

UMEED

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Inside The Central Braille Press, Dehradun

Student Name

Shourya Dubey

Student ID

202014010

Guides

Prof. Vishvajit Pandya

Prof. Madhumita Mazumdar

Co-Guide

Prof. Anirban Dutta Gupta



Feedback

Feedback

Acknowledgment

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The things I learnt about visually imapired people while working on this project have started guiding my vision of life. The time I have spent doing the fieldwork has opened my eyes, thanks to the experiences I had with a lot of interesting people. I would wish to engage in whatever

way I can with the visually impaired communities throughout my life.

I would like to acknowledge all the people who have opened up about their experiences and given their time talking to me for this project.

This would not have been possible without a lot of other people who helped in contacting the right persons for interviews and suggested the right places to go to.

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Project Brief

Introduction

In order to make education accessible to people with visual impairments, the Government of India has been putting in constant efforts. One of the prime examples of this effort is The Central Braille Press which was established in 1951. It is India's first Braille press and since its establishment, it has grown tremendously and presently, press caters to lakhs of people from around the globe to provide them with proper Braille literature.

This is a short documentary film about the story of "The Central Braille Press, Dehradun" highlighting how it has adopted technological advancements over the years and the process of Braille book manufacturing.

The movie also focuses on the impact of the press in making education accessible for people with visual impairments. The work done by the Braille press is the building block for the visually impaired and it further enables them to live a life that is nothing less in quality than people who do not have vision impairments. It's a ray of hope for those living with vision-related issues.

Background and Significance

About 62 million people in India are visually impaired. Sadly, the Braille literacy rate is only 1%, far lower than the regular literacy rate of 74.04%. Without Braille literacy, visually impaired people are often unable to understand or use written communication. As a result, they require an interpreter to read and write for them, which can limit their employability. The contribution of the press has been immense in uplifting, empowering, and making people aware of Braille education.

The fascinating story of Central Braille Press and how Bharati Braille, which is India's own Braille script, came into existence is unknown to many. Even after 70 years of its establishment, there are not many resources that talk about the efforts that are put behind making education accessible for people with visual impairments.

Initially, a lot of different project ideas were explored in the third semester of this course. All of these ideas were related to some form of social or environmental issues faced visually impaired people. After a while, under the guidance of my guides, this idea was selected although at that time, it was not fully formed. Prof. Vishvajit Pandya

and Prof. Madhumita Mazumdar made sure that the idea is implemented only after it has been researched well and fully understood by me. The research and insights I was directed to before embarking on this project, was crucial in shaping the final narrative.

Design Medium

The chosen design medium should be able to narrate the story in an impactful manner such that viewers are hooked to it and it leaves an impression on them. Visuals help in making associations between pieces of information and to soak up chunks of information quickly hence a medium that supports visuals would have been a better choice.

After brainstorming, considering all the possible mediums of communication, and talking to a few people from the audiences that I want to tell this story to, a **documentary** proved to be the best medium. The use of visuals and narration can help in telling this story in an easy-to-understand manner and it will be a perfect platform to create dialogue and spread awareness regarding the press and thus Braille education.

Not only do documentaries provide an opportunity to understand and connect with the world, but they are also a great way to gather together with friends and family to watch and engage around important issues.

Getting to know some information is one thing but talking about it with others is equally important. Documentaries have the ability to spark these conversations to a larger extent.

Target Audience

The project was intended to reach the general public, including people who can help someone who is visually impaired but is unaware how Braille education can have a huge impact on his life and the people who are unaware about the work done at the Central Braille Press.

Pre-Production

Ideation and Preliminary Research

The process of ideation started with research on different aspects of life of an visually impaired person and how education is made accessible for them. After having a fair understanding of Braille education, I went deeper into the state of Braille literacy in India and what are the measures taken up by the government to improve the educational infrastructure. An overall picture of the Braille education and the functioning of the Central Braille Press was necessary to be familiar with before finally converging on specific ideas and concepts. Through the direction of the guiding professors, the area of research was narrowed down. Following is the summary of the preliminary research done for this project:

a) Literature Review

i) Articles: Through various online articles, insights on the situation of the Braille education in India, functioning of the Braille press, various government projects and contributions of private entities were obtained. Also, to make a documentary on Braille education, it was important for me to know how exactly Braille works so I

read many articles on the fundamentals of Braille. Following are the points gathered from the articles;

- Braille is a tactile script for reading and writing used by visually impaired people around the world. It is not a language but instead a code that can be used for every language.
- The Braille literacy rate in India is only 1%, far lower than the regular literacy rate of 77.7%. This presents a significant problem; without Braille education, the quality of life for visually impaired people is significantly decreased.
- The low number correlates with low employment rates for blind people.
- Those in poverty bear the brunt of the negative effects of blindness.
- The growing use of Braille in America and Europe was paralleled in India in the later half of the 19th century, as missionaries established various schools for the blind at Palayamkottai (1890), Calcutta(1897), Ranchi (1898), Mumbai (1900). However, the lack of a standard approach and script, and the colonial attitude towards educating Indians at the time, limited the spread of Braille literacy.

I went through various online articles specifically on the Braille press that helped me in forming a better understanding of the functioning at the press.

Following are the take aways from those articles:

- Point of contact at the press:

A. NIEPVD

116 Rajpur Road, Dehradun – 248001, Uttarakhand

Telephone No. – (0135) 2744491

Email: director@nivh.org.in

B. Documentation Assistant - Md. Eshop Nobi

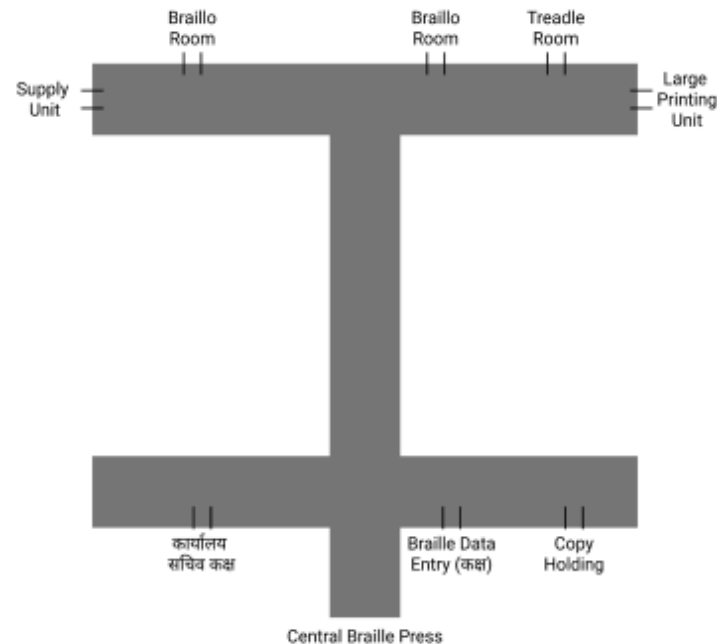
Email: daniepvd@gmail.com

- The National Institute for the Visually Handicapped has many departments. Major ones are the National Accessible Library, Manufacturing of Braille Appliances, and Central Braille Press.
- The Central Braille Press is the first press of its kind in India and one of the oldest Braille presses in Asia. It was set up in Dehradun, Uttarakhand in 1951 after independence by the Government of India, Ministry of Welfare to make Braille literature available to the blind.
- The establishment of the press was followed by the setting up of National institute for the Visually

Handicapped, now called National Institute for the Empowerment of Persons with Visual Disabilities (NIEPVD) in 1967 in an area of about 43 acres on Mussoorie-Dehradun Highway. It is a training centre for the blind.

- There is regional Braille press located in Chennai (est. 2008), three Small Scale Printing Units at Shillong, Aizawl and Agartala established in 2009-10 and a Small Scale Braille Printing Unit established in 2013 at Guwahati, Assam.
- With the combined efforts of these Braille Presses, Braille literature in the following 14 languages is being published: Assamese, Bangla, English, Garo, Hindi, Kannada, Khasi, Lusai, Nagamese, Punjabi, Sanskrit, Tamil, Telugu, and Urdu.

- Map of Central Braille Press: (this is a rough map drawn from taking bits and pieces from different videos)



- Information on various departments:

Data Entry Kaksh

Magazines and books such as Braille Dhara are translated manually and by using scanners. Major languages are English and Hindi but books in other regional languages are also translated.

People who work in Data Entry Kaksh:

Ramesh Kumar

Jayshree Sharma

Raavi

Savitri Rajput (Copy Holder)

Copy Holding Kaksh

Errors are marked then re-checked in 2nd reading.

People who work in Copy Holding Kaksh:

Lallan [Working for 25 years. He is completely blind]

Ankush [Proofreader]

Ghanshyam [Proofreader]

Shabnam Ansari [Proofreader]

Braillo Room

Errors are marked and books are sent for final printings.

People who work in Braillo Room:

Devi Prasad Yadav [Completely Blind, operator in braillo room]

Jaideep [Operator]

Treadle Room

Separate printing for low vision and blinds.

Binding Unit

Binding of Braille takes place.

People who work in Binding Unit:

Rakesh Kumar

Vijay Nishad [Operator]

Bhopal Singh

Large Printing Unit

Bigger machines are here in this room that are used to print in larger quantities. Few of the machines are: G125 machine and XEROX 700

- **What is Bharati Braille?**

It is a unified Braille script for writing the languages of India. After independence, eleven Braille scripts were in use, in different parts of the country and for different languages. By 1951, a single national standard was settled on - Bharati Braille.

It has been adopted by Sri Lanka, Nepal, and Bangladesh. Bharati Braille offers a way for visually impaired people to read and write - and hence share their thoughts and ideas - in the vernacular languages they hear and talk in daily.

- **Why was Bharati Braille needed?**

The lack of a standard approach and script, and the careless colonial attitude towards educating Indians during the colonial period led to limited the spread of Braille literacy. It was difficult to produce Braille books in different scripts as making a Braille book is a long process and hence, the production level was suffering.

In 1950 at Paris UNESCO organized the “World Braille Conference” which helped standardize “Bharati Braille” for Indian languages. In India it is used for writing Hindi, Tamil, Marathi, Gujarati, Bengali, Kannada, Punjabi, Assamese, Malayalam, Nepali, Odia, Telugu, & Urdu. Bharati Braille is adopted with some changes to write Sinhalese in Sri Lanka, Nepali in Nepal and Bengali in Bangladesh.

ii) Research Work: In the “Report on Blindness in India” by the Joint Committee appointed by the Central Advisory Board of Health and the Central Advisory Board of Education 1944, served as the major landmark in the history of independent India in making Braille education accessible to the blind and also to train them such that they are able to live their lives on their own without any external support. After going through the complete report, it was very evident that this paper has been the major

breakthrough and the level of Braille education infrastructure today, is majorly because of the research and findings in the report.

Since this report was published, significant landmarks in the history of education of the visually handicapped in India have been:

1. State level decision to establish a Braille press to produce books in Braille in 1923. This could not be implemented due to non-existence of a uniform Braille code for Indian languages.
2. Setting up of a Committee in 1941 by the then Govt. of India to develop a uniform Braille code for Indian languages.
3. Submission of the Report on Blindness in India (1944) which is the basis of most of the services for the blind today.
4. Setting up of a Cell in the Ministry of Education in 1946 to promote education, training and rehabilitation of the blind.
5. Development and acceptance of “Bharthi Braille”, a common Braille code for Indian languages finalized in November 1950, replacing the earlier codes in the light of certain recommendations made by UNESCO.
6. Setting up of the first Braille press at Dehradun in 1951.
7. Establishment of National Association for the Blind in 1952 marking the beginning of concerted voluntary action in the field.
8. Setting up of first Vocational Training Centre for the Adult Blind Women in 1957 at Dehradun.
9. Establishment of the first School for the Blind by the Central Govt. in January 1959 at Rajpur, Dehradun (now located in the campus of niepvd, Dehradun).
10. Institution of the first Light Engineering course in 1961 at Dehradun.
11. Establishment of the first National Library for the Blind by the Central Government in 1962.
12. Govt. of India brought all its activities for the education, training and rehabilitation of the blind under one umbrella for better coordination in 1967 called National Centre for the Blind, Dehradun.
13. A review of the Government initiative in 1973-75 to gauge the impact of its schemes for the welfare of the blind led to the decision to set up one apex level Institute in each disability area by the then Ministry of Social Welfare (presently the Ministry of Social Justice & Empowerment).
14. Establishment of the National Institute for the Visually Handicapped (niepvd) on 2nd July 1979.

iii) Documentaries: I watched multiple documentaries that were made on industrial work. This helped me to form the narrative in a better way. Also, watching these films helped me in exploring different camera angles and technical aspects such as lighting and composition.

The documentary movie “Glas: An exuberant”, made by the master film maker Bert Haanstra and a winner of the Academy Award for Best Short Documentary in 1959.

Glas contrasts the production of hand made crystal from the Royal Leerdam Glass Factory with automated bottle making machines in the Netherlands. Although this was not directly linked to the subject matter, it was extremely helpful to watch this movie time and again to understand the detailing to which one can go while capturing production process of a factory.

Apart from this, I watched documentaries by the Eco-India on social and cultural aspects. Few of the notable documentaries from the series were “Eco India: West Bengal's 'Tiger Widows' unite to protect the endangered Sundari mangrove tree” and “Eco India: Purulia's Sabar tribe relies on ancestral bamboo broom making skills to survive lockdown”. These documentaries helped me in understanding how can a complex process and situation be explained within 15 minutes of time to the intended audience and that too with extremely good storytelling.

b) Field Visits

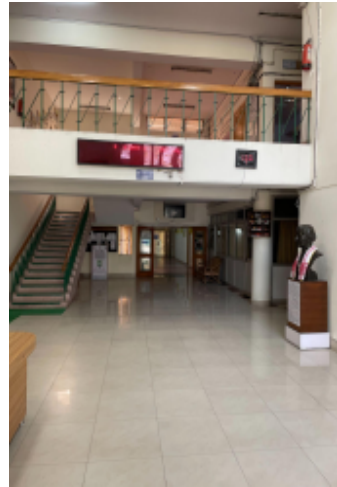
Before scheduling the shoot, my guides suggested me to visit National Institute for the Empowerment of Persons with Visual Disabilities (NIEPVD) institute in while Braille press is established. Till this point I was still in the ideation phase so I planned a visit in the October, 2021. It was an entry for me to a whole new world and in those three days, I learned a lot about the work that is being done to improve the lives of the people who are visually impaired. This made me realize that how unaware I was before this with the extreme need to educate blind and how our government is facilitating it.

I explored the complete campus of NIEPVD and not just the Braille press. Also, I prepared a questionnaire that would help me in knowing the place better. Here are some of the questions from it:

1. Can you tell me about some of the books or magazines that are printed here?
2. How many pages or books are printed each day?
3. Is the quantity of books printed sufficient to fulfill the demand?
4. In which parts of India are books supplied?
5. Is there any demand from rural parts of India? If it is, is that demand from government schools or private entities?

6. Apart from India, what are some other countries where books or magazines are supplied?
7. Who are the people who purchase books from you? Are those people part of government blind schools or do they have NGOs?
8. Can you take me through the step by step production flow?
9. From where is the paper supplied?
10. What kind of paper is it? Is it different from the normal paper used in notebooks?
11. Which standards' books are printed here?
12. In what languages are books printed?
13. When translating from normal books to Braille, how italics and bold are dealt?
14. How many proofreadings are scheduled before sending for the final print?
15. How are books different for people with low vision?
16. What are some of the machines that are used? How do they function?
17. Do you feel that the production process has evolved in the last 70 years? If yes, how? and if no, why?
18. What are some of the improvements that have a great impact (game-changers) on changing the way books were printed earlier?
19. How has the demand evolved over the last 70 years?
20. Although there has been a drastic improvement in the ways books are printed, there might be a few setbacks that you personally feel could be altered. Can you please tell me about that?
21. If we compare developments in improving accessibility in India with other countries that are developed, what are some of the things where we are still behind?
22. How often machines are changed or new ones are bought?
23. Is the press fully funded by the central government? or supported by NGOs too?
24. In your opinion, why was introducing Bharati Braille important?
25. Can you show me how Bharati Braille is read?
26. How is Bharati Braille different from the earlier used Braille scripts?

Following are the notes and observations from the field:



Campus Entrance (left top), Entrance of Library (right), Research Dept (second on left) and Campus Entrance in Building of Technology (left last)

- In order to provide equal opportunities of education, training, work and participation in social, cultural and political life, the Government of India, State Governments and the Union Territory (UT) Administrations have introduced a number of affirmative initiatives, schemes and programmes.
- The Government of India has also put in place an impressive legal framework, ensuring better protection and promotion of rights of persons with disabilities. The institutional arrangement put in place for training of special education teachers and rehabilitation workers, in the shape of seven National Institutes, is of great importance.
- Apart from undertaking HRD activities, these National Institutes are the major research bodies on disability issues. They have contributed numerous techniques and technologies facilitating equal opportunities for persons with disabilities in all walks of life.
- The National Institute for the Empowerment of Persons with Visual Disabilities(Divyangjan) (NIEPVD) at 116, Rajpur Road, Dehradun is one of the seven National Institutes working under the administrative control of the Department of

Empowerment of Persons with Disabilities (DEPwDs), Ministry of Social Justice & Empowerment, Government of India.

- It was established way back in 1943 as St Dunstan's Hostel for the War Blinded for providing rehabilitation services to the soldiers and sailors blinded in World War II. In 1950, the Government of India took over the St. Dunstan's Hostel and entrusted the same to the Ministry of Education with the responsibility of developing comprehensive services for the rehabilitation of blind persons. Subsequently, services for the blind witnessed remarkable expansion. In the same year, the Government established the Training Centre for the Adult Blind to ensure reintegration of blind soldiers including other persons in the field of work.
- In 1951, the Government established Central Braille Press (CBP); in 1952, Workshop for the Manufacture of Braille Appliances (MBA); in 1954, Sheltered Workshop; in 1957 Training Centre for the Adult Blind Women (TCAB); in 1959, Model School for the Visually Handicapped (MSVH) and in 1963, National Library for the Print Handicapped (NLPH) were established.
- On integration of all these units in 1967, the Government established the National Centre for the Blind (NCB). This Centre was further upgraded as National Institute for the Visually Handicapped in 1979 and finally in October 1982, it was registered under the Societies Registration Act, 1860 and acquired the status of an autonomous body.
- The NIEPVD is undoubtedly one of the country's prestigious institutions completing its more than 77 years of providing rehabilitation services to the visually impaired persons.
- **Insights from a conversation with Mrs. Chandana Goel, Technology Application & Research Department:**
 - A) The main work of the Technology Application & Research Department is to manufacture accessible media products.
 - B) It is the only place in India where accessible media is produced.
 - C) 91.2 niepvd Hello Doon is the radio station run by this department. Unlike other radio stations, the main focus of Hello Doon is to sensitize and

educate people about disabilities.

D) There are many entertaining plays and shows that go on air.

E) One such play is “Bindu Bindu Kare Ujala”.

F) Accessible videos are also made by this department.

G) The institute is adapting a software called DAISY that stands for ‘Digital Accessible Information System’

H) DAISY converts printed books to audiobooks.

I) People working with DAISY try to convert books as it is.

J) Headings, subheadings, italics, bold, and underline are also taken care of by emphasizing those words.

K) There are 3 studios in the institute. After recording in the studio and after a series of revisions, the audio is finally sent to the audio instruments that members have. This instrument is

distributed by the institute for free or for a very low cost.

L) Earlier the recording used to happen on cassettes but there were many issues in cassettes as options were very limited.

M) Through DAISY, the audio can also be transferred to mobile phones and USB drives.

N) Languages are Hindi, English, Sanskrit and a few GK and Maths books.

O) The studios are soundproof.



Recording studio entrance

- **Insights from a conversation with Mr.Satish Chandra, incharge of the National Accessible Library:**

A) It is Asia's biggest Braille library with more than 1,50,000 books.

B) Door-to-door service in all parts of India.

C) Books reach the reader's home by post.

D) Books are issued for 3 months then the readers return them by post.

E) Based upon the choices of members (genre, language) and recommendations from the librarian, new books are issued once the prior book is received.

F) Clause 36,37 of Indian Post Regulations: free post for blinds through the registered post without charges.

G) Who is a member? Lifetime beneficiary who gets benefit of all schemes of niepvd. At the time of becoming a member, aadhar card, disability certificate, address proof, and passport size photograph is required.

H) 90% of the books are gifted by the Library of Congress, the USA that is the world's biggest Braille library.

I)The Opinux System is one of the ways to arrange books in the library.

J) Books from the Library of Congress follow the Opinux System (LC System) - most books in the US are based on this system.

K) In Opinux System, Author titles are in Braille in front of the book and are on the spine too (not in Braille).

L) Books are arranged as per the coding system eg. 304 will indicate a book of economics that has the code 3.

M) Books are mostly in Hindi, English, and in regional languages such as Oriya, Tamil, and Telugu.

N) Bharati Braille Lipi is used nowadays but most of the books from the US are in an open system (only for English).

O) There are separate books for teachers and guardians that have images and text. The text is also in Braille.

P) Special big bags in which books are sent to the members.

Q) The 'to' and 'from' slips are attached to the bag before sending.

R) Readers just have to give the bag to the post office after reading the books.

S) Extension Counter of the library aims to build more libraries in different parts of India.

T) Extension Counters facilitate the selling of regional books and it also acts as a sale counter.

U) There are 105 Extension Counters till now but only 65 are working.

V) They keep on sending progress reports every quarter to the niepvd concerned department.

W) Library also collaborates with NGOs to

distribute Braille books at a low cost.



NATIONAL LIBRARY FOR THE HANDICAPPED	
1. NO OF VOLUMES OF BRAILLE BOOKS AVAILABLE IN THE BRAILLE LIBRARY	XXXXXX
2. BRAILLE BOOKS AVAILABLE IN REGIONAL LANGUAGES	XXXXXX
3. NO OF MEMBERS ALL OVER INDIA MAKING USE OF LIBRARY SERVICES	XXXXXX
4. LOCAL MEMBERS & TRAINEES MAKING USE OF LIBRARY SERVICES	XXXXXX
5. STATE WISE SERVICES PROVIDED TO THE MEMBERS OF THE LIBRARY IN INDIA BY SENDING THEM BOOKS IN THEIR RESPECTIVE REGIONAL LANGUAGES	XXXXXX
6. VOLUMES-BRAILLE BOOKS SENT EVERY MONTH TO BRAILLE LIBRARY MEMBERS	XXXXXX
7. NO OF LIBRARY EXTENSION/SALE COUNTERS OPEN ALL OVER INDIA	XXXXXX

Library Entrance



Location of Extension Counters

- **Insights from a conversation with Mrs. Neetu Sahani, incharge of the Braille Press:**

A) Institute's Central Braille Press is the oldest Braille Press in the country.

B) The Institute's Central Braille Press located at Dehradun, brings out the following Braille magazines/News paper:

“Antarpath” focuses on women, “Braille Dhara” and “Braille Chronicle” on youth and “Nayan Rashmi” a magazine for the general masses.

C) Annual subscription rates are highly subsidized.

D) Following are the rates of a few magazines (yearly price):

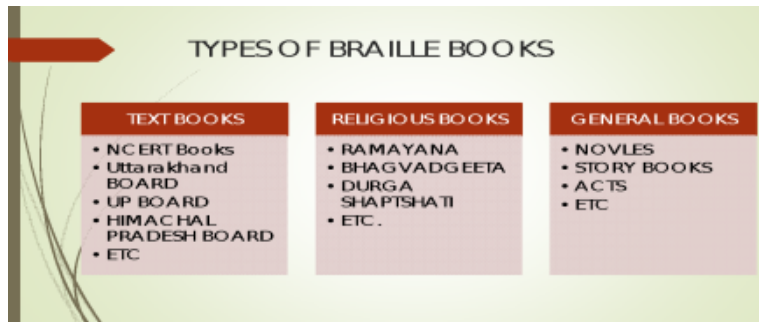
Antarpath-(Hindi) - Rs.25/-

Braille Dhara-(Hindi)- Rs. 50/-

Nayan Rashmi –(Hindi)- Rs. 25/-

Braille Chronicle (English)- Rs.50/-

Antarpath (HINDI)-	• Related to women social, political, cultural, health and daily basic needs etc.
Braille Dhara (Hindi)-Monthly	• Provides the information regarding career opportunities and also provides articles for competition examinations in Hindi for general masses.
Braille Chronicle (ENGLISH)-Monthl y	• Provides information about the political, social, cultural activities, health issues, environmental, career opportunities, historical events and competition examination for general masses
Nayan Rashmi (HINDI)	• Provides Parentering, Stories, Poems, social, cultural activities, health issues, environmental and Spirituality for general masses



E) Major clients of the press are:

- ❖ Election Commission of India
- ❖ SSA, Uttarakhand
- ❖ Delhi Bureau of Text Books, Delhi
- ❖ SSA, Uttar Pradesh
- ❖ SSA, Jharkhand
- ❖ Model School for the Visually Handicapped
- ❖ National Library for Print Handicapped
- ❖ Training Centre for the Adult Blind
- ❖ Department of Special Education

F) Objective of schemes initiated by NIEPVD under the accessible India campaign launched by the Government of India:

- ❖ To promote accessibility
To make products in Universal design (i.e. in Braille, print and in Audio format by QR Code).
- ❖ To increase awareness about disability in the society through the product design in universal format .
- ❖ Universal signage cuts across the regional/cultural and language barriers as even a common layman can understand the symbols and pictograms.
- ❖ Built Environment Accessible through signages.

G) Apart from printing usual material and literature in Braille, press also prints “Dummy Ballot Papers” in Braille for blind voters and it also plays a very proactive role in creating awareness for the voters and printed voter slips, voter guide & sign boards in Braille during the election.

H) The Institute is also acting as Nodal Implementing Agency for the major scheme of the Govt. of India namely Central Sector Scheme of “Support for the Establishment/Modernization/Capacity Augmentation of Braille Presses.”

I) Under this scheme, Braille textbooks are provided to persons with visual disabilities for free of cost across the country. Since its inception, the Institute has established 12 new Braille presses, 12 Braille were modernized and three Braille printing presses were augmented across the country.

J) The Hanuman Chalisa, Shiv Tandav & Jappu Ji Sahib is printed in Accessible Format (in Braille, audio and large font for low vision people as well as for senior citizens.)

K) QR Code facility to access through any smart phone for easy

access by persons with visual impairment & low vision.

L) Large Print Unit

Most people have the potential to use their residual vision in planning and execution of the assigned task with the help of low vision aids. The availability of low vision aids and opportunities for receiving training in the use and management of these devices are rather few and far between. Against this background, the Institute established the country's first Large Print Press on 31st March, 2012. This unique Press provides school text books in large print fonts to low vision children in the States of Uttarakhand, Haryana, Union Territory of Chandigarh and Delhi.

M) The large print books are an alternative tool to expensive and sophisticated low vision devices.

N) The institute plans to serve school going children on priority. The books

will be printed in the preferred print size, font and colour combination for low vision persons.

Developing a Story and Scripting

After the preliminary research, I got a good idea of the story that I want to tell. Since there were many different departments under NIEPVD that were involved in different activities, it was difficult to convey everything at once so I decided to focus on the Braille press and tell its story.

First draft of the script:

FADE IN:

1 INT. PREMISE OF NATIONAL ASSOCIATION OF BLIND, LUCKNOW.

Brolls of Anjuna who is one of the students at NAB, Lucknow will start off the documentary. These brolls will capture Anjuna coming inside the premises of the NAB.

[CUT]

Anjuna is sitting in the chair.

INTERVIEWER

Can you please tell me a bit about yourself?

ANJUNA

Anjuna will tell her name, what is she doing currently and a bit about her life is she is comfortable in sharing that.

INTERVIEWER

What is the reason behind your vision loss? When did it happen?

ANJUNA

Anjuna will tell about the incident that led to her vision getting impaired. She can share the challenges that she faces on a daily basis. Anjuna can share what differences she feels since she lost her

sight. She can share who helped her in fighting back and what is the source of her motivation.

INTERVIEWER

Do you know how to read Braille?

ANJUNA

Anjuna can answer yes or no. Since the documentary is focused on Braille press, it would be better to interview someone who uses Braille.

INTERVIEWER

Who taught you to read Braille? What was the process of teaching followed?

ANJUNA

Anjuna can share her experience of learning Braille.

INTERVIEWER

Do you find Braille helpful? How big of a role Braille plays in her life?

ANJUNA

Anjuna can share her experience of using Braille. It would be better if she can talk about the Braille books too.

Similar to this, a total of 4 people will be interviewed. Including Anjuna, the computer instructor and two other students of NAB.

2 EXT. DEHRADUN. MORNING

Segments from the interview at NAB, Lucknow will be stitched together to form the base of the documentary. This will help in establishing the importance of Braille books and it will give viewers an idea of how much impact Braille books have in making education accessible to people with vision impairments. As we will move towards the last segment of the interview, a timelapse of roads of Dehradun will be on the screen. The road will lead towards The Central Braille Press.

NARRATION

The Central Braille Press in Dehradun was set up in 1951. It is the oldest facility of its kind in Asia that makes Braille

literature available to the blind not just in India but around the world. Beyond that it also provides people with disabilities, training opportunities. A large number of people working here are visually impaired. The work done here is crucial and it is changing the lives of Anjuna and many others.

3 INT. THE CENTRAL BRAILLE PRESS. MORNING

While the narration is going on, the visuals on the screen will establish the space of the Braille press. After it is complete, in incharge of the Braille press, Mrs. Neetu will talk about the Braille press. This will be an entry for the viewers to the work done at the press.

INTERVIEWER

Can you please tell me a bit about yourself?

Mrs. NEETU

Mrs. Neetu will tell her name, what is her role at the press, for how long she has been associated with the press or other institutions that come under niepvd. She can also tell about her inspiration to work for the empowerment of visually impaired people.

INTERVIEWER

Can you please tell me a bit about what is printed in the press? And where is it supplied? (Also cover the demand that comes from the rural India)

Mrs. NEETU

Mrs. Neetu will give a suitable answer that covers the variety of literature (different languages and genres) that is printed at the press and the organizations to which the books are supplied. She can also tell about the different countries to which books are supplied.

INTERVIEWER

I would like to know in your opinion, what impact does the Braille press create in the lives of the people who are visually impaired?

Mrs. NEETU

Mrs. Neetu will share her opinion that may

be supported by a real life story or an incident that she came across.

INTERVIEWER

How has the demand for Braille books evolved over years in your tenure? Is the current print production enough to cater to the demand that is there?

Mrs. NEETU

Mrs. Neetu will give a suitable answer that covers the increase or decrease in demand. She can also cover the impact of technological advancements that have led to a reduced/increased demand (if applicable).

INTERVIEWER

I would like to know about the changes that have taken place in the press over the years in terms of the number of people working, production process and machinery.

Mrs. NEETU

Mrs. Neetu will give a suitable answer and will share what changes she has seen in her tenure at the press.

INTERVIEWER

What is Bharati Braille? And in your opinion, why was introducing Bharati Braille important and how is it different from rest scripts?

Mrs. NEETU

Mrs. Neetu will talk about the Bharati Braille.

INTERVIEWER

Is the paper used for Braille printing any different from the standard paper that we use? Can you tell me from where it is sourced?

Mrs. NEETU

Mrs. Neetu will tell about the paper quality and from where it is sourced.

INTERVIEWER

Can you please describe the production process step by step.

Mrs. NEETU

Mrs. Neetu will give a suitable answer that covers all the steps involved in the production step by step.

4 INT. PRODUCTION ROOM. MORNING

Once Mrs. Neetu starts talking about the different production processes, visuals of what she is talking about will be there on screen. Apart from this, short snippets of people who work in that department will be used to describe the process better. The set of questions will be similar for all the production processes, however followup questions will be asked on the spot.

INTERVIEWER

1. Can you please tell me about yourself?
2. What is your role at the press?
3. Since when are you associated with the press?
4. What is done in a "*specific production process will come*"?
5. What are the machines that are used in this process?
6. What are new technological advancements that have been adopted? How have those improved the production?
7. Do you face any challenges in this work? If yes, can you please tell a bit about it.
8. Specific for editing department- How punctuations, bold or italics are dealt

with when translating a hindi or english book into bharati Braille?

9. Are there any different books for people with low vision?

5 INT. THE CENTRAL BRAILLE PRESS. MORNING

The last step of production is binding, after that visuals of dispatch will be shown on the screen. Meanwhile old employees of the press will be asked questions that would help in understanding the development of press over years. The name of the old employee is Manoj.

INTERVIEWER

Can you please tell me a bit about yourself? Since when are you associated

with the press?

MANOJ

He will tell about himself and his experience with working at the press.

INTERVIEWER

Can you please tell how things have changed over the years since the time you joined?

MANOJ

He will talk about the changes that have taken place at the press. He can mention about the different machines that have been replaced, the differences in the demand, production process, infrastructure of the place and how big the team was when

he joined.

INTERVIEWER

Do you think there has been any difference in the support provided by the government? Are there more facilities now or was it better before?

MANOJ

He will talk about the differences in the support provided by the government (if any).

6 INT. THE CENTRAL BRAILLE PRESS. MORNING

While Manoj will talk about the changes that have taken place over the years, the archival footage of the press will be there on the screen. Once that segment is

done, one of the employees of the press who lost his eyes in an accident will talk about their role in the press and how Braille has impacted his life. This is necessary because the Braille press is not only making education accessible but is also empowering visually impaired people to live a good life. The name of the employee is David.

INTERVIEWER

Hi, can you please tell a bit about yourself?

DAVID

David will tell about himself and the accident due to which he lost his eyes. He can also tell about his association with the press- for how long he has been a part

of the press and how he came to know about it.

INTERVIEWER

Do you think Braille impacted your life? What was your age when you were first taught how to read Braille?

DAVID

David will tell about his experience with Braille as a user and how it has impacted his life. He can also tell about the Braille script that he learnt first.

INTERVIEWER

Do you know about bharati Braille? If yes, how is it different from the rest of the scripts?

DAVID

David will talk about bharati Braille.

INTERVIEWER

Can you please tell me how to read Braille?

DAVID

David will demonstrate how he reads Braille.

7 INT. THE CENTRAL BRAILLE PRESS. MORNING

At the end, Mrs Neetu will talk about new initiatives that are being worked upon at the press. There are many other things that are being done in the press and these are focused not just on education but on a

variety of things. This will give a future prospect. Also, there will be visuals from NAB, Lucknow that will show kids using Braille and light background music.

INTERVIEWER

Can you share the details of new initiatives that are being taken at the press?

Mrs. NEETU

Mrs. Neetu will talk about the new initiatives that are being taken at the press such as Braille ballot paper, Braille name plates and Braille calendar.

Final script:

After a series of iterations of the script and taking feedbacks from my guides, I was able to form the script that I felt is concise, engaging and relevant to what I wanted to show at the first place.

1 INT. OFFICE OF Mr MAHANTESH

Text on screen will be: "Of the world's 200 million visually impaired people, about 40 million live in India."

[FADE IN]

Visuals will show Mr Mahantesh getting ready to speak.

[CUT]

Text on screen will be: "Around 80% visually impaired population is completely blind."

[FADE IN]**Mr MAHANTESH**

I lost my sight when I was six months old baby because of typhoid and heavy temperature.

[CUT]

Text on screen will be: "The Central Braille Press, Dehradun, has been the backbone of Braille literacy in India since 1951."

[FADE IN]**Mr MAHANTESH**

The impact of Braille on a blind person like me is very, very significant.

One, it made us literates otherwise we would have remained illiterate our entire life. It has enabled us to pursue education, profession, passion and communication.

Blindness is a problem, many people say yes, it is, but it is more of a challenge than a problem. If the right kind of support systems are created, people can become independent and become self-reliant.

2 ANIMATED SEQUENCE

Visuals will be an animated sequence that will be relevant to the voice over and it will help in understanding the Braille system in an easier way.

VOICE OVER

Literacy, the most crucial parameter in measuring the development of a nation or, perhaps, the most significant element in

the upliftment of an individual. It has been a necessity and a vital need for hundreds of years for the sighted. Why should it be any different for those with visual impairments? In recognizing this, Louis Braille set about creating the Braille script that today is a tower of strength for the visually impaired community. Braille is based upon a grid of six small dots to fit under the tip of a finger. These dots are numbered 1 to 6, and when raised in different combinations, they represent different letters, numbers and punctuation marks. For instance, the letters A to J are represented by raising the top four dots. Letters K to T are defined by raising dot 3 while the rest of

the letters are represented by raising dots 3 and 6. A unique character is used before to distinguish between numbers, letters and punctuations. Braille is crucial despite the evolution of new technologies, including screen reading software that reads information aloud. It provides blind people with access to spelling, punctuation, and other aspects of written language.

3 ARCHIVAL FOOTAGE

Visuals will show archival footage. The background will be animated, and it will be consistent throughout the voice-over.

VOICE OVER

The origins of Braille in India can be traced back to colonial times when British missionaries and officials introduced and adapted several versions of Braille to Indian languages. However, organized attempts at educating the blind began in India in 1887 with the establishment of the Sharpe Memorial School for the blind at Amritsar.

In pursuance of the report on "Blindness in India," in 1944 by the Joint Committee of Central Advisory Boards of Education and Health, the Central Braille Press was established at Dehradun in April 1951. It was first of its kind Braille institution that aimed to produce Braille literature in all Indian languages and

make every possible effort to educate the visually impaired. Initially, the Press was started in a few rooms in the training centre for the Adult Blind. In 1954, it moved to its new building, which was constructed at the cost of Rs. 1,40,000. The press produced its first book early in 1952. Since then, it has transcribed more than two thousand titles into Braille.

4 INT. THE CENTRAL BRAILLE PRESS. MORNING

While the voice-over is going on, the visuals on the screen will establish the space of the Braille press. The first shot will be of the board outside the press's main gate, and a vehicle will be seen

entering. The next shot will be of the entrance gate. When the voice over will be about training and employment opportunities for visually impaired people, the visuals will show people working in the press.

VOICE OVER

After 71 years of its establishment, The Central Braille Press still holds the position of the most prominent institution of its kind not only in India but in Asia as well.

Beyond providing the Braille literature, The Braille Press also provides people with disabilities training and employment opportunities as a large number of people

working here are visually impaired.

5 INT. THE CENTRAL BRAILLE PRESS. MORNING

After the premises and role of press are established, the story will move towards the functioning of the press. While the voice-over is going on, the visuals on the screen will show different books and magazines relevant to what is being talked about. Images of institutions that are significant clients of the press will be shown when voice-over tells about them.

VOICE OVER

Mainly there are four types of books that are published here. The first is school

textbooks that are prescribed by various education boards. Apart from textbooks, religious books such as Japuji Sahib, general books and magazines are also published here. The magazines are carefully edited to cater to different sets of audiences. The general information and news are covered in Braille Dhara and Braille Chronicle. Specifically for women, the editing team collects top articles from different magazines and combines them into a magazine called Antarpath. The major clients of the Braille press are Delhi Bureau of Text Books, Samagra Shiksha Uttar Pradesh, and Election Commission of India.

6 INT. THE CENTRAL BRAILLE PRESS. MORNING

One of the most critical initiatives that is taken collectively by the election commission and Braille press will be talked about. The brolls will show the dummy ballot paper and how it is used, while stock footage could be used to show how a blind person cast their vote before the dummy ballot paper came into use.

VOICE OVER

Central Braille Press along with Election Commission of India is involved in an important task of providing an equitable landscape for implementing one's constitutional right that is the right to cast the vote.

Mrs NEETU

Mrs Neetu will talk about the initiative that Central Braille Press took along with Election Commission of India to make dummy ballot paper that helps a visually impaired person in casting a vote with full secrecy.

VOICE OVER

The press undertook another initiative along with the election commission to make accessible EPIC cards in which the Braille equivalent of a voter card is printed alongside the voter card.

With these initiatives, about 2 fold rise

in visually disabled voters is recorded, and the awareness amongst the general public regarding use of Braille has also increased.

7 INT. DATA ENTRY ROOM. MORNING

The first shot of this sequence will be a mid-shot of the entrance gate of the room. While the voice-over is going on, the visuals on the screen will establish the premises of the data entry room. Once the incharge starts speaking, the visuals will be of him or the brolls that are relevant to what he is talking about.

VOICE OVER

While the work done in collaboration

with Election Commission of India is extremely important and unique, the primary role of the press is to produce literature for the visually impaired.

The first step of a Braille book manufacturing is Braille data entry.

People working in this department lay the foundation of any Braille book by entering the data with utmost precision.

INCHARGE DATA ENTRY

Incharge will talk about the process and the challenges that come along with data entry. He will also talk about how italic and bold letters are written in Braille.

In the end, he will talk about the changes

that have come in the press since the time he joined.

8 INT. PROOFREADING ROOM. MORNING

Similar to the Braille data entry room, the first shot of this sequence will be of the entry gate of the proofreading room. While the voice-over is going on, the visuals on the screen will establish the premises of the room. Once the proofreader starts speaking, the visuals will be of him or the brolls that are relevant to what he is talking about.

VOICE OVER

The next step after Braille data entry

is proofreading. Before sending books for the printing, people in this department make sure that the Braille conversion is up to the mark, and there are no discrepancies.

PROOFREADER

The proofreader will talk about the process of proof reading and how is it carried out.

9 INT. BRAILLO ROOM. MORNING

The first shot of this sequence will be of the passage that leads to the Braille room. When the voice-over mentions the manual embosser, the visuals will show a person operating it and how dangerous it

can be to use it. While incharge will start speaking, the visuals will be of the Braille room and of him.

VOICE OVER

After data is checked and the layout is finalized, books are sent for printing in the Braillo Room. With technological advancements, the manual embosser is replaced with the advanced Braille machines.

After this change, the production has increased significantly, and the press can meet the increasing demand.

The manual embosser has been the reason behind many injuries in the past but

even now, as a souvenir, it is kept safely in the press in working condition, and it is used to print a few religious books.

INCHARGE, BRAILLO ROOM

Incharge will talk about the advancements that have taken place over the years and the process of printing books. He will also share insights on the challenges that he and his team faces while working and how different regional languages are made compatible using the software.

10 INT. LARGE PRINT UNIT. MORNING

The first shot of this sequence will be a mid-shot of the entrance gate and the books that are kept outside the entrance.

While the voice-over is going on, the visuals will be of the brolls that are of large print books, large print machines and the operator of machines.

VOICE OVER

Apart from manufacturing Braille books, the Central Braille Press also serves people with low vision by printing books in a larger print. Mostly, educational books that are prescribed by CBSE and other state boards are printed in this unit.

11 INT. BINDING ROOM. MORNING

Three people who work in the press will share their stories and the experience of

working here. They will tell about the difficulties that they faced when the terrible incident happened to them and how they pulled themselves up. Apart from this, they will share the story of how they came to know about the press and how do they feel by working at the press.

12 INT. BLIND SCHOOL. MORNING

While the voice-over is going on, the visuals will show Sanjeev, an ex-student of Blind School, Lucknow reading one of the books printed at The Central Braille Press.

Prof. Rakesh Jain, head of the English department at Lucknow University's National will tell about why new

technologies such as screen readers and audio books cannot replace the Braille and how important being able to read Braille is for a visually impaired.

VOICE OVER

Braille represents competency, independence, and equality. Central Braille Press is the pillar that enables it.

PROF. RAKESH JAIN

Prof. Rakesh will tell why knowing how to operate electronic screenreaders and other replacements of Braille is not enough for a visually impaired person to live a fulfilling life.

He will end by telling the psychological impact that knowing Braille can have on a visually impaired person.

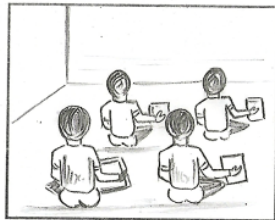
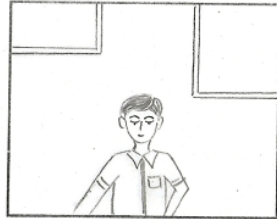
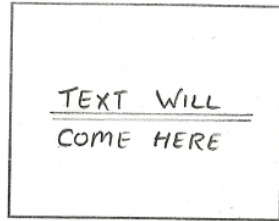
SANJEEV

Sanjeev will talk about his journey (his profession and how he lost his eyes) and how Braille enabled him to be what he is today. He will also share the books that he reads which are printed at the CBP. If possible: He will give an analogy of being in a tunnel, knowledge being the light and Braille book is the source through which he comes out of the tunnel.

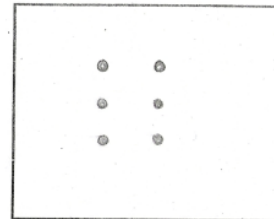
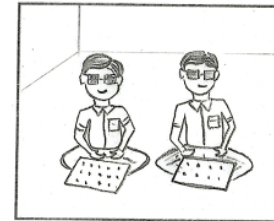
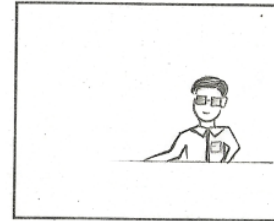
VOICE OVER

The Braille literacy rate in India stands at just 1%! Don't you think that blinds too have the right to education? Who to blame for this low literacy rate? The government? The people? or we are all responsible for it? Despite all the negatives, the contribution made by the press is crucial, and it is changing the lives of thousands of people not only in India but around the globe.

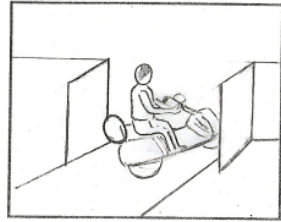
Storyboard



Shot Description	Audio Description
Text animation	Background music that will help in building up the excitement since the start of the film
Mid shot of Mr. Mahantesh	
Long shot of students studying	
Animation sequence	

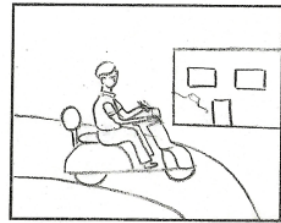


Shot Description	Audio Description
Mid shot of Mr. Jain	
Shot sequence of blind students reading braille	Subtle music in the background along with the voice over
Animation sequence	
Long shot of entrance gate of the Central Braille Press	

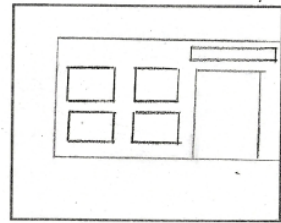


Shot Description

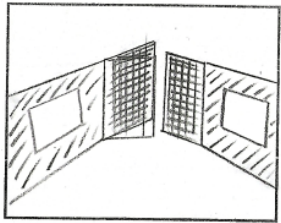
Mid shot of a vehicle entering the press



Panning shot of vehicle going inside the press through the main gate



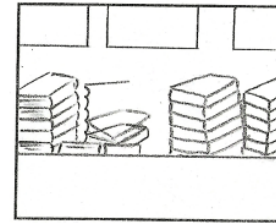
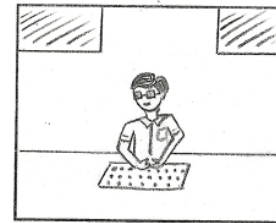
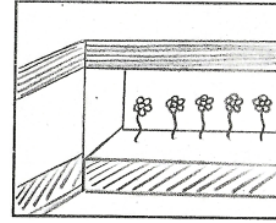
Long shot of the main entrance of the press



Establishing shot

Audio Description

Joyful music



Shot Description

Long shot of the campus

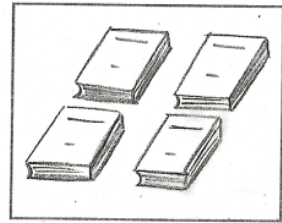
Mid shot, zoom in of a blind person reading braille

Mid shot of a proof reader reading braille along side the copy holder.

Long shot of braille books

Audio Description

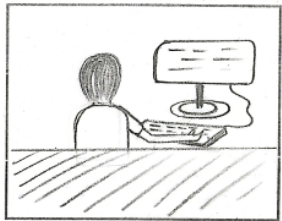
Subtle music so that voice over is audible



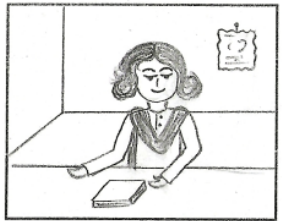
Shot Description

Panning shot of braille books

Audio Description



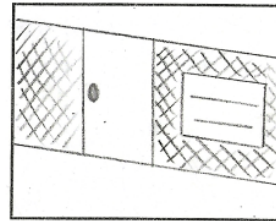
Long shot, over the shoulder of a mid age man using duxburry software on the computer.



Mid shot of the incharge of the press.



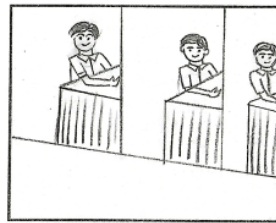
Long shot of a blind person struggling to navigate inside the press



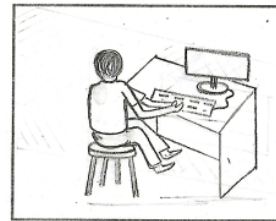
Shot Description

Panning shot of the name plate outside the data entry room

Audio Description



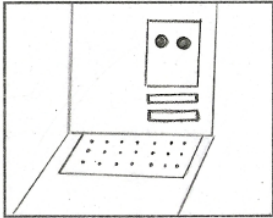
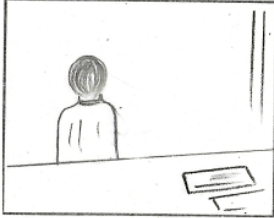
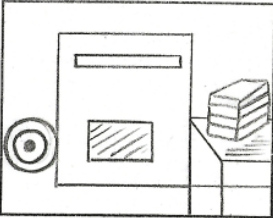

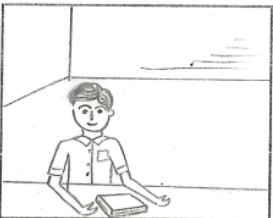
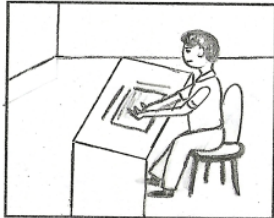
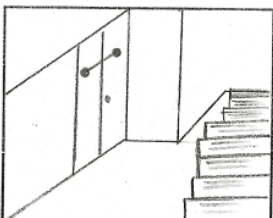
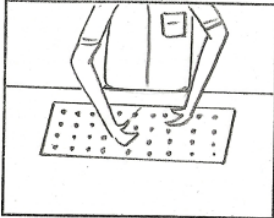
Long shot of people working inside the data entry room

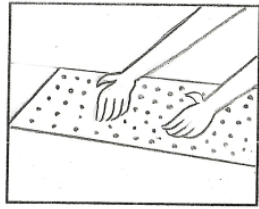


Top shot of a person manually feeding in data using the duxburry software

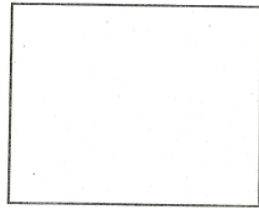
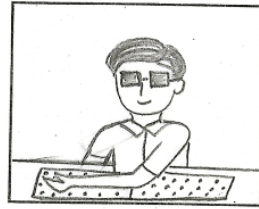


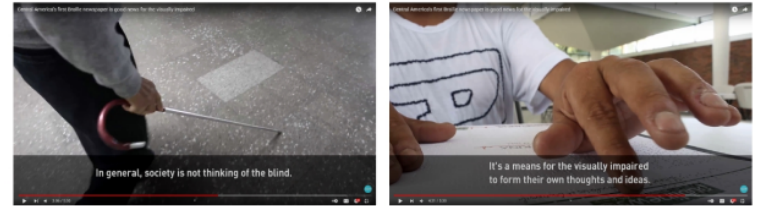
Long shot of Mr. Ansari, the incharge of Data Entry division.

Shot Description	Audio Description	Shot Description	Audio Description
	<p>Close up shot of braille machine printing</p>		<p>Mid shot and close up shots of people who work in the press and are visually challenged</p>
	<p>Long shot of machine and a pile of books that have been printed by the machine</p>		<p>Close up shot of Prof. Jain</p>
	<p>Long shot of a person taking all the printed books to the next room</p>		<p>Long shot of a person reading a braille book</p>
	<p>Long shot of a pile of books and the entry gate of large print unit</p>		<p>Close up shot zooming in of a person reading braille</p> <p>Thematic music building up for the ending</p>



Shot Description	Audio Description
<p data-bbox="533 272 751 321">Close up shot showing a person reading braille</p>	
<p data-bbox="533 516 716 565">Close up shot of Mr. Anirudh Paswan</p>	
<p data-bbox="533 748 772 824">Mid shot of Mr. Anirudh reading a book published at the braille press</p>	<p data-bbox="779 748 951 776">Ending monologue</p>





Production

Equipments

During the field visit, I used Canon 1500d along with the Canon 18-135mm and a Canon 55-250 lens, a lapel microphone, a tripod, a gimbal and iPhone 12 pro. I also used my personal laptop during the field visits.

Most of the shooting was done handheld and during the interviews, timelapse and landscape shots I used the tripod. I also used a gimbal for extra stability while executing tracking shots. Lapel microphone was used during the interviews and while recording background sounds. I also had two backup batteries for the camera that I recharged every single night on the field. Apart from this I always kept at least two memory cards of 128 GB storage and 170 MB/sec read speed with me.

Planning

I was very excited about the shoot but I was also very cautious of the problems that I might face during the process. I was ready for the challenges that might come up during the process beforehand and this helped me a lot. There were many unexpected things that happened during

the shoot. Even after doing extensive research, field visits and making a storyboard and script beforehand, I was not able to capture everything as planned.

The good thing was, I captured many other interesting shots which I believe made the film better.

After a day of shoot, I always used to plan for the next day and by the end of this 4 day long shoot, I was quite used to uncertainties and I saw and plan things on site.

I also checked all the equipments every single day and during the breaks. A short supply of essential food and water was always kept ready. Although depending on the circumstance and the interviewee, unplanned questions were asked to them, it was still important to keep a brief outline of script in mind so that the final outcome could be what I wanted at the first place.

Shooting

I belong to Kanpur, a city in Uttar Pradesh and to go to Dehradun, I had to visit Lucknow and from there take a bus or a train. Despite the challenge, I managed to do a couple of trips to the press before the shoot.

Shooting was the most exciting and the challenging part of this project. I loved travelling to new places with mostly my equipment and notebooks. A lot of interviews were

conducted, most of which did not make it to the final cut. I mostly reached the field locations via public vehicles and two wheelers. My brother, Samradh also accompanied me during the shoot.

Shooting was done on different periods of time. I went to the field for the first time in the 3rd semester, when the narrative and other research work was not finalized. This visit was conducted to know the place a little better which was essential for the case the Central Braille Press since very limited information about it is available on the internet. The next visit was scheduled in the first week of February 2022. It was the time of state elections and the press was busy making Braille electoral cards. After requesting the manager in-charge, I got permission of 4 days to shoot and thankfully major shoot was done in this time period. But there were a few shots missing and I wished if I could go back and take those. So I approached the manager again and conducted the next visit in May 2022. On the second leg of the shooting and fieldwork, I had a few issues since the press was not fully functional due to renovation but somehow I managed to take shots that were relevant to the storyline.

I also visited a Braille school in Lucknow where I shot with the visually impaired children for few days and I could see the impact that Braille press is having on

making education accessible. During my visit to Lucknow, I met Adv Shraddha Srivastava who along with her law practise, is in charge of the Rehabilitation Society of the Visually Impaired, a NGO that supports the education of blind.

She introduced me to Prof. Rakesh Jain of National College who is blind since birth and has done extremely well in his life. Education has been a major part of his life and he himself promotes Braille education. After knowing him better, I asked him for his time so that I can take his interview which I felt could add more value to the documentary. He was very kind to accept it and after a few days, I arranged the shoot.

While shooting, apart from the planned list for every fieldwork, I also made it a habit to capture any interesting thing I noticed while on the field. There were a lot of things that I discovered right on the field which could be used in context of the subject matter of the film. During the interviews, I tried to find a good background which can also be blurred using shallow depth of field. I tried to make sure that the character face is neither over nor underexposed. I felt it was important to make the interviewee comfortable in front of me and the camera. So, I never started recording interviews just after meeting them. Even though most of the interviews had been planned at least a day earlier, I sat and chatted with the

people first for some time. I asked them the questions that I was going to ask later on in front of the camera to get them comfortable with the topics to be discussed. After taking due permissions I set up my camera and sound recorders before starting recording the interview. It really helped that all of the interviewees were very welcoming and open to share their perspective.

Post Production

Organizing Footage

During the fieldwork and production, a large amount of data was collected. Video clips, photographs, and audio files made up the data, that needed to be arranged first. At the end of the each shoot, I transferred all of the data to my laptop and arranged it roughly. Based on the kinds of footage, various folders for footage, audio files, edited files, photographs, and documents were created after the process of production, and data was moved into subfolders inside them.

Then after, the footage and audio data were imported and arranged in Adobe Premiere Pro, the editing software. Different bins were created for footage, audio, music, graphics, rough cuts, stock footages, and archival images, among other things. The majority of the material was placed into the footage bin, where it sat for a long time.

All the interviews were kept in separate bins along with their respective audio files. Different bins for B-roll footages were made, where I kept similar footages in groups. I used markers, labels and tracks to create easy distinctions for good and bad

footages, so that they are quickly accessible throughout the editing process.

Transcription

All the interviews were to be transcribed first in order to create a narrative from the data I had gathered. I began by watching all of the interviews to acquaint myself with all I have to deal with, and while I was watching, I kept the parts that I thought could be useful in a separate bin. Then, in a word processor, I began roughly transcribing the important and usable parts of the interviews. Alongside transcribing, I also jotted down notes in the software or in a notepad whenever I had an idea that could be helpful during editing process.

Narrative

During the fieldwork, I was able to cover majority of the themes from the pre-production narrative and storyboard. But most of the things I discovered and observed during the fieldwork, played out differently than I expected. And some experiences completely broke my assumptions. This called for a new narrative based on the kind of information that I had at my disposal. During

this process, the pre-production narrative, storyboard, problem statement as well as all the notes I had made during my interaction with the guiding professors were most essential.

The narrative was built on a four act structure. The first act introduces the Braille. The second act shows the history and relevance of the press. The third act talks about the process of Braille book production and the final act tells about the impact of Braille education in the lives of visually impaired people and how digital readers cannot replace the Braille.

This film is about the press and it's people, so the structure of the film had to be worked around them only.

The first act lays the foundation of what exactly Braille is. During my fieldwork, I met a few people who believed Braille to be a separate language while it is a script that can be used to write any language of the world. Apart from this, there were many misconceptions due to which I felt the need to introduce Braille in the beginning of the film.

The second act established the history of Braille in India and how things have turned up since the colonial time to present. This section introduced the reason behind the establishment of the press and why the government of that time felt the need to invest in the education of the blind. This is very interesting section because it tells us a lot

about the advancements we have made as a society and how we have become more cautious and aware about the need to educate the blind. Subsequently, there has been a major upgrade in the technological aspects of the machines and tools used to emboss Braille.

The third part is essential because it tells the viewer what goes behind making a Braille book. It shows the major part of the process that are utmost essential for publishing Braille literature. In this act, I have tried to include a few footage where the problems faced by the people who work in the press is also addressed.

The last section sums it all. Till this point, how Braille press came into existence and how a Braille book is published is established. But for whom is this book published? To complete the circle and to show the impact of a Braille book, I felt the need to interview two people who are doing good in their lives despite the fact that they are blind.

Editing

The most fun and nerve wrecking part of this project was editing, since this was the part where all the work culminates into a story that aims to satisfy the problem statement. I really appreciate the way in which my guides showed patience and support while the editing process.

The first few cuts were not upto to mark and they motivated me to make it better and with time, the final cut turned out to be something that I am proud of.

The editing process included the following steps:

a) Assembling

All the clips that fit in the narrative structure according to the storyboard, needed to be roughly assembled in a sequence. Firstly, all the bits of interviews were placed into the sequence. The rough clips were then cut into the sections that were there in the storyboard. Then the b-roll clips were put in between the interviews roughly. The process of cutting, replacing and removing clips went on throughout the post production process in a way that suited the best for the narrative.

b) Voice over

I took the help of my friend Ashutosh Singh in the voice over. Earlier I planned to record the voice over all by myself but after the scratch voice over, I felt that I might not be the best person to give voice over for this film. The film revolves around a sensitive and an important issue of education. I thought that it would be a better idea to ask for help and find someone who has got the perfect voice for it. In the film, different concepts and ideas needed to

be connected to each other in a way that the narrative keeps on going forward without ambiguity.

c) Graphics

i) Lower Thirds: Animated lower thirds served as introduction to the character in the form of their names, their positions/occupation. An unobtrusive and translucent rectangular graphic element served as the backdrop of this set of information. The animated lower thirds last for 5 seconds on average. They appear on the screen whenever a character is introduced in a talking head format. They appear smoothly from the edge of the screen at a fixed position on the screen.

ii) Credits Roll: In the credit roll, Product Sans Light and Product Sans Medium fonts are used. The credit roll runs along a track title “B for Braille”, which is also credited. People who contributed to the project and various stock content were added to the credit roll.

iii) Film Title: For the film title, font Apalu which is a decorative font was used with animated background. Background showed english alphabets turning into corresponding braille alphabets. The title text was given a stroke which was animated in Adobe After Effects and the result resembled someone writing the title down. Apart

from the title font, Product Sans Bold was used for the sub-title text.

iv) Image Animations: At many points of the film, there was need to show an image to support what is being said. Since most of the archival images were not of good quality, I brainstormed and finalized a layout with animated background which was used throughout the movie for all the images. Also, for the archival footage, I created a composition that looked like old VCR footage in Adobe After Effects.

d) Sound

Other than the audio that was captured on the field including that in the interview and background sounds, a number of different music as well as sound effects were used. Due credit was given to all the sources.

I purchased the subscription of Epidemic Sounds and I have used its music throughout the movie. Apart from this, the background score used is by whiteprint.in titled “B for Braille”.

e) Final Cut

While the bigger narrative had been finalized early in the post-production process, the length of the film was cut short from 56 minutes in the initial stage to about 17 minutes in the final cut. To reach this length, there were a

lot of iterations of different aspects of the film. I decided on which are the topics, stories and characters that are needed the most for the bigger narrative to flow seamlessly forward. Then inessential parts had to be mercilessly cut out of the film over a period of time while also gradually introducing voice over, sound design and at last, the graphics. After having finished the final cut, I went on to finally color correct and color grade the film. The aim was to create better contrast and even lighting that helped shift focus to the characters and the landscape. Many of the scenes in the film were either over or under exposed due to unavoidable circumstances.

Title of the film

The work done by the braille press is the building block in making education accessible to people with vision impairments and further enabling them to live a life that is nothing less in quality than people who do not have vision impairments. It's a ray of hope for those living with vision-related issues. This led me to name the documentary “Umeed” which means hope in Hindi.

Conclusion

“When I lost my sight, Werner, people said I was brave. When my father left, people said I was brave. But it is not bravery; I have no choice. I wake up and live my life. Don't you do the same?”

— Anthony Doerr, *All the Light We Cannot See*

— Anthony Doerr, *All the Light We Cannot See*

Past few months have truly changed my perspective towards the life. After meeting visually challenged people from different course of lives and none of them having a regret of not having a normal life is itself enough to prove that all one need to live a happy life is a positive mindset.

Everyone of us has different struggles in life and with the struggles comes the ability to face them.

I have heartfelt gratitude for all the amazing people I met and interviewed who never stopped in the face of difficulties and struggled through hardships but in the end found a way to live a happy life.

This project had started with the inspiration to do something for the visually challenge community, little did I know that this would turn into something that I want to

be associated with my entire life.

Through this project I learnt and experienced a lot of things which I intend to carry with me in my journey forward.

The idea of this project initially was very one dimensional to me. It was through deliberate effort and understanding that I was able to realize this idea fully, in all its layers. This was possible, owing to the professors who guided and nudged me along the way but also gave me enough freedom, so that I could form my own narrative. I am forever indebted to them and to this project.

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