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1	Anitha Menon	Study of Light Pipes in Room Illumination	978-93-5593-352-2	Ramco Institute of Technology
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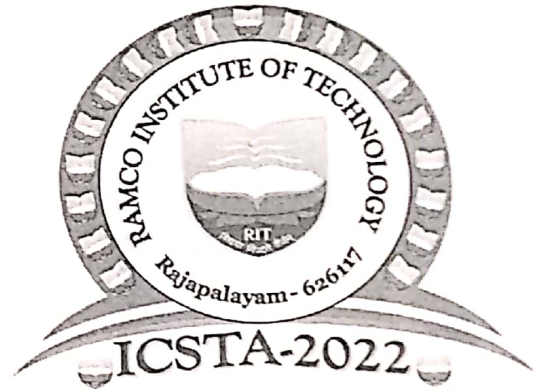
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STUDY OF LIGHT PIPE IN ROOM ILLUMINATION

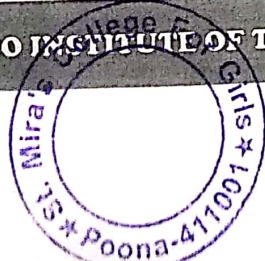
Anitha V. Menon¹ and Magan P. Ghatule²¹R&D Centre, Department of Electronic Science Modern College of Arts, Commerce & Science, Shivajinagar, Affiliated to Savitribhai Phule Pune University, Pune, Maharashtra, India-411005.²Dept. of Computer Science, Sinhadgad College of Science, Affiliated to Savitribhai Phule Pune University Pune, Maharashtra, India
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Abstract. Application of daylight technology for illuminating areas cut off from natural light helps in reducing the temperature of the building and pollution. It can produce significant savings as compared to electrical distribution using nonrenewable sources of energy. Light pipes have been found to be very efficient in the lighting of interiors where daylight is unreachable, such as high-rise buildings. This can reduce the cost of energy consumption and cost in buildings. The geometry of the pipe, the internal reflectance factor, and the location of the light pipe with respect to the ambient help in determining the illumination in a specific area. The main focus of this paper is to study the effect of illuminance in a room by varying the height over the working plane by using a single light pipe and studying the threshold illuminance on the illumination area for a 10m x 10m room using the software HOLIGLIM 4.4. The illuminance required for a comfortable working area is taken to be between 300 to 500 lux. To achieve this, the number of light pipes has been increased to two and three. The distance between the pipes is varied to achieve the desired illumination level.

INTRODUCTION

In commercial buildings most of the rooms are illuminated through the windows at the perimeter. The daylight limit in such cases is up to 15 feet from the perimeter. Here there are chances that the illuminance is not uniform with higher intensity near the glazing and lower concentration at the deep cores of the building especially at the ducts and corridors. So these areas depend upon electrical lighting to obtain the required illumination. This causes increase in energy consumption and cost as mentioned by Nadal, 2005 in her MS thesis (1). The light pipe is a concept used to direct the sunlight and skylight through a hollow tube into areas that are inaccessible to daylight. The light pipe consists of a dome at the rooftop to collect sunlight and skylight, a hollow tube having high reflectance to transmit the collected light, and a diffuser at the bottom to spread the light uniformly on the indoor surface. The performance of a light pipe is affected by various factors including the solar altitude, sky condition, geometry of the pipe, and materials used to construct the pipe as concluded by Zhang and Munner, 2000 (2). As suggested by Alejandro P. D. in his Master's thesis, it is preferable to use simple light pipes in mid and low latitudes with ubiquitous clear skies, whereas in higher latitudes optical redirecting systems (ORS) could be used for better results. Critical design parameters for light pipes include aspect ratio and specular reflectance of the pipe (3). Thanyalak S., Kyosuke H., 2019 showed that light pipes can be used to bring daylight for illumination in deep interior spaces (4).

Ayodeji Omishoren et al., 2019 observed that mobile concentrator heads with roof heliostats are efficient in temperate climates. They also observed that roofs sloping towards the south are better (5). Light pipes possessing laser-cut panels can provide sufficient lighting in deep plan buildings during daytime as experimented by Hansen and Edmonds, 2003 (6). Stanislav Darula et al., 2010 developed the "software HOLIGLIM 4.4- The Hollow Light Guide Interior Illumination Method which can calculate indoor illuminance distribution considering standard daylight situations and real light propagation through hollow tube" (7). This software also helps to study the light illumination in various climatic zones. (8)The aspect ratio of the light pipe is a crucial parameter in the daylight autonomy (DA) and continuous daylight autonomy (DAc) for evaluating daylight.



The length of the light pipe is a decisive factor when it comes to reduction of glare and solar irradiation during summer. Since the sky conditions are not the same throughout the year, the light pipes have to be integrated with artificial lighting sources to ensure sufficient visual comfort during the daytime (9). S. Ahmed, A. Zain-Ahmed et al., 2006 found that "the transmitted illuminance and the distance from the light pipe could be linear or non-linear, depending on the minimum distance from the light pipe" (10, 11). Hanlin Li, Dan Wu, Junzhi Zhou, 2021 concluded that in a moderate climate zone, an increase in the opening size of the tube in a tubular daylight guidance system (TDGS) enhanced the daylighting performance but the heating/cooling load increased in the hot and cold regions. The TDGS system works more efficiently for clear skies as compared to the overcast sky (12). Aluminum alloy pipe has a better reflective and light transmission performance as compared to zinc alloy (13). The paper describes how the illuminance obtained by light pipes can be categorized based on the Indian standard code of practice for industrial lighting IS: 6065-1972 for different industries (14). Accordingly desired illuminance specifications can be obtained by varying different parameters of the light pipe and observing the area of illuminance. The scope of the paper is: (a) the illuminance obtained by a single pipe for different diameters and to extend it for two and three light pipes (b) vary the height of the pipe from the working plane to optimize it.

EXPERIMENTAL SECTION

The main aim of this experiment is to study the room illumination using different light pipe dimensions and varying the height over the working plane for a single light pipe using the simulation set-up as shown in figure 1. The software HOLOGIM 4.4 is used to study the illumination pattern for a room having dimensions 10m x 10m and calculation resolution of 0.15m x 0.15m. The model selected is Sky model CIE Overcast 1:3 (LI: ISO 15469:2004) with an altitude of 73.4 deg (90 degrees = sun is in zenith), Azimuth of 180 deg (180 degrees = sun is in south) and the latitude of the room is 40 deg on 30/11 at 10 AM (Sun's position from date and time). The cupole or dome's transparency is taken as 0.95. The internal reflectance of the tube is taken as 0.800 which is closer to that of aluminum sheet and the length of the tube is 2m. The optical interface has the transparency of Lambertian (whole optical interface is diffuse) part of 0.750 and outer diameter as 1m. The grid density for diffuser illuminance is medium resolution and low resolution for luminous intensity solid.

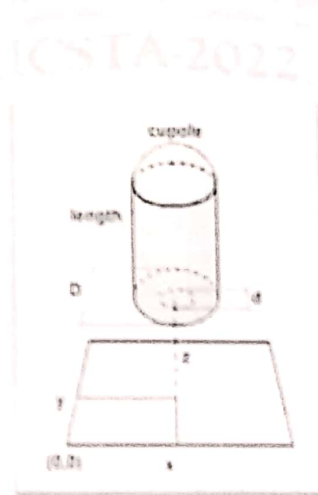


FIGURE1: Light tube set up in HOLOGIM 4.4 (7)

The illuminance is calculated with the room co-ordinate system at x position and y position as 5m x 5m and the z position at 2m which is the height over the working plane. The area of



illuminance is calculated for the isolines obtained especially for the area below the light pipe and the illuminance in lux is noted down for the same in the light pipe for a length of 2m and outer diameter varying between 0.50m to 2m.

The simulation is extended by keeping the length of the tube and outer diameter of the optical interface constant at 2m and 1m respectively and varying the height over the working plane i.e., the z position between 0.1m to 8m. The area of illuminance formed just below the light pipe is calculated from the isolines obtained and the lux range noted down for the same. The required threshold illuminance for the given area of illuminance is tabulated and height of the working plane was optimized for illuminance range comfortable for human interactions. The experiment is extended to two pipes and three pipes under similar conditions. The same observations are taken by varying the distance between the pipes.

RESULTS AND DISCUSSIONS

The light pipe is placed in the center of the room at 5m in a 10m x 10m closed room. The length of the tube is kept constant at 2m and the diameter of the optical interface is varied between 0.5m to 2m. It is observed that the area of illuminance increases with the diameter of the light pipe. The area of illuminance just below the light pipe is less but the illuminance in lux is more. As the distance is increased from the center of the room toward the corners, the area of illuminance increases but the intensity of illumination decreases. The required threshold of illuminance is calculated by interpolation of the illuminance obtained for the different areas illuminated by the light pipe as shown in table 1.

When the height of the working plane is varied from minimum of 0.1m to maximum of 8m, the illuminance range decreases as shown in table 2 i.e., the height of the working plane is inversely proportional to the illuminance obtained. The largest area has lesser illuminance covered. The length of the tube can be determined by changing the height of the working plane if the area to be illuminated for a particular application is known. When the height of the working plane is 2m, lesser area is illuminated but with comfortable illuminance for human interaction. The height of the working plane required for a better illumination in the z position is 2m.

This result was extended by applying these conditions to two light pipes with length 2m and diameter of 1m. In the first case the pipes are placed 2m apart at (x, y) position 4m x 5m and 6m x 5m and in the second case the pipes are placed 1m apart at (x, y) position 4.5m x 5m and 5.5m x 5m respectively. The work plane illumination for the same is as shown in figure 2. It can be seen that when the light tubes are placed far apart larger area will be illuminated with lesser illuminance. It is observed that when the light pipes are placed close to each other the area of illuminance decreases but total illuminance increases.

The same concept was repeated with three light pipes. In the first case the light pipes are placed 1.5m apart at (x, y) position 3.5m x 5m, 5m x 5m and 6.5m x 5m and in the second case it is placed 1m apart at (x, y) position 4m x 5m, 5m x 5m and 6m x 6m respectively (15). The work plane illumination for the same is as shown in figure 3. The area of illuminance is more when the number of light pipes are increased. Uniformity is better when the light pipes are placed close to each other.

TABLE 1: Required threshold illuminance for light pipes of different diameters with area of illuminance

Require d Thresho ld	Area (m ²) D=0.50m	Area (m ²) D=0.75m	Area (m ²) D=1.0m	Area (m ²) D=1.25m	Area (m ²) D=1.50m	Area (m ²) D=1.75m	Area (m ²) D=2m
300	0.6962696 2	1.4809463	5.89667802 6	4.326113	7.059965	11.5676935	16.0456974





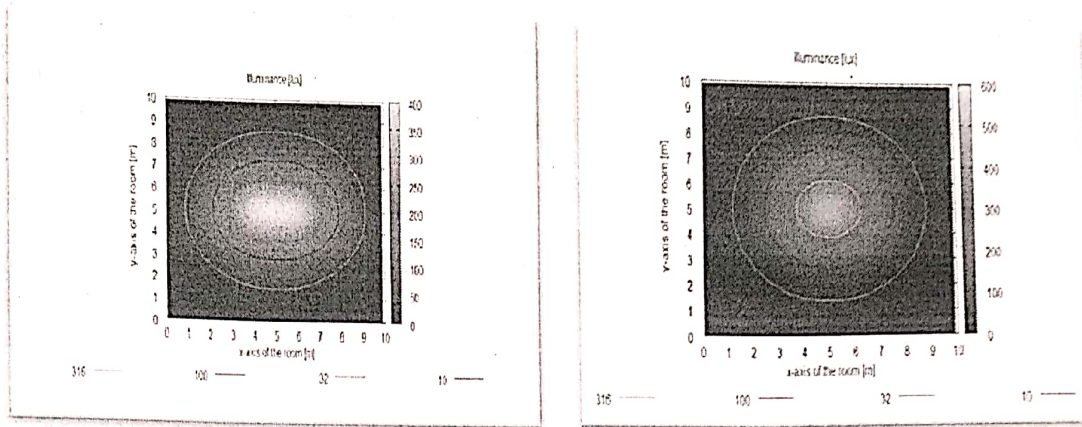
250	0.8146151 8	1.744392	6.57713840 9	5.10964	8.393548	13.3281723	17.8777589 3
200	0.9871701 62	2.1314212	7.51771883 6	6.264251	10.37321	15.851475	20.4070728 3
150	1.2646323 07	2.7597152	8.93149958 2	8.145884	13.6295	19.821982	24.2030102 8
100	1.7929940 41	3.9718625	11.3868354 9	11.79532	20.02584	27.1625154	30.7816220 8
50	3.2566094 03	7.4014898	17.2472561 7	22.21007	38.66056	46.5447061	46.4303854 7

TABLE 2: Height of the working plane and illuminance

Height of the working plane (m)	Area of the first inner isoline (m ²)	Lux Range	Area of the second isoline (m ²)	Lux Range
0.1	4.523893	4000-9000	12.56637	1000-4000
0.5	7.068583	2000-4500	24.63009	500-2000
1	11.34115	1500-2500	63.61725	300-1000
1.5	19.63495	400-900	63.61725	100-400
2	12.56637	250-500	201.0619	50-200
2.5	0.502655	150-350	211.2407	50-150
3	52.81017	100-250	226.9801	50-100
3.5	47.78362	80-180	75.42964	20-80
4	32.16991	60-140	128.6796	20-60
4.5	3.141593	50-110	153.938	10-50
5	50.26548	40-90	243.2849	10-40
5.5	19.63495	30-70	211.2407	10-30
6	105.6832	30-60	201.0619	15-30
6.5	63.61725	30-50	153.938	15-25
7	28.27433	25-45	113.0973	15-25
7.5	63.61725	25-40		10-20

20-35

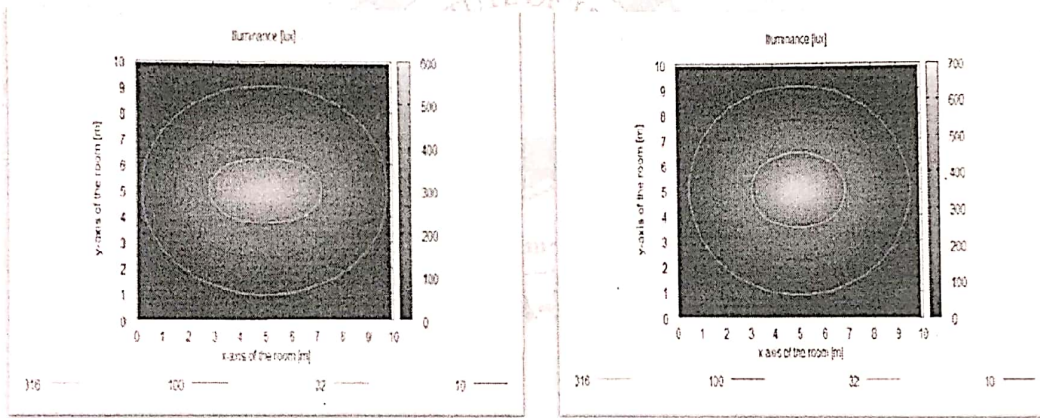
10-20



(a)

(b)

FIGURE 2. Illumination by two light pipes (a) 2m apart (b) 1m apart



(a)

(b)

FIGURE 3. Illumination by three light pipes (a) 1.5m apart (b) 1m apart

TABLE 3: Required illumination in industrial applications (IS: 6665-1972 standards)

HIGHLY CRITICAL	AVERAGE ILLUMINATION IN (LUX)	MODERATE	AVERAGE ILLUMINATION IN (LUX)	BELOW AVERAGE	AVERAGE ILLUMINATION IN (LUX)
Aircraft factory and Maintenance hangers	300-450	General factory areas	100-150	Factory outdoor areas	20
Fine work, for example,	700	Bakeries	100-200	Boiler houses-Boiler	20-50



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radio and telephone equipment, typewriter and office machinery assembly				rooms and outdoor plants	
Very fine work, for example, assembly of very small precision mechanism, instruments, Jewelry & Watch making	1500	Electricity Generating Stations ; Indoor Locations	150-300	Electricity Generating Stations ; Outdoor Locations	20-50
Boot and shoe factories	700-1000	Breweries & Distilleries	150-200	Farm buildings-boiler houses and stables	50
Clothing factories	300-1500	Chemical Work	100-300	Gas Works	20-50
Dye sinking & dye works	300-2000	Collieries	100-300	Iron & Steel works-Marshalling and outdoor stockyards	10-20
Glove making	300-1500	Book binding	200-300	Garages-Parking area (interior)	70

The results show that a light pipe of a suitable length and diameter placed at the correct height and coordinate can provide required illumination thereby bringing down the energy consumption to a greater extent. The readings are consistent with the results noted by Jiraphorn M., Atthakorn T., 2021 while comparing the performance of aluminum and zinc hollow light pipes by varying the incident angle and diameter of the light pipes (13). The illuminance obtained in a particular area is the function of the diameter of the light pipe (16). If the task of room illumination is not fulfilled by a single light pipe then the number of light pipes can be increased and placed at appropriate positions to sufficiently light the room. So number of light pipes depend on the room dimensions and the architectural design (16).

These results show that the position and dimensions of the light pipe and the area of illumination help to decide the nature of task that can be performed at an industry. High precision operations require more illumination especially at the shop floor as compared to the medium illumination required at the administrative office. The number of light pipes and their positions at the workstation can be modified according to the illumination required. Therefore the number of light pipes required in a particular area depends on the type of activity that is to be executed.

CONCLUSION

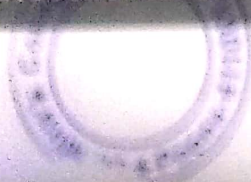
The research work reported in this paper points to the application of light pipes as efficient lighting as an energy saving alternative by using daylight from the orientation performed in IESVE. It can be concluded that a requirement (threshold) of illumination has to be reduced the area of illumination gets increased. To improve the illumination range more light pipes can be added at appropriate positions but care must be taken not to cause discomfort due to excessive illumination. The threshold of illuminance for industrial buildings and processes can be categorized into three parts: (1) for highly critical applications illuminance greater than 80 lux (2) moderate applications between 50 to 80 lux and (3) below average applications less than 30 lux. From the 7% and 15% threshold as shown in table 1 it can be seen that illuminance greater than 80 lux is required in jewelry and watchmaking industry. Clothing and textile industry, food and shoe industries, Assembly shops etc. In most of the industries illuminance between 50 to 80 lux is sufficient. Illuminance less than 30 lux is mostly applicable in farming industry. The IESVE Generating Station, Outdoor location etc.

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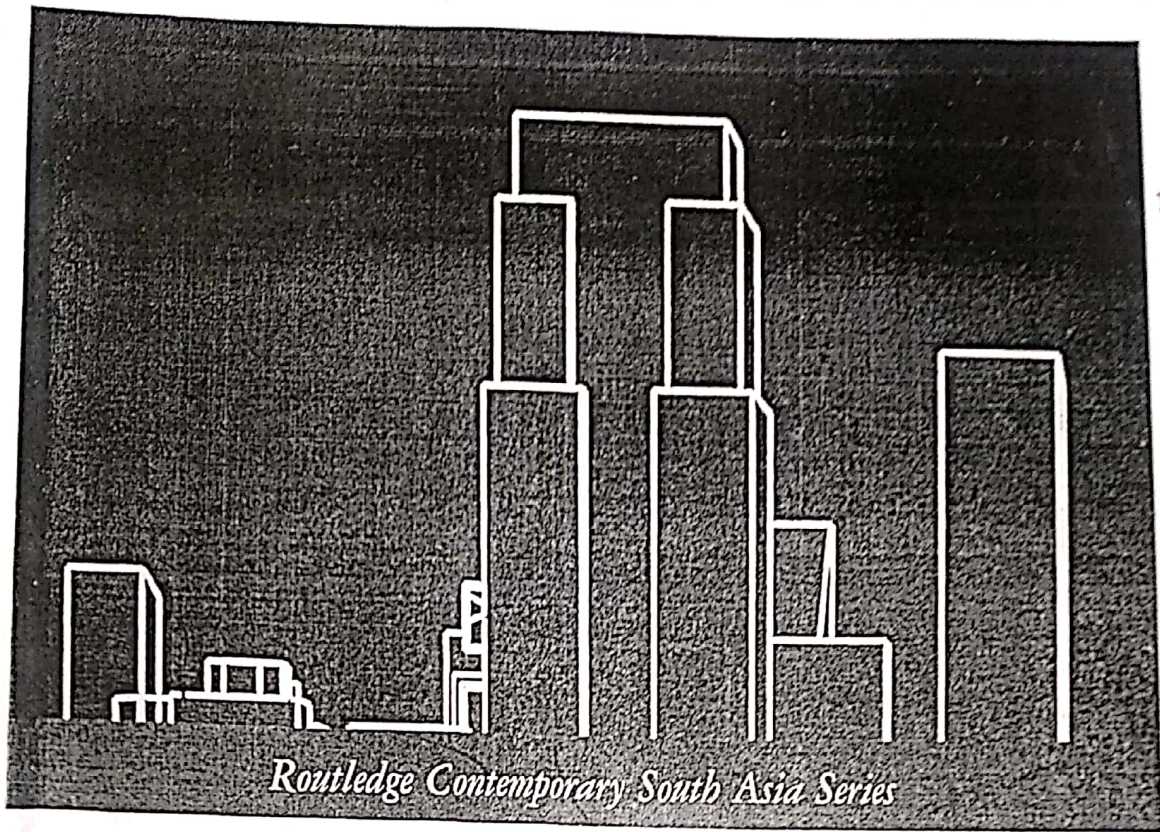
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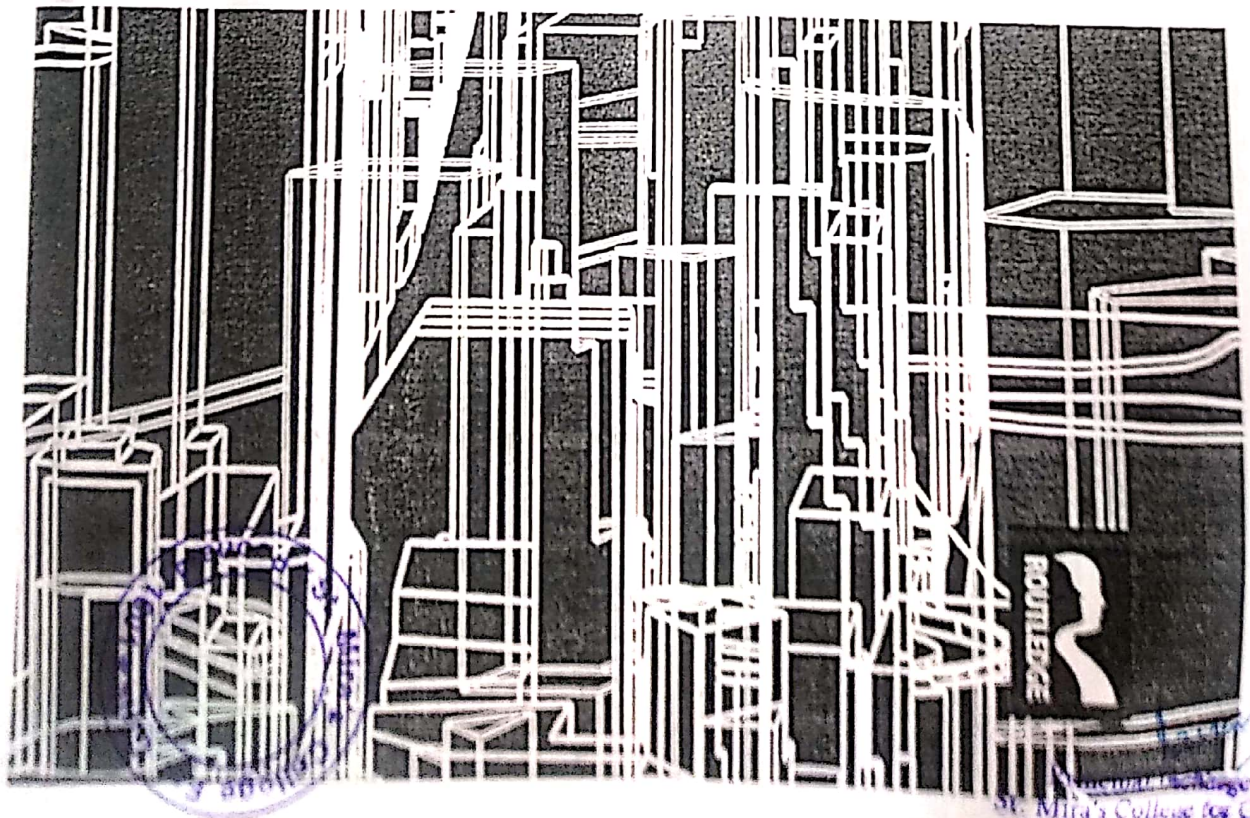


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Mira's College for Girls

Indian Literatures in Diaspora

Edited by
Sireesha Telugu



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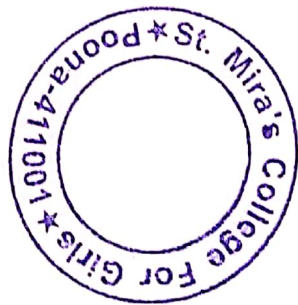
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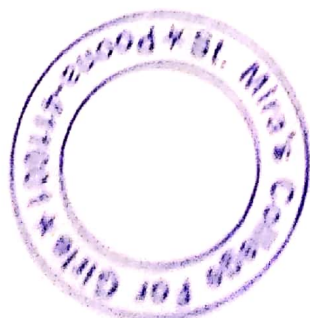
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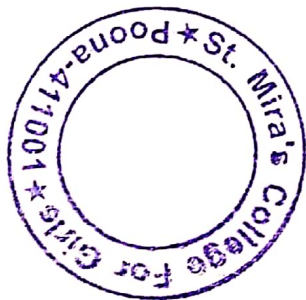
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3 Marathi Diasporic Literature

Understanding Anxieties, Identities and Diversity in Select Fiction

Vaishali Diwakar

After two decades in the USA, Shobha speaks of there being no road upon which to return. "I feel my hometown in India as alien and Washington as my city. Is it that you become habitual to a place and thus experience belongingness to that place? Or is it that the city in the US accepts us as theirs? Or is it that we only cut the strings from our hometown and now there is no road for us to return, so we made this city ours?", says Mrs Shobha Chitre, from Florida (Gothalelya wata (The Frozen Paths), 22).

Even after five decades in the USA, a mother expresses in her own tongue. "Our children must learn their mother tongue, Marathi. I take deliberate efforts so that at home they speak Marathi. They must have some connection with their homeland, and what best other than their mother tongue to keep them connected to home in India ... Maharashtra ... Pune ...", says Mrunalini Apte (name changed), from Chicago (in an informal talk).

Migration to a land distinctly different from the homeland they grew up in, has forced Shobha and Mrunalini to question assimilation into a new environment. Working around language barriers, alien cuisines, or financial issues are stories that never make their way back to their homelands. Therefore, the diaspora literature in Marathi opens a vital perspective into their lives in the USA, their trauma and adjustments, and their process of assimilation.

Introduction

Life abroad is often gleaned from travelogues written by tourists, with their limited and short-term experience of interacting with a country, its people, and its culture. The fresh, first impressions notwithstanding, portraying a true lived-in account of what the country, its people, and culture stand for, and how a certain outsider fits in, is beyond their ken. Yet, literature that helps us to understand the nuances of everyday experiences of migrants does not occupy the same bookshelves given over to famous diasporic writers like V.S. Naipaul, Jhumpa Lahiri, and to name just a few. Mohan Ranade, who has been writing in Marathi for 40 out of the 50 years spent in the USA, says of the Marathi diasporic writing. "Don't call us writers in your article because we are not really the kind of writers like these literary laureates. We are just

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reporters, mainly reporting our lives to people around us and in India". This comment questions notions of authorship, what constitutes literature especially in the context of diasporic writing, and what makes a level playing field alongside the literary laureates? Kar places a higher value on the cultural association than the remoteness or closeness of the connection with India. Who is a writer of the Indian diaspora, he asks, and calls out the designation of "Indian diasporic authors" reserved for those writing in English. Kar calls the writers in their own language *bhasha* (regional language) writers, and underscores the fact that the English diasporic and the *bhasha* writers of the Indian diaspora face the same issues and traumas; and therefore, the *bhasha* writers deserve equal recognition. Jasbir Jain maintains that writing in one's mother tongue creates a sense of community in the host land. Magazines, newsletters, plays, etc., bring people together and create ways of belonging, hoarding memories, and safeguarding the past.

This chapter uses Kar's definition of diasporic literature and draws on autobiographical, semi-autobiographical, fictionalized experiences, digital performances, and newsletters as literature. With a few exceptions, most publishers of these books are unknown in the Marathi literary circles. Even, the legendary regional language book shops in Pune, the acknowledged centre of Marathi literary activities, had little to offer. Consequently, it was a Herculean task to find Marathi diasporic books and/or their references in bookshops or mainstream libraries. Ironically, one had to seek out the few available references from writers in the USA and UK, to obtain list of titles, authors and books; a rarity and hardly ever accessed in Pune. This speaks volumes about value placed on diasporic literature in Marathi in its homeland. However, this chapter is grounded in assessing and analysing the sociological concerns related to diaspora and migration through/in this literature, and will not be assessing the quality, or aesthetic and literary value of this literature. Borrowing from Jasbir Jain, one believes that the *bhasha* writers are in constant touch with the homeland. Therefore, their portrayal is far closer to the nuanced cultural setting compared to Indian diasporic writers in English. Though Marathi diaspora *bhasha* writers, address the same issues of migration, adjustments, assimilation, and homeland through/in their writings, as their counterparts writing in English, they are not accorded recognition as authors or celebrity status.

Since the Marathi diaspora is conspicuous by its absence in the academic discourse on diaspora communities in India; albeit with some exceptions (Dharwadker, Eisenlohr), questioning how the Marathi diaspora views academic writing on its diaspora, is germane. Diasporic writings and the diaspora-related issues of Gujarati, Punjabi, Bengali, Telugu, and Tamil appear more frequently than Marathi-speaking communities. Apparently, only three Indian diasporas, namely Punjabi, Gujarati, and Indian exist (Judge); an indication of the perception of regional linguistic identities in academia. Therefore, this chapter attempts to assess how *bhasha* literature treats issues related to adjustment and assimilation of the Marathi diaspora within a foreign land. These issues will be addressed via examination of variations in



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generational responses, informing the creation of a new identity constructed over the past few decades, protection of the distinct identity in a foreign land by writing in Marathi (language being the primordial identity), idea of homeland shaped by connectedness and remembrance, and finally the continuities and discontinuities in diaspora experiences over several generations will be explored in the course of this chapter.

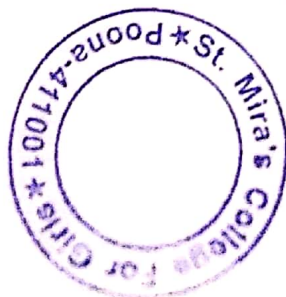
Methodology and Theoretical Orientation

This chapter examines US based diaspora literature, written in Marathi. The field of enquiry has been limited to the last 40 years to focus on analysis and understanding of Marathi diaspora. To achieve these objectives, prominent novels (recommended by fellow diasporic authors), short story collections, and newsletters, the *Brihan Maharashtra Mandal Vrutta (BMM Vrutta)* and *Hitguj* have been accessed. Though newsletters are typically not classified as literature, the record of everyday concerns and their role in binding the Marathi diaspora community together, makes for an invaluable resource. Narrative and content analysis with contextual reading are used to understand the sociality of selected literature. Convinced that literature is never born in a vacuum but is deeply rooted in and shaped by the socio-political-economic milieu, the social, political, and economic realities of the epochs during the major migrations to the USA are analysed in depth.

The rich diasporic writing is mined on the broad theoretical assumption that the individual or groups are driven to migrate by the push and pull factors (read compulsions) in their homelands. In the Indian context, Judge writes, that for the generations that migrated in the 1960s, in particular, the push factors were communal strife, poverty, corruption, and disillusion with nation and nation-building processes. Concurrently, the pull factors involving prospects of a better future and life opportunities in the host land have been discussed. Though push factors are deemed functions of material circumstances, pull factors are certainly a matter of individual choice, according to Judge; this hypothesis is tested in the context of Marathi-speaking migrants and their push-pull factors. The chapter also verified whether a single force or a mixture of factors lead to migration, adjustments, and assimilation in the host land; and whether push-pull factors work uniformly or exhibit generational variations. The insufficiency of a one theory mode to explain the complex processes of migration, adjustment, and assimilation, called for theoretical frameworks of diasporic imaginary in Vijay Mishra and Femke Stock's layered conceptualization of home. Their frameworks helped to elucidate questions raised earlier, and categorize the migrants of 1960-1970 as "old" and those of the 1990-2000 period as "new" migrants in the context of this chapter.

Marathi Diasporic Literature

Novels and short story collections spanning 35 years of Marathi diasporic literature are availed in this chapter. Mrs Shobha Chitre's short stories, novels



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and writing for magazines are predominantly autobiographical, delineating the adjustment period, and homeland versus host land narratives. Four of her novels are *Gothalelya Wata* (The Frozen Paths) (1987); *Gauri Gauri Kuthe Aalis?* (Oh Gauri, Where Have You Come?) (2002); *Pangaleechya Aathavanee* (Memoirs of Autumn) (1994); and *Ek Divas* (One Day) (2017). A special interview with Shobha Chitre and underscored the travails of a banker of almost two decades standing – in London and later in the USA. Dr Anant Labhsetwar is a fairly recent writer of fiction (stories and novels); *Vivahita* (A Married Woman) (2009), *Satyamev Jayate* (Triumph of Truth) (2012), *Ghryapalikade* (Beyond the Home) (2011), and *Na Sampanare Khitij* (Endless Horizon) (2005), figure in this narrative. His narratives of adjustment issues, wide horizon available for migrants, American obsession with legal suits, and caste issues in the homeland are unfortunately marred by the condescending and patronizing tone, replete with superfluous transliterations and explanations. By profession Anant Labhsetwar was a banker and the first Indian to buy a bank in America. Jyoti Joshi's second and most recent novel, *Patzad* (Season of Autumn), 2020, combines autobiographical and fictional accounts of familiar diaspora issues, with very little novelty; her first book is unavailable. Jyoti Joshi is a housewife. The fourth author, Mohan Ranade's ideas and views on adjustment, migration and assimilation are mainly traced through his editorials of *BMM Vrutta* and the interview he gave for this project. Arpana Velankar's book, titled *For Here, or to Go* (2007), though not strictly "diasporic literature", was the culmination of *BMM Vrutta* sponsored project in 2007. It is valuable as a succinct documentation of the trials and tribulations, identity insecurities, and daily adjustment of the Marathi Diaspora to the USA by a leading journalist from people across North America.

This chapter also discusses standalone autobiographical accounts of adjustments in Africa, Mauritius, London, and their connections with the homeland, to widen the scope of the issues faced by Marathi speaking migrants beyond the USA. Thus, Suman Joshi's *Africateel Aathavanee* (Memories from Africa) (2018), *London Book* (2018), and Aaba Bidan's *Mauritius ani Marathi Natake* (Marathi plays from Mauritius) (2013) have been accessed.

The Background/Setting the Background

After 1947, the dream of a modern India, the subsequent disillusionment and the voices of contradiction are well documented (Sarkar; Chatterjee). By the 1960s, it coalesced into major impetuses for migration among the young educated upper caste Maharashtrian population. This hypothesis is supported by Arpana Velankar's book based on the interviews of Maharashtrian immigrants across the USA, and endorsed by Dilip Chitre, a prominent diaspora writer, in the preface. The younger generation of the 1960s, driven by the Nehruvian dream of modernity, were disillusioned by the mid-1960s due to rampant corruption in all spheres, and continued religious strife since partition. With no resolution in sight in India, they looked to the UK, and mainly



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the USA, to escape and improve their lifestyle and life chances, facilitated by the 1965 New Immigration Law. The semi-autobiographical novel by Shobha Chitre explicitly demonstrates the initial preference for London, due to English discipline and a familiarity with British etiquettes, and shorter travel distance from India. Commenting on the heterogenous migration pattern of the Indian diaspora, Paramjit Jugde cites inherent regional and linguistic diversity that renders impossible a homogenous identity or expression of life, along with issues related to migration, assimilation, adjustments; the layered migration pattern of the post-independence period is a case in point. There were few people who migrated to countries like the USA, UK, the African continent, Mauritius, etc., and can be seen as single, isolated events. The following sections attempt to look at the issues faced by the Marathi diaspora in the USA.

Migration-related Issues

A list dated 1964: necessities for a Maharashtrian Brahmin migrating to America (Velankar)

Suit -at least 2Woollen pants -2
 Terylene and cotton shirts -4Night suit -separate
 Ties -4 Bow tie -2 (one must be black)
 Brooke bond teaLemon pickle
 Thread-needleDictionary
Very important notes:

- The bottom of the trousers must be between 14 and 15 inches
- Coat to have smooth shoulders
- Shoes to be pointed in black colour
- Tie-medium narrow V-cut

The list manifests the anxious attention to detail, for a good fit in the USA, the land of perceived opportunity. Velankar vividly describes pioneer immigrants, more excited at living the American Dream than worried by loss of culture, identity, and roots. The power of the American adventure was greater; the potent talisman of lemon pickle notwithstanding. Mohan Ranade in an interview, on 16th March, 2021, recollected ambitious young men in the 1960s, fixated on the UK or even the USA, who thronged the embassies for a Reserve Bank permit, taking notes about the foreign lands from journey hardened friends and strangers. Before the 1965 US Immigration Act, strict laws discouraged Indian migration; subsequently, though Asian migrants rose to 26%, the Indian migrant population remained low (Sharda). Though exact figures are unavailable for 1960 to 1970s, push factors were stronger than pull factors for the migrants.

Velankar cites criminalization and stigmatization of the entire Marathi Brahmin community, after Mahatma Gandhi's assassination by Nathuram



Jyoti

Godse, a Marathi Brahmin, in 1948, as a stimulus for migration. This forced some Marathi-educated Brahmins to migrate to the USA for an improved quality of life, and distance from a challenging socio-political situation; though this postulation is yet to be substantiated. Before 1947, Marathi Brahmins pioneers overrode the religious proscription of crossing the seven seas and pursued their dream of modernity, travelling to Britain to clear the ICS (Indian Civil Services) examination, or study medicine like Anandibai Joshi (first Indian woman doctor educated in the USA). Suman Joshi traces migration of Indians to 1890, especially Gujarati small businessmen, and a few educated Maharashtrians. She writes in *Afriketeel Aathavani* of Dr Vasudev Kanitkar, her father and a doctor, who migrated to Zambia in 1926, and her childhood memories of Africa. The dominant tone of these narratives is either "a modernity project" or "civilizing the uncivilized", with food, culture, and other experiences finding a mention; and the communication with the motherland underscored as restricted and limited. The promise of earning in dollars or pounds and building a sizable fortune, outweighed sacrificing the familiar – food, people, places, and culture. The reasons and logic offered are varied; breaking boundaries, challenging new horizons, outdistancing the "hopeless" Indian situation, rejecting the caste-based social system which stifled individual potential – but the allure of the fortune to be made in dollars/pounds remained truly at the core of their motives.

Robert Park's *Marginal Man*, often reflected in Shobha Chitre's work and certain issues of *Hitguj*, endorses the immigrant's marginal status in the home and host lands, which foments an inevitable inner turmoil. The initial trauma, ascribed to cultural shock by Park, is remedied in Chinese communities, according to Sharda, through magnet communities; while South Asians and Indians fall back on personal resources and networks of friends. Writing in one's own language, with personal narration is considered cathartic in countering the adjustment trauma immediately after migration. Literary references to "magnet communities" among Marathi-speaking groups seem non-existent, barring a mention in Labhsetwar's novel, *Na Sampanare Kshitij*, where a "Little India" helps a young Gujarati immigrant.

The *BMM Vrutta* newsletter is a repository of significance on the stresses and strains of migration, marginalization, adjustment, and assimilation. Some older *BMM Vrutta* issues dwelt specifically on acclimatization to climate, weather, surroundings, and dietary changes wrought by seasons in America. Articles in *BMM Vrutta* and *Hitguj* became transgenerational dialogues carrying older generational experiences to the new and vice versa; enabling comparative analysis of contemporary migration (facilitated by air travel, internet and globalization) with the older experience. An entire issue of *Hitguj* was dedicated to the obituary of Anna Dixit, a guide and friend to many migrants over four decades; the obituaries written by friends and family are a measure of their gratitude to Anna Dixit. His writing on adjusting, assimilating into American society, easing the trauma of migration, celebration of various Marathi festivals, and combining American and Marathi ways of



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living have proved invaluable to the Marathi diaspora community. One agrees completely with Sharda that South Asian Indians, and the Marathi diaspora in particular are dependent on personal resources and networks of friends.

The stories written by Shobha Chitre, Jyoti Joshi, Anant Labhsetwar mainly talk about the anxieties expressed by the new migrant communities before and after the actual migration. The apprehensions about non-vegetarian food and fear of not getting familiar ingredients for Maharashtrian cooking are common themes. Thus, in *Mera Gaon Bada Pyara* (My City the Best) set in the 1980s, Shoba Chitre describes packing (after a holiday in India); Maharashtrian spices, raw grains, and Indian attire have to be fitted in, given their rarity in the USA! The theme of her later stories come full circle to complete assimilation into American society, when she settles into a retirement home in Miami, like any other American citizen. In Labhsetwar's novel, *Na Sampanare Kshitij*, Vandana a young single girl moves to the USA on a work visa and later gets citizenship. She is unable to comprehend the codes and etiquettes of dating, and the unrestricted freedom given to American youth. *Na Sampanare Kshitij* is also the story of her love for a Gujarati boy living in the USA, though labelled "undocumented"; this will be addressed in detail in a later section.

The caste-class composition of South Asian Indians is addressed by Sharda, while many diaspora writers from Maharashtra cite the social and cultural capital of highly educated professionals from the upper castes and middle class. Many of the US Maharashtrian community are equipped with professional degrees and financial resources in India, which help them ford migration-related issues with more ease and acumen. The 1960s US migrants transmuted "fear of losing one's religion" into "progress in the dream land", consequently transitioning into and buying the "American Dream". In contrast, the *BMM Vrutta* issues depict that 1990s migrants were driven by the new IT sector job opportunities. The internet-enabled communication strengthened this generation's ability to maintain a deep connection with the homeland, which mitigated travails of assimilation and belonging. The "push" factor was vital in the 1960s migration, whereas the "pull" factor proved crucial in the 1990s. Dilip Chitre, prefacing Velanakar's book, remarks the qualitative difference in Marathi migrants in 1960s and the IT professionals on work visas in 1990s.

However, assimilation issues are far more daunting and serious than as perceived from Marathi diasporic literature. The connection and memories of home, the core indelible cultural practices versus new adopted practices, and consequently the question of one's altered identity (Indian vs Marathi), pose serious challenges to the Marathi diaspora in the USA. This is reviewed in the next section.

Concept of Homeland and Memory

Fortier echoes the old Marathi diaspora writing by distinguishing home and host lands as objects of longing versus attempted belonging. He concedes that complex dynamics of longing for and belonging to multiple places and ways



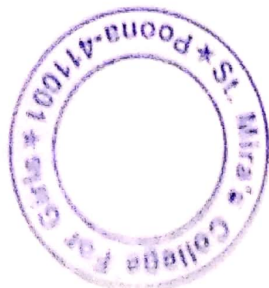
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cannot be reduced to a simplistic dichotomy. Yet, the new Marathi diaspora apparently is unaffected by this dichotomy; they actualize the host land as a necessary dwelling place, followed by a subsequent return to the more valued and relatable homeland. The ardent recreation of their homelands in the host lands, serves to endorse their original identity, and concurrently preserve homeland ties. It is noteworthy that even after two decades in the "other" (host) land, with no foreseeable permanent return, the need to assimilate does not arise; and, returning is closely linked to wanting to "give back" to the homeland. The recreation of a homeland, "is fuelled by memories of prior homes and by notions of where 'we' come from because memories, both personal and collective form the frame of reference for interpreting our past and present experiences and orient ourselves towards the future" (Davidson, 26). This interpretation of one's origins and the action of recalling is an ever-evolving process that finds itself changing circumstantially. For instance, from the new diaspora, Mrunalini, (name changed), interviewed on 23 March 2021, translated Marathi seminal novels into English for the younger generation to connect with their heritage. She herself is a part of Hindu Swayamsevak Sangh, USA camp follower, and continues to be a vegetarian, 23 years in America notwithstanding. Though she insists her children raised in America must eat meat to ease the process of living in the host land; ease mark you, not assimilation, even for the children.

To reconnect with the homeland, the new diaspora often adopts a revivalist mode, often eclipsing experiences of the homeland community. With the rise of the New Right at the time of migration, the notion of being Indian is more ingrained in the new diaspora than the old. The old diaspora found it futile to retain traditions and rituals of their homeland in an effort to assimilate; whereas the new diaspora's effort is directed majorly towards reviving lost Hindu traditions like lighting an oil lamp in front of the deity at sunset, saying the Hindu equivalent of Grace – Bhojan Mantra – before eating any meals, these being rituals that are not the norm in India anymore either.

Just as India is westernized in its culture, the Marathi diaspora Indianizes its ghettos thus engendering a near seamless dual experience of upper-middle-class living in America and India, while working and on holidays, respectively. This revivalist view on recreation also reflects the incessant need for children of the new diaspora to be connected to their roots. The notion of roots here is imagined, when it comes to children of the new diaspora, as India and its culture has been heard of and not quite experienced in actuality. Their only taste of Indian-ness comes from the revivalist traditions that they see at home and perhaps the summer or spring breaks that they spend with family in India. *BMM Vrutta* newsletters, over the last few decades, have published a surfeit of mythological, spiritual, and cultural chronicles, besides deliberating the *raison d'être* of Hindu festivals like Holi, Diwali, Makar Sankranti, and Ganesh Chaturthi, to educate their children on the richness of Indian culture.

Dovetailing children with the imagined roots of their homeland is not a feature of the old diaspora. The latter pragmatically accepted children unversed in



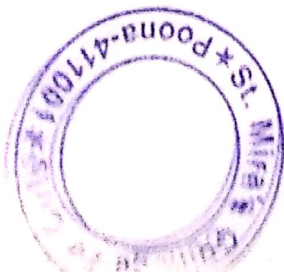
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Marathi or not celebrating Indian Hindu festivals. They accepted the fact that America will remain their children's homeland, notwithstanding the Indian origin of their parents. This understanding only evolved post parental assimilation, essaying a sense of belonging to the host land and people. The old diaspora members, having set out to holistically better their lives, consciously chose assimilation and accepted the host-land as their home, when bereft of options of return to their homeland. Moving between two contrasting settings can either be a liberating experience or a disturbing in-betweenness of belonging nowhere, according to Stock. The persistent disturbing in-betweenness, even post assimilation was resolved by the old diaspora through personal journeys, as evidenced in their literature. Shobha Chitre no longer insists on wearing the traditional Indian markers of being a married woman, and partakes of Thanksgiving and Christmas to make in-betweenness less disturbing if not entirely acceptable.

The new diaspora was not motivated to assimilate, having come for economic betterment, climbing the class ladder, and not an improved life. Their tendency/informed choice of living in ghettoized communities, opined Shobha Chitre, interviewed, 15th March 2021, rendered their upper-middle-class Indian living on par with their upper-middle-class American living; and resolved contrasts and narratives of liberating versus disturbing. The old diaspora was hard put to resolve the disturbing in-betweenness when seeking an answer to "where do we belong?" while negotiating citizenship issues. The extant diaspora community is protected by provisions of dual citizenship unlike Shobha Chitre and her husband Dilip Chitre.

Consequently, *Jithun Chalal Alo, Ti Harvun Baslo Waat* (We Lost the Path That Brought Us Here Today) is a short story by Shobha Chitre detailing this dilemma. Relinquishing Indian citizenship to become American citizens symbolized an irretrievable break from their homeland. Not being able to call themselves Indian was an emotional roller coaster and the equivalent of shutting the door (quite permanently) on the homeland, while their existing routines, or the way that they interacted with the world around them, remained unchanged. When their children raised questions like "if America has tensions with India, who will we support?", living in India, there would have been no hard choices; in America, Shobha could offer no real answers, and the journey to the final acceptance was not an easy one. The story purported the path of pragmatism by sticking with the call for a better living for the entire family, the final culmination of which lay in accepting American citizenship.

Diasporas comprise of special kinds of immigrants because they have retained a memory of a cultural connection with, and a general orientation towards, their homeland culture. Kar, further argues that in the globalized world, the routes are more important than roots. The possibility of air travel, improved means of communication, and better connectivity have jeopardized previous notions of home and belonging. Sahoo, opines that globalization, associated with recent advancement in technologies of transportation, communication, information and the internet, has contributed to the growth of transnational networks – connecting the diaspora with the homeland.



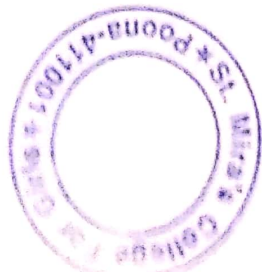
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Identity Construction

Anandibai Joshi, a pioneer who travelled to America in 1880 to study medicine, succumbed to fears of losing her cultural identity, which proscribed western winter wear or eating meat and other American food. Over time, the distinct shift from this trauma, and the resultant acceptance of American cultural traditions, is reflected in the old Marathi diasporic literature. Shobha Chitre effectively juxtaposes migrants carrying quintessential Marathi brahmin food accompaniments like homemade lemon pickle, metkut (spiced gram powder to be eaten with rice), and ghee, with finally giving into enjoying turkey and pumpkin pie on Thanksgiving Day.

In another story Shobha Chitre writes, "When someone asks me 'Tumhi kuthlya' (Where do you come from?) – a very routine question that is asked while meeting another Marathi person in the USA – I get irritated nowadays and I answer 'I am from Washington'. If I have been living in Washington for 7 years, then why can't I say I am from Washington? I hope at least my children won't face this question and can say that I am from Washington." In the same story she continues, "You can't really hope to preserve your culture and identity by wearing traditional Indian saree for a New Year's party. If they are part of the US society now, own it and be a part of this society wholeheartedly." Thus, highlighting identity construction through dressing in traditional Indian clothes, a choice made at every social gathering of Marathi men and women irrespective of the occasion, Saran postulates, the Asian Indian community in America by participating in various American social, educational political-economic events and concurrently maintaining their own cultural identities, demonstrate a clear preference for the cultural pluralism model.

Consequently, excerpts from Shobha Chitre's book *Gothlelya Vata* (1987), exude a definite identity transition among early immigrants making US cities their own, yet clinging to vestigial homeland connections, "In 'our' Chicago the seasons are so beautiful not like 'your' San Francisco where the weather is the same all through the year. In 'our' Miami, the mangoes are better than the Indian Alphonso – also sugar cane juice, Indian flowers, guava – in fact, it feels just like home with all these fruits and flowers around." The pluralism model is further elaborated through real-life incidents of 1987 in *Mera Gaon Bada Pyara* (My City Is The Best) from the same book. At a new year's party, Shobha's Maharashtrian friends debate merits of peaceful Washington versus crowded New York City; while the Washington Metro is held up against the New York subway. Thus within a few years of migration Pune, Mumbai, Nashik, and Nagpur in Maharashtra were dissolving and new regional identities as either New Yorkers or Washington dwellers were acquired. Quite clearly, this generation of migrants were rapidly and willingly making their new homes and cities their own, difficulties notwithstanding. In the same story, discussions about the nuisance of illegal Cubans in Miami lead to advice to move out of Miami (though it felt like India) for the bad



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quality of education and drug issues. A vibrant commentary emerges on "legal" immigrants holding green cards viewing "illegal" immigrants with disdain and contempt. Maharashtrians, have always been doctors, architects, IT professionals, "wanted" and in "demand", assured of a "documented" status. Thus, green card status encouraged the willing assimilation of "old" Marathi immigrants with no fear of deportment, and significantly impacted their identity creation. This was in direct contrast to the post-1990s period, where difficulties of acquiring green cards brought in immigrants on the visitor/work visas, with uncertainty around full citizenship. It reflected on their need and motivation for assimilation in the US society and the conception of their identity transitions after migration.

A distinct change in the *BMM Vrutta* and *Hitgaj* from the 1970s to 1990s is evident. The intense focus on traditional Marathi festivals is reinforced by special annual issues of *Hitgaj* for Ganpati puja and Diwali, carrying advertisements from gurus (Hindu priests) willing to perform religious rituals in Hindu-Indian households. Another point of discussion which surrounds the question of identity and identity formation is the "old" and "new" diaspora's preferences in naming their US born children. Returning from a naming ceremony, an "old" diaspora family discusses baby names in one of Shobha Chitre's stories. The discomfort in losing one's obvious Indian identity by using "David" was counterbalanced by the ease of blending into US culture. Conversely, the "new" diaspora's revivalist trend of using complex mythological names (Vaidehi, Draupadi, Aniruddha, Subhadra, Harshavardhan) is underscored and debated in the *BMM Vrutta* literature and stories. The increased visibility of Marathi identity through mythological names, was perceived as needless and essential simultaneously. The former supported the struggle of Marathi kids with unpronounceable or inappropriately pronounced Indian names that caused many personal issues for children in school and later in life. For US born Marathi children, the daily struggle to assimilate with the kids around them was exacerbated by their parents' choices to retain their Marathi identity. It began with their Indian mythological names which identified them as "outsiders" and made social integration very hard. In hindsight, the "old" diaspora was far more pragmatic, making choices in baby names favouring faster assimilation; and they regarded the traditional baby names used by the "new" diaspora counterintuitive. The changing trend reflects a change in priorities between the "new" and "old" Marathi diaspora; assertion of identities versus assimilation within the US culture.

A recurrent theme in the stories and books is related to the preservation of the Marathi language while staying in the USA. Shobha Chitre writes about 7-year-old Neha proving an embarrassment to her parents for being unable to speak Marathi when they hosted a visitor from India. The ensuing lectures on Marathi culture preservation caused intense debate and deliberation, resulting in a painful decision to send Neha back to her grandparents in Pune. Shobha Chitre managed to convince Neha's parents that Marathi is almost an equal challenge in the USA as for convent-educated kids in Pune-Mumbai.



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Therefore, the balanced path of speaking in Marathi within the household on a day-to-day basis was less drastic an option than sending Neha away. Though Shobha recommends accepting the reality that US-born kids may never be able to speak Marathi, she personally ensures her children remain familiar with Marathi and understand the language through day-to-day conversations with parents.

Children's familiarity with Marathi has been a constant endeavour of Marathi families – so much so that Marathi teaching Sunday schools were established in many cities to enable learning of Marathi, Indian classical music, and iconic Maharashtrian arts like Lavani (dance form) and Dhol (drums). Though in the 1980s the response to Marathi Sunday schools was not enthusiastic, Mohan Ranade (interview, 16th March, 2021), the “new” diaspora of the 1990s and later initiated the Sunday school ritual in many cities in the USA. The *BMM Vrutta* and *Hitgaj* too were started primarily to preserve language and culture within the US Marathi community. Around the 1980s, *BMM Vrutta* used quite a few English words while reporting events and in articles; by the 2000s, a marked shift occurred with the *BMM Vrutta* being written entirely in Marathi and English used only for addresses.

Mauritius has institutionalized the Marathi language and accorded an “ancestral” language status in recognition of the vast migrant community (Eisenlohr, 773–786). It enabled Marathi to be taught by all government schools on an optional basis; it is noteworthy that “ancestral” languages, like Marathi, Telugu, and Tamil, are not used for daily public interaction in Mauritius. However, their institutionalization and preservation via teaching to future generations is a deeply symbolic connection with the homeland. Therefore, the absence of daily usage of Marathi does not make the Marathi diaspora in America insecure; rather the fear and insecurity created by an irredeemable loss of their children's heritage, makes them reassert their Marathi identity.

In diaspora writings from the USA, such as in books, short stories, and newsletters, videos like *Marathi Antari* (At Heart We Are Marathi), a linguistic identity is primarily carved out. Consequently, locational identity (“*amhi mumbaikar*”, “*amche nashik*” etc.) is derived from Pune, Mumbai, Nagpur, Nashik with idiosyncrasies and specificities of that city/region. However, significant commentaries on the religious and caste identities of the diaspora are conspicuous by their absence. Content analysis in *BMM Vrutta* and *Hitgaj* reveal predominance of upper-class, upper-caste (Hindu Brahmins in *BMM Vrutta*) contributors, participants and organizers.

The most frequent names in BMM are obviously Hindu Brahmins, and very rarely, even around the 2000s when there is a huge Marathi diaspora in the US, a few Maratha caste names appeared. We also come across the mentions where very explicit comments on how North Indians are loud in their expression such as we don't get along with the show-off crowd of north Indians during the 15th August parade in Chicago (Uparikar's *BMM Vrutta* editorial).



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An exception to caste-based narratives is Anant Labhsetwar's *Vivahita*, written in 2009 and situated in 2006. The relationship between a lower caste woman, Nandini, and an upper caste man, Manoj, is validated when Nandini makes the supreme sacrifice of a fake contractual inter-caste marriage. The reward of Rs. 50,000 from the government pays for Manoj's ailing father's surgery; Nandini then takes a divorce. Manoj's father is now forced to look beyond Nandini's caste, recognize her as an individual, and allow Manoj to remain married to Nandini. Dr Babasaheb Ambedkar recommended inter-caste marriage to abolish the caste system in India. Therefore, Nandini's use of the contractual relationship to earn the reward actually trivializes the caste problem in India. In the 21st century, caste is a highly complex, layered, and nuanced issue; with ground-breaking contributions made on the subject by Dalit writers. Earlier, Shobha Chitre in her short story, *Kale-Gore aani Amchya Jati* (Blacks, Whites, and our Castes) equates discrimination faced by the American blacks with the lower castes (Dalits) in India. She effectively underscores the ignorance of the educated Maharashtrian upper-caste community towards Dalit autobiographies and the issues they bring out. Her acknowledgement of Dalit literature is diluted by her simplistic reduction of the caste issue by "us" – the Marathi diaspora as "Hindu", "Indian", and "Marathi". Does the choice of these specific identities for the Marathi diaspora prematurely resolve and gloss over the impact of caste issues, visible even in the USA, and definitely back home? A deeper inquiry of the caste issue emerges from Shobha's short story than Labhsetwar's novel.

Labhsetwar's other novel, *Na Sampanare Kshitij*, has been cited in an earlier section. It is the story of an "undocumented" young Gujarati boy, Ramesh, and his love story with the well-placed Maharashtrian girl, Vandana. The author sketches her identity (presumably Marathi) only via cultural references to her favourite writer and food. One questions why the regional identity of the boy, who is uneducated, undocumented, working in the hotel industry, at much lower wages, is not portrayed as Marathi? The boy's struggle is heart-breaking and endorses hardships that people endure to live the American Dream, given the risks involved. The issue of documented Marathi versus the undocumented "Other" is given due weight. The portrayal of Marathi people in all the novels referred to in this chapter is that of being upper-caste, upper/middle class, educated, well-placed, documented, culturally and morally superior; and as being someone who knows exactly how to blend American and Marathi/Indian culture. In contrast, the "Other" (other Indian regional/religious communities or other nationalities) is either excluded completely or shown in a negative light. One recalls Shobha Chitre's story, where Cuban immigrants are portrayed as illegal, uneducated, drug addicted, as detailed earlier in this chapter.

Each community of the Indian diaspora lives in its encapsulated environment, separated from others in terms of language, caste, culture, and religion (Judge). We must acknowledge diasporic communities are not monoliths, but are further fragmented on the basis of caste and religion. Within Marathi



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diasporic writings, the caste dimension does get some level of mention, although sparingly. What is interesting is the absence of any mention of any obviously Muslim name in *BMM Vrutta* issues right from 1985 until the present. The huge influx of Marathi diaspora to the USA over the years, and a sizeable Marathi-speaking Muslim community in India, the virtual absence of Muslim names in *BMM Vrutta* until 2020 is significant and needs further analysis.

Brah argues that the “us/other” or the “native/diasporian” binary is synonymous with homeland/host land; 9/11 dramatically overturned this binary, particularly for the South Asian diaspora. The “us” in the Indian diaspora is a fractured and multi-layered concept and not a homogeneous category with the interrelationship between different Indian diaspora religious groups reflecting the changes in these relationships in the homeland (Kar). One infers that the complete silence on the Muslim community and the Othering of the Muslim community post 9/11 in America, and in the *BMM Vrutta*, *Hitguj* and other books, are also reflections of the strained relationship between Hindu and Muslims in India. What does that suggest? Does the linguistic identity supersede all other identities, or are religious, caste, and class identities subsumed within linguistic identities? Are other identities excluded as being insignificant? We need a separate analysis for this.

Apart from conventional Marathi literature, one finds very good references in the form of YouTube videos and blogs, which talk about Marathi identity. In *Marathi Antari*, a YouTube homemade video by Marathi people in their 40s and 50s living in America, a distinction is made between *karmabhoomi* (the land where you labour) and *matrubhoomi* (the motherland). These terms have been primarily used by Vinayak Savarkar, a colonial far-right political activist, who coined and defined the term Hindutva, and what it means to be a Hindu. His writings are used extensively by many to assert what they understand to be a rightful Hindu identity. The usage of these terms could be interpreted as threads of far-right Hindutva ideology that have woven themselves into the social fabric of the Marathi diaspora in America. This video also portrays the “new” diaspora members preserving their local Indian identities even after migrating and settling into their own Marathi communities in America, and details variations within the Marathi community by way of belonging to Kolhapur, Nagpur, Pune, or Mumbai. This is in sharp contrast to the old diaspora, whose members dissolved their local identities and identified with the American cities they currently lived in. The video adds fresh dimensions by showcasing certain specifics of Marathi festival celebrations; thus the “lost” form of “*lezhim*”; an endemic dance form is part of their celebrations in America. The “*modak*” – a sweet steamed dumpling with a jaggery and coconut filling, the favourite food of Lord Ganesh, specifically to be eaten during Ganesh Chaturthi is made at home by the diaspora community. It is a practice that not many women follow in Maharashtra anymore, instead choosing to buy them from people who make “*modaks*”.



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If one assesses the Marathi diasporic literature as against the English diaspora literature, the former is more related and identified with the everyday lives and practices of the diaspora community. I would like to revisit the argument in the first section in this context. The literature written in the mother tongue (bhasha literature) is always easier to identify with and relate to. Diasporic literature in Marathi, in contrast to its counterpart in English, has a far closer identification and reportage with everyday activities, dilemmas, and problems faced by the diasporic communities.

With moorings in Sociology, aesthetics of the literature is not stressed, but the importance of Marathi diasporic literature lies in understanding the processes of assimilation, adjustment and identity construction more realistically. As Mohan Ranade mentioned in his interview, Marathi diasporic writers cannot be categorized as writers in strictly literary terms. If we analyze them from aesthetic parameters, most will fail to pass as literature. However, in the vast field of English diasporic literature, Marathi diasporic literature is surely making a dent in developing the understanding of regional identities abroad, rather than all identities being subsumed under Indian.

Not a Conclusion

An iconic and celebrated writer from Maharashtra, P. L. Deshpande was invited to the *BMM Vrutta* convention in 1989. He advised the Marathi diaspora community – “make this country your own without having the fear that you will lose your Marathi identity. So long as there is one Marathi child who fondly remembers a Marathi poem taught to him by his parents, your culture lives on.” The “old” Marathi diaspora seems to have taken this advice to heart and assimilated into the mainstream US culture far more rigorously. Most of them celebrate Thanksgiving as their own festival with their children, who may not speak Marathi fluently, while writing books in Marathi about their lived experience. The “new” diaspora came to the USA as part of the internet-connected world and has always easily retained cultural ties with the homeland. They have remained relatively insular, with a Sunday “culture” of going to Marathi schools, and Hindu festivals being the primary festivals. They “plan” to move back someday, and the homeland is much closer to their heart and their reality than that of the “old” diaspora. The “old” diaspora faced significant hardships even with respect to the availability of food suitable to their taste, but US citizenship was easily accessible to them. The “new” diaspora had a ready base with US companies for which they have worked, sponsoring their travel, migration, and settling-down process. The new age, New-Right policies propagated by “Trump” have nonetheless created new anxieties for the “new” Marathi diaspora. Many have faced hardships and uncertainties, like H4 visa availability and much stricter naturalization laws in the USA. What comes across from Marathi diasporic literature is that the identity construction processes for the old and the new diaspora have taken quite distinct paths. The “old” diaspora identify themselves much closer to being the



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“Marathi American” whereas the “new” diaspora will more likely identify as “The Marathi in America”. In spite of their different trajectories of assimilation and adjustments in the host-land, both have their own share of trauma, turmoil, mourning, apprehensions, and anxieties, as well as their joys, fulfilment, and success. The Marathi diaspora’s choice to call the US their home and what that choice means to them has been aptly quoted in one of her stories by Shobha Chitre. As a very well-known Marathi poet, Anil says:

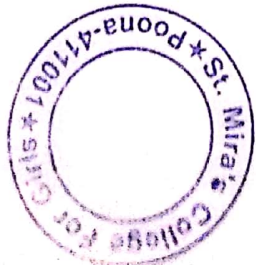
*Thithe punha don vata futlelyachya khuna distat,
Ek jara saravleli, Dusri varati thase nastat.
Kiti vel disat hoti, dharli nahi tich vat,
Tichi valne, helkave, tiche utaar, tiche ghat.
Tinech gelo asto, tar hi kadachit mitli asti,
Tase whayche navhte – heech mazi vat hoti.*

A rough translation of the essence is as follows.

Two paths I had in front of me.
One well-travelled, no footprints on the other path
(To stay in India or, to travel to the USA)
The well-travelled kept calling, although I didn’t choose it.
(remembering home even after migrating)
Those crests and troughs and the undulance keep coming back to me.
(missing the homeland)
If I had chosen that path, this path would probably have vanished.
That was not to be – this is My path.

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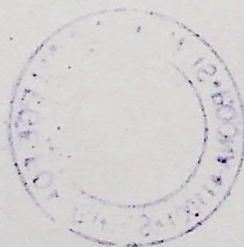


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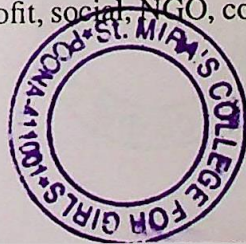
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Foreword

For over two decades, I have worked with entrepreneurship scholars and educators around the world. I have seen the field grow from an almost exclusive focus on business plans and the winning traits of successful for-profit entrepreneurs to an ecology of approaches that embrace and nourish a variety of valuable phenomena. Most exciting of these has been the notion of entrepreneurship as a method to tackle some of the most difficult yet important challenges of our times, such as those included in this book.

I met the editors of this book, Professor Satyajit Majumdar and Professor Samapti Guha, about a decade ago in my home country. Both were already passionate about social entrepreneurship, yet thoughtful in their rigorous and critical approach to its role in building a better future both for India and for the world. Together they have fed the movement to educate and foster social entrepreneurs, entrepreneurship educators and provide outreach to the communities they have worked in. While Bill Drayton, founder of Ashoka, is credited with the earliest use of the term, my own encounter with social enterprise harks back to decades before Drayton visited India and recognized people that he called and fostered as “social entrepreneurs” through the Ashoka Fellowships. The enterprise I grew up with in Mumbai is the Shri Mahila Griha Udyog Lijjat Papad, a co-operative founded by seven women, which currently achieves annual revenues of around \$300 million making and exporting papad, a thin crispy flatbread made with a mix of lentils and whole grains. Just as the product is both delicious and healthy, Lijjat, the organization has made better lives for the women who are part of it and nourishes the communities in which they live and thrive. I personally knew women who worked in and managed the organization, and they inspired some of my own entrepreneurial (ad)ventures.

The concepts and cases carefully put together in this Book evoke in me those inspirations and flavors of my earliest encounters with the role of entrepreneurship in transforming lives and societies for the better. I am impressed by the breadth of topics ranging from software and biotech to mothers and children, and I am heartened by the inclusion of indigenous people as well those living outside India's borders. In my work I have been skeptical of the need to separate social from other kinds of entrepreneurship. My arguments have grappled with the fact that all enterprises, whether for-profit, nonprofit, social, NGO, co-operative or hybrid, contribute



to society through livelihoods, jobs and innovations. And all are susceptible to the worse angels of human nature as well. Hence, I have embraced the view of business as offering a set of tools to help organize and manage resources, and entrepreneurship as a method to effectually cocreate ends worth achieving in the very process of venture building. This Book offers a look into what might be possible if we adopted such an instrumental view of business and venturing for nurturing human and societal wellbeing.

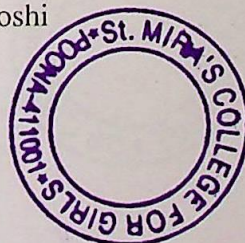
I believe the collection here will feed important discussions in classrooms, enabling educators to challenge students to remake their own future and our world in important ways.

Saras Sarasvathy
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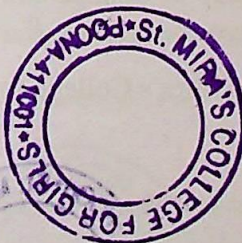


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Satyajit Majumdar is Professor at the Centre for Social Entrepreneurship in the School of Management and Labour Studies of Tata Institute of Social Sciences, Mumbai (India) and teaches entrepreneurship, growth and technology strategy, corporate social responsibility and services operations management. He is President of Institute Innovation Council and Head of Incubation Centre at TISS, Mumbai. He has published research papers and case studies in the areas of entrepreneurship, social entrepreneurship, small business, growth strategy and corporate social responsibility. He also mentors young entrepreneurs, participates in activities related to entrepreneurship ecosystem building and reviews research papers for international journals.



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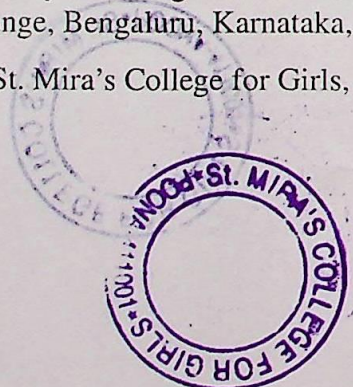
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Chapter 4

A Critical Analysis of the Social Business Model of Kala Raksha: An NGO with a Purpose of Women Empowerment



Rama Venkatachalam and Netra Neelam

4.1 Introduction

India is a large developing country with over 23 million unorganized artisans; more than that of any other nation (Tyabji 2003). There are over 7 million artisans in rural India, engaged in crafts, the backbone of non-farm rural economy of the country; the second largest rural activity next to farming (The Edmond De Rothschild Foundations 2013). Sadly, all these artisans are a part of the informal sector of the economy and informal sector seems to be the most ignored sector of the economy (Daniel 2005).

India is well known world over for its incredible legacy of handicrafts. Its sheer vastness reflects the diverse craft cultures of the country. Each craft is unique and significant in its own way; having its distinctive designs, colour, style and technique. Be it the Gond painting of Madhya Pradesh, Bhujodi shawls of Kutch, Bodo weaves of Assam, Bidri work of Andhra Pradesh, Kashmiri copperware, Dhokra work from Orissa or Sanjhi paper cutting from Uttar Pradesh and the countless regional weaves. It is almost impossible to describe the entire landscape of crafts in India due to its vastness and fluidity (Jaitly 2012).

Though skilled in traditional crafts, the artisans lack economic opportunities. They lack access to markets, don't understand customer needs; both local and global, hence are unable to retain their place in mainstream markets and earn a sustainable livelihood. Unlike farmers, artisan's distress is not responded to, because they are very flexible and move to alternative occupations like agriculture, construction, trading, etc., for sustenance and more earnings. Many artisans are even abandoning the craft form as they are paid very low wages compared to the high value of their products.

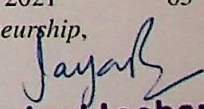
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Principal Incharge
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Another difficulty identified recently is preserving the craft by keeping the next generation involved. Due to financial pressures, the children of the artisans opt for other “aspirational and upmarket” professions, while giving up on the traditional occupation, thus creating a future threat to the craft form.

Thus, it is important to integrate the informal sector of the economy into the mainstream economy by building support systems and systemic interventions that can help improve the lives of the artisans by increasing their work opportunities thereby providing income security. This will help in sustaining the artisans and their craft traditions. Moreover, valuing and preserving traditional techniques is important in an increasingly globalized world. Empowerment literally means “becoming powerful”. In the simplest of words, it is basically the creation of an environment where women can make independent decisions on their personal development as well as shine as equals in society. Appropriate external support and intervention, however, can be important to foster and support the process of empowerment. Development organizations can, under some circumstances, play an enabling or facilitating role. They can ensure that their programmes work to support women’s individual empowerment by encouraging women’s participation, acquisition of skills, decision-making capacity and control over their lives.

International organizations like the World Bank and United Nations have focused on women’s issues especially the empowerment of poor women in rural areas. In the late 1980s and early 1990s, NGOs, or the non-governmental organizations have also taken on an increased role in the area of women’s empowerment. NGOs, previously catering to women’s health and educational needs have moved beyond this traditional focus to addressing the underlying causes of deprivations through promoting the economic and social empowerment of women (Kerry 2003). NGOs aim to provide economic empowerment through skill development in order to assist women to face the challenges of living.

Craft organizations/NGOs have been the strongest supporter of the craft sector, by assisting the artisans in achieving economic self-sufficiency, through facilitating innovation within tradition; to transform traditional art into contemporary products. Artisans contribute to concepts as well as skills in creating products. The skill of the artisans is human capital, but the artisans are not able to capitalize on their skills independently. Hence, a need is felt to depend on the networks and relationships within a social group which translates into achieving social capital. Social Capital refers to resources (such as information, ideas, support) that individuals are able to procure by virtue of their relationships with other people. These resources are called “capital” as they are “social” in nature because they are only accessible in and through these relationships. The structure of a given network—who interacts with whom, how frequently and on what terms—thus has a major bearing on the flow of resources through that network. Those who occupy key strategic positions in the network, especially those whose ties span important groups, can be said to have more social capital than their peers, precisely because their network position gives them heightened access to more and better resources (Burt 2000). This, in turn, helps the



artisans capitalise on their skills and earn a sustainable livelihood that benefits them and their families.

A number of these craft organizations have adopted different craft forms. Kala Raksha (KR) of Kutch, Gujarat is one such NGO working for the revival and preservation of Kutchi embroideries. The trust aims to preserve the traditional arts of the region by making them culturally and economically viable. Trust activities are artisan driven. Without artisans, there can be no traditional arts. KR encourages community members to work together towards the goal of self-sufficiency. Generating income through their traditions, community members can realize their strengths and maintain their identity as they develop.

Comprising artisans, community members and experts in art, design and museums, KR was founded in 1991 by a group of artisans and Mr. Prakash Bhanani. KR project came into existence in 1991 but was officially registered in 1993. It focused on a group of embroiderers in the village of Sumrasar Sheikh. These people migrated from Nagar Parkar in Sindh in 1972, bringing with them some fine skills of traditional embroideries as well as some beautiful pieces in Suf and Kharek embroidery styles. With generous support from patrons of traditional arts, a permanent collection of traditional embroideries was started. Since they did not get much support from the government in settling down in India, a group of 20 artisans were organized and guided in producing Suf embroidered items for sale in order to earn a livelihood. Thus KR was established comprising artisans, community members and experts in the fields of art, design, rural management and museums, KR had managed to rope in 1,000 embroidery artisans of 7 ethnic communities.

Kala Raksha means "Art Preservation" The trust aims to preserve the traditional arts of the region by making them culturally and economically viable. Trust activities are artisan driven. Without artisans, there can be no traditional arts. As far as possible, positions from office managers, to coordinators to tailors are drawn from the immediate local communities. The trust provides training as needed to make this possible. KR encourages community members to work together toward the goal of self-sufficiency. Generating income through their traditions, community members can realize their strengths and maintain their identity as they develop.

From the outset, KR's income generation project has been self-sustaining. However, being a not-for-profit-based organization, KR requires financial assistance to support ongoing social welfare programs and capital-based expansion such as construction of new facilities, etc.

Over the years, KR has gratefully received funding from various Indian and International agencies like ATA, American-India Foundation, Bestseller Foundation, Handicrafts (GOI), Eileen Fisher, Ford Foundation, National Bank for Rural Development (NABARD), Sir Ratan Tata Trust, UNESCO, Winrock International, etc.

The centre has an office room, museum, showroom, stitching centre, godown, pantry and craft restoration room. There is a small open dining area. The guest rooms are on the first floor. KR in Sumrasar Sheikh Village was designed by Ahmedabad architect R. J. Vasavada, follows Kala Raksha's philosophy of innovation within



traditions. The buildings are based on the traditional round bhungas, but use contemporary materials and technology. Office, workshop, resource centre and museum are all computerized. The centre is fully electrified with photovoltaic solar power.

Committed to documenting existing traditions, the artisans of KR participated in establishing a museum that maintains a collection of heirloom textiles. Thus it embodies a simple but revolutionary concept: involve people in presenting their own cultures.

In its second decade, KR began to address the most pressing need: *education*. Established in 2005, Kala Raksha Vidyalaya (KRV), an institution of design for traditional artisans, provides an environment and methodology appropriate to traditional artisans. A year-long course in contemporary market-driven design, based on problem-solving within traditions, enables artisans to revitalize their art. KRV strives for relevant education and its graduates have been recognized for excellence and have dramatically increased their income. A significant number have been able to establish their own businesses. KRV intends to raise the value of handwork and preservation of art traditions.

Artisans' initiative and participation continue to drive KR's work. Artisan Design Committees study the collections and create exquisite contemporary work. Artisan Pricing Committees evaluate each embroidered piece, ensuring fair wages and excellent quality. Finally, artisans participate in sales, linking them directly to their market.

KR's commitment to the community has seen it grow in different areas that ensure continuous benefits. KR's efforts to support the creation of unique and traditional products have been appreciated worldwide. Its broad range of arts include hand-embroidered, patchwork and appliqué garments, home furnishings, salwar kameez (tunic and pants suits), jackets, shawls and dupattas (scarves). KR also offers cozy patchwork quilts, toys, purses, gifts and leather table tops. They keep adding to their product line on a regular basis keeping in line with demand for the handcrafted products.

KR has taken initiatives in the form of product and process innovation, marketing and promotion, training and development. This helps in understanding the organization's environment and enable to test whether the profit earning is well aligned with the social purposes of craft revival and empowerment.

The researchers felt a need to identify and critically analyse the model adopted implicitly by KR to achieve the above purpose. KR has been able to go beyond immediate profits and higher incomes. Every organization has a business model, even if the word "business" is not used as a descriptor. A business model (Osterwalder and Pigneur 2010, b, c) describes the rationale of how an organization creates, delivers and captures value. KR achieved its objectives through product and process innovations, building markets and strengthening supply chains. And for the artisans, it meant higher productivity, sustainable earnings and greater empowerment.

Yunus et al. (2010), the microcredit pioneer, founder of the Grameen Bank, and 2006 Nobel Peace Prize winner, wrote "a social business is designed and operated just like a 'regular' business enterprise, with products, services, customers,



markets, expenses and revenues". Hence even so-called social businesses have business models. The difference is merely a matter of focus. Current research is an attempt to identify and critically evaluate the existing model at KR, where the focus is on empowering the women artisans by assuring a regular source of income through the revival and preservation of the Kutchi embroidery. Moreover, only 38 studies between 1998 and 2020 (TITLE-ABS-KEY ('women AND empowerment') AND TITLE-ABS-KEY (craft)) have been recorded in the Scopus Database as of 18 July 2020. Out of the total studies only 5 studies were published in Scopus.

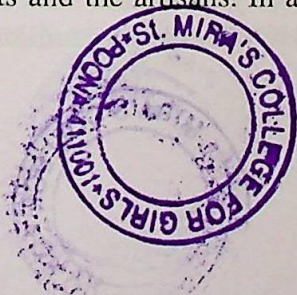
4.2 Literature Review

India is well known world over for its diverse craft cultures (Ranjan and Ranjan 2009). The arts and crafts of India outline the regional styles, history, social and symbolic significance of many of the artefacts from the remote areas of the country. The rich source of artistic traditions by the skilful craftsmen has resulted in a diverse variety of arts and crafts. This represents the rich cultural heritage of the country that has fascinated all those who have encountered it for generations (Cooper and Gillow 1996).

It is interesting to note that the major and minor crafts created by the skillful craftsmen is very much in tune with nature. The abundance of nature in India greatly inspires the creativity of the people in it. The numerous artisans are able to create beautiful objects of everyday utility using the natural materials in the environment. It may be objects of divinity from rocks, lamps from minerals or wooden pieces into beautiful carvings and so on. The artisans are considered the greatest conservationist of the environment (Jaitly 2007).

The handmade traditions of the country not only enrich the day-to-day lives of the people, but also provides sustainable livelihood to millions of artisans (Ranjan and Ranjan 2009). Despite India's industrialization and participation in the modern world economy, millions of Indians still depend on traditional skills to make a living with handmade products. After agriculture, handicrafts are the second largest employer in rural India. Many agricultural communities bank upon it as a secondary source of income generation during times of drought, lean harvest and famines. The handicraft and handloom sectors are Rs. 24,300 crores (US \$4.48 bn) industry contributing Rs. 10,000 crores (US \$1.85 bn) to India's export earnings of Rs. 1.62 lakh crore (US \$300 bn) and provides employment to about 7 million people. But unfortunately, the majority of the craft production remains unorganized with its full market potential untapped. Propelled by loss of markets, declining skills and the difficulty catering to new markets a large number of artisans have moved to urban areas in search of alternative employment (The Edmond De Rothschild Foundations 2013).

It is a great cause of concern, and needs immediate government intervention in the form of various schemes for the craft sector; and genuine efforts for promotion and development of the crafts and the artisans. In addition, various co-operatives,

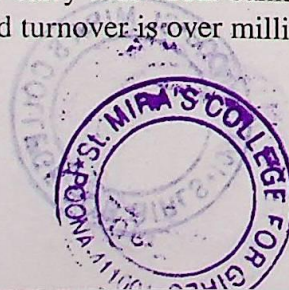


voluntary associations also need to put in sincere efforts for enhancing the skills and the working conditions of the artisans (Pradeep 2010).

Traditional crafts have undergone tremendous change in recent times. Urban markets have come to accept the concept of traditional crafts and artisans are now in search of new markets. However, traditional crafts are not saleable in the existing form in current markets. New designs and innovation is the need of the hour, to make the crafts more sustainable. Design intervention, with trained designers giving new designs to the artisans can be of help. But, separation of design and execution of craft supports the factory model where the artisan is reduced to a labourer. This further reinstates the low social status of the artisan as well as the craft. Hence, artisans need to tackle the problem of lack of design input themselves. They need to be actively involved in design innovation (Frater 2007). This could involve designing new products, with changes in shape, size, colour, surface manipulation, function and utility; exploring new markets and reviving lapsed markets; applying traditional skills to meet new opportunities and challenges; introduction of new materials, new processes, new tools and technologies. It is seen as an interface between tradition and modernity that matches craft production to the needs of modern living (Panda 2013). Thus to initiate innovation and creativity a conscious and methodical process of intervention is required. This will help fill the gaps in quality and productivity, the major problem faced by this sector (Amitava 2012). This will also help raise their level of self-confidence and creativity. Thus, the artisan has to be significantly involved in both design and craft development. The traditional artisans are bestowed with deep knowledge and hereditary skills of the craft. But to foster genuine sustainability and to restore the vitality of traditional craft, one needs to address the most pressing need in India today; relevant education for rural people (Frater 2007).

NGOs can be stated to be the strongest supporters of the crafts industry, both in terms of livelihood promotions as well as cultural preservation. NGOs via the SHGs framework play an important role in craft revival and preservation. These organizations mainly work with the help of volunteers and are able to grow and thrive under a strong leadership with a clear vision for the craft and its artisans (The Edmond De Rothschild Foundations 2013).

Dastkar Ranthambore can be taken as a case study, where people displaced by the Ranthambore Tiger Reserve make a living through handicraft. When the forests of Ranthambore were designated a tiger reserve in 1989, forest dwellers from the core zone were resettled outside the sanctuary. This cattle-rearing community lost its way of life, grasslands and ancestral houses. Looking to give the displaced people livelihood through craft, Laila Tyabji and conservationist Valmik Thapar held the reins. For almost twenty-five years, Dastkar's programmes have been supporting 350 women as well as a niche group of men in 8 villages. Kendras (or centers) established in Kuthalpur and Kundera have given the women a space to work on block printing, embroidery, patchwork and tie-die. Caste, religion, occupation and age were transcended as people worked together. Over a decade, skills were enhanced in order to engage with a quality craft. The women, now empowered, are able to sustain themselves and also carry individual bank accounts. Dastkar Ranthambore now exports its products and turnover is over millions of rupees. (Tyabji 2007)



Shrujan, a craft organization in Kutch, Gujarat, is reviving and rejuvenating the traditional embroideries of Kutch and using the craftswomen's embroidery skills to secure a sustainable livelihood for them (Trust Shrujan 2009). Kai Kraft, an SHG in Dharwad, Hubli, is working to revive the languishing Kasuti embroidery prevalent in North Karnataka. Through concentrated marketing efforts, Kai Krafts strives to improve the earning potential of the skilled artisans versed in these crafts (Venkatachalam 2013).

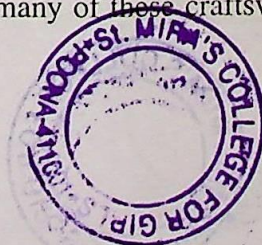
Sujan Crafts' vision and perspective on poverty alleviation of micro-enterprises (mainly led by women) had been to empower women, who were poor, asset less and illiterate- to understand, engage and integrate with critical enterprise processes and value chains. Sujan Crafts envisaged good scope of alleviating poverty in deserted areas of Rajasthan through economic and social empowerment of the rural artisans, encouraging them to take on entrepreneurial skills, and linking the primary producers with potential market players. The producer women were trained to comprehend the qualitative and quantitative aspects of the production, market needs and aspirations (Mehra et al. 2019).

Considerable efforts are being taken by Self Employed Women's Association (SEWA) in the promotion of handmade products made by the women of Kutch, Gujarat. Formal training was given for enhancing the skills and creating awareness about quality. Strict quality control measures were adopted for standardization of quality. Designers from India and abroad were invited to introduce modern designs and make the products more appealing and marketable to customers. Thus, SEWA has successfully introduced handicrafts as a means of livelihood for the women of Kutch, Gujarat (Dutta and Kamble 2004).

The crafts sector is the largest source of employment and income in rural India, where women are ahead of men. It is where their skill creativity and expertise are acknowledged. It is an area of economic and productive strength that Western countries have lost. The story behind the stitches of craft, women and development in contemporary India is interesting and inspiring. Each of the stories is a story of determination and strength of the women, mostly the unorganized and illiterate rural women who have empowered themselves in so many ways through their stitches. A group of Rabari women from the Gaddu Village of Dastkar, Kutch project, worked collectively on a mirror work panel that would go to the Women's Conference in Beijing. None of the women knew where Beijing was, but they wanted to be a part of the action working collectively on the piece, deciding its design and sending it out as their message of strength, creativity and independence.

The women have learnt to bank their payments and earnings and have started cooperative loans and saving schemes. They have taught themselves to read and write and do simple accounting to escape the exploitation by middlemen. The women craft communities of Gujarat recovered themselves and their families from the terrible trauma of the Gujarat earthquake through the skills in their hands.

The veiled Muslim illiterate housebound women liberated themselves by participating in the first chikan exhibition in Delhi fighting all odds. It has changed their attitudes to society, caste, marriage and purdah. The inherent craft skills have been a tool of empowerment for many of these craftswomen. Income generation is not



by itself, a synonym for development, but it can be a catalyst to developments many processes; education, health, community building, the repudiation of social prejudices, the empowerment of women (Tyabji 2003). Thus, a number of craft NGOs are playing an important role in empowering the women artisans and ensuring a sustainable livelihood for them and their families.

The concept of business model is relatively new and is linked to the “internet era” (Leon van der Heijden 2010). Though its origin lies in the technology industry, it is becoming increasingly important in other industries as well. It has grown due to the development and advancement in communication functionality of the Internet, resulting in innovative ways of doing business. This has brought about changes in terms of getting in touch with customers and creating value; thus resulting in new variations in business models and their implementation (Amit and Zott 2001).

“Business Model” as a concept is relatively new in the business research field as well (Osterwalder et al. 2005). At the beginning of the twenty-first century, a negligible amount of research was done to examine the concept. However, ultimately the rise of e-commerce boosted the attention it was given in the world of academic fraternity (Leon van der Heijden 2010).

Increased attention by academicians and business practitioners to the topic of Business Model has helped in bridging the gap between theory and its practice (Bastian Coes 2014).

It is interesting to note that though the term business model has been used by practitioners in recent years; companies have been creating, defining and innovating their models subconsciously from the start of business (Slavik Stefan Bednar Richard 2014).

Let us understand the meaning and definition of the term business model by different authors. Several authors define a business model as a system for making money. In their opinion, it is a set of activities which “produces revenues” and costs thereby creating a profit with the help of processes and technologies (Slavik Stefan Bednar Richard 2014).

At a very general and intuitive level, a business model is a detailed description of an organization and the way it carries out its different functions in achieving its goals, e.g., profitability, growth, social impact (Lorenzo Massa et al. 2014).

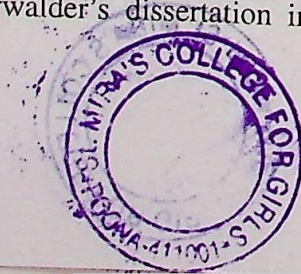
According to (Chesbrough 2006) “The business model is a useful framework to link ideas and technologies to economic outcomes” (Watson 2005) describes it “as operations of company, including all of its components, functions and processes, which result in costs for itself and value for customer”.

(Tece 2010) defines it “as how a company provides value to customer and transfer payments to profit.”

“A business model describes the logic of how an organization creates, delivers and control value and how money is earned in a company” (Osterwalder and Pigneur 2010).

A good business model is crucial to every organization, whether it is a new venture or an established player (Magretta 2002).

Business Model Canvas is a subject that has been widely discussed and researched since the publication of Osterwalder’s dissertation in 2004. Initially, it mostly



focused on e-business and companies. In the past few years, it has expanded to include social business (Michelini and Fiorentino 2012; Yunus et al. 2010), NGO—business sector partnerships (Yaziji and Doh 2009), solution-orientated businesses (Storbacka 2011), sustainable businesses (Boons and Lüdeke-Freund 2012), living systems (Senge et al. 2010) and individual businesses (Svejenova et al. 2010). However, this topic is still under-researched and has potential for further academic research (Michelini and Fiorentino 2012) “further research should strive to extend the analysis to all the hybrid kind of business models that are being developed with the aim of creating shared value” (Sanderse 2014).

The concept of Canvas, defines business model using nine components: customer segments, customer relationships, distribution channels, value proposition, key resources, key activities, partners, cost structure and revenue streams. Canvas is a powerful visualization tool that clearly depicts the importance of each of its component and their inter-relationships. The visualization tool Canvas is regarded by many as the most complex, analytical yet flexible hands-on tool that can be used for the research of companies across all industries. It promotes understanding, discussion, creativity and analysis. Of course, the technique of Canvas has its own limitations as it does not include the purpose of company and its competitive environment (Osterwalder and Pigneur 2010).

Business models are designed and implemented in specific environments. The organizations environment is characterized by growing complexities, greater uncertainties and severe market disruptions, hence a good and continuous understanding of the organization’s environment is the need of the hour. This will help in developing stronger and more competitive business models (Leon van der Heijden 2010). Understanding changes in the environment aids in adapting the business model more effectively especially when the external forces are ever-changing (Osterwalder and Pigneur 2010).

Business model research of a Dutch tour operator was reviewed through analysis of the tour operator itself and its environment. The objective of this research is to identify the problems for this Dutch tour operator regarding their current business model and to develop a suitable competitive business model.

The analysis identified the key features of the business model that meets the basic demands of its customers and also highlights the gaps in it. The research also came up with practical suggestions and recommendations that could make the model stronger and the company more profitable. The findings of this analysis show that the main issues the tour operator has to deal with are: inefficient internal handling, slow quote generation, (too) high diversity in product offering, no corporate identity, labour-intensive information distribution and diversity in the product offering prevents possible economies of scale (Leon van der Heijden 2010).

In addition to the use of business model frameworks by for-profits, (Seelos 2010) highlights the use of the business model for non-profits as well. Organizations in the not-for-profit sector need to focus on better internal coordination of activities and external evaluation of the organization’s potential. This means better interaction with philanthropists to identify the most productive uses of donations and eliminate important bottlenecks in the business model to achieve better scalability. (Sleurink



2002) mentions that business models can help NGOs develop a strategy to accomplish their mission as well as, help in a clear understanding of the NGO in relationship to its environment through a strong framework.

Before going into the business model components, some understanding of social businesses as well is needed.

Social business comprises elements of both for-profit and non-profit sectors. It has a major overlap with for-profits in the sense that it is a venture in which profits are made for the business and not for its owners (Yunus et al. 2010). With regard to non-profit ventures, it has a strong social focus; but it is not a charity (Yunus et al. 2010). Hence, social business is based on the concept of shared value and sits on the line between for-profit and non-profit organizations (Michellini and Fiorentino 2012).

Literature reviews on social enterprise and social entrepreneurship clearly link the business model concept to the organization's capacity to be financially sustainable, which is determined by the organization's revenue-generating activities (Doherty et al. 2006; Liu and Ko 2012; Wilson and Post 2013; Zahra et al. 2009).

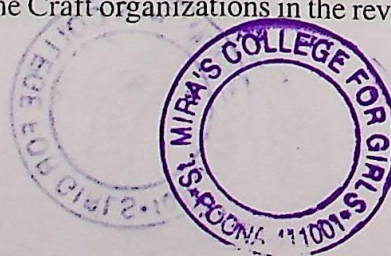
Today an increasing number of creative new business models successfully align the profit motive with social impact. Such models demonstrate that social impact and profits need not be sacrificed for each other. In fact, the two purposes can mutually support each other and work successfully, and the innovative business models can become a source of competitive advantage. Managers and entrepreneurs often fail to understand that successful sustainable business cannot be achieved only through a great new technology, product or service. Identifying and developing a good social business model can greatly improve the chances of success of their ventures. Any technology, product or service can be brought to market by a number of business models. The challenge is to find the best, most scalable model. This is possible after several rounds of analysis and critical assessments by designing, prototyping and exploring different alternatives and taking customer feedback. Once you nail the right Business Model then it's time to scale (Osterwalder and Pigneur 2010).

4.3 Objectives of the Study

The current study aims at critically assessing the gaps existing in the Social Business Model of Kala Raksha and providing suggestions to achieve sustainability and scalability to the unit.

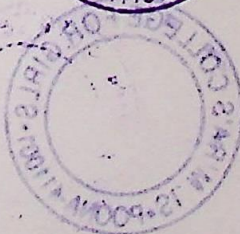
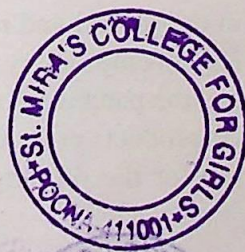
4.4 Research Method

PCDO framework from commercial entrepreneurship can be applied to social entrepreneurship. The current qualitative study is a part of a larger study that focused on understanding the role of the Craft organizations in the revival and preservation of



the craft form with an aim to provide a sustainable livelihood. The wider ambit of the study included Kasuti embroidery, Lambani embroidery and Maheswari handloom along with “*Kutchi*” embroidery of Kala Raksha (KR). The interview instrument was semi-structured. It included a combination of open/narrative type and close-ended questions. Adopting a combination of convenience and snowball sampling the primary aim of the interviews was to understand information. Key informants of the project were interviewed. Offices and workshops of the organizations, retail outlets/showrooms, museums maintained by the organization for the preservation of the craft and craft settlements were visited for observation. The study also comprised of Focus Group Discussions with the artisans associated with KR. The interview schedule was designed to collect qualitative data through focused group interactions with artisans and key informants on Brief History of the Organization, Organization Structure, Production Process, Product Innovation, Product Design, Quality Control, Training, Craft Revival, Restoration and Research, Marketing Initiatives, Artisans Welfare Building and some miscellaneous information. All the respondents for the study were associated with KR were originally from Gujrat. Interviews were conducted in Hindi and English with an occasional intermix of Gujrati. The sample for the study comprised of women artisans associated with KR and skilled in Suf, Kharek, Rabari, Jat, Mutava Patchwork and Applique work. Out of a total number of 135 randomly approached artisans, 70 women artisans showed their consent to participate in the current study. Over an interaction of 3 days, around 12 women gave useful and relevant insights for the study. Focus group discussions and field observations were documented in notebooks and audio recordings. The visits were supported with photographs of some women artisans, their craftwork, their home and ambience. These detailed interactions and focussed group discussions helped in a critical assessment of the social business model at KR.

Using a parallel approach to explore the different perceptions the study relied on qualitative methods with a focus on detailed narratives to identify the perspectives of Mr. Mukesh Bhanani and Mr. Harish Bhai who worked closely with KR for over 15 years. Information gathered through all these sources helped in getting a holistic picture of the social business model followed by KR through the lens of the nine basic building blocks of the Business Model Canvas laid down by Osterwalder and Pigneur. A clear understanding of the nine blocks, viz., customer segments, value propositions, channels, customer relationships, revenue relationships, key resources, key activities, key partnerships and cost structure facilitated in identifying the factors that influenced the business model of KR. The study aimed to achieve this by critically evaluating the key features of each of the nine building blocks. This enabled in identifying the gaps existing in the business model of KR and suggest sustainable and scalable business options.



4.5 Data Analysis

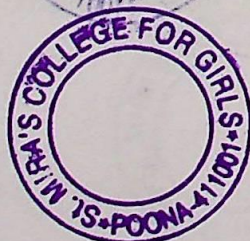
The entire data collected through various means (interview, archival data, participant observation, information collected through the Internet) were compiled into one document on a case-to-case basis. The data collection and analysis were iterative and interdependent. The data collection and analysis commenced in late 2014 and continued till early 2017. In the first stage, questionnaires were prepared based on the secondary data collected through online sources. These questionnaires were e-mailed to the management of KR along with a small letter of intent. In some cases, the questionnaires were followed by Skype and telephone conversations. After the emergence of a clearer picture of the organization through these data, the gaps in the authors' understanding were identified. These gaps helped the authors when they made field visits to the site. The final round of analysis aimed at engaging with the collected data to develop a deeper understanding of business model existing at KR through the following nine building blocks

4.6 Customer Segments

The customer segmentation was done based on the products on which the traditional embroidery was done. Firstly, the demand for the different products was estimated and then items on which embroidery could be made were selected to make the products. So over a period of time, KR diversified to a great extent to meet the changing demand of the customers but always tried to keep the tradition intact. From a narrow product line of ghagra choli, blouses and dupattas, over a period of time products being added facilitated customer segmentation. However, developing a systematic approach to customer segmentation could be given attention to. The product range includes home linen, furnishings, handbags, pouches, mobile/laptop covers women's wear, files/folders, soft toys, leather games, footwear with the latest addition being the saris. With this wide range of products, the customer segmentation happened implicitly. With a focused attention on this aspect, an informed decision of conscious customer segmentation could be executed.

4.7 Value Proposition

KR has played an important role in the revival and restoration of the dying Kutchi embroidery forms. The 6 forms of Kutchi embroidery, viz., Suf, Kharek, Jat, Mutava, Pakko and Rabari out of the nine and the patchwork and applique work is the value that KR offers to its customers. KR products are unique works of art. There is no technological intervention, not even for the printing of designs. The designs are



still drawn freehand. However, since embroidery is done freehand, it is difficult to maintain uniformity and standardization.

Bahubai Ben, one of the trustees of KR is a very enterprising lady who is highly innovative and creative. Even at the age of 75 plus, she loves to make new designs and experiments with new ideas. She has made a narrative art of a cricket match between India and Australia which was sold for Rs. 30,000. Raniben, mother of Late Prakash Bhai is a lady with a high level of enthusiasm, energy and great talent. She has participated in various exhibitions in Delhi, Ahmedabad and Mumbai. She has travelled to Australia to teach narrative art at Swinburne University, Australia.

KR has become a way of life for women artisans. *"I love making new designs and experiment with new ideas. I made a narrative art of a cricket match between India and Australia which was sold for a very good price. In my dreams also, I keep thinking new designs, colors and patterns"*, says Bahuben of KR.

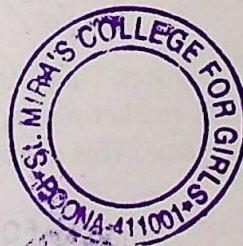
Though one is able to see this level of involvement, lack of awareness and knowledge on the craft form fails to create the value that the product deserves.

4.8 Channels

The different channels of sales used are through orders, exhibitions in India and abroad, retail outlet at the centre, handicraft emporiums and through resellers like Jaypore on the online platform. The highlight at KR is that the role of middlemen has been totally eliminated, hence streamlining the distribution channel and cost structure. Even if this is beneficial, corporate orders and wider presence in India and abroad should be explored to build a wider customer base.

4.9 Customer Relationship

The relationships with customers are through Social media platforms like Facebook, Instagram, Twitter, emails. This is more in the form of giving updates on the various initiatives of KR. The key informant Mukesh who is young and dynamic tries to maintain a good relationship with customers through social media. However, considering the nature of the customers who are spread over Indian and the limited channels of distribution, customer relationship needs a more structured approach. A dedicated toll-free contact number could be initiated to handle inquiries and customer requirements.



4.10 Revenue Streams

In the struggle to create a sound customer base; KR is losing out on exploring the different options for revenue streams like differential pricing, bargaining, discounts, etc. During the world-famous Rann of Kutch festival organized in December and during vacations, tourists from India and abroad visit KR. Maximum sales of the year happen during this season. This time of the year could be a good experiment to explore differential pricing models.

4.11 Key Resources

The women artisans are trained from a very young age in the traditional craft and have mastered the art very well. The embroidery patterns are never printed, because traditionally the artisans have always directly worked on the fabric. The artisans proudly say that they work with their minds as well as their hands. In fact, it is the mind that tells the hand to move and hence the mind has to be free and creative. The artisans are made to study pieces from the permanent collections of the museum and books from the library, and create prototypes. The artisans are encouraged to create designs that are sensitive to embroidery which at the same time must be market friendly. Such valuable resources should be given an opportunity to build their capacity by providing adequate moral and financial support. Senior artisans in the group should train next generation artisans to keep the art form sustainable.

4.12 Key Activities

The trust makes a wide range of products using only natural fibres and wherever possible natural dyes. KR has an efficient quality control mechanism at all stages of production. Right from the cloth, threads and embroideries, quality is checked at every stage. When the embroidered pieces are not up to the mark, they are used to make soft toys, games, etc. KR should focus on making products which contribute more towards profit thereby planning the right product mix.

4.13 Key Partnerships

KR does not have any in-house designers. They depend on designers from NID/NIFT for pattern making. In the area of market needs, KR depends on an exhibition to provide them information on the same. This demands an urgent need to collaborate



with private funding agencies. KR should work on applying for the need to appropriate handicrafts scheme under the Ministry of Handicrafts, Government of India, for financial assistance.

4.14 Cost Structure

Since the majority of costs are direct costs, a transparent procedure of cost computation is followed. However, direct labour cost being an important component of the total cost structure, adequate steps to rationalize the wage structure of artisans is needed urgently. On an average, an artisan earns a weekly income of around Rs. 1000–1500. This needs to be computed factoring in the time and effort involved as the work is very time consuming and strenuous. However, the provision of additional budget is also needed for promotion and advertising.

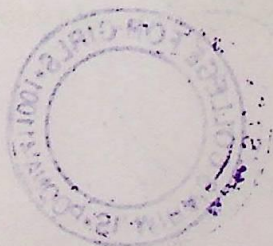
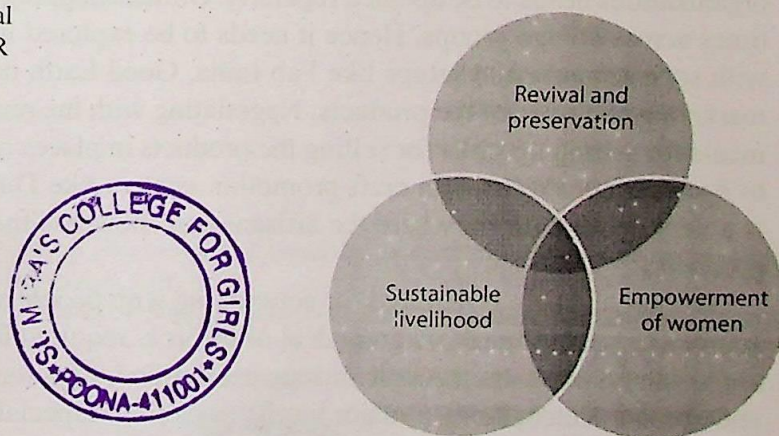
The fact that KR is able to showcase evidence in each of the nine building blocks indicates that it implicitly follows a business model. However, it has never propagated the existence of it explicitly. One of the objectives of this research was to identify the business model existing in KR. Through the findings, it is evident that KR is able to fit into the Osterwalder and Pigneur's Business Model Canvas.

Keeping this fitment in mind, the study further leads to the following conclusions:

KR Trust, a grassroots social enterprise, is dedicated to the preservation of the traditional arts of Kutch, Gujarat. The trust aims to preserve *Kutchi* embroideries of the region by making them culturally and economically viable. Figure 4.1 shows the tri-dimensional approach in the area of Craft which is initiated by KR.

Revival and preservation: Some of the initiatives taken in the area of revival and preservations of the craft form entails setting up a full-fledged research center and a very impressive collection of samples of traditional forms of embroideries. Well-documented collections are digitally catalogued and archived in KR Textile Museum. KRV, an institution of design for traditional artisans conducts a yearlong course in a contemporary market-driven design, based on problem-solving within

Fig. 4.1 Tri-dimensional approach initiated by KR



traditions. This enables artisans to revitalize their art and provides an environment and methodology appropriate to traditional artisans. KR is also working to attract the next generation towards their craft and its heritage by making contemporary items of their interest.

Sustainable livelihood: Under this initiative, the artisans have diversified into a wide range of products. Since most of the products are women oriented, they have diversified into making products exclusively for men too. Designers from NID/NIFT are called for participating in pattern making and KR also conducts regular workshops three to four times a year for levelling up their skills.

Empowerment of women: This area includes initiative like giving women an exposure through exhibitions, fairs and melas to understand the nuances of interacting with different customers. Involving the artisans in expressing their views and ideas on the promotion of products help in boosting their confidence. They are also encouraged to participate in the fixation of selling price in relation to the efforts involved and demand for the product. The artisans are very skilful and creative by nature and are very open and forthcoming in making new designs and patterns. Artisans are happy and satisfied as they have a better economic status which keeps them associated with the organization.

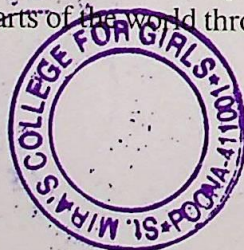
Through initiatives in the above areas are very prominent, KR does not involve women in marketing, promotion and decision-making of the organization. In the past few years, they have also been totally inactive with their association with any of the handicraft bodies. Health/eye camps have not been organized for a very long time. All these are areas of concern as they hamper the growth of any business.

With respect to artisans of KR, the majority of them have been living in the Kutch village for more than 20 years and girls are trained in the crafts from a young age.

4.15 Concluding Remarks

The study suggests and recommends the following road map for sustainability and scalability of KR. The website which is the basic source of information of these organizations needs to be updated regularly. Online shopping is catching up in recent times across all age groups. Hence it needs to be explored in a bigger way. Tie-ups with state emporia and setups like Fab India, Good Earth needs to be explored for marketing and sales of the products. Negotiating with the respective tourism departments for setting up stalls for selling the products in places of tourist interests needs to be initiated. Presence in craft promotion centres like Dilli Haat, Craft Museum is a very good platform where the artisans can showcase their talents and sell their products.

Support and help is required for networking with people and tapping the different sources of raising funds. A great deal of effort is required in promoting the Kutchi embroidered products through various exhibitions, fairs, outlets, etc. both in India and abroad. Kutch, being a major tourist attraction, especially Bhuj with the "Rann of Kutch" attracts tourists from all parts of the world throughout the year. KR should



think towards promoting craft tourism in a much bigger way. It should concentrate on promoting and developing activities by networking with different organizations and institutions connected with craft, fashion designing, etc. Adequate revamping of its guest houses will attract more visitors. KR is under-staffed and more qualified and experienced people for marketing their products should be inducted into the core team. Regular health/eye camps should be organized. Efforts should be taken for associating with different handicraft bodies. The procedure for GI tag should be initiated at the earliest. Apart from embroidery, efforts should be taken for involving women in marketing, promotion and decision-making. This will give a personalized experience and vibrant perspective to the whole process. More students from different design schools from India and abroad should be encouraged to come and learn the crafts. More artisans should participate in exhibitions, melas and fairs in India and abroad. Since the organization is struggling to achieve its original position and authenticity, the experienced ones should come up with innovative ideas and suggestions for the same. As many artisans have worked with other organizations like Shrujan, they can try and emulate their experiences of these organizations for the benefit of KR.

“I love the craft form and am happy working with Kala Raksha. I have also done my graduation from Kala Raksha Vidyalaya which has helped me greatly in levelling up my skills. This craft has given me so much recognition and I am proud of it” says Hasuben, an artisan at KR.

“My son and I started this organization. Initially we faced a lot of difficulty but gradually with time, effort and support of all the women, we achieved recognition for our skill. I have travelled to many places in India and abroad. My trip to Australia a few years back was to teach narrative art to students of a craft school. I love my craft and will do it till my health allows” says Raniben, another dedicated artisan at KR.

By studying the existing business model of KR, the study hopes to add value to this group of artisans and guide KR in its journey of women empowerment by making its business sustainable and scalable.

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Research Project and Thesis

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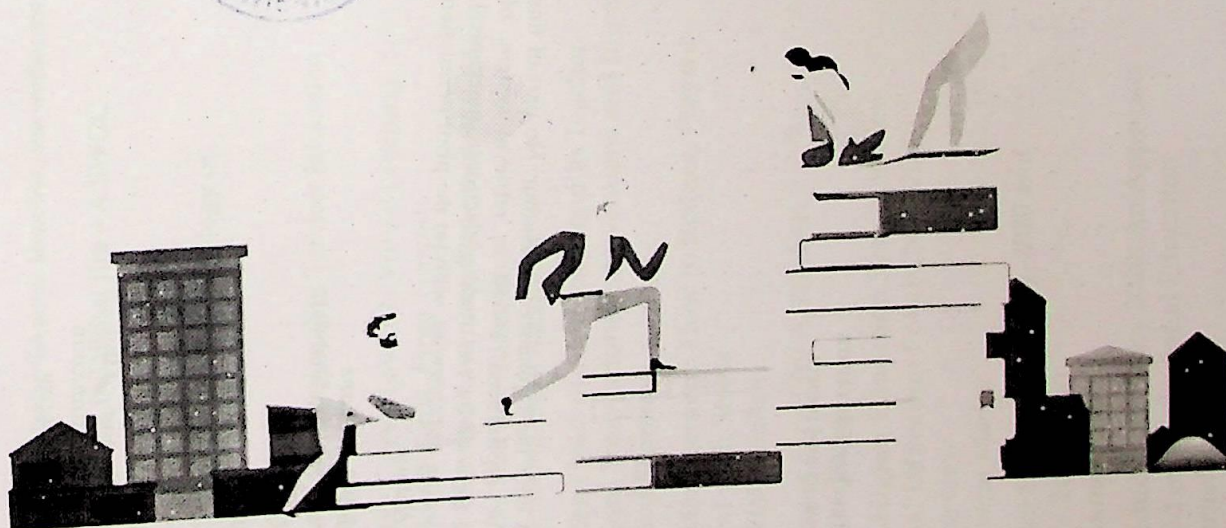
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MODERN TRENDS IN TEACHER EDUCATION

Innovations, Interventions
and Impact



Editors
Dr. Reena Agarwal
Mr. Ravi Kant Verma

**Modern Trend in Teacher Education
Innovations, Interventions and Impact**

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PREFACE

Since due to rapid changes in structure of society, technology and communal values, teacher education in India is presently in a transition stage. Liberalization, privatization, globalization, and digitalization in education have had a profound impact on the Indian educational system in current years. Several changes have occurred in the educational sector, such as the introduction of online or projector-based education. The goal of education is to teach and learn social and moral skills. However, advances in modern technological trends in education have had a significant impact on the way we teach and learn. Nowadays teaching approaches are not only limited to the product aspect; Most of the learning systems are completely governed by the pedagogical aspects, which are nothing more than the learning process

Although traditional learning and teaching approaches have a lot of value and are being employed today. Nonetheless, both students and teachers accept certain new trends. It is only through the integration of modern educational technology that a new platform for teaching and learning has emerged. New approach and instructional instrument that not only improves education's accessibility and convenience, but also alters learners' learning behaviors and aspirations to learn. Innovations are examined alongside the educational system in the context of social super systems that demonstrate interdependencies and interrelationships at all levels. Teacher education programs and new approaches place a strong emphasis on improving teacher competency and competence. Candidates are

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- **Dr. Pankaj Sharma**, Associate Professor (Jint College of Management).
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I express my sincere thanks and gratitude towards all the authors. I am grateful to Yash Publication for publishing this book in so precise and beautiful form.

**Dr. Reena Agarwal &
Mr. Ravikant Verma**

Chapter - 1

Vocationalisation of Secondary and Higher Education: Pathways to the World of Work

DR. REENA AGARWAL



Abstract: In the ever-changing globalization, the chances of employment for the graduated and the non-graduated students in usual subjects are getting limited day by day. The education that gets completed before the degree is not much of in demand these days to fulfill the market requirements and is also considered as not skilled. Because of the changing work environment and employment requirements, the job seekers have to look for the more flexible learning opportunities that are multi-skilled as well for better job chances in the job sector across the world. Vocational education consists of practical courses through which one gains skills and experience directly linked to a career in future. It helps students to be skilled and in turn, offers better employment opportunities.

Key Words: Vocationalisation, Career, Employment, Training, Technical.

INTRODUCTION

Vocational education Vocational Education and Training (VET), also known as Career and Technical Education (CTE), trains students for professions that are centered on manual or practical tasks that are usually non-academic and completely tied to a certain trade, occupation, or vocation in which the student participates. It's also known as technical education because the students develop technical skills in a specific technique and technology.



Chapter - 12

Study of Blended Learning Approach and its Impact on Teacher Education

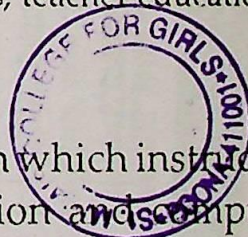
MRS. DEEPANJALI BABU MAZUMDER

Abstract: Education is an instrument of social change. The area of education has expanded due to globalization and hence new techniques and teaching methodologies have come into existence. Teachers must keep themselves updated so that they can make use of latest teaching technologies and can make teaching learning effective. With New Education Policy-2020, UGC has also proposed a blended mode of learning for university teaching. Considering varieties of blended learning, the expectations of students have also gone up and hence introduction of blended learning will demand increased level of teacher education. This study tries to focus on the challenges faced due to introduction of blended learning approach and its impact on teacher education. The study tries to find out different areas of teacher education which needs more emphasis and change.

Keywords: Blended learning, challenges, teacher education

INTRODUCTION

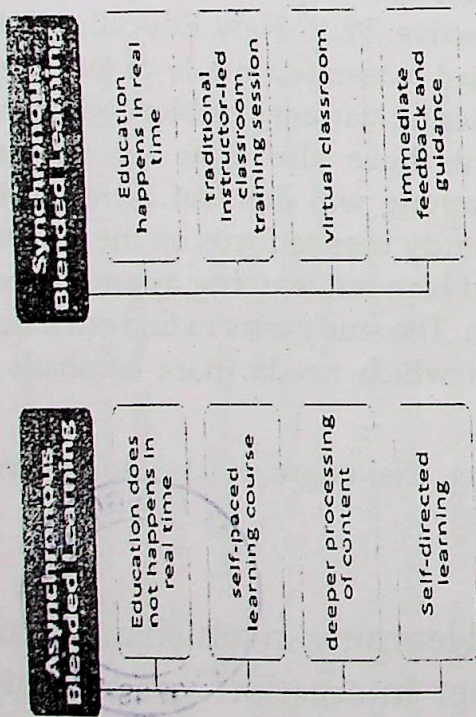
Blended learning is Hybrid learning in which instructions of a lesson includes teacher interaction and computing devices. For example, a student can learn accounting entries from his / her teacher and then get practical knowledge through workshops or commerce lab (Tally Software, etc.). Traditional methods of teaching in



Dayal
Principal Incharge
St. Mira's College for Girls, Pune.

Type	Meaning	Components
Remote Blended Learning	Home-schooling which includes attending live sessions or watching videos of teachers.	Online classes, watching videos
Flex Blended Learning	In this method, most of the content is delivered online, but in a traditional school setting. Teachers guide students through learning and provided one-on-one or small group help when needed.	Traditional school setting, Independent practice, deeper hands-on exploration, one-on-one or small group help by teacher / Intervention, Breakout room, Collaborative room
Flipped Classroom Blended Learning	Students refer to the courses and lectures at their own pace, which are created by teacher which is followed by class teaching for practicing the concepts learned. This method retains the traditional learning method as in here students' study at school and learn at home.	Instructional videos / material, Independent practice, assessment, project.
Individual Rotation Blended Learning	Individual schedules are set by the teacher and students rotate only to the activities scheduled on their playlist.	Individual schedules, Direct instructions, seminars, group projects, Intervention
Project-Based Blended Learning	Teaching activity through face-to-face interactions and online mode in which topics are built as set of projects and case studies.	Online resource, project-based assignments / Product
Self-Directed Blended Learning	There is no formal online course to complete. Students work through the learning guides at their own pace supported and monitored by their teacher.	Online material, independent practice, self-paced learning approach
Inside-Out and Outside-In Blended Learning	Student experiences requires both physical and digital spaces inside and outside physical classes.	Self-directed inquiry, eLearning courses

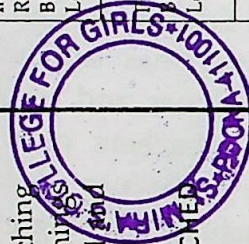
collaboration with communication technology has the potential to transform higher education. Blended learning includes use of synchronous and asynchronous conferencing tools.



Blended Learning is a blend of traditional teaching (classroom teaching) and distance or online learning (where the students gets a chance to have individual and self-learning).

TYPES OF BLENDED LEARNING AND ATTACHED TAXONOMIES

Type	Meaning	Components
Station Rotation Blended Learning	Students rotate through stations on a fixed schedule in which at least one station is learning online.	Floating teacher, Independent practice, collaborative practice, Online instructions,
Lab Rotation Blended Learning	Students work on online content after they receive introduction of the topic in a formal training room and take assessments.	Formal training room, Computer lab station or learning labs, Independent practice



Type	Meaning	Components
Supplemental Blended Learning	Here online learning is supplemented by face-to-face classroom learning and vice-versa i.e. Online courses complement classroom activities and external learning beyond classroom.	Online course / modules, classroom interactions, online videos
Mastery-Based Blended Learning	students acquire learning at their own pace as they master content rather than based on traditional time structures.	Mastery-based progression, standards-based reporting

PREREQUISITES FOR BLENDED LEARNING

- Internet connectivity i.e. broadband access in each classroom and each student and provision for video chatting.
- Infrastructure i.e. computer lab with sufficient computers and sufficient electricity power to support large number of computers i.e. ICT friendly campus.
- Integration of Instructional System with Student Information System.
- Access of Student Information System to teachers, students, and parents.
- Training teachers to adopt to the use of technology, blended with traditional method of teaching. Well trained teachers to develop digital content (such as instructional videos, Blogs, online assessments, simulations, etc.)
- Training students to use digital content and uploading assignments.
- Redesigning of curriculum to accommodate both synchronous and asynchronous method of teaching-learning.

STATEMENT OF THE PROBLEM

The major challenge for educational institutions today is switching from traditional mode of lecturing and classroom teaching to blended learning i.e. combination of traditional and online mode of teaching. Hence, it is a challenge for educational institutions to fulfil the infrastructural requirements and teacher's education to cope up with such change.

This study tries to focus on the implementation of Blended Learning technique and its impact on teacher education.

LITERATURE REVIEWS

This chapter reviews the International and National literature related to Blended Learning and Teacher education:

Lalima and Kiran Lata Dangwal discussed the concept of blended learning, the prerequisite, and its main features. They suggested that blending learning is a solution for Indian educational system and emphasized that the success of blended learning needs right attitude, ICT enabled teachers and a very high budget for its implementation.

Kathryn A. Holmes and Elena Prieto-Rodriguez in their article in 'Australian Journal of Teacher Education-2018' focused their study on use of LMS (Learning Management System) for blended learning and its impact on pedagogical approach in school classroom teaching. The study took inputs from students and staff to understand the perceptions of a Learning Management System for Blended Learning in Teacher Education.

Rasheed Abubakar Rasheed Amirrudin Kamisin in their paper 'Challenges in the online component of blended learning: A systematic review', identified

the challenges faced by students and teachers in implementation of blended learning. The paper also highlighted the need for further research in this area.

Anna Comas-Quinn gave contribution towards evaluating the impact of blended learning in a distance language learning course on teachers. The study highlighted that acquisition of ICT skills requires a pedagogical understanding of the new medium of teaching learning and re-conceptualizing of the roles of both teacher and learner.

Pauline Ernest and Joseph E. Hopkins (2006), in their article enlisted the working of the English Language Department at the Universitat Oberta de Catalunya. They elaborated on the role of course coordinator, online peer group of teachers, online staff room, external teacher networks, etc. The paper concluded that online coordination and teaching does not require only development of technical skills, but it requires new pedagogical approaches, new working partnerships, new needs for motivation, new staffing roles.

Nguyen Viet Anh (2016) in his paper 'A project assessment approach to project based blended learning course in a Vietnamese higher education', combined face-to-face teaching with LMS Moodle, which includes the syllabus as cases and projects. The study proposed a model combining forms of evaluation and multiphase peer evaluation to offer more accurate assessment solutions.

Shuang Geng, Kris M. Y. Law & Ben Niu (2019) studied the impact of self-directed learning, technology readiness, and learning motivation among students in blended learning settings. The results showed that students participating in blended learning courses have significantly higher level of social presence, cognitive presence and teaching presence.

RESEARCH METHODOLOGY

This paper is written based on secondary data.

Sources of secondary data are: New Education Policy and Teacher's Education (B.Ed.) in relation to Blended Learning, websites, Books, International Journals, and articles published in Newspaper.

OBJECTIVES OF THE STUDY

1. Identifying the components for teacher education considering blended learning.
2. Identify the solutions in the field of teacher education for successful implementation of blended learning.

TEACHER'S ROLE IN BLENDED LEARNING

Blended learning facilitates multidisciplinary education with the help of technology. For example, With the help of Choice Based Credit system, students get the flexibility to select the subjects as per their requirement and learn at their own pace.

Hence, introduction of such wide varieties of multidisciplinary education demands large number of teachers made instructional models or self-instructional packages to be used effectively for teaching and providing information to the learners.

The teachers must involve in short term and long-term planning of running physical and virtual classes for the entire year taking care of the course completion, tests, assignment / projects, remedial teaching, etc.

In blended learning environment teachers are also involved in continuous evaluation to find the strength and weakness of the students in different areas. Continuous evaluation gives motivation to the students as it not only develops the intelligence but also develops their knowledge, attitude, and skills.

Teachers must develop and run the courses after deciding the learning outcomes in consideration with educational goals and Bloom's Digital Taxonomy as this will enable the teacher to understand the individual differences of the students.

Hence, we can say that with Blended learning, the role of the teacher gets more intense as the teachers must do continuous mentoring for making the teaching learning more effective with increased level of technicalities and expectations. The teachers must bring about a trade-off between teaching and learning outcomes. The teacher personalizes the entire learning experience.

Blended learning also strengthens student-teacher relationships due to increased level of personalized interaction with individual students. Hence, with increased level of trust, a teacher gets a chance to get an insight into the struggles and challenges faced by students and which ultimately leads to empower teacher to do mentoring for them.

LIST OF TOOLS FOR VIRTUAL TEACHING-LEARNING:

1. E-content Development tools:
 - Learning Management System [CANVAS, Blackboard, FutureLearn, Moodle, MOOCs, etc.]
 - Website design with WordPress
 - Online meeting tool and use of whiteboard feature
 - Screen casting programs
2. Digital Educational Tools:
 - Edmodo, Socrative, Project, TED-Ed, cK-12, ClassDojo, eduClipper, Blackboard, Storyboard, Animoto, Kahoot!, etc.

3. Digital Classroom: Socrative, Scratch, Prezi, SelfCAD, Quizlet, Google Classroom, Zoom, Google meet, Adobe Spark Video, Class Dojo, etc.

CHALLENGES FACED BY STUDENTS IN BLENDED LEARNING ENVIRONMENT

- Challenges in using and learning new technology
- Lack of immediate feedback leads to demotivation and frustration
- In many cases, parents are not aware about the progress of their wards due to lack of technical knowledge in operating virtual classes.
- Lack of personal contact with peers and teachers
- Appropriate logistics availability like Issues of Power Failure or Network
- Unavailability of necessary physical infrastructure
- Majority of students do not have the required high-speed internet connectivity with a standard digital device which is essential to get round-the-clock access to learning resources.
- Difficult for students from disadvantaged background and exclude marginalized students from colleges, universities
- Adapt to new virtual learning solution platforms

BENEFITS OF BLENDED LEARNING FOR STUDENTS

- Students can enroll multiple courses at a time
- Boost student engagement
- Gets hands-on training
- More frequent and more personal teacher interaction with individual students which strengthen student/teacher relationships



- Technology-enhanced instruction allows students to learn at their own pace individually or with peers and hence takes care of their individual differences. Such self-instructional models provide learners some control over the instructions.
- Students are responsible for their own learning
- Students become more techno savvy
- 24*7 availability with appropriate back-ups and recovery options by IT Infrastructure
- Beneficial for physically handicapped students to learn at their own pace.
- Very useful for disadvantaged children.

CHALLENGES FACED BY TEACHERS IN BLENDED LEARNING ENVIRONMENT

- Use and Need of technology for teaching
- Availability or development of suitable instructional technology
- Required training to teachers by educational institutions
- Reluctance of teachers to include technology into face-to-face teaching.
- Huge time investment for materials development, collaboration with other departments to guarantee that students receive accurate information about the courses
- Short- and long-term planning
- Conduction online assessments and quizzes
- Increased working hours

LIMITATIONS OF BLENDED LEARNING

- Blended learning may impact the quality of learning due to poor engagement factor

- Teachers replace their lectures with self-made instructional videos i.e. the nature of study becomes static and hence after some time the student may get bored
- Difficult to engage all students in the same classroom activity when half are present virtually.
- Problem of plagiarism as students will be tempted to copy-paste the available readymade material
- Difficult to implement Continuous Internal Assessment (CAI) and other tools of evaluation as summative evaluation is not supported in the blended learning
- In India, very large percentage of students (economically and socially backward communities) have no or less access to digital media. Educational institutions must do heavy infrastructural investments to fulfil the requirements of blended learning (eg. Computer Labs. Network requirement, etc.)
- Switching to digital mode will reduce the number of teaching posts.

TEACHER EDUCATION

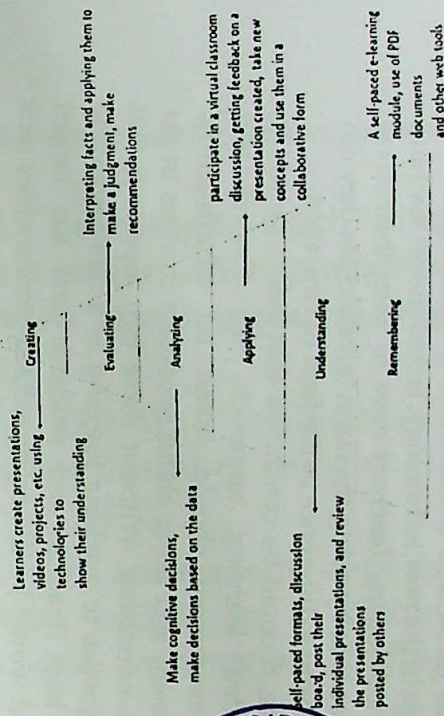
Blended learning shifts the teacher's role from knowledge provider to a mentor and hence teacher education should include the following:

1. Training of different Online Teaching Tool for e-content development tools to help the teachers to make their teaching content more effective as blended learning includes a major portion of learning through individual practice and self-paced learning.

2. Run Add on online courses (eg. Mooc, Swayam) to encourage teachers and students to enroll themselves for earning credit points.
3. Training to learn different online assessments and quizzes tools for smooth functioning of the physical or virtual classes so that continuous assessment becomes possible.
4. Technical training on usage of Technology-assisted learning (blogs, wikis, chat rooms, discussion tools, Online learning, etc.)
5. Teachers to learn development of Instructional Models / System considering the capabilities and potentials of the students. Also, the training has to cover the preparation of instructional system considering ADDIE Model (Analysis, Design, Develop, Implementation and Evaluation), which should be helpful in summative and formative evaluation.
6. Training on how to run Individualized Software Instruction to cater to the specific needs of every student. Since in a large group of students, it is difficult to deal with differentiation, there is a need of flexible learning plans to implement personalized learning strategies. Such an action helps in giving differentiated instruction based on learning characteristics of individual students.
7. Training on different methods of blended learning, so that teacher can implement a specific method depending upon the type of course and infrastructure availability. For example: In a Project based blended learning, which emphasizes on 'learning by doing', a teacher should be trained to give step by step instructions and encourage

them to take up the project activity to learn the desired concept.

8. In-service training (with fixed credited points) to educate about the continuous advancement in the field of education.
9. 'Content-cum-Methodology' should not only focus on deciding the best and effective method of content development, but also decide on different technical / virtual methods to be adopted for different topics.
10. Teachers education should aim at achieving course objectives based on Bloom's Digital Taxonomy.



Teachers need to be well trained in using educational technology, otherwise it becomes difficult to achieve learning objectives. Hence, technological advancement in the field of study and examination makes the entire process easy, accurate, reliable, and fast.

CONCLUSION

The New Education Policy targets on digital revolution in education to be online with global standards. The new digital platforms of learning and innovative techniques of teaching promises to make education holistic and a lot more rewarding.

Blended learning is gaining school wide support and as per survey of educators completed by Learning in the 21st Century, 76 percent of those asked believe blended learning is beneficial to students. In a study 59% teachers reported that students were more motivated to learn in a blended learning environment. According to recent Babson Survey Research Group data in an Effective Instructional Tools for an Evolving Learning Landscape 5 million college students opt at least one online course.

In this entire process, the teacher has a very important place in society in keeping with the tradition of learning and religion and hence, teaching – learning process assumes a different role in implementing anything new in the field of education.

The success of any new concept in education depends on how well the teachers blend it in their current pedagogy with their learners. Every teacher today, should be trained on the different facilities and communicating devices so that they can make their teaching, learning more effective and hence be able to raise the performance of the students. Hence, educational budgets need to be increased for implementation of blended learning and the entire teacher training programs or education needs to be reoriented.

Schools are social institutions which teach cooperation, tolerance and respect for others to the students. Hence, any kind of teaching methodology, whether physical or virtual or blended, should lead to the same academic outcomes as normal teaching. Hence the success of

Blended learning totally depends on the pedagogy adopted by teachers at ground level in asynchronous and synchronous communication networks.

The scope of education has increased and hence, new techniques, methodology etc. have come in. Teacher's role in this globalized world refers to updating her/his knowledge in the new technology, techniques of teaching and methodologies. Teachers have to keep themselves updated so that by using the latest technologies they can make a positive difference in the field of education.

Hence, it could be concluded that before switching to Blended learning approach, the Central and State Government should invest on infrastructural development and bring about necessary changes in the teacher's education. Without these two aspects it will be an injustice to teaching learning as it will negatively impact both teacher and students and the largest impacted would be the marginalized communities with limited access to internet access and computer devices.

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