NOTICE INVITING TENDER

Vigyan Prasar, an Autonomous Body under Department of Science & Technology invites Tenders for the following work:-

S No.	Name of Work	Tender Fee	EMD	Last date for Submission
1	Dubbing of total 13 episodes of one Science serials into various Indian languages	Rs. 500 for each language	Rs. 25,000/ (Irrespective of no. of languages applied for)	December 12, 2017

Vigyan Prasar

An Autonomous organisation under the Department of Science & Technology, Govt. of India

REQUEST FOR PROPOSALS FOR UNDERTAKING DUBBING OF VIDEO/TELEVISION SERIALS

No: VP/SOT/976/ Dubbing/2017 **02 November, 2017**

Sub: Invitation of proposals for dubbing of total of 13 episodes science serials in to various Indian languages

Vigyan Prasar, an autonomous organisation of the Department of Science and Technology, New Delhi has been undertaking telecast of science serials through Doordarshan. One serial on the theme of **"The Building Blocks of Bharat (13 episodes)"** has been produced by Vigyan Prasar and the same are proposed to be dubbed into various Indian languages. Proposals are invited from various agencies for undertaking the dubbing work on rate basis.

Scope of work

Dubbing of the 13 episodes of one serial **"The Building Blocks of Bharat"** in 10 Indian languages. Each episode of the serial contains animation, presenter, interviews & Voice Over. Dubbing of each of these should be appropriate. The dubbed version should have technical standards specified by and to satisfy Doordarshan.

Duration: Each episode is of maximum 24-30 minutes duration

Languages in which to be dubbed: Assamese, Bengali, Gujarati, Malayalam, Marathi, Oriya, Punjabi, Tamil, Telugu, and Urdu.

List of deliverables for each episode:

I. After completion of the dubbing work following materials will be delivered to VP for each episode:

a) Telecast master DVC pro ï 50/ Blue Ray HD Tape (as required by DDK)- One copy
b) DVD copies - Five copies
c) Inlay card for the DVD design (in psd format) and jewel case design (in psd format)

II. After completion of the dubbing work following materials will be also delivered to VP for full project:

(a) Soft copy of the final script (in Hard Disk).
(b) MOV and MP4 format soft copy of all 13 episodes (in 1 TB New Hard disk) - One copy
(c) Synopsis of all episodes in Dubbed language in soft copy.

Terms and Conditions:

1 Script in English and master (HD/mov unmix file) would be provided by VP. The agency selected would have to engage competent and suitable script writer to translate the script from English for dubbing.

2 The translated scripts would have to be submitted to VP or VP nominated expert. The dubbing would have to be undertaken only on written approval of the script from the expert.

3 The dubbing should be of high quality meeting the industry standards. Competent and approved voices should be used. Dubbing should be lip-synced to the presenter/ actor and on screen voices. The language should be pleasing, not heavily accented, and use more commonly spoken dialect in that language. The selectorôs opinion is final in this regard.

4 Consolidated payment of 20,000/- per episode (for each language) + GST as applicable will be made. Payment will be released on pro rata basis for the episodes for which all deliverables are delivered, subject to deduction TDS if any.

5 Consolidated rate includes charges for script, production with good voices, soft and hard copy of language version scripts, one copy of telecast master on DVC pro-50, Five copies of DVD) label design in jewel case, Soft copies of all episode in one new Hard disk etc. Production includes appropriate dubbing VO, ASTON (captions) etc. Consolidated payment is towards all aspects of dubbing and deliverables. Trimming of the episodes may be required, such as deleting the contest winners from the Hindi master or inclusion of title montage/ break bumpers in the language concerned.

6 The dubbing work in all respects should be completed within 6 months from the date of issue of work order. Failing which, a penalty of 0.5% of the total value of the project will be charged as penalty for every week of delay, upto maximum of 5% of the total value of the project.

7 **Dubbing in each language would be considered separate work assignment. Maximum of dubbing in THREE languages will be awarded to a producer / firm at a time.** However the application may be made for as many languages as desired by the firm/agency.

8 In case of non-completion of work within stipulated time period, the work order would be cancelled and liquidated damage charges will be levied upon as per Govt. rules.

9 No advance payment would be made. However, the firms may make claim on prorate basis on completion of episodes and submission of deliverables to the satisfaction of VP.

Selection procedure

The firm/agency/producer would be selected based on the sample dub script submitted and on the profile and past experience. A committee of experts would rank the applicants for each language and selections would be based purely on merit. If required, short listed applicants may be called for a presentation before the committee. No recommendations would be entertained.

Application procedure

Interested firm/agency/producer may submit their application along with

i) A pilot script for one episode for each language applied for (based on the master script in English enclosed herewith)- **FOUR copies to be provided.** (**Without company name and logo in script and script will submitted on A-4 size paper)**

ii) Profile/CV of the firm/producer respectively. The profile should indicate the past experience in undertaking such dubbing work, facility/equipment available etc.

iii) A DVD copy of any ONE dubbing work (VLC format) undertaken by the agency/firm (ensure DVD play properly). Incomplete application would be rejected.

iv) Application fee Rs.500/ in the form of Demand Draft/ESC for each language separately.

v) EMD Rs.25,000/ in the form of Demand Draft/ESC irrespective of no. of languages applied for.

vi) The EMD and application fees can be paid through online by NEFT/RTGS/IMPS to Vigyan Prasar account as detailed below (kindly submit details of NEFT with the proposal the):-

Account Name/ **VIGYAN PRASAR**
ADDRESS- A- 50, NCMRWF BUILDING, SECTOR- 62, NOIDA.
NEFT/RTGS DETAIL
BANK NAME- UNION BANK OF INDIA.
BANK ACCOUNT NUMBER- 349902010040204.
IFSC CODE- FOR RTGS/NEFT- UBIN0534994.
BANK ADDRESS- SAFDARJANG DEVELOPMENT AREA,
C-4, COMMUNITY CENTRE, NEW DELHI- 110016

vii) Enclosed format is to be used and applications not in the format or without signature would be rejected.

NOTE: Following are to be submitted as part of proposal:-

1) Application in format ï Two copies
2) Translated sample script (FOUR copies)
3) Sample of dub work undertaken by the agency in DVD format ï only one copy

Last date for submission proposal is December 12, 2017 **(15:00 hrs)**. Postal delay will not be considered. T**ranslated script for each language for which proposal is made should accompany the application**.

The application may be submitted in a **sealed cover** addressed to ó**Registrar, Vigyan Prasar, NCMRWF Campus, A-50, Phase II, Sector 62, NOIDA-201309** and the envelope may be marked **'Proposals for dubbing of One Science serials in ABC (language(s) for apply) language' Unsealed and unmarked covers would be rejected.**

With warm regards,

(Registrar**)**

Encl: 1) Application format
2) Script in English for one episode

VIGYAN PRASAR

Format for application for undertaking dubbing work

1. Name:

A. Proposer: _____

B. Company: _____

* Payments would be released in the name of company

2. Contact Information

2.1 Address: _____

_____

_____Pin_____

2.2 Telephone:

Office 1 : _____

Office 2 : _____

Mobile : _____

Home : _____

Fax : _____

Email : _____

3. Educational Qualifications: _____

_____

_____

4. Proposer's Category ***(Please tick only ONE, which is most appropriate/ applicable to you)***

☐	4.1	Production House
☐	4.2	Freelance Producer
☐	4.3	Subject Expert
☐	4.4	Institution
☐	4.5	Others é

Please Specify _____

_____

5. Brief Description of the Proposer's Activities (Attach Separately)

6. Experience in the Dubbing work of Science/Education/Health programme etc., if any (Attach Separately)

7. Facility/Equipment available (Attach separate sheet)

8. Please tick languages for which you would like to undertake dubbing work

S. No.	Language	□
1	Assames	
2	Bengali	
3	Gujarati	
4	Malayalam	
5	Marathi	
6	Oriya	
7	Punjabi	
8	Tamil	
9	Telugu	
10	Urdu	

(Tick the applicable boxes)

Applied for total ……. Languages

***NOTE: Maximum of three languages would be assigned to one firm/company/ producer at time. However the application may be made for as many languages as desired by the firm/agency.**

9. One Sample Programme in DVD (Dubbing Work)
If, any other, please specify:

_____

The material submitted as "sample" will not be returned.

I/We have enclosed (1) proposal in the format (2) sample dub work carried out earlier (3) sample script based on the material given by VP in é é . Number of languages.

10. Application fee detail (Rs.500 for each language): Amount é é é é é é . and DD No./ESC No. with bank name.

11. **EMD detail (Rs.25,000/-):** DD No./ESC No. with bank name.

SIGNATURE OF THE PROPOSER

Date:.....

Place: .....

Enclosures:

1 Sample DVD
2 Sample dub script in ..... language on plan paper A-4 size. **(Enclose FOUR copies- on A-4 sheet without company name and logo)**
3 Profile/application format ï Two copies
4 Application Fee DD /ESC detailed
5 EMD DD /ESC detailed

BUILDING BLOCKS OF BHARAT

EP#1: SETTLING IN
The evolution of the city

AUDIO
TEASE – VO 1: Welcome to Building Blocks of India. In this first episode of the series we try to understand the way people live, by studying different Indian cities and towns. We will explore the thought behind the way cities are planned and how they developed. We will see how various elements meld – layouts, water sources, and the development of building materials – to create distinct living entities…
TITLE SEQUENCE
VO: Through this series we are going to explore the various sciences and technologies that tie into the architectural marvels that populate our country – ranging from the religious to the residential, from the political to economic structures. We start our journey way back in the 3rd century BCE and finish in British India. We will start off with the science that powered the cities of the Harappan or Indus Valley Civilization. We will study the material science and the city planning of Dholavira - one of the most stunning archaeological finds ever. No civilization is possible without water. And so we will explore the hydrology that powered the dams, reservoirs, step wells and enormous forts of ancient India. An understanding of the structure, properties and performance of different building materials - stone, wood, brick, metal is also reflected in different buildings built through the ages across different regions the country. We then work our way through the science involved in forts, caves and a range of religious monuments. We pay special attention to the evolution of the dome, the arch and doorways. We see how amazing acoustics were worked into forts, buildings, temples. And finally we explore the connect between astronomy and architecture
VO 2: VARANASI – OPENING Lets set off right away. Our journey starts in one of the oldest cities in the world – Varanasi. But what makes Varanasi unique – is not just the fact that it is ancient, but the fact that it been continuously inhabited for over 3000 years!!
VO 3: Mark Twain, the American author, famously said about this city - "Benares is older than

history, older than tradition, older even than legend, and looks twice as old as all of them put together."

VO 4:

So what were the beginnings of this ageless city? Myth has it that the city was built by Lord Shiva 5000 years ago.

All very well, but what evidence do we have?

For that we will need to travel to Rajghat – an excavation site in Varanasi itself- where remnants of city walls, pottery and artifacts dating back to 800 BCE have been found.

VO 5:

The finds here include 300 seals, numerous earthenware pots, besides some coins, beads, ornaments and other objects of domestic use. The coins found here looked like punch-marked coins – typical of the Indus Valley civilization. They are so called because of their manufacturing technique…. These coins came in as a substitute for the barter system and were a symbol of this period of intensive trade activity and urban development.

VO 6: AHAR EXCAVATION:

Now what is the science behind an excavation? For this we travel to a live excavation site in South East Rajasthan to find out more.

This is a recent find. Excavation at this village called Panchmata started only in 2013-14.
A fair amount of pottery, mud brick walls & domesticated animal bones have been excavated at this site.
This site is believed to belong to the Ahar culture dating back to 3,000 to 1,700 BCE. The people here had trade links with the Harappans.

VO 7: CARBON DATING:

How does one look at a piece of pottery and figure its age. How do we date these these archaeological finds?
Well, it's by using a scientific method known as carbon dating or radiocarbon dating.
This is a difficult technique. But let us try and get a sense of how it works.There are many carbon atoms in our environment. The vast majority of these are C-12 (pronounced "c twelve"), the stable isotope of carbon.
However, cosmic radiation constantly collides with atoms in the upper atmosphere. When this happens energetic neutrons are created that bombard nitrogen-14 (seven protons, seven neutrons) atoms, which then turn into a carbon-14 atom (six protons, eight neutrons) and a hydrogen atom (one proton, zero neutrons). These atoms are chemically the same as stable carbon, but have two extra neutrons.
This Carbon-14 is radioactive, with a half-life of about 5,700 years.

Over time these radiocarbon atoms decay into nitrogen atoms. This tendency to decay,

called radioactivity, is what gives radiocarbon its name.

Now what happens when an organism dies, it stops absorbing the radioactive isotope and immediately starts decaying.
Scientists know that carbon 14 decays and becomes about 1/2 every 5,000 years. That means that if you had 100 pieces of carbon 14 in you and we waited for 5,000 years - half of it would now be gone - leaving 50 pieces. After 10,000 years half of that would be gone - leaving 25 pieces.

This process continues on and on, of course after a few thousand years it gets tough to count how much there is, so many scientists say it probably would only work for 50,000 years

Radiocarbon dating is simply a measure of the level of Carbon 14 isotope within the organic remains. It is important to note – that this may give us approximate not exact dates, as the amount of C14 isotopes in the atmosphere can vary.

VO 7: AHAR EXCAVATION:

Now back to the work at this excavation–
The Archaeologists here can actually look at layers in the dig and define different time periods

A lot of the finding here is based on building material.
For example, buildings here were made of sun burnt bricks. The bricks were rectangular or square in shape, but not always of the same size.

These bricks were made quite simply - by mixing earth with water, placing the mixture into moulds and drying the bricks in the open air. Straw or other fibres that are strong in tension were sometimes added to the bricks to help reduce cracking.

Besides mud bricks, findings also show that stone and copper were also used by the people in this civilization – which tells/shows us how material science and building material are critical to the longevity and strength of any city.

VO 8: MATERIAL SCIENCE – BIG PICTURE

If we travel through different cities we can see the different materials used by India through the eons.

Brick made from clay is the most basic building material and one can see its use in sites dating back to the Harappan Civilization like the Kalibanga site in Rajasthan, which used bricks similar to the ones we found in this excavation site.

Stone is the other common material used all the way from Ashoka's time like in the Sanchi Stupa – to Mughal monuments and colonial ones…

BREAK – 1

VO 9: VARANASI – WATER

Let us now head back to Varanasi and look at some other factors that help in the growth and survival of a city?

Easy access to water was a prerequisite. And so its not surprising that many ancient cities were located on the banks of a river. Like Varanasi, which was situated on the west bank of the holy river Ganga.

VO 10:

If one looks at the river alongside Varanasi, it forms a semi-circular shape. This made it suitable for anchoring boats that would have come in for trading purposes.

The defining feature of the Varanasi waterline are the ghats. These steep steps are now used as public spaces, for rituals & for cremations
But as recently, as the 1940s' the river was extensively used to transport goods &passengers.

There are 84 Ghats on the urban edge. Their number has increased over time as Ghats were subdivided into smaller sections and the natural embankment was stepped and faced in stone.

It is difficult to date the Ghats – some go back to the 14^{th} century – but many are even older. They have been extensively renovated and extended in the last three centuries to allow access to the holy Ganga from the temples and shrines of this ancient city.

VO 11:

Now if we study the development of the city it is clear that the ghats have been built keeping in mind the rise in the level of water during the monsoons. The city of Varanasi was actually constructed on a ridge, at a lofty distance of 50-75 feet above the Ganga, which runs below. Creating a bridge between the river and the city, the ghats describe a crescent sweep over a 6.8 km stretch. In some places they are very steep. Now why is this? Through different seasons, the level of water in the river rises and falls dramatically. But during the rains the levels rise as much as 50 to 75 feet. When the river subsides the steps were often seen to be covered with silt deposited by the Ganga.

So the ghats, were carefully planned & constructed to protect the city, when the river was in spate during the monsoons.

Now each ghat boasts of a slightly varying architectural style. They are lined by temples and other public buildings, old houses, pavilions, kunds (tanks), streets and plazas. These wide landings are always packed residents, pilgrims, mourners, priests and tourists – making them a place to worship, bathe and to cremate the dead.

VO 12: OTHER CITIES AND WATER

Now let us take a slight diversion from Varanasi to see how other cities were built around river.

All the great early civilizations – Egypt, Mesopotamia and the Indus Valley – were all situated on river banks.

Often the way water sources were tapped helped the growth or the fall of a city or civilization.

The Cholas of the south were able to build dams and hence access to water and food flourished, which played a big role in their growth.

VO 13:

And as expected it is clear that did not live near water sources sometimes perished or came up with innovative solutions - water harvesting devices like wells and reservoirs – and this helped them to flourish.

Fatehpur Sikri is a classic example of a city that failed because it was not able to access water efficiently. Let's explore that in a little more detail.

VO 15: OTHER LAYOUTS – FATEHPUR

Fatehpur Sikri, the imperial city designed by the Mughal Emperor Akbar –is unique in the way its spaces are laid out.

It has no streets, but consists of a series of interlocking courtyards set to the cardinal points. The design of individual monuments is based on symmetry but in the layout of the complex, the rules of symmetry are broken and asymmetry is deliberately employed.

This unique layout may have been employed to provide flexibility in order to accommodate different buildings and spatial conceptions.

But in spite of its stunning layout this city was abandoned in 1595 A.D., soon after its completion. This was because the small spring fed lake that supplied the city with water ran out.

VO 16: LUTYENS DELHI:

From Fatepur lets move to another planned city - Lutyens Delhi - the last construction project of the British in India.

This remains one of the supreme achievements of British architecture in any period of history, and is considered,one of the most elegant&sophisticated urban landscapes anywhere in the world.

VO 17: History

Lets explore the genesis this area – often considered the 8th city of Delhi

On December 15, 1911, King George V and Queen Mary laid the foundation stone for New Delhi, the new capital of British India. And one man was put in charge of this mammoth task - Edwin Lutyens – who was a self-taught, working-class genius of ethnic Dutch origins. After winning the commission to construct the new capital, Lutyens was presented with the biggest architectural opportunity offered to any British architect since his hero, Sir Christopher Wren, set about rebuilding London after the Great Fire.

The construction of the new city was an epic project involving no less than 29,000 laborers. And Lutyens masterminded every aspect of the construction - from the shape of the doorknobs in the Viceroy's palace now of course called the Rashtrapati Bhawan, to the types of flowers suitable for planting in the roundabouts.

VO 18:

Lets look at some key aspects of the city plan.
Along the city's axis he set out a vast rectangular mall surrounded by government offices and crowned at its far end by an imposing palace for the viceroy. And this palace was the pinnacle of Lutyen's Delhi.

BREAK – 2

VO 19:

Lord Hardinge chose Raisina Hill as the ideal location for the viceroy's palace.

The first feature of the palatial building that catches a viewer's eye is the colossal dome surmounted on the colonnaded front facade – inspired by the stupa at Sanchi according to architectural scholars and not by Pantheon, Rome as Lutyens had declared it to be. The giant dome, measuring 22.8 meters in diameter, becomes visible from afar when one begins to walk towards the place from India Gate or the Parliament House.

The Rashtrapati Bhavan is flanked by the North and South blocks on either side, which were designed by his friend Sir Herbert Baker. Baker designed these in an Indo-Saracenic revival style, where he incorporated Mughal and Rajasthani architectural style and motifs into a classic layout. Baker also helped build Rashtrapati Bhavan and together they designed the Parliament House; built with indigenous Indian materials and by Indian labor, the overall architecture of the building shows strong Indian tradition with plenty of Indian symbols.

VO 20:

As fascinating as these monuments are, we are mor interested in the way Lutyens planned the city itself. He based it on the idea of a garden city with great avenues decorated with classical buildings amongst a lush landscape.

Three major visual corridors dominated the layout, linking the governmental district with three other important monuments in the city: Jama Masjid, Purana Qila and Safdarjung's Tomb.

VO 21:

The master plan was a network of radial spokes knitted across 85 km. It is interesting to note that Lutyens had initially designed all the streets to cross at right angles, like New York. However, Lord Hardinge told him of the dust storms that sweep the city and insisted on roundabouts and hedges and trees to break the wind. He asked Lutyens to turn to inspiration to Paris, Rome and Washington. And so the roads eventually converged at hexagonal nodes. The entire plan reflects Lutyen's passion for geometric symmetry, showcased by the sequences of triangles and hexagons, sightlines and axes.

VO 22:

Lutyens plan is remarkable for the generous green space, watercourses and the integration of trees and flowerbeds into the existing landscape. The avenues were kept very wide to create a majestic feeling.

The other detail Lutyens and the other city planners worked out was the specific trees planted along all these avenues. For example, initially only 13 species were chosen this was expanded to 16 species.

The plan was to avoid very common trees.

For example, they attempted to avoid all the common trees that the Mughals would plant as avenue trees. They didn't plant mangoes, the *banyan*, nor the *shisham*. Instead they planted things like the *peepal,* the *neem* ,*jamun* and the *arjun*.

He also planned different zones – for government, for bungalows and commercial areas. Within each area was a plan – take the Lutyens Bungalow Zone - Hierarchy was everything — from the kind of bungalows gazetted officers would occupy to the ones for British and Indian officers and their peons.

VO 23:

From the size and height of structures to the size of gates and hedges around, each detail was mapped.

New Delhi was to be the capital of the Raj for only sixteen years, fulfilling the ancient prophecy that says that any ruler who builds a new city in Delhi will lose it. In 1947 the British returned to their island when the Indians won their freedom, and New Delhi became the capital of an independent India.

VO 24 – CONCLUSION

We've explored the idea of a city and the science and planning that goes behind in. Through this series we will explore details of Indian architecture from materials used, to different kinds of structures to the technique and science that powered so much of India. So keep watching *Building Blocks of Bharat* for more insights into architecture, history, science and of course, stories….