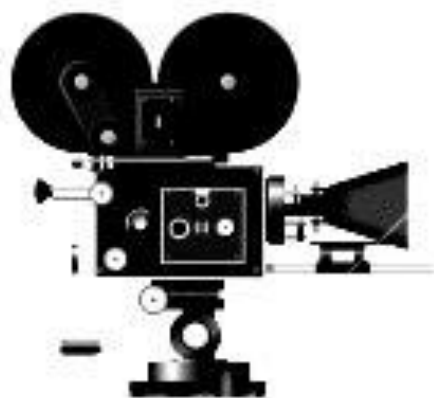
The beginning of film history and the era in which it began are not well established. The Lumiere brothers' short film, first premiered in Paris on December 28, 1895, is considered the world's first technically cinematographic motion picture. Following the success of the Lumiere brothers, film studios and enterprises were drawn and formed all over the world. During the first decade, motion pictures evolved from a novelty to a well-established mass entertainment business. Early films were black and white, just a few minutes long, and lacked sound and a stable camera.

Over the course of several years, the technical general cinematic language has evolved via the employment of a variety of views. Camera motions, field size, camera angle, shot continuity, and other cinematic techniques all play important parts in the story of a film. Special effects (VFX)

were popular in movies in the late 1890s, thanks to fantasy pictures. Many effects were either unfeasible or impossible to add extra enchantment to the movie experience.

1.2 History of Bangladeshi Documentary

Bangladeshi Documentary & Film Origins Melodramatic film is Bangladesh's most popular genre. English Stephenson's first bioscope was presented in Dhaka in the Crown Theatre (now defunct) in Patuatuli, near Sadarghat. Hiralal Sen sowed the initial seeds of the Bengali cinema industry. He founded his own Bioscope firm, the Royal Bioscope Company, which became well-known. IN THE MIDST(1948) was the first Bangladeshi instructional film, directed by Nazir Ahmed, when Pakistan's Governor-General Mohammad Ali Jinnah visited East Pakistan and asked him to create an educational film. Following the Bengali Language Movement in 1952, true Bengalis fought for their independence. Within two years, a film company called "Co-operative Film Makers Ltd." was created. The FACE AND THE MASK, directed by Abdul Jabbar Khan, was the first full-length feature film with sound to be produced in East Pakistan. Nazir Ahmed was a key figure in the formation of the FDC. He was appointed as FDC's creative director by the government.



DOCUMENTARY

CHAPTER 3

RESEARCH AND ANALYSIS

3.1 Similar project work analysis

A documentary is film of detail and explanation. I follow some documentary film for my project work. Struggle: The Life and Lost Art of Szukalski is released 2018 in Netflix which is written by Stephen Cooper and Irek Dobrowolski and starring Stanisław Szukalski, Glenn Bray and Robert Williams. And this film produced by Leonardo DiCaprio and his father George DiCaprio. Another film I have been follow and analysis, which name is Rickshaw Girl. Its directed by Amitabh Reza Chowdhury. This film released on October 07, 2021. Struggle: The Life and Lost Art of Szukalski is film about a lost art, its tells the story about polish artist Stanslaw Szukalski's troubled life and his complicated body of work. And rickshaw girl is a movie about Bangladeshi Rickshaw art and those people who is related to rickshaw. So I combined this two's concept and make another different documentary film.

3.2 Audience

This documentary is made for every kind of people. The target audience for this film are childs, teenagers and adults mostly age between 12-60. This new generation who is forget about this Bangladeshi culture, it's a kind of reminder for them and also nostalgia for growing peoples.



Figure 3.2.1: Rickshaw Art

CHAPTER 4

PROBLEM IDENTIFICATION

4.1 Problem Identification

This is actually individual project, that's why I mainly face a major problem which is man power. For this kind of production its need few man power at least. So I separate my work flow. First few days I just research about rickshaw paint and painters. Then I wrote a script, which main title is "Rickshaw No 38 A Tales of Rickshaw Paint". Then I searched for rickshaw painters places. I found there a new kind of problem. I told before that, rickshaw paint is almost a lost art form. So the painters haven't any kind of workshop. They have done their work contract wise. For my production I need some workshop and running rickshaw paints kind of place.

So, my main problem was the man power and also the finding the proper workshop of rickshaw painters. But I successfully rid out of all those problems.



CHAPTER 5

DETAILS OF SOFTWARE USED

When I was working on my documentary film, I was in post-production. I've used a variety of applications, tools, and effects, among other things. We'll go through the most significant ones, as well as a few more. Those are Adobe Photoshop, Adobe Illustrator, Storyborder, Adobe Premier pro, FL Studio, Media Encoder, Adobe After Effects, Adobe Audition and Davinci Resolve.

5.1 Adobe Photoshop

I use Adobe photoshop to create my documentary poster. Also I made lower third in photoshop. Then I need to edit many types of photo for my reference.



Figure 5.1.1: Art work done by photoshop

5.2 Adobe Illustrator

My documentary's title is fully made by adobe illustrator. Adobe Illustrator is a tool for making drawings, illustrations, and artwork on a computer running Windows or MacOS.

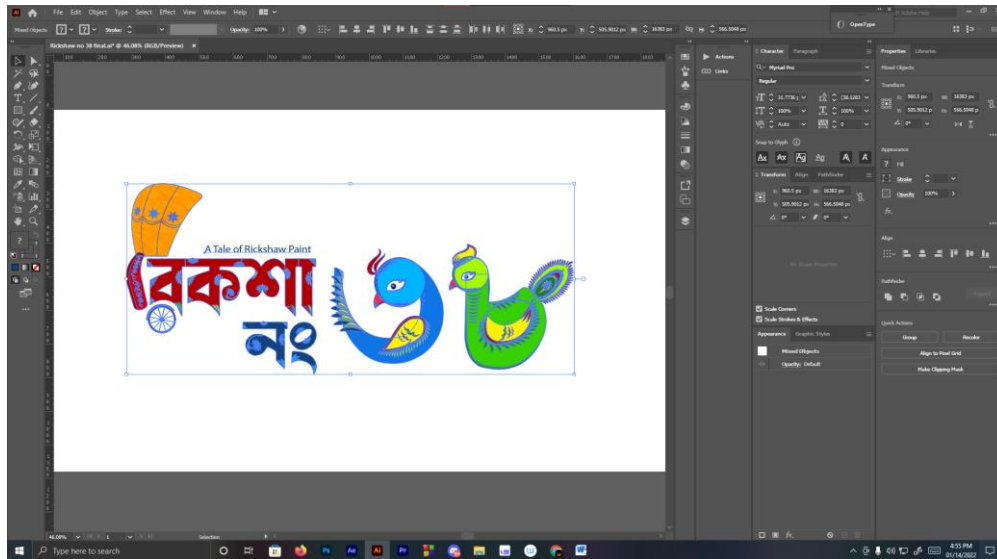


Figure 5.2.1 : Illustration work

5.3 Storyboarder

We may deduce the software's function from its name. Storyboarder designed my documentary storyboard. Allows you to editing 2D surface also 3D art. This program is excellent for constructing soryboards, in my opinion.

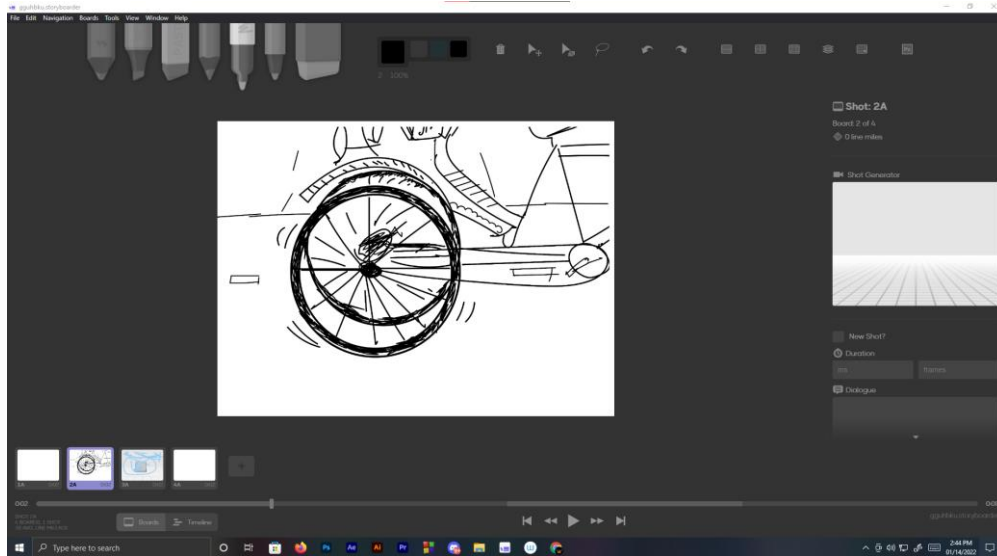


Figure 5.3.1 : Sotryboard work by storyboarder

5.4 Adobe After Effects

Adobe After Effects is a digital visual effects, motion graphics, and compositing tool created by Adobe Systems that is used in the post-production of movies, video games, and television shows. Few of my work done by adobe After Effects. My title animation or typography animation is done my this software.

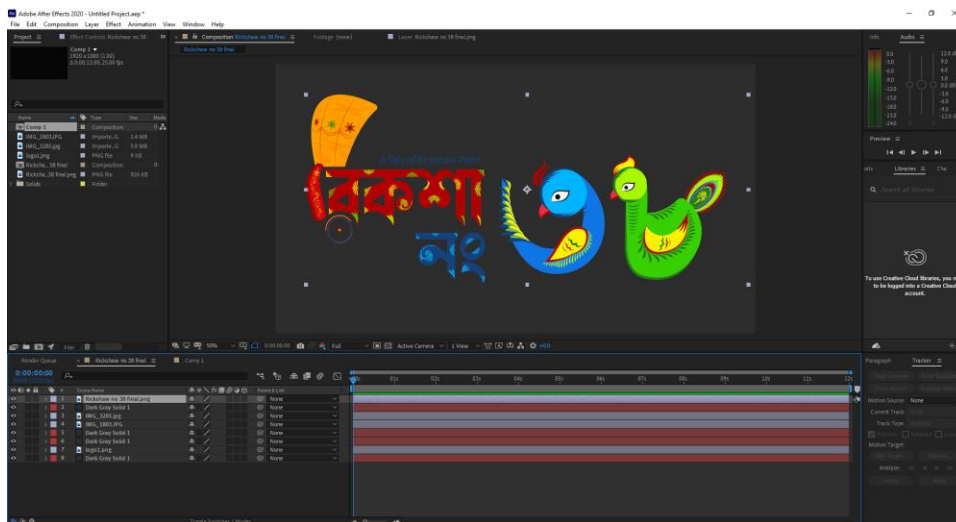


Figure 5.4.1 : Editing in after effects

5.5 Adobe Premier Pro

Adobe Premiere Pro is a commonly used video editing program for Mac OS and Windows systems. Premiere Pro is a video editing program that may be used to edit films, commercials, and other types of cinema, television, and web video. It's a complete video editing software tool that's also part of the Adobe Creative Cloud suite of apps. On creative projects, Premiere Pro is frequently used in conjunction with After Effects and Photoshop.

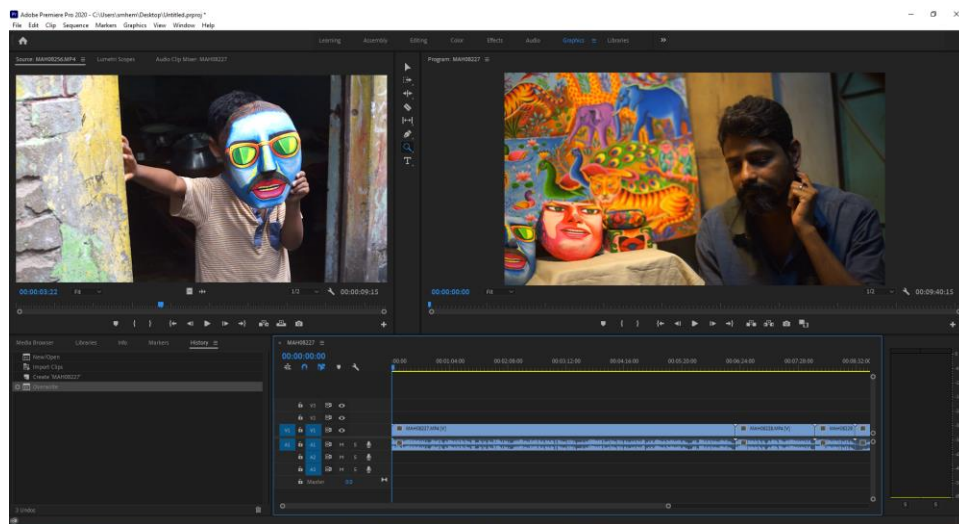


Figure 5.5.1 : Editing in Premier Pro

5.6 Media Encoder

Adobe's Media Encoder is a piece of software that allows you to create multimedia content for the web and other platforms. It gives you the ability to transform material in a variety of ways, including changing the format. Media Encoder reduces the size of media files by compressing them.

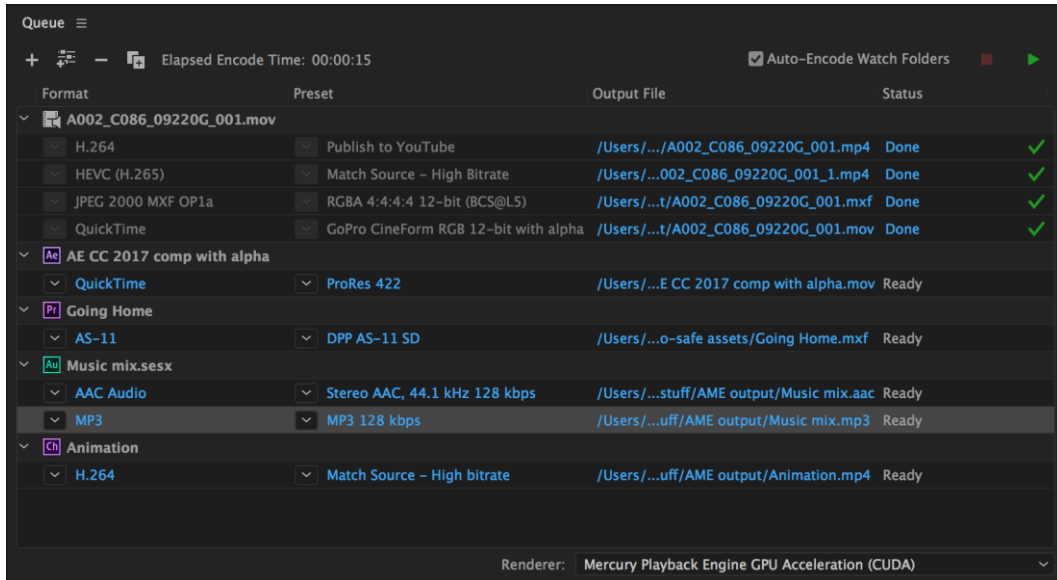


Figure 5.6.1 : Rendering footage Media Encoder

5.7 FL Studio

Since 1998, FL Studio has been around. Fruity Loops was the brand name at the time. The software was created with electronic music producers in mind. Image Line has, however, added additional functions to this music producing program over time.

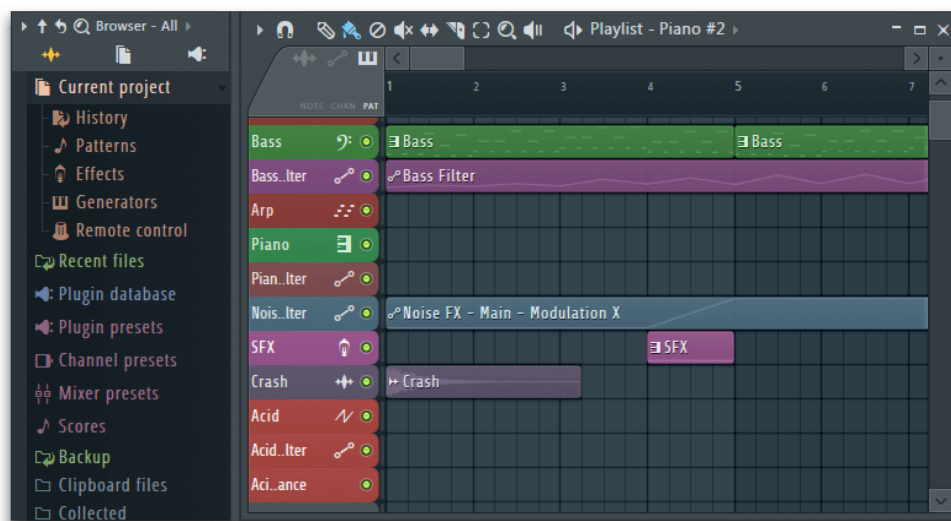


Figure 5.7.1 : Music editing by FL Studio

5.8 Adobe Audition

Adobe Audition is a professional audio editing program that features a destructive waveform editing mode as well as a non-destructive mixing and editing environment. I use this software for removing background noise.

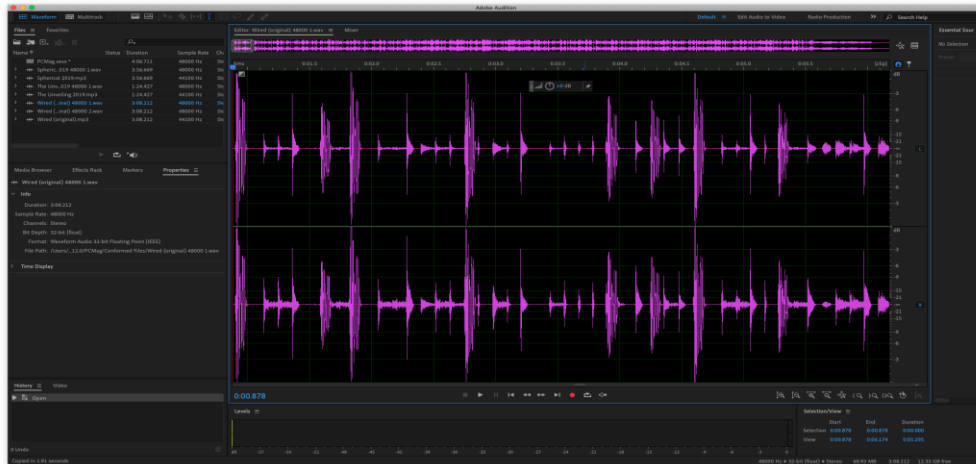


Figure 5.8.1 : Editing in Adobe Audition

5.9 Davinci Resolve

DaVinci Resolve is the only software program in the world that integrates editing, color correction, visual effects, motion graphics, and audio post production in one package. I used this software for color grading of my film.



Figure 5.9.1 : Editing in Davinci Resolve

Chapter 6

EXPLANATION OF PROJECT

6.1 Introduction

This is a culture and history representative documentary. So I need to Research about it first. So I do my research and gathered various kind of information to do my project. My documentary title name is “রিকশা নং ৩৮A Tales of Rickshaw Paint” . People asked me, why I chose this title for my documentary. There is story behind my title. When I tried to gather information about rickshaw paint, I saw a Rickshaw which is a 38 no rickshaw of a garage. Then I go there in this garage and gathered some information. So my documentary is about rickshaw paintings. I tried to represent rickshaw paint as a culture of Bangladesh. And also I find there is lots of people who want rickshaw paint in future for future generation.



Figure 6.1.1 : Rickshaw No 38

6.2 Concept

For my documentary concept I research about some similar documentary. I found some documentary about rickshaw paint. I saw there is some lacking and not well information there. So I find some big production documentary like Struggle: The Life and Lost Art of Szukalski and Rickshaw girl (art film) for generate my idea for this documentary. Usually when we make a documentary it need to be well informed. So I tried gather more information about this topic. So I can a make a well informed and well make documentary.

6.3 Production

For make this documentary I need to collect information for my documentary topic. For that I select a Project title called “রিকশা নং ৩৮ A Tales of Rickshaw Paint”. Then make a title design using illustrator. I m a using vary light for this title design. Because Rickshaw paint are so colorful. Then I made a script for my documentary. Also I make some storyboard. Select some spot for shooting. I select outdoor and also indoor location for shooting. Then I collect some professional equipment item for the shoot. Then I move on to the camera shoot. Prior to beginning this project, I conducted study and analysis of earlier work in order to build my documentary concept. The concept, the workflow, and other factors are all important. Now that I've got everything set up, I have started my post production part. I started with an image projection and a rough montage. Then voice recording, rough cut, scene combination, sound matching, music editing, lighting, Color correction of my footage and finally made a complete documentary project.

Chapter 7

DEVELOPMENT AND WORKFLOW

7.1 Project pipeline

I used some visuals in my documentary. For this documentary, I conducted many forms of analysis, which are listed below.

7.2 Stages of Production

The primary steps of production of my work are:

- Pre-production
- Production
- Post-production

7.2.1 Pre-production

Research and Development :

7.2.1.1 Concept: I think about making a documentary film about a lost art, so I figured that Rickshaw art is almost a lost art of Bangladesh. So, I decide to make a documentary about Rickshaw art. I tried to show our new generation how the rickshaw art was culture of vintage Bangladesh. And also I take some interview of some rickshaw painters. I listened their story about rickshaw paint. I tried to visualize a wonderful story about Rickshaw paint.

7.2.1.2 Why documentary have the power to change the world: In today's "post-truth" society, it's more necessary than ever to educate ourselves on key subjects and locate a variety of trustworthy information sources. Recent global events, as well as how we get, share, and repeat news of these events, need that we take action and seek out reliable sources of knowledge about our world and what is going on in it.

Documentary films are an in-depth and instructive resource that may be used to start a conversation. They are effective instruments for bringing critical problems to the forefront in an engaging manner that generates discussion and, in some cases, social movements. Character-driven, feature-length documentaries that tell real-life tales provide a human face to global concerns that could otherwise appear remote or unrelatable. Hearing and witnessing these firsthand accounts through documentary filmmakers' hard work allows us to put ourselves in the shoes of others, fostering empathy in a society that sorely needs our involvement and compassion.



Figure 7.2.1.2.1 : A rickshaw props maker

7.2.1.3 Analysis on Documentary: There is Six Types of Documentaries are ...

7.2.1.3.1 Poetic mode - Poetic documentaries, which first appeared in the 1920s, are exactly what they sound like. They place a strong emphasis on experiences, pictures, and giving the audience the world through new eyes. The poetry sub-genre can be quite unorthodox and experimental in form and subject, being abstract and free with narrative. The ultimate objective is to elicit an emotional response rather than a fact.

7.2.1.3.2 Expository mode- Expository documentaries are arguably the most closely related to what most people think of when they hear the word "documentary." Expository films, in contrast to poetic documentaries, seek to enlighten and/or convince, frequently through omnipresent "Voice of God" narration free of ambiguous or lyrical terminology.

7.2.1.3.3 Participatory mode- Participatory documentaries feature the filmmaker as a character in the story. This involvement may range from a filmmaker utilizing their voice to prod their subjects with questions or signals from behind the camera to a filmmaker actually controlling the narrative's actions.

7.2.1.3.4 Observational mode- Observational documentaries do just that: they try to simply observe the world around them. The Cinéma Vérité style, which emerged in the 1960s alongside developments in portable film technology, is far less pointed than the explanatory approach.

7.2.1.3.5 Reflexive mode- Reflexive documentaries are similar to participatory documentaries in that they frequently feature the filmmaker. Unlike participatory films, however, most reflective documentaries do not aim to examine an outside subject. Rather, they concentrate completely on themselves and the process of filmmaking.

7.2.1.3.6 Performative mode- Performative documentaries center on the filmmaker's interaction with his or her subject, utilizing the filmmaker's personal experience or relationship with the topic as a springboard for delving into wider, subjective realities about politics, history, or groups of people. A cinematographer is frequently tasked with capturing the documentary production process as well as intimate video that depicts the filmmaker's direct and often emotional interaction with the subject.

7.2.1.4 Target Group: My target group is younger to older generation between the ages of 12 to 60. Usually the younger generation for inform them to about Rickshaw paint and for older , it's a nostalgia for them.

7.2.1.5 Title idea: I draw some design for generate the title. Since the name of my film's title is “রিকশা নং ৩৮ A Tales of Rickshaw Paint”, let's attempt to incorporate the Rickshaw symbol in my title in many ways, according to my idea. In addition, I tried to use the first letter as a Rickshaw symbol. Here are some title rough sketch I've tried.

My first title idea-

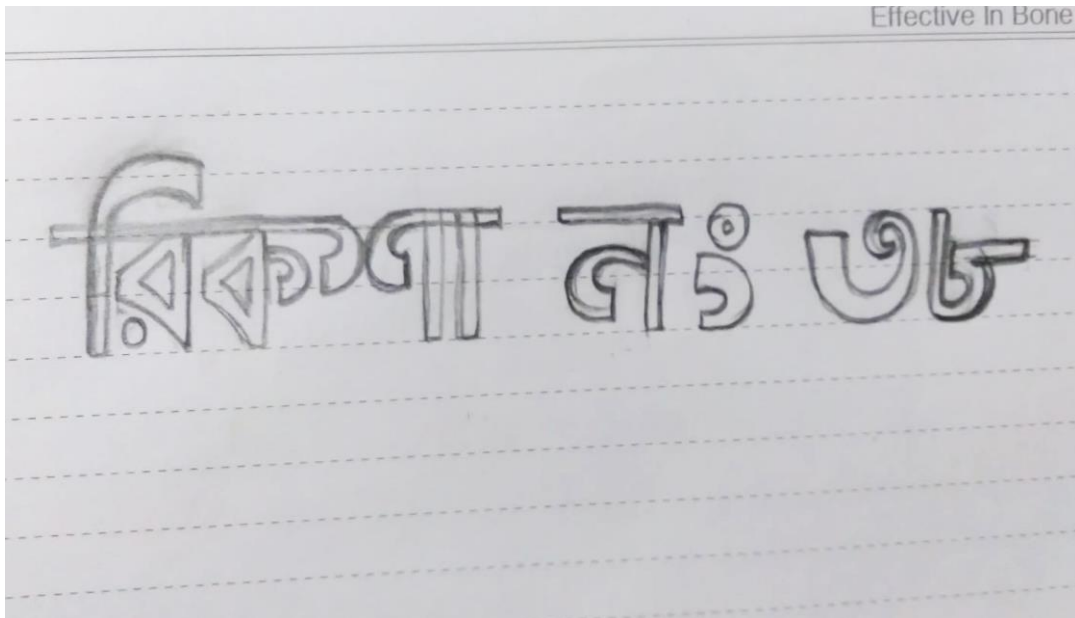


Figure 7.2.1.5.1 : First title idea

My second title design idea-

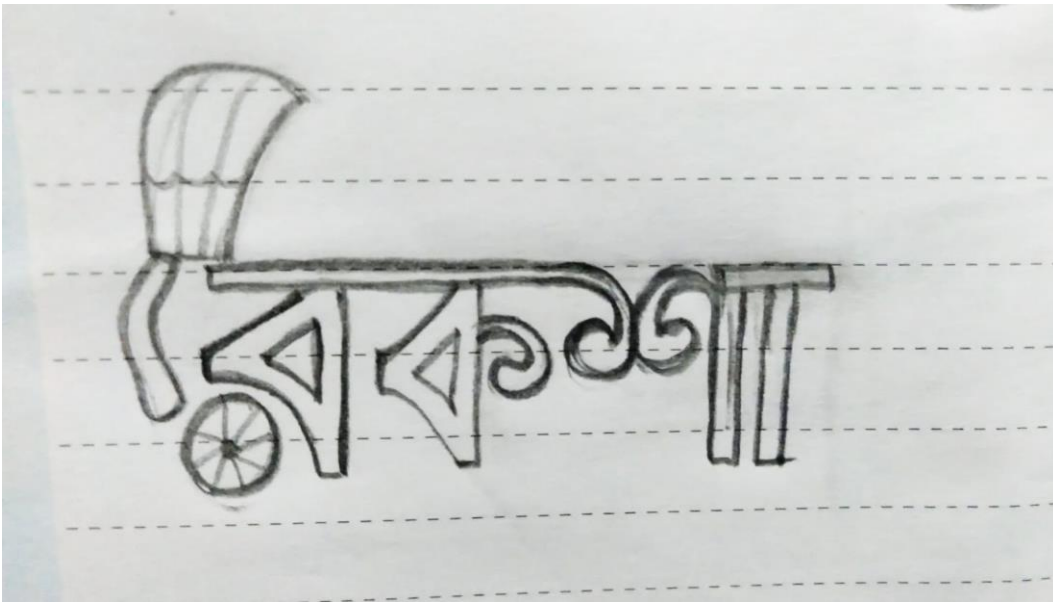


Figure 7.2.1.5.2: Second title idea

My third title design idea-

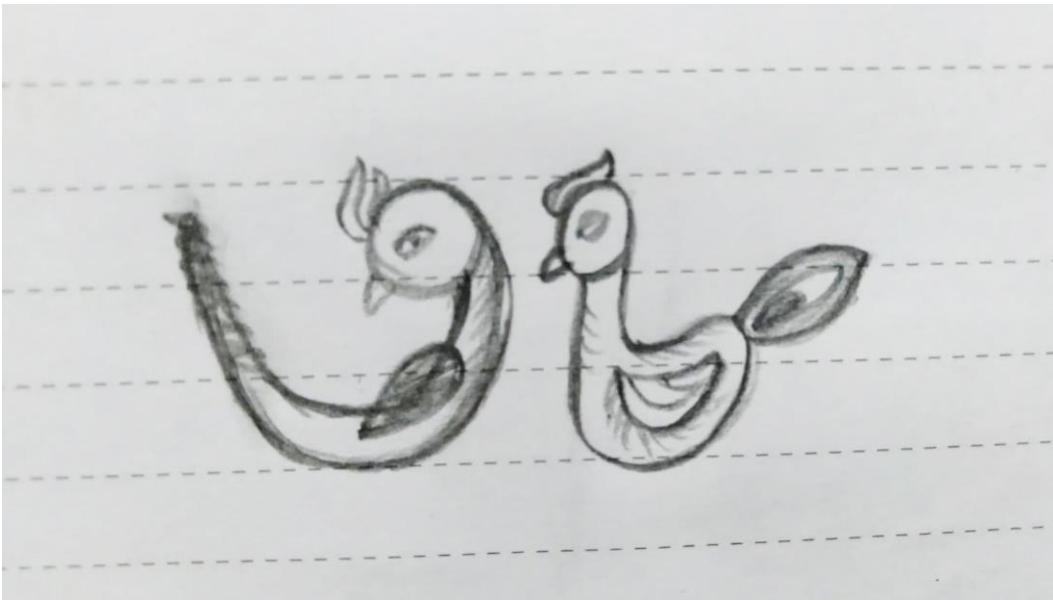


Figure 7.2.1.5.3: Third title idea

And this is my final title design idea-



Figure 7.2.1.5.4 : Final title design outline

7.2.1.6 Process of design: To create this design, I followed a set of pattern principles. In every detail, this template makes my title balanced and size ideal. This is the pattern design.



Figure 7.2.1.6.1 : Title pattern design

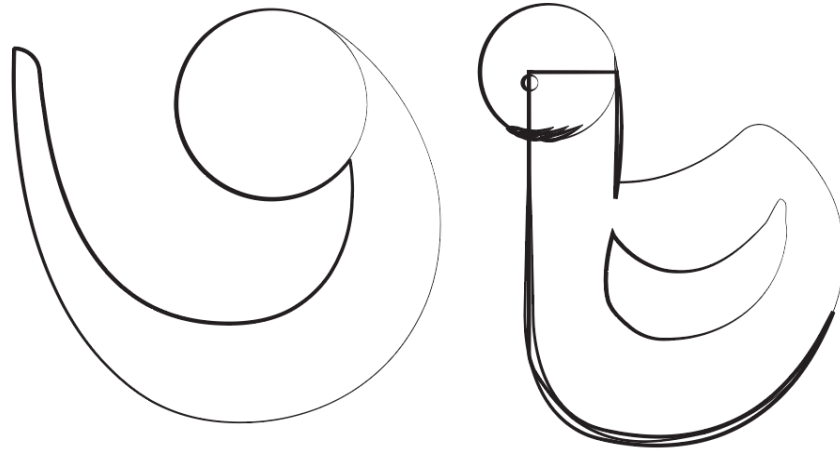


Figure 7.2.1.6.2: Title pattern design

7.2.1.7 Title color: Since my documentary theme is Rickshaw, I tried to make a colorful title for my documentary. Which is represent rickshaw paint. So I've used various kind of color in my title. Which are Red, Brown, Orange, Yellow, Green, Sky blue, Blue, Nevi Blue.

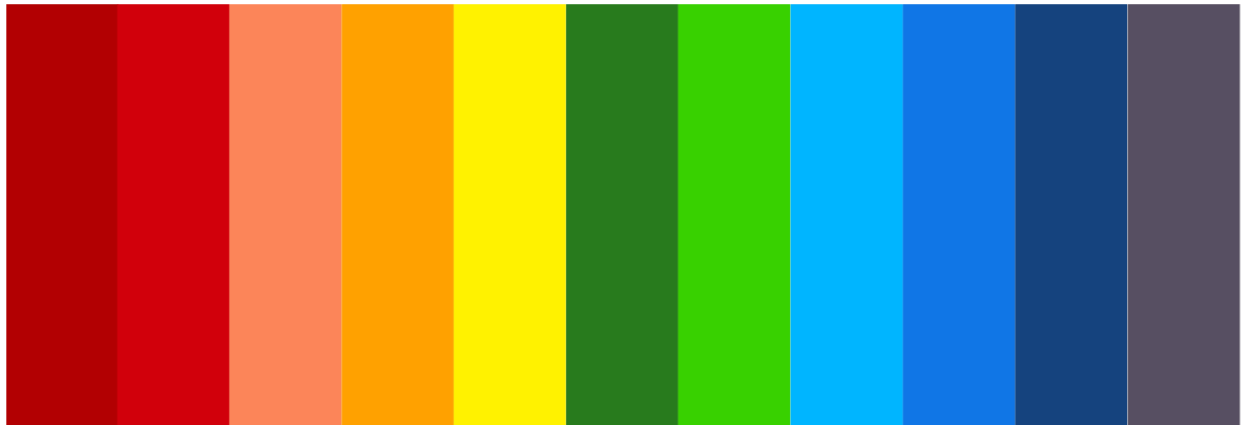


Figure 7.2.1.7.1: Color palette

Here's the final title design I came up with-



Figure 7.2.1.7.2: Final logo output

7.2.1.8 Tagline : I've added a tagline in my documentary. " A Tales of Rickshaw Paint is my tag line.

7.2.1.9 Story : For my documentary I need a story line. So I did my work with the story. First I think about the history about rickshaw paint. I figured that out, Rickshaw paint is so emotional thing for elder people. My documentary's first scene start with a busy road, then in next scene I shoot some rickshaw's moment. Then title animation is showed up. Then few rickshaw painting and garage scene, then some cinematic shot of rickshaw no 38, then we go into some interviews.

7.2.1.10 Script :

Script for a Documentary

Title :	Place : Rickshaw No 38 –A tales of Rickshaw
Writer : Saleh Mohammad Hemal	Character : Rickshaw painters, And few
Date of submission : January 2022	honorable guests
	Director : Saleh Mohammad Hemal

(রিকশাপেইন্ট নিয়ে প্রামাণ্যচিত্র)

রিকশা নং ৩৮

A Tales of Rickshaw Paint

দৃশ্য	বর্ণনা	সংলাপ
০১	ব্যস্ত কলাহল যুক্ত শহর,যে যার মত করে যাচ্ছে - ব্যস্ত শহরের কিছু ফুটেজ থাকবে। রিকশার চাকা ঘুরছে , রিকশা বেল বাজাচ্ছে।	<i>ব্যাকগ্রাউন্ডে সঙ্গীত বাজবে। (অফভয়েজঃ) The transportation network of every city, town, or village, for that matter, is its lifeblood. The transportation of commodities and labor is facilitated by roads and avenues, which keeps the economy running. They are the means of getting from point A to point B. The</i>

		<i>characteristic street-side hawker booths and inconspicuous crowds found in most towns abound on the sidewalks of these routes. Dhaka! The city of Rickshaws.</i>
০২	টাইটেল এনিমেশনে চিত্রগুলোর নাম ভেসে উঠবে। রিকশা নং ৩৮- a tails of rickshaw paint. আস্তে করে দৃশ্যটি কালো হয়ে যাবে।	ব্যাকগ্রাউন্ডে সঙ্গীত বাজবে।
০৩	রিকশা নং ৩৮ এর কিছু চলচ্চিত্রের বৈশিষ্ট্যযুক্ত দৃশ্য।	<i>অফভয়েজঃ Rickshaw no 38,A tales of rickshaw paint.</i>
০৪	রিকশার মালিক এর কিছু বক্তব্য থাকবে।সাথে আরও দেখানো হবে, গ্যারেজে রিকশার কাজ হচ্ছে, রিকশা পেইন্ট এর সাজসরঞ্জাম দেখান হবে।	<i>অফভয়েজঃ আমার জন্মের পর থেকে দেখে আসছি ,আমার বাপ দাদার আমলে রিকশার যে ঐতিহ্য সেটা ফুটে উঠে রিকশা পেইন্ট এর মাদ্রমে।এই রিকশা পেইন্ট তা আস্তে আস্তে হারিয়ে যাচ্ছে।কিন্তু আমি আমার রিকশায় এই ঐতিহ্যটা ধরে রাখার চেষ্টা করেছি,যেনো আমার পরবর্তী প্রজন্ম রিকশাআর্ট কাকে বলে সেটা জানতে পারে।</i>

০৫	রিকশা আর্ট এর কিছু দৃশ্য থাকবে।	অফভয়েজঃ <i>In Bangladesh, rickshaw art dates back to the 1950s and every conceivable part of the rickshaw is painted. In addition to geometric designs, there are depictions of flowers, birds and even popular actresses. The rickshaw can be decorated to show the driver's religious beliefs and sometimes even a commentary on current social issues. In Bangladesh, rickshaw art is looked down upon by the elite population.</i>
০৬	রিকশা আর্ট এর কিছু দৃশ্য চলা অবস্থায়, রিকশা পেইন্টার সোলাইমান ভাইয়ের ইন্টারভিউর ভয়েজ শুরু হবে। উনার ইন্টারভিউর দৃশ্যটি হবে ২ মিনিটের।	সোলাইমান ভাইঃ (ইন্টারভিউ)
০৭	আহসান হাবিব স্যার এর রিকশা পেইন্ট নিয়ে কিছু বক্তব্য।	রিকশা আর্ট যে হারিয়ে যাচ্ছে এটা নিয়ে কিছু বলবেন স্যার।
০৮	মিজান স্যার ও সামাউন স্যার এর কিছু বক্তব্য রিকশা আর্ট নিয়ে।	রিকশা আর্ট নিয়ে কিছু বলবেন স্যার।
০৯	সোলাইমান ভাই এর একটা বক্তব্য দিয়ে তথ্যচিত্রটি শেষ হবে।	ব্যাকগ্রাউন্ডে সঙ্গীত বাজবে। (অফভয়েজঃ)

7.2.1.11 Storyboarding :

Story Board

Project: Documentary About Rickshaw Paint.

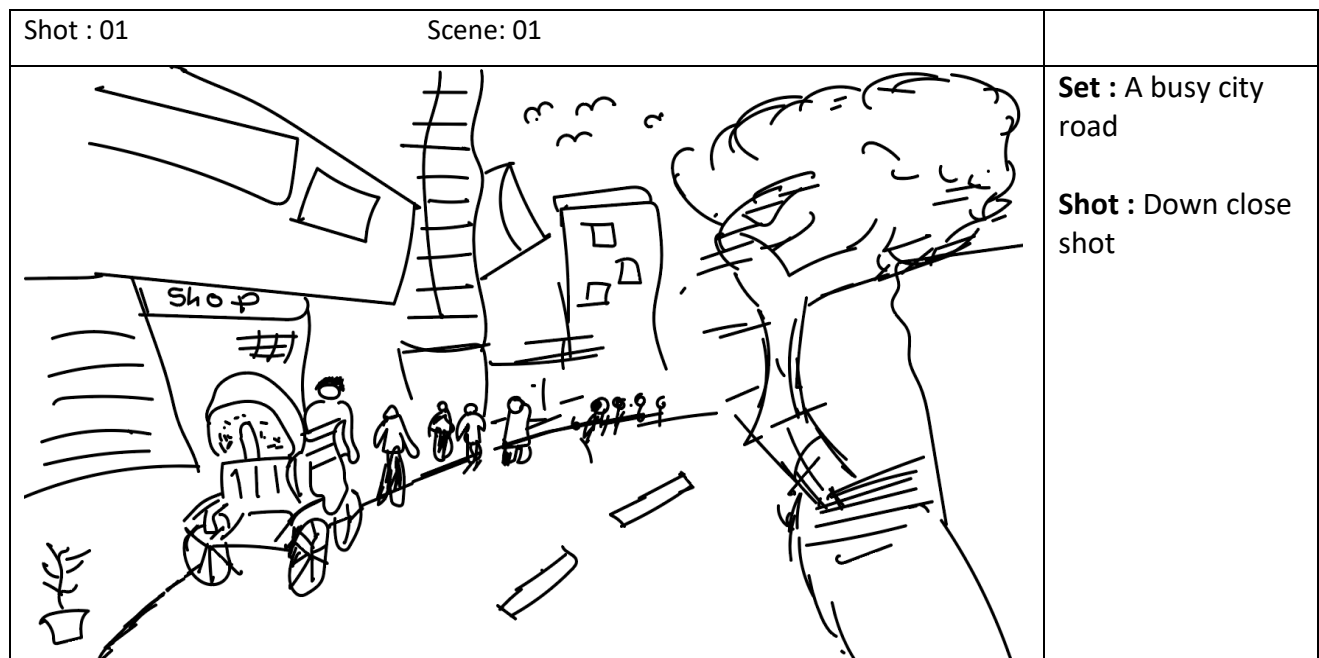
A storyboard is a visual organizer that shows a high-level view of a project to the audience. Storyboards were created in the film industry to aid directors and cinematographers in visualizing the order of events in a film.

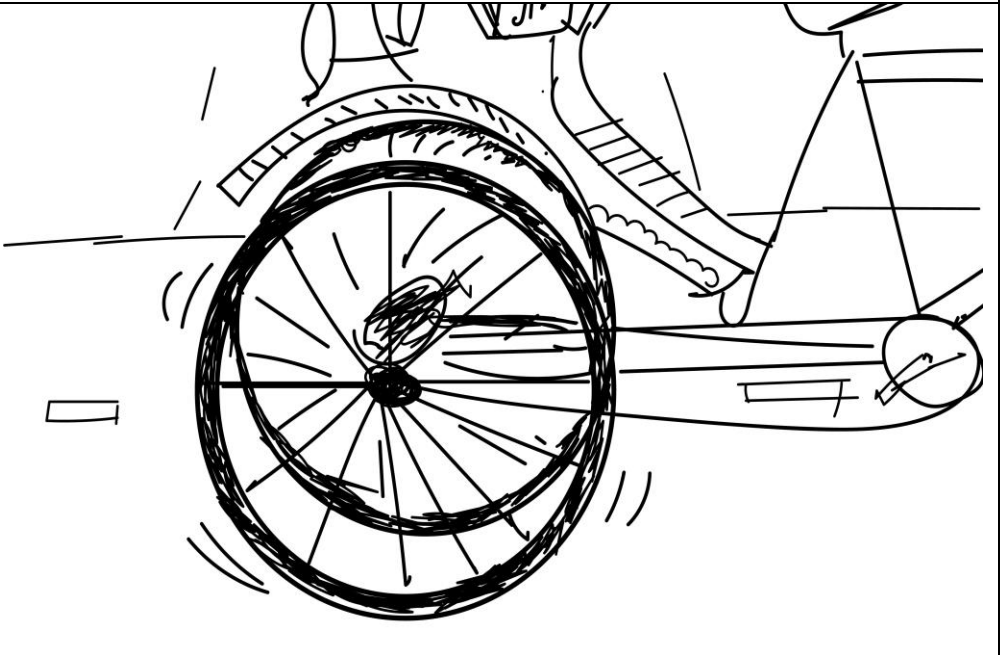
I began creating a storyboard after finishing my writing. I design the overall layout.

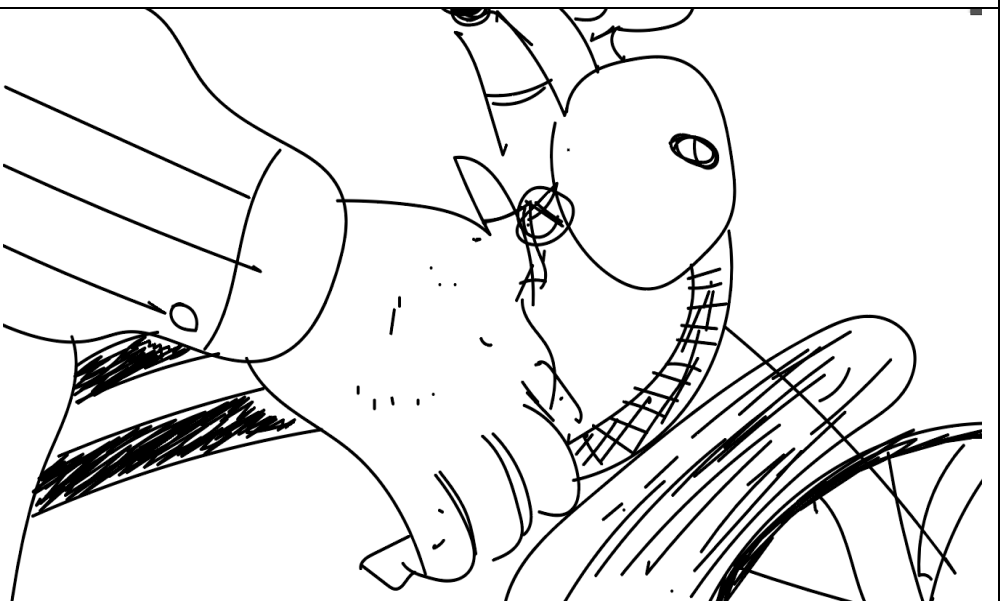
Using the illustration to visualize I attempted to make a decent and thorough storyboard so that our team could follow it.


On-the-spot respite is available for the director and cinematographer.

The following are some of our storyboards:



Shot : 01	Scene: 02	
		<p>Set : A busy city road</p> <p>Shot : Down close shot of a rickshaw wheel.</p>

Shot : 01	Scene: 03	
		<p>Set : A busy city road</p> <p>Shot : Down close shot</p>

Shot : 06	Scene: 01	
		<p>Set : House of a rickshaw painter.</p> <p>Shot : Taking a interview.</p>

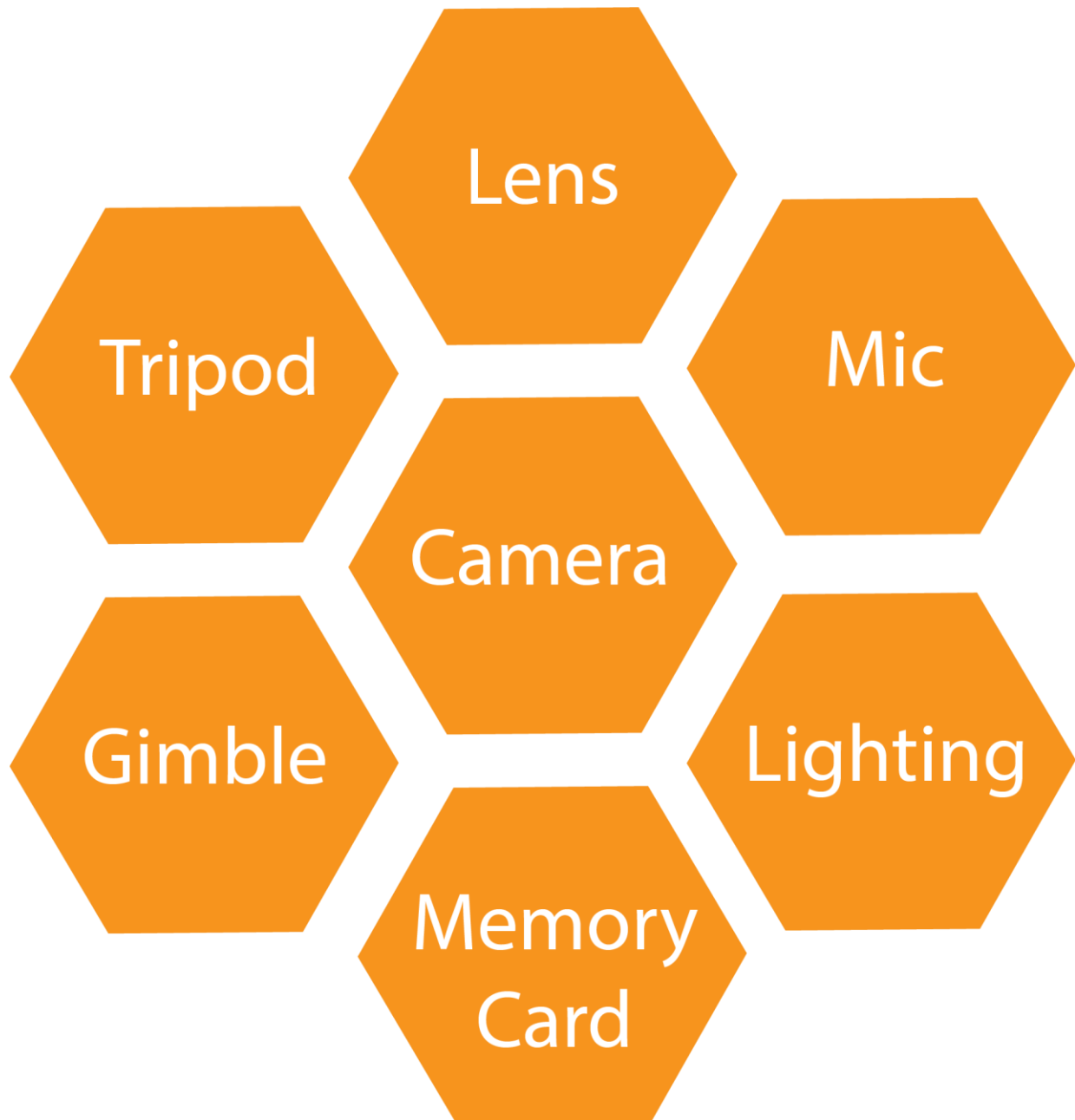
Animatic: For pre visualization, I created an animatic so that we can see how my output would look, how much time will be required for advertising, and how great each scene will be.

7.2.2 Production

7.2.2.1 Cast: The on-screen protagonists have a significant influence on the script's and story's development, as well as the budget and finance. I completed my casting while keeping all of this in mind. Since this documentary is aimed for every kind of people, I choosing various kind of character in this film.

7.2.2.2 Set Design: Because all of the filming takes place outside and inside on the reading side, I don't need to develop a set design; instead, I must select the ideal area to shoot. I selected both an outdoor and an inside site.

7.2.2.3 Equipment: This is a list of the video production equipment I utilized throughout my production shoot. And capturing professional-quality video footage was my first objective.



7.2.2.3.1 Camera: When excellent video quality is a top priority, I need a good camera to film with. As a result, I've chosen the Sony A7II as the Best All-Round Professional Video Camera.

The Sony A7 II is a competent mirrorless camera that is an excellent all-around option for all videographers. With a full-frame 24MP sensor, the camera can shoot in 2K, which means I can crop in without losing quality when editing the movie. This enables me to design seamless pattern disruptions that keep your audience interested for extended periods of time.



Figure 7.2.2.3.1.1: Sony A7 II

7.2.2.3.2 Lens: Sony lenses were utilized. And everyone knows Sony makes some of the greatest full-frame lenses on the market, allowing you to create stunning photographs. So I shot using Sony FE 35mm F1.8, Sony FE 50mm F1.8 and Sony FE 24-105mm F4 G OSS lenses.



Figure 7.2.2.3.2.1: Sony FE 35mm F1.8



Figure 7.2.2.3.2.2: Sony FE 50mm F1.8



Figure 7.2.2.3.2.3: Sony FE 24-105mm F1.8

7.2.2.3.3 Lighting: The ultimate quality of any video production is greatly influenced by the lighting. Lighting is a vital aspect of my production because I'm filming both indoors and outside. For my shot, I used a Yongnuo YN300 III LED Video Light 5500k.



Figure 7.2.2.3.3.1: Yongnuo YN300 III LED

7.2.2.3.4 Tripod: We always need a tripod, no matter how effective your camera's stabilization is. Even a simple camera becomes a far better video production tool with the addition of a tripod. Any camera's video quality will be significantly improved by using a tripod. As a result, we shoot using a LIBEC LX7 M professional tripod.



Figure 7.2.2.3.4.1: LIBEC LX7 M tripod

7.2.2.3.5 Microphone: While our cameras have excellent audio pickup, they still have a lot of room for improvement. Because I was shooting from afar, the audio will most likely be poor. Because these cameras aren't built to record high-resolution audio.

That's why I employed External Audio microphones, which vastly improved our audio quality. I utilized one of the greatest audio microphones on the market right now. For my whole shoot, I used the Audio-Technica ATW-1701/L System 10.



Figure 7.2.2.3.5.1: Audio-Technica ATW-1701/L

7.2.2.3.6 Memory Card: When capturing videos, high-quality SD cards may make a major impact. Because I'm filming at 2k resolution, I'll need a memory card with a large capacity and fast read and write speeds.

That's why I went with a high-quality memory card. Which is the 64 GB SanDisk Extreme Pro card, which has a 95MB/s transfer rate. This allows me to capture extensive videos without worrying about running out of storage capacity.



Figure 7.2.2.3.6.1: 64 GB SanDisk Extreme Pro

7.2.2.3.7 Camera Gimbal: A camera gimbal is a mechanism that allows a digital camera to smoothly spin along one axis. Most 3-axis gimbals today are fitted with motors and sensors. Gimbals are also useful for capturing stills from unusual angles, and they are considered essential equipment for videographers. That's why I use DJI Ronin-S Camera gimbal for documentary shooting.



Figure 7.2.2.3.7.1: DJI Ronin-S Camera gimbal

7.2.2.3 Shooting Day: From sunrise to night, I start shooting with my camera. When I picked my outdoor and indoor locations, I shot all of my videos in daylight.



Figure 7.2.2.3.1: Behind the Scene of Shooting

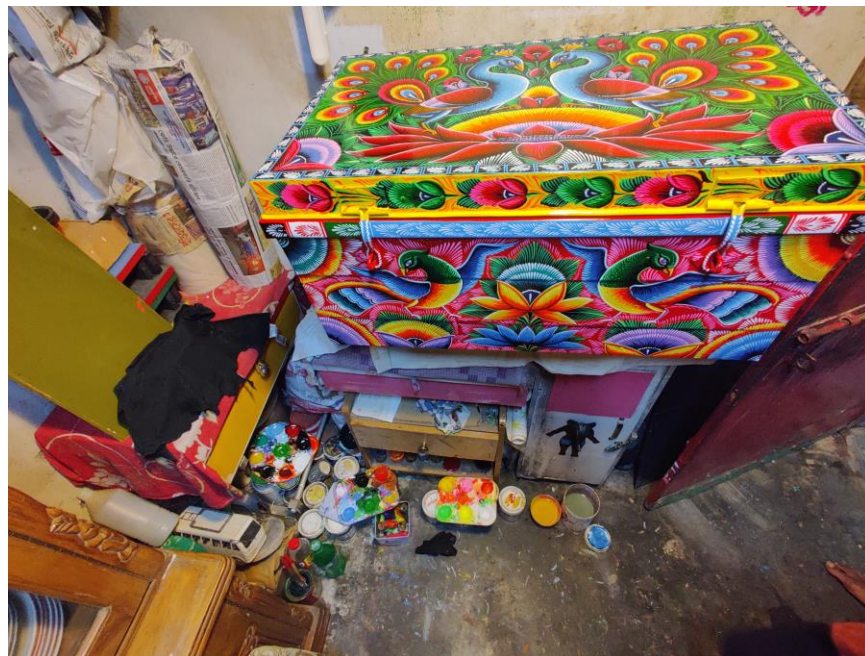


Figure 7.2.2.3.2: Behind the Scene of Shooting



Figure 7.2.2.3.3: Behind the Scene of Shooting



Figure 7.2.2.3.4: Behind the Scene of Shooting

7.2.2.4 Voiceover Record: A person speaking (but not visible) during a video is known as a voice over recording, and it is used to describe, emphasize, clarify, or provide more context to what a spectator sees. It's frequently mixed up with narration. And, while they resemble each other, they are not identical. In my documentary I take some voice over in professional voiceover studio.



Figure 7.2.2.4.1: Behind the Scene of Voiceover Recording



Figure 7.2.2.4.2: Behind the Scene of Voiceover Recording

7.2.3 Post-production

7.2.3.1 Projection and preliminary assembly: I displayed all of the tape after recording each scene and chose the content that would be best for my publicity. After that, I clip out the images I require.

7.2.3.2 Match moving: Match moving is the technical term for analyzing camera motions, whereas motion tracking relates to the movements of specific objects.

7.2.3.3 Animation: I crate a title animation for my documentary.

7.2.3.4 Lighting: Lighting fidelity is one of the most crucial aspects of videos. Because of the difficulties of the procedure, bad lighting is sometimes one of the first offenders when an object is exposed as a fake.

7.2.3.5 Composition: Finally, the pipeline's last stage has arrived! Composition is the phase in the video production process where everything comes together to create the final output. A composer receives live footage, scene prep data, and numerous effects renderings, which he then integrates and blends together into one flawless video. The film's color will continue to improve beyond this moment.

7.2.3.6 Music Selection: I used unbeatable culture and bangla movie music as the background for my documentary based on the concept.

7.2.3.7 Poster Design: In our film posters, I aimed to organize the tale of my documentary while also attempting to offer a flavor of a modern with vintage poster overall.



Figure 7.2.3.7.1: Poster Design

Chapter 8

DISCUSSION & CONCLUSIONS

8.1 Discussion

I made a documentary that is unlike anything else out there. I concentrate on a distinct tale topic. I'm attempting to tell a familiar narrative in a novel way. I'm more interested in the historical narrative than the theme display. Because I'm attempting to communicate with the younger generation. When we watch a documentary, we often wonder about the narrative behind the film. In this documentary, I tried my hardest.

8.2 Conclusion

I wanted to spearhead something in my country's culture, which is the lost history of Bangladeshi tradition, through this initiative. This new era's people is almost forget about this art form. Now a days maximum rickshaw not have any kind of rickshaw art. Because people tried to ignore this art.

The entire project felt like a dream to me because I received assistance from the industry I want. I send my heartfelt greetings to all of the MCT Department's great instructors, students, and staff.

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