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ePortfolio Link: <https://rufaiali.com/>

Before sharing my reflective notes for each workpiece from my ePortfolio, I shortly describe my target group here:

My ePortfolio is primarily designed for professionals working across Australia's advertising, media, communication and creative industries, including creative directors, communication and marketing managers, producers, agency professionals and recruiters. These audiences are looking for practitioners who can combine strategic thinking with strong creative execution. My portfolio therefore brings together advertising campaigns, commercial photography and documentary storytelling to demonstrate not only what I create, but how I think about brands, audiences and communication.

Brand Strategic Communication Projects

Evidence 1: Meril Petroleum Jelly: “Pocket e Ki? Aro Beshi”

Reflective note:

The brief for this campaign was to communicate the improved benefits of Meril Petroleum Jelly, including stronger lemon fragrance, greater healing power and longer-lasting performance, while continuing the existing “Pocket e Ki?” (What’s in your pocket?) campaign platform. The challenge was to introduce those product improvements without turning the communication into a simple list of claims.

The creative direction used the language of a spy thriller. Siam Ahmed (Bangladeshi Actor) appeared as a spy investigating what people across Bangladesh were carrying in their pockets, eventually revealing the improved Meril Petroleum Jelly. Using entertainment as the vehicle for the product message allowed several benefits to be introduced through one narrative and helped the campaign feel more like content than a conventional product announcement. The teaser generated more than 20 million views, alongside strong reach and engagement.

Looking back through what I have learned in CREA9409, I now see the project more clearly as audience-led communication. A creative idea only works when it helps the intended audience understand and remember the message. The course has also reinforced the value of showing process, not only final output, because professional audiences need to see how the brief became an idea.

If I approached this campaign again, I would document the development process more systematically, including early concepts, rejected directions, audience reasoning and post-campaign learning. That would make it easier to evaluate which decisions contributed most strongly to the outcome and would strengthen the campaign as portfolio evidence.

Evidence 2: Kool Shaving Foam: “Only Kool, Nothing Else”

Reflective note:

The brief was to strengthen Kool’s position in Bangladesh’s men’s grooming category and challenge lower-quality shaving foam products that competed on appearance and price. The communication needed to build awareness while reinforcing Kool as a dependable and leading choice.

The central idea was straightforward: if the brand wanted to stand for being number one, it should be associated with someone already recognised that way. With the 2023 ICC World Cup creating a strong cultural moment, Shakib Al Hasan became the campaign’s “Captain Kool”, leading to the proposition “Only Kool, Nothing Else.” The idea was carried across social media, electronic media, shop signage, activations, POS materials and World Cup-related communication. This gave the campaign a consistent message across different

audience touchpoints. The campaign achieved more than 5.5 million OVC views, over 33,000 engagements and a reported 22% volume growth in 2023.

If I worked on this again, I would set clearer channel-specific measures before launch and document the performance of each touchpoint separately. That would help me understand which parts of the integrated campaign contributed most to awareness, engagement and conversion, rather than relying mainly on overall campaign results.

Evidence 3: Magic Herbal Toothpaste: “Dekhao Tomar Magic” (Show your Magic)

Reflective note:

Magic was already recognised in Bangladesh for toothpowder, but the brand was entering the toothpaste category for the first time. The brief therefore went beyond launching another product. It needed to establish awareness quickly, build a credible herbal positioning and encourage trial in a category dominated by established multinational competitors.

The communication was built around the insight that bad breath can hold people back from expressing themselves confidently. From that came the line “Dekhao Tomar Magic” — “Show Us Your Magic.” Rather than communicating only functional product benefits, the campaign connected the brand with confidence and self-expression. The idea was then extended across television, outdoor advertising, press, wall paintings, rural activations, sampling, influencer content and digital media. This allowed one central proposition to appear in different formats while remaining recognisable.

This project demonstrates my ability to connect a business problem, an audience insight and a creative idea. CREA9409 has made me think more critically about coherent narrative: strong portfolio evidence should not be a collection of finished pieces, but a clear story of why decisions were made and what they achieved.

If I approached the project today, I would put more emphasis on documenting the audience research and testing the proposition before full rollout. I would also preserve more process material, such as early strategic routes and rejected ideas, so the reasoning behind the final direction is as visible as the campaign itself.

Photography Projects

Evidence 4: Food Photography

Reflective note:

The brief across these food photography projects was to create appealing and useful visual content for different restaurant brands in Dhaka. The photographs needed to do more than make the dishes look attractive; they also had to work across brand touchpoints such as social media, promotional materials and menu cards.

My approach was to begin with how each dish needed to be perceived. Lighting, composition, angle, background and styling were used to highlight texture, colour and the character of the food. Because the images were created for commercial use, I also considered how they might be cropped, where graphic elements or copy could sit, and whether a photograph would still work when adapted to different formats. The resulting work gave the restaurants a more professional and consistent visual presence and supported how they presented their products to customers.

Working with FLC and learning in my CREA9409 course has made me more deliberate about audience and purpose before production. The course repeatedly asks who the communication is for, what they need to understand and why a particular piece deserves a place in the portfolio. That has helped me see food photography as part of a wider communication system.

If I were doing these shoots again, I would begin with a more detailed content plan for each restaurant, including platform-specific shot lists, vertical and horizontal variations and clearer content objectives. I would also collect performance data afterwards so I could evaluate not only which images looked strongest, but which ones supported the restaurant's communication goals.

Evidence 5: Product Photography

Reflective note:

The brief behind these product photography projects was to create clear, attractive and commercially useful images that helped different brands present their products professionally across digital communication, advertising and promotional materials.

For each shoot, I considered the product's form, packaging, colour and intended brand personality before deciding how it should be photographed. Lighting and composition were especially important because small changes could affect how texture, shape, reflections and packaging details appeared. My aim was not simply to create a technically clean image, but to make sure the visual treatment felt appropriate for the product and the brand around it. Post-production was then used to refine the photographs and prepare them for their final applications.

If I approached these projects again, I would involve the communication strategy earlier in the process. Before shooting, I would define more into intended platforms, key product message and desired audience response. I would also create more format variations and document the reasoning behind each setup. This would make the work stronger not only visually, but strategically, and would show more clearly how my photography and advertising experience work together.

Evidence 6: Documentary Photography: Nasima Akhter

Reflective note:

The brief for this documentary series was to tell the story of Nasima Akhter, a woman whose everyday life is shaped by household responsibilities, traditional hand-sewing and the small community around her craft. I wanted the photographs to show more than the finished embroidery. The real story was in the way sewing fitted into her routine and what it meant to her personally.

While photographing, I focused on ordinary moments rather than asking Nasima to perform for the camera. I documented her working with needle and thread, moving between household tasks, and spending time with other women who came to sew, learn and talk with her. My main decision was to keep the images observational and intimate, so the series felt connected to her everyday life rather than becoming a staged portrait.

This work demonstrates my ability to use photography as visual storytelling, where individual images build character, routine and context when viewed together. This semester I learned that strong professional work should reveal thinking and process, not only polished final images. That is particularly relevant to documentary work because the ethical and creative decisions behind an image are part of the story.

If I created this series again, I would spend more time recording Nasima's own voice and collecting details about the history of her sewing practice. Combining the photographs with short quotes or audio would allow her perspective to become more present and would create a richer multimedia story without losing the quiet documentary approach.

Evidence 7: Documentary Photography: Knit Asia Garments

Reflective note:

The brief for this documentary project was to spend a full working day inside Knit Asia Garments and visually document how clothing moves through different stages of production. I wanted the series to show the people, machinery and processes that normally remain invisible behind a finished garment.

I photographed across the factory floor, following production from busy workstations and machinery through later stages such as washing and finishing. Rather than concentrating only

on wide industrial scenes, I tried to include the human side of the process: workers interacting with machines, moving materials and carrying out repetitive tasks that collectively produce the final product. Bangladesh is one of the world's major garment-exporting countries, and the sector is central to the country's export economy, so documenting people working at the core of that industry made the project personally meaningful to me.

This work demonstrates my ability to observe a complex environment and turn a long process into a visual sequence that an audience can follow. The gallery walk and narration establish through curation has strengthened my understanding that curation is an interpretive decision: what I include, what I leave out and the order in which images are seen all shape the story.

If I approached the project again, I would plan the sequence around one garment moving through the factory. I would also record short worker interviews or ambient audio. That would give the audience a stronger sense of progression and allow the people inside the industry to contribute their own voices to the story.

Evidence 8: BRAC Documentary Project: Safe Water in Paikgacha

Reflective note:

The brief for this documentary project was to work with BRAC and tell the story of access to safe water in Paikgacha, a village in the Khulna division of Bangladesh. Increasing salinity in local water sources has made safe water difficult to access, and the filtration system supported by BRAC had become important to Paikgacha and two nearby villages. Around 1,000 people depended on the filtered water for daily use.

My approach was to focus on the relationship between the infrastructure and the people who relied on it. Rather than treating the filter itself as the whole story, I wanted to document what happened after the water was collected: how families carried it home and how women used it for cooking and daily needs. This shifted the visual narrative from a development project to the human experience behind it.

If I worked on this story again, I would document the journey of the water more completely, from collection to household use, and include first-person voices from residents. I would also collect clearer before-and-after information where available. That would make the impact more visible while keeping the community, rather than the organisation, at the centre of the narrative.

Evidence 9: Advertising Photography

Reflective note:

The brief across these advertising photography projects was to create images that could work as part of larger brand campaigns, rather than as standalone photographs. Each shoot had a different client, product and communication objective, but the aim was consistent: understand what the brand wanted to say, then create visuals that supported that message.

The work included both studio and outdoor photography. In studio shoots, I used controlled lighting to shape the product or subject more precisely, while outdoor sessions relied more on natural light and reflectors. I also considered framing, composition and how much space the design team might need later for headlines, logos or other campaign elements. After the shoots, I handled image editing and post-production, while the agency's design team developed the final graphic elements where required.

If I approached these projects again, I would document the brief and creative reasoning more carefully before each shoot. I would also capture more behind-the-scenes material and compare different visual directions, so the relationship between the communication objective and the final photography is even clearer.

Evidence 10: Everyday Moments

Reflective Note:

Unlike my commercial and documentary work, Everyday Moments is a personal photography project with no client brief or fixed outcome. It began when I realised that carrying a professional camera everywhere was becoming difficult while balancing full-time work and study. I still wanted photography to remain part of my everyday life, so I started using my smartphone to photograph whatever caught my attention.

The project changed the way I approached photography. Instead of planning a location, subject or lighting setup, I began paying more attention to what was already happening around me, people passing through the street, changing light, small interactions, unusual details and moments that might disappear within seconds. The main decision was to keep the process spontaneous and allow observation to guide the image rather than trying to control the situation.

If I continued developing the project, I would be more selective when curating the photographs and begin grouping them around recurring themes or emotions. I would also record short notes about where and why each image was taken. This could turn a collection of individual everyday observations into a stronger long-term visual diary with a clearer narrative.