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Heritage Harvest: Unearthing the Culinary Treasures of Ancient India and Reviving Recipes Lost Through the Ages

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ABSTRACT

This work delves into forgotten recipes and traditional cooking techniques, showcasing the deep cultural and regional influences that shaped India's gastronomic heritage. It aims to revive age-old recipes that were traditionally passed down orally, many of which have been at risk of disappearing due to modernization and changing lifestyles. The narrative highlights the significance of rediscovering these recipes, which embody sustainable practices, local ingredients, and unique flavors. By weaving historical anecdotes, regional variations, and culinary methods, the study not only preserves but celebrates India's gastronomic diversity. It advocates for the relevance of these recipes in contemporary culinary practices, emphasizing their health benefits, cultural value, and environmental sustainability. This work serves as both homage to India's ancestral food traditions and a guide for modern chefs and food enthusiasts to integrate heritage into the present-day kitchen. Through meticulous research and storytelling, Heritage Harvest connects readers with the essence of India's culinary legacy while inspiring a resurgence of interest in its ancient flavors.

INTRODUCTION

It celebrates the diversity of regional recipes that have been forgotten due to the changing landscape of modern food culture. These recipes, deeply rooted in India's history, highlight ancient cooking techniques, local ingredients, and sustainable practices passed down through oral traditions. The introduction of the book delves into the cultural significance of food as a

marker of identity and heritage. It underscores how traditional recipes offer a window into India's socio-economic and historical evolution. The book also explores how colonial influences and globalization contributed to the decline of many indigenous recipes, emphasizing the urgency of documenting and reviving these culinary treasures.

By merging historical research with contemporary culinary narratives, the book not only revives lost recipes but also provides insights into the traditions and rituals surrounding food preparation. It serves as a tribute to the forgotten flavors of India's kitchens, inspiring modern readers to reconnect with their roots through food.

This narrative aligns with broader efforts to document and promote culinary heritage, as seen in movements to preserve traditional cooking techniques and recipes through historical research, interviews with community elders, and culinary events. The early historical period in India begins with the emergence of sixteen Mahajanapadas (great states) in the 6th century BCE. One of the Mahajanapadas was the Kuru kingdom and Delhi was a part of that kingdom [1].

According to Buddhist Jatakas, Indrapatta (Indraprastha) was the capital of Kuru kingdom and it was extended upto seven leagues. Subsequently, Delhi region formed a part of the Great Mauryan Empire with Magadha as the seat of royal power. Archaeologically, the period is 79 identified with the Northern Black Polished Ware (NBPW), a deluxe pottery with lustrous metallic sheen. NBPW potsherds have been found in several places in and around Delhi. Successive excavations at PuranaQuila have furnished detailed information about NBPW layers. Structural remains unearthed include houses made of both mud bricks and kiln made bricks, wattle and daub hut, hearths, house drains made of rectangular and wedge shaped bricks, terracotta ring wells, terracotta figurines and other terracotta motifs. The Mauryan emperor Ashoka engraved a series of rock and pillar edicts throughout his empire to propagate dhamma (dharma) to his subjects [2].

Three such edicts are found in Delhi. Minor Rock Edict I of Ashoka is found at Bahapur near the ISKCON temple in East of Kailash. In that edict, Ashoka has given great emphasis on dhamma. It says that he became a lay devotee or upasaka of Buddha two and half years ago and he could not make much progress. Then he was attracted towards the Buddhist monastic order i.e. sangha. Due to his efforts gods and men came to mingle in Jambudvipa (India). It also adds that the

proclamation was made so that rich and poor, high and low could follow dhamma and the people living beyond his border also learn about dhamma. The other two edicts of Ashoka are the pillar edicts which were not erected in Delhi by Ashoka, rather they were brought from out of Delhi by Firoz Shah Tughlaq in 14th century, out of sheer curiosity so as to know what is written in the pillars. One of the pillars, which was brought from Meerut, installed near Bara Hindu Rao Hospital in Delhi ridge.

The other pillar (called Minar-i-Zarin or golden column) was brought from Topra in Ambala district of Haryana and installed on the top of the pyramidal structure at Firoz Shah Kotla.[3] The details of transportation of pillars from their original locations to Delhi have been chronicled by Shams SirajAfif in his magnum opus Tarikh-i-FiruzShahi. He describes 80 that when Sultan Firoz Shah Tughlaq was on a campaign, he noticed these pillars and ordered for their transportation. Sir Alexander Cunningham, quoting a popular belief says that the pillar near Bara Hindu Rao's house was broken into pieces due to an accidental explosion of a magazine of gunpowder during the reign of late Mughal king Farukhsiyar. When Cunningham visited the site in 1960s he saw the pillar laying in five pieces. While Ashokan pillars usually contain six edicts, the one that installed in the Firoz Shah Kotla, contains seven edicts.

The contents of the pillar edicts reveal that Ashoka has elaborated comprehensively about dhamma i.e. what constitutes dhamma, how to propagate it throughout his empire and beyond and why it should be propagated and followed. SurajKund As discussed earlier in this paper, Yudhisthir had transferred his capital from Indraprastha to Hastinapura.[4] Not much is known about the political history of Delhi after that upto 736 CE when TomarRajputs occupied the area and made Delhi their capital. In 10th century CE, Tomar king Suraj Pal built a temple and reservoir near it which is presently known as SurajKund. The remains of SurajKund could be seen now in Delhi-Faridabad border where the annual SurajKundMela is organized. SurajKund, Faridabad, Haryana Seven Cities of Delhi Delhi is called the city of cities.

This is precisely because of the emergence of multiple cities in Delhi in the course of its history. These cities have been quantified by various scholars on the basis of dynasties or rulers who built them. While most of the scholars narrate about the seven cities of Delhi excluding Indraprastha, there are few scholars who have increased the number upto nine, ten and even eighteen cities. Although multiple cities developed in Delhi in different periods, it was during the period of

Islamic rule i.e. from 1200 CE to 1700 CE, that most of the cities were developed and declined. Almost all of these cities were fortified and contained monumental buildings and associated structures which we call built heritage. Therefore, to know about the built heritage of Delhi, one must discuss about the cities of Delhi.

We don't have any clear idea about the exact circumference and other structural details of LalKot. The remains of the fort could be seen in a few mounds and ruins of walls which lie in present-day Sanjay Van, Mehrauli and adjacent areas. Excavations carried out at LalKot area in 1957-58 and 1958-59 by Y.D.Sharma of ASI revealed that the original wall was built of rubble masonry with a height of 8 feet. Above that, there are 30 courses of kilnburnt brick masonry suggesting two phases of construction, probably the former being Rajput period and the latter the Sultanate. LalKot was again excavated by ASI between 1991(Mani, 1991-92. pp.75-87) and 1995 to know more about the citadel. The excavation has exposed two cultural phases i.e. Rajput and Sultanate and unearthed lots of antiquities. Both the cultural phases were again sub-divided into multiple structural phases.

Plan of QuilaRaiPithora (Courtesy: ASI) black slipped grey ware, plain glazed ware etc. The excavations have also yielded some artefacts that includes lord Ganesha made on a sandstone and a terracotta mould for casting a Jain Tirthankara figure flanked by two attendants. The other antiquities include: copper coins, copper ring, iron arrow head, beads made of glass, terracotta, and semi-precious stones, pieces of bangles made of glass, ivory and bone, finger rings made of copper and semi-precious stones and animal figurines (Mani, 1991-92, pp.75-87). The Tomars were ousted by the Chauhans of Ajmer in the middle of the 12th century CE. The famous Chauhan ruler, PrithvirajChauhan, popularly known as RaiPithora, extended the fortified area of LalKot towards north and east of it which is known as QuilaRaipithora. The fortified city was surrounded by a wall of 10 to 18 meters high for safety and protection. This wall was further surrounded by a ditch to ensure complete security.

The mosque consists of a rectangular courtyard enclosed by cloisters, erected with the carved columns and architectural members of 27 Hindu and Jaina temples which were demolished by Qutbu'd-Din Aibak as recorded in his inscription on the main eastern entrance and as revealed from the defaced carved idols of the demolished temple columns and panels. Figure 2. 3-D Design Image of Qutb Complex, New Delhi Qutbu'd-Din Aibak laid the foundation of

QutbMinar in 1199 CE. It is presumed by many scholars that Qutbud din built the first storey of the minar adjacent to the Quwwatul Islam mosque for the azaan (prayer) for muazzins. But actually it is a tower of victory by faithfals over infidels as the name of the mosque indicates which means 'the might of Islam'. Qutbud din's son-in-law and successor, Shams-ud-din Iltutmish (AD 1211-36), added three more storeys to the minar. Alaud-din Khilji used sandstone to 86 clad the minar. Firoz Shah Tughlaq (1351-88 CE) rebuilt the upper two storeys after the minar was struck with lightning. In 1368 CE, he also cladded two upper storeys of the minar with marble (Hearn, 1928.22). During the reign of Sikandar Lodi (1489-1517 CE), the minar was again struck with lightning and Sikandar Lodi repaired it in 1503 CE. The minar was dilapidated by the effect of two earthquakes in 1782 and 1803. In 1828- 29, Major Robert Smith of the Bengal Engineers repaired the minar at a cost of seventeen thousand rupees. Major Smith also added a cupola at the top of the minar.[7] In 1848, the cupola was removed by the orders of Lord Hardinge. Another earthquake struck the minar in 1905 but no major damage was done to it. Photo 5. Quwwat-ul-Islam Mosque, Qutb Complex, Delhi The minar has a height of 72.5 metres with a diameter of 14.32 metres at the base and 2.75 metres on the top with alternate angular and rounded flutings. All the storeys of the minar are surrounded by projected balconies encircling it and supported by stone brackets and decorated with honeycomb design, which is more elaborate in the first storey. Many inscriptions in Arabic and Nagari characters in different parts of the minar reveal its history. 87 Photo 6. QutbMinar Another important building in the Qutb complex is the lofty arched screen erected by Iltutmish in the western part of the mosque. The screen is made of red and buff sand stone and embellished with bands of arabesque writing. The eastern part of the mosque was also enlarged by Alaud din Khilji. In 1311 CE, Alauddin Khilji added a southern gateway to his extended part of the mosque which is known as Alai Darwaja. This is the first Islamic structure in India built on the basis of Islamic principles of construction and ornamentation. The arches, squinches, geometric patterns, the drum and the dome, all are the hallmark of such principles. Alauddin Khilji also started another lofty structure to the north-eastern side of the Quwwatul Islam mosque, known as Alai Minar. The minar was planned to be twice the size of the QutbMinar but it was not finished beyond the level of first storey. Another unique structure in the courtyard of the Quwwatul Islam mosque is the Iron Pillar. The Brahmi inscription in the pillar reveals that it was a Garudadhwa built by one king Chandra on the Vishnupada hill. There are lot of controversies with regard to the original location, mount of the

capital and the identity of king Chandra.[8] On the basis of paleography of the 88 inscription, it is suggested by scholars that the pillar belongs to Gupta period and king Chandra as Chandragupta II, Vikramaditya (375-415 CE) of Gupta dynasty. The pillar is 7.2 metres high from the top to the bottom of its base which is 1.1 metre underground. The base rests on a grid of iron bars soldered with lead into the upper layer of the dressed stone pavement. The pillar's lower diameter is 17 inch and its upper diameter 12 inch. It is estimated to weigh more than six tons. The pillar is composed of 98% wrought iron which made it rust free for more than 1600 years. Photo 7. The Screen and the Iron Pillar, Qutb Complex (Courtesy: Sahapedia) Another important structure in the complex is the tomb of Iltutmish (built in 1235 CE). It is a plain square chamber of red sandstone and quartzite, profusely carved with inscriptions, geometrical and arabesque patterns in Saracenic tradition on the entrances and the whole of interior. The roof of the structure is open; may be due to deterioration by the natural process. 89 Towards the east of Alai Darwaza is the tomb of Imam Zamin. The tomb is a small square structure surmounted by a sandstone dome that stands on two rows of kanguras (battlement like ornamentation on structures). There are twelve square pillars supporting the entire structure and the space between them is filled with intricate jalis (stone lattice work). [9]The other remains in the Qutb complex are madrasa, graves, tombs, mosque and architectural members. The Qutb Complex was inscribed in the World Heritage list in the year 1993. Siri The second city of Delhi, Siri, was built by Alaud din Khilji in 1304 CE. The ruins of the city could now be seen near the ShahpurJat village in South Delhi. Although the ruins of the outer wall of the Siri Fort are visible, no buildings of the fort could survive till date. Timur, who attacked the city in 1398, says that the fort had seven gates. Alaud din also built a reservoir called Hauz i Alai or HauzKhas about two kilometers west of Siri. The remains of the shrinking reservoir could be seen adjacent to the HauzKhas Madrasa at the end of the HauzKhas village in South Delhi. The reservoir is spread over a huge area of 28 hectares. The monsoon rain water was collected in this tank to provide the water to the inhabitants of the city of Siri.

LITERATURE REVIEW

The last section of the book, 'Archaeology, the Media and the Digital Future' describes the relationship of archaeology with modern digital technologies.[10] In the paper 'The Past as a Playground', Andrew Gardner has described 'how images of the past that have been propagated

from archaeological pursuits have infiltrated the passivity of video game leisure time' (Clack and Brittain, p.64). He stresses that such propagation of archaeology through video games not only serves the interests of the gaming industry but also created an opportunity for the new narratives of the past through gamer, console and the screen. He opines that these video games do what archaeologists claim to do i.e. construct working models and narratives of the past. The last paper 'Digital Media, Agile Design, and the Politics of Archaeological Authorship' by Michael Shanks dwell upon the intimate connections between media and information design and management.

Shanks argues that 'our orthodox archaeological methods traditional, 56 processual and post-processual have a tendency to pre-determine the past, what we notice, gather, and say; they may even actually obscure the past' (Clack and Brittain, p. 273). Most of the papers in the book have dealt with the archaeology and the electronic media i.e. television, film, photography, radio and more specifically in the context of the role of television. While only one paper in the book has been devoted to the print media, some other papers have given just passing references to it.

However, the book highlights the complex relationship between the media and the archaeology portraying a balanced approach in which it is argued that media and archaeology need each other. But the problem with the book is that it is highly Britain centric as the book has devoted maximum papers to Britain. Hence, the complex relationship between archaeology and media outside Europe in general and Britain in particular is missing. Secondly, the book devotes more space to the visual media and therefore it is not a balanced approach as per the title of the book. A research which is directly linked with the present study is an unpublished Ph.D. dissertation (2009) entitled "Media and Heritage in Ireland: Representation of Heritage in Irish Newspapers and the Praxis of Determination" submitted by Simon Burke to Dublin City University, Ireland [11] The dissertation has 10 papers and along with questionnaires/survey, appendix, tables, figures, it has 297 pages. The first paper, 'Introduction' includes definitions, delimitations and aims. In this paper, the researcher discusses about a series of controversies since mid 1960s to 2000s where development came directly 57 in conflict with heritage in Ireland for which it attained high media profile both positively and negatively. The controversy and the contradiction arose due to an increasing tendency to question the value of development vis-à-vis heritage and vice versa.

This also clearly indicates a greater awareness of and concern for heritage among the Irish public or within the news organisations that highlighted them. This paper also discusses the definition of heritage both in dictionaries and international and national legislations on heritage. Heritage delimitations are also highlighted that includes three broad areas—built heritage (including prehistoric and historic buildings and artefacts and modern public or monumental architecture); landscape and seascape heritage; and wildlife heritage and biodiversity. While discussing about the Irish Heritage Act 1995, Burke states that ‘intangible’ or ‘cultural’ heritage is not included in that Act. It is because of the poor reading of the ‘heritage’ by the scholar which is actually broadly divided into ‘cultural’ and ‘natural’ and ‘cultural’ is subdivided into ‘tangible’ and ‘intangible’.

The researcher also made it clear that the study does not concern itself with the reception of the message, an area that could only be properly researched via a large-scale survey of readers. Rather, it is concerned with the content of the message as transmitted and mediated, and with the construction of that message and the role played by the medium, and its structural and practical constraints, in the construction of that message (Burke, p.17). The study analyses the heritage discourse in Irish newspapers to determine how heritage is mediated; and then surveys Irish newspaper journalists to establish why 58 heritage is represented as it is. The study is done in two parts: content analysis and a survey of journalistic attitudes and practices, and how journalistic attitudes and practices affect content analysis. The second paper is ‘Reading Heritage: A Literature Review’. The paper starts with an emphasis on heritage as a medium or language of communication in itself. It also says that ‘there appears to have been relatively little research published that directly addresses heritage in the context of media practice’ (Burke. p.19).

It is also advocated that communication of heritage is sensitive to cultural change. The paper also deals with the works of Gramsci (1971), Bauman(1976) and Althusser (1977), in the context of cultural communication in which it was argued that ‘mass communications and culture also constitute a reciprocal system, for the mass media are socially structured and constitute a key component in mediating power relations between social groups and economic institutions; and are, at the same time, one of the primary channels for the dissemination, perpetuation and transformation of culture’ (Burke. p. 21). Although post-structuralists like Foucault (1980, 1990),

Derrida (1994) and Gorz (1982) criticised the approaches of Gramsci and Althusser, all accepted the fact that culture serves the interests of social elites and mass media played an important role in constructing the cultural hegemony.

As a result, by late 1990s, Irish heritage was embroiled in a series of conflicts with private or public development [12]. Overall, if we will evaluate the second paper, it discussed wide range of literature which are less on heritage, least on media and more on culture. Secondly, there was a book ‘Archaeology and Media’ (Clack and Brittain, 2007) directly dealing with the subject which the scholar did not take it in his literature review. The third paper, ‘Asking Questions of the Media: A Methodology’, theoretically deals with the methodology of media communication process. It starts with a reference to Hall’s landmark contributions (1973 and 1997) in the field of media content analysis. Then meaning making process is discussed through bi-partite or tri-partite models citing the contributions of McNair (1994), Deacon (1994), Fairclough (1995, 2003a, 2003b), Manning (2001), Hamilton (1997, 2004), Hayens (2004). The same is illustrated in stages through multiple flow charts. Based on Hall’s (1997) work, the paper also proposes what is to be included in the analysis of newspaper heritage discourse. It also discusses about how Michael Halliday’s (1994) concept of Systemic Functional Linguistics (SFL) has been extended by Fairclough in the current discourse.

The scholar has done the study in two phases — in the first phase, some 1,200 heritage-related newspaper texts have been analysed and in the second phase, a follow-up is done through survey of journalists that is intended to throw further light on trends and tendencies revealed in the content analysis. 60 Paper four entitled ‘Analysis of Irish Daily Broadsheets’, has analysed the heritage stories of three Irish daily broadsheet newspapers—The Irish Times, the Irish Examiner and the Irish Independent. In this paper, the contents were analysed minutely in terms of: day and date, newspapers by title, section of newspaper, by-lines, designation, illustrations, length of text/overall display, genre (hard, soft, opinion etc.), coding (positive, negative), sources quoted/cited, source type and footing, subject, bracketing/occlusion/omission, area (built, landscape, biodiversity), page number, news, paradigms, headlines, Evans’s test, geography, claims and warrants, preferred reading/discursive ascendancy. The analysis revealed that there is a preponderance of built heritage stories over other related stories like landscape or bio-diversity and the discourse is mostly urban by nature. Secondly, as heritage stories are placed in the 11th

page of the broadsheets, it becomes clear that the editor thinks these stories less significant. In the next paper, 'Content and Critique: The Media Analysis Reviewed', the impacts of the content analysis results is further elaborated to show the degree of ideological misrepresentation of heritage that dominates the print-media discourse. It has been discussed through various news paradigms which is presented with Consumption Conflict Development flow chart. The paper also analyses selective heritage stories from the broadsheets and selective case studies on the basis of the above mentioned paradigm. Paper 6th 'Heritage Stories and the Praxis of Determination' speaks about whatever heritage stories are written in the broadsheets why they are written so. According to journalistic ethics, the scribes should provide in-depth and balanced coverage of issues that affect heritage 61 because heritage is of public concern.[1] Therefore, the heritage stories should incorporate all reasonable viewpoints and include representatives of all concerned parties, identifies the major agents, apportions responsibility for key decisions, and provides sufficient analysis and overview to locate heritage issues in their social and ideological context (Burke, p.194).

However, in reality, the heritage discourse in the three Irish publications under review has been truncated, exclusive, selective, imbalanced, negative and incoherent (ibid.). The factors determining whether a story will be used and how a story will be mediated include news values and journalistic culture, organizational matters, source strategies, market forces and ideology, both institutional and personal. With regard to news value, the researcher has consulted some exclusive literature that includes Galtung and Ruge (1967), Hetherington (1985) and Harcup and O'Neill (2001) and tried to show the extent to which structural and practical issues determine the heritage discourse. Those determinants are geographical and cultural proximity, picture availability/celebrity involvement, freshness, conflict, excitement, drama, personal ideology, news value of authority, availability of authoritative sources, source strategy, influence of advertisers, authorship and designation, journalistic objectivity, the 'watch dog' role, market forces, controversiality etc. The next paper is 'Survey of Working Journalists' in which 56 journalists contributing heritage stories in the three Irish broadsheets were surveyed through structured questionnaire. The important aspects touched upon in the questionnaire are: ideology, journalistic attitude towards heritage, homogeneity and redundancy, organizational culture versus professional training/education, passivity, sources, independence of 62 journalists, role of specialist correspondents and all the answers were presented statistically with conclusions

drawn. Eighth paper entitled 'Tables Turned: A Reflection on the Journalists' Feedback', is an extension of the preceding paper where feedback from the journalists gathered on some contentious issues related to media presentation of heritage with special focus on the divergence and convergence of opinion amongst journalists on a specific issue. The 'Conclusion' paper summarizes major issues discussed in the preceding papers and presents the major findings of content analysis of daily broadsheets and the major findings of the survey of working journalists[2]. The last paper entitled 'Suggestions for Further Research' says that the findings of the present study clearly indicate the scope for further research both in Ireland and overseas. It also says, 'in terms of further research on the heritage discourse, even as this project draws to an end, Ireland and the West have entered a new economic cycle of recession which is certain to bring with it, for however long, new ideological imperatives and new doxas' (Burke, p. 269). Overall, the dissertation mainly focuses on the role of journalists in the presentation of heritage stories in the print media. As per its findings, heritage is not a specialised news beat and lack of accredited heritage correspondents or editors results in fragmentation and loss of context to the heritage discourse (Burke. p. 258).

In the authoritative news section stories, heritage is portrayed as giving rise to conflict. The heritage and media discourse in the dissertation hover around ideology-conflict-consumption paradigm matrix. In the study, the opinions of the readers of the newspapers are not taken into account and hence the accuracy level of conclusions drawn is certainly less. One research article which is related to the present study is 'Cultural Maintenance and Promotion: The Print Media's Role in Providing Space for Knowledge and Discourse' (Thinley, 2007). The article is published in an International Seminar Proceedings monograph entitled 'Media and Public Culture'. The article discusses 'the role of print media in Bhutan in providing public space for cultural knowledge and discourse' (Thinley. p.70).

The author argues that 'the increased exposure of global cultures and consumption of mass media has spawned the growth of a modern cultural trend that challenges the survival of the material and non-material contents of Bhutanese cultural identity' (Thinley, p.70). He further adds that these challenges must be approached intelligently and wisely. Print media in Bhutan plays an effective mediator between an aggressive global culture and vulnerable Bhutanese culture. In this context the most prominent print media of Bhutan 'are a potent source of cultural

knowledge and a forum for cultural expression and exchange, supporting the general quest for cultural maintenance'. The article stresses upon the role of the print media in Bhutan to maintain and sustain three domains of Bhutanese culture literary heritage, spirituality and folk lore. It is also argued that, in the face of heavy influx of non-Bhutanese literature through mass media which influences the public knowledge and life style, the print media must realize its responsibilities. To address that challenge, the role of print media is to disseminate the knowledge of Bhutanese culture through news stories and headlines, 64 research and non-research-based articles, viewpoints, vignettes, profiles etc. The author also opined that 'government policy on the role of the print media must recognize the latter's role in disseminating cultural knowledge and promoting cultural discourse.

The article specifically expresses concerns about indigenous cultural degeneration by intrusion of foreign culture in Bhutan and stresses the role of print media to address it. For our present study the only contribution of this article is that it underscores the importance of print media to play a positive role in the indigenous cultural maintenance and promotion. Another voluminous work 'Visual Culture: Critical Concepts in Media and Cultural Studies' edited by Joanne Mora and Marquard Smith (2006) is organized into four volumes with different sub-titles. The book presents critical writings in the field of visual culture studies and its links with related disciplines such as cultural and media studies and art history. The rich collections of essays in this book are from diversified related fields and give a comprehensive account on the subject from antiquity to the present. There are critical approaches in the way how visual culture is perceived and what are the ways of seeing, looking and understanding and how it transformed our knowledge on the subject. These volumes familiarize the reader about the critical aspects of visual cultural studies with historical and theoretical materials on visual culture including the primary and secondary texts. The maximum focus of these contributions is on the western tradition of visual culture with an 65 international context [3].

The study is inter-disciplinary in nature and has included lots of case studies and hands on experiences. Volume I of the series entitled 'What is Visual Culture Studies?' introduces the reader to the subject and addresses debates on the emerging academic field of the visual culture studies, its subjects, objects, media and environments. Part 1 of the volume 'Introducing Visual Culture Studies' comprises of texts on histories, theories, practices and development of visual

culture and visual cultural studies. Part 2 entitled 'Debating visual Culture Studies' provides in details the critical debates on the subject ranging around the academic, intellectual, and political stakes in the study of visual culture. Part 3 of the volume deals with case study on visual culture with 'visual Culture Questionnaire' which is formulated by eminent editors of American Art Journal. The questionnaire comprises of a series of provocative questions on visual culture that include their definitions, delimitations and possibilities which have elicited tremendous responses from historians, scholars of film studies, German studies and literary, political and architectural theorists. Volume II, 'Histories, Archaeologies and Genealogies of Visual Culture' deals with the primary sources that form the foundations for the visual culture studies. The writings for this volume have been taken from many disciplines like philosophy, aesthetics, architecture, theology and astronomy. The volume tries to present the chronological archive of the primary sources like histories archaeologies and genealogies from the antiquity to the present. 66 While part 1 of this volume covers from the Antiquity to Romanticism, part 2 continues the chronology from modernity to the present. Both the parts try to explore how universally important questions in the genealogy of vision i.e. human subject, the senses, representation and reality and aesthetics continues from the earliest time to the present. This volume also touches upon various types of visions based on human senses. Part 2 of this volume also discusses visual culture vis-à-vis blindness or through the articulation of blindness. Many scholars who contributed in this volume have turned to the question of blindness as a means of understanding the ways in which vision works and its impact upon the sight and the other senses. There are some other scholars who have discussed senses in relation to mediative or extra-sensory world of magic, ritual and visions. There are also other dichotomy in these parts, i.e. aesthetics and anti-aesthetics. The aesthetic or sense of beauty tendency could be visualised in the writings on both secular and religious art and architecture. The anti-aesthetic tendency is reflected in medieval iconoclasm and modern and contemporary interest in language and the relationship between the word and the image. Another important book, 'Heritage and Social Media: Understanding Heritage in a Participatory Culture' edited by Elisa Giaccardi (2012) 'critically addresses the profound and transformative impact of social media on our understanding and experience of heritage' (Giaccardi, 2012, p.1). The book also tries to explore how social media technologies have reframed our understanding and experience of heritage and guided our ultra modern interactions with heritage objects and institutions. The introduction by

the editor discusses the key issues related to heritage and social media. The monograph comprised of three sections. The first section 'Social Practice' deals with the social media and the emergence of new social practice vis-à-vis heritage. The second section 'Public Formation' discusses how the social practices led to the emergence of 'new publics' where people discuss heritage outside the heritage institutions like museums. The third and final section entitled 'Sense of Place' probes how stereotype of 'place' is contested due to different perceptions given by the social media. Through case studies from traditional disciplines like anthropology, archaeology and sociology, the book tries a balance approach while dealing with the subject. The value of 71 the book increases manifold due to the contributions of Graham Fairclough in Prologue and Peter Wright in Afterword. Overall, the book has tried to address the key challenges posed by technologically developed social media for the presentation and impact of heritage. Media, Popular Culture, and the American Century, edited by Kingsley Bolton and Jan Olsson (2010) gives an American centric approach towards popular culture at home and abroad.[4] The broad issues discussed in this volume are American and Chinese cinema, gangster movies, race and cinema, spread of American English, digital culture, popular music, television and the internet. Print media and built heritage issues are far from any discussion in this volume. It is necessary to review the proceedings of an interdisciplinary workshop held in San Isidro, Buenos Aires, Argentina, from 9 to 11 June 2009. The workshop was organized by the UNESCO Offices in Montevideo, Havana and Port au Prince. In this workshop, 35 heritage experts and cultural journalists from Argentina, Brazil, Cuba, Dominican Republic, Haiti, Paraguay and Uruguay discussed issues related to media coverage of heritage. The objective of the workshop was to create a platform for journalistic capacity building and knowledge exchange amongst the participating experts in the fields of media and heritage. The workshop provided an opportunity for participants to address a wider concept of heritage, including cultural and natural, tangible and intangible, documentary and digital heritage. The journalists and experts discussed the situation in the seven countries involved, and suggested the ways to increase and improve media coverage of heritage. The participants stressed the need to reinforce partnerships between heritage specialists and media professionals based on ethics and mutual 72 responsibility. They also agreed to jointly prepare a guidebook on media coverage and heritage. The reviewed literature above reveals that, in most of the cases the approach is media centric heritage rather than the vice-versa. Secondly, the reviewed monographs are more concerned with the theoretical

issues than practical ones. Third, many times, the discussion hovers around heritage being the communicating medium itself. Fourth, the complexities of heritage centric media, i.e. the complex role of media on heritage issues, have never been taken seriously by any of the literature reviewed. Fifth, role of print media in heritage issues in general and built heritage in particular with particular emphasis on frequency, space, location, themes, impacts, feedback has not been explored properly in any of the related literature till date.

RESEARCH METHODOLOGY

Issue of representation constitutes analytical core of media's attention on heritage issues. Mass media produces (creates) and reproduces (passes on) ways of seeing that at a minimum reflect, and some argue, shape our culture. The alternate views see mass media produces and reproduces stereotypes (Macnamara, 2003). Dealing with the mass media and its representation of heritage, one finds four approaches. First, media locates heritage as part of shared past, a past constituting very core of national, state or local identity. However, when heritage and more so the built heritage becomes part of a contested discourse, it is viewed as an epitome and symbol of oppression of the past. Media participates and reinforces for or against the discourses on the shared consciousness about the past and built heritage, which represent the past. The second approach represents heritage of Delhi as part of world heritage (there are 3 World Heritage Sites in Delhi i.e. QutbMinar, Humayun's Tomb and Red Fort) and centrally protected monuments or state protected monument as have been defined by the existing laws or covenant of India or UNESCO. It represents these monuments from the perspectives of architectural beauty, conservation, preservation, restoration and overall management. The third approach looks at heritage structure or monument as an opportunity for economic development and revenue earning. This approach puts visitor at the forefront; emphasizes on the entertainment and pleasure of the visitors in the monument at the core representation. The fourth represents a conflictual relations between local communities and state's established perseverance 150 and protection norms and views the former at times posing a threat to the existence of the built heritage as a result of demographic pressure or illegal encroachment. The last approach puts people and the intangible heritage people and local community had established and shared with the monument as the core of sustainable cultural resource management.[5] Anderson's Imagined Community and Print Capitalism Nationalism and Nation-state building process conceptualise

heritage and history as a reflection of a shared past of a community or nation. Benedict Anderson (1983) in his magnum opus 'Imagined Communities' thought that all community had to be imagined - at least "all communities larger than primordial villages of face-to-face contact (and perhaps even these)." What scholars must examine is not so much the truth or falsity of national imagining, but the different styles and forms in which nationhood is rendered, and the material and practical conditions for the production of national imagining. The past, including heritage are the material condition and according to Anderson, how this materiality is circulated among the nations is the real subject matter. He introduced the idea of print capitalism, for example, to show how a specific form of capitalist enterprise supported the development of national languages and communication within them. Reading the newspaper gave common news content to the discussions of a nation, but also a ritual demonstration of a kind of belonging. Each person who read the morning paper over tea or coffee could imagine his countrymen doing the same. "The pre-bourgeois ruling classes generated their cohesions in some sense outside language, or at least outside print- 151 language[6]." The older forms of cohesion involved less imagining; they were concrete liaisons and linkages like strategic dynastic marriages. If there was an imagined whole behind this network it was aristocracy not nation. Four views on representation of heritage issues by media: heritage as shared history, heritage as a representation of 'agonizing' history, heritage as tourism and economic development, heritage and community: syncretic and contested relations The first representation of heritage looks it as part of nation's shared history and consciousness. Numerous monuments and sites as well as many intangible heritage such as language literature, festival tend to be represented as part of nation's heritage. They are considered to be part of shared consciousness of our 'syncretic past', representation of our unity amidst diversities and other clichés that we very often found in text books. Examples of this shared past are Dargah of KhwajaMoiuddinChisti at Ajmer Sharif, Rajasthan, Dargah of HazratNizamuddinAulia at Delhi, Dargah of SeikhSalimChisti at FatehpurSikri, etc. Media tend to represent these heritage as evidence of our shared past. They are all reflection of a shared tradition of various religious communities of Hindus and Muslims. Media representations of Urs at Ajmer Sharif, Nizamuddin, FatehpurSikri or PhulwalonkiSair at Meharauli have been reported by media as representation of the composite plural and shared cultural past of India. One of the representations of this 'syncretic heritage' of Delhi reported in the Hindustan Times is reproduced below. PhoolWaalo'nkiSair: When Delhi says it with flowers Initiated by an emperor

and embraced by his people, this 19th-century festival is a living example of India's syncretic traditions. 152 DELHI: Nov 04, 2017 RanaSafvi Hindustan Times Chadar taken from Yogmaya temple offered on the grave of Sufi saint Bakhtiyar Kaki Many Many moons ago, after the fall of the Mughal dynasty in 1857, the poet Ghalib had this to say about his beloved city, Delhi: 'The existence of Delhi is dependent on many spectacles: The Red Fort, ChandniChowk, the daily crowds at Jama Masjid, the weekly jaunt around the Jamuna bridge, the annual fair at the PhoolWaalonkiSair – now that these five things are gone, Delhi isn't Delhi.' Today, the Red Fort is a shell of its former self; ChandniChowk is a traffic nightmare; the crowds that assembled on the steps of Jama Masjid to watch dastangoi performances, cockfights and enjoy conversations, are now composed of tourists or the faithful who go to offer prayers; and the Jamuna has receded far away. The Procession during PhoolWalonkiSair with the image of Yogmaya and sacred Aāyāt But the PhoolWaalonkiSair still continues, though in a restricted form. It was a week-long fair in which the emperor, his queens, the royal prince, princesses, nobles and inhabitants of Shahjahanabad went to Mehrauli every year. Much fun would be had by all: there were shopping stalls, diving competitions in the jharna, and swings in the mango orchards. Oil was heated in huge woks and piping hot sweets and savouries would be served; malhar or monsoon songs would be sung and dancing girls would show their moves. The entire area from the Yogmaya temple till the Bagh e Nazeer [now Ashoka Mission] would be lit up, full of vendors selling jewellery, food or other artifacts. PhoolWaalonkiSairhas an interesting history: The Mughal emperor, Akbar Shah II (1808 -1837) had wanted to nominate his younger and favourite son Mirza Jahangir as his heir, instead of the eldest son [who later succeeded him as Bahadur Shah Zafar], a move that didn't meet with the British Resident, Sir Archibald Seton's approval. Mirza Jahangir, a hot-headed youth, mocked the Resident and later shot at him from one of the buildings in the Red Fort.[7] Though Sir Archibald escaped the bullet, a guard got killed. Mirza Jahangir was exiled to Allahabad Fort. This caused great consternation and grief to his parents, particularly his mother, MumtazMahalBegum. She made a vow that if he came back safely she would offer a chadar at the dargah of Delhi's great Sufi saint HazratQutubuddinBakhtiyar Kaki in Mehrauli. When Mirza Jahangir was finally released, his mother fulfilled her vow with great pomp and ceremony. When the floral canopy and chadar for the shrine were being made, the flower sellers also made a floral pankha [fan shaped banner on a pole] and offered it on the shrine. According to her vow she walked barefoot, even as flower sellers spread flowers in her

path to act as a cushion. The emperor and the queen shifted to Mehrauli for the Sair and the emperor also sent a floral offering to the nearby, ancient temple of Yogmaya Devi, Lord Krishna's sister. Every year the emperor ensured he and his courtiers went to both the dargah and the temple. If he couldn't go to the temple for some reason, he wouldn't go to the dargah either. After the fall of the Mughal empire in 1857, PhoolWaalonkiSair was stopped. Later, it was continued by the British Commissioner of Delhi. In 1942, during the Quit India movement, the British government put a stop to the Sair to prevent popular participation and mass gatherings. Nehru asked YogeshwarDayal, a businessman of Delhi, to revive the festival. In 1962, it was registered under the Societies Registration Act and Nehru attended it in 1962 as a symbol of secular, modern India. It is a unique festival that truly symbolises India's syncretic culture. The Sair e GulFaroshan or PhoolWaalonkiSair which was traditionally held in the month of Bhadon [August/September], is now held after the monsoon. 154 Though the Mughal empire is no more, the tradition continues with the head of state being represented. Every year the President and Lt Governor of Delhi send a pankha which is carried in a procession from the Town Hall in ChandniChowk to Mehrauli. On the first day, which is Thursday, a joyous procession goes to QutubuddinBakhtiyar Kaki's dargah and offers floral chadars. Here it is the Hindu brethren who are supposed to take the lead. On Friday, the procession goes to Yogmaya Temple and offers the floral chadar, this time with the Muslim brethren taking the lead. On Saturday (today), there is a cultural function at JahazMahal, a building from the Lodi period which may have been built for use of pilgrims to the dargah. Cultural troupes representing the states of India come in a procession holding pankhas and perform on stage. This year, there is a qawwali performance by RaisAneesSaabri and Yusuf Malik[8]. A procession is led by shehnai players in the PhoolWalonkiSair at India Gate on October 31, 2017. DETAILS What: Procession of pankhas, performance of cultural troupes; cultural programmes, qawwaali. When: November 4, Performance by cultural troupes (5:30 pm); procession of pankhas (7:30 pm); prize distribution (7 45 pm); Qawwaali by RaisAneesSaabri, Yusuf Malik(8pm) Where: JahaazMahal, Mehrauli (Reproduced from Hindustan Times story captioned PhoolWaalo'nkiSair: When Delhi says it with flowers", DELHI on Nov 03, 2017, Updated: Nov 04, 2017 13:14 IST)

RESULT

In the previous paper, built heritage of Delhi have been discussed in greater detail. There are a number of agencies who have been working towards the conservation, preservation and management of heritage structures. The public plays a critical role in the preservation of the built in heritage in the National Capital Region. The protection of archaeological and cultural heritage cannot be the sole concern of the public agencies. Local communities and visitors to the site have also important role to play. It is imperative to develop a sense of awareness about the value of a heritage site and a sense of identity and ownership among the local population. Mass Media and New Media such as Whatsapp, Twitter and Facebook have emerged as important platforms for dissemination of information about various aspects of heritage preservation. However, due to the increasing readership of the print media (especially newspapers), the present paper deals with the perception of public regarding the role newspapers play in disseminating awareness about the built heritage of Delhi.

Public has a general meaning and a specific meaning in a context. Since the present research deals with the public awareness about heritage in the form of print media, lets us discuss what we mean by ‘public’ in the context of heritage awareness. i. Visitors to the Site: Visitors or tourists to the heritage site both domestic and foreign need to be aware of heritage value of the site and appropriate behaviour in the site during their visit. Abrasion by touching the monuments, vandalism, graffiti, destruction and taking away of artifacts and antiquities from archaeological sites, intrusion in prohibited areas, photography in prohibited part of the monument and site, littering and loitering, unnecessary arguments with the security personnel at the site are some of the basic ‘don’t do’ things the visitors must be aware of in the site. ii. Local Community: Local community is one of the most important stakeholders in the protection of heritage. It plays a key role in cultural resource management of a site[9].

Involvement of local community by public authorities in cultural resource management of the site creates a sense of belongingness in the psyche of the community which will naturally take utmost care of ‘their’ heritage which is an integral part of their identity. Rationale for Public Awareness The rationale for such public awareness hinges on two assumptions. The first assumption of such public awareness that the local community in which an archaeological site is located is an important stakeholder in the protecting the heritage value of the site, and without their awareness about the heritage value of the archaeological sites and their sense of ownership

and pride about such heritage, the archaeological heritage cannot be protected for the future generation. The second assumption about public awareness is that archaeological sites are national treasures and hence its awareness and perseverance is part of duty of all nationalists. Ancient past 123 and reconstruction of history on their basis is part of nationalist discourse and hence, its awareness is part of nation building exercise.

Components of Public Awareness

1. Awareness about the Heritage Value of the Built Heritage: Monuments and archaeological sites have great heritage values. These values are categorised as historical, archaeological, architectural, artistic, aesthetical, social, economic, political, scientific, technological, use, reuse and even identity values. Many a time local community does not know the heritage value of the site and hence they show apathetic attitude towards the monuments and sites in the form of vandalism like scribbling, abrasion by touching, painting, theft and pillage of the site. Awareness of the heritage value by emphasising on its importance will certainly reduce that impact.

2. Accessibility of the Heritage Materials to People to Appreciate its Value: Guided tourism, site museum, light and sound show, heritage tour and dissemination through print and electronic materials, pamphlets, booklets, leaflets and brochures are very important for the spread of awareness about the heritage. Media plays a critical role in the dissemination of all these aspects.

3. Awareness about the Laws of the Land for the Protection of the Built Heritage: Directive Principles of the State Policy of the Indian Constitution; Ancient Monuments Preservation Act, 1904; Ancient Monuments and Archaeological Sites and Remains Act, 1958; Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act, 2010; Treasure Trove Act, 1878; Antiquity and Art Treasure Act, 1947 etc. formulated by the central government and also 124 heritage legislations promulgated by the state governments specify the ways and means to protect the sites, antiquities and treasures. People should be made aware of these laws so that they adhere to these norms.

4. Dissemination of Information: There are many events and festivals organized by the concerned public and private agencies such as heritage festival like Qutb Festival, Phoolwalon-ki-Sair, Urs at NizamuddinAuliya'sDargah, Chirag Delhi, ChandniChowk and other famous Dargahs of the city, Heritage Weeks, ParyatanParv (to showcase the potential of tourism

resources of India) at India Gate in New Delhi, India festivals abroad showing the culture, heritage and tourism of India, Special Exhibitions of antiquities in the museums, heritage walk, etc. done for the public awareness about monuments, sites, antiquities and intangible heritage also.[10]

5. A Management Plan for Sustained Participation of the Local Communities: Media can play a critical role in the development of a management plan for sustained participation of the local communities in promotion of the heritage site. Aga Khan Trust for Culture has successfully shown in its project of Nizamuddin Urban Renewal Initiative how the local community could be a part of the successful sustainable heritage management by connecting the heritage with their livelihood (AKTC, 2015).

Legal Framework for Public Awareness of the Archaeological Sites ‘The European Convention on the Protection of the Archaeological Heritage (Revised) – 1992, (Council of Europe, European Treaty Series - No. 143, Valetta, 16.01.1992) undertakes to promote public awareness about archaeological heritage. For example, Article 9 (i) of the convention says, ‘Each Party undertakes to conduct educational actions with a view to rousing and developing an awareness in public opinion of the value of the archaeological heritage for understanding the past and of the threats to this heritage’. Similarly Article 10 of the same convention contains provisions for prevention of the illicit circulation of elements of the archaeological heritage. Perception of the Readers Regarding the Role of Media in Heritage Awareness: Theoretical Issues Role of Media in Heritage issues obviously involves analysis of the sender, audience, content and medium. The present work deals with the print medium only and therefore, this is an obvious limitation of the present research given the fact that the electronic media has mushroomed manifold since the days of liberalization in 1991.

The present paper focuses on audience. Since the beginning of the cultural turn in 1980s, the power of audience to negotiate meaning of the message and to resist, subvert and interpret the ideological bias of the content has been given primacy over structural determinism (Hall 1997). Therefore, encoding of the message has given way to decoding. That is not to undermine the impact of encoding, encryption, sender and message. Public information, intercommunication and exchange’ of the ‘social knowledge’ in society now solely depends upon mass media (Hall, 1977, p. 340). The objective of this paper is to highlight the salience of the reader, viewer and

give equal parity to reception, decoding and receiver. While the Introduction section focused on the sender, message, content and content production and packaging, the present paper deals with the receiver of the message. It is pertinent to mention here that meaning making process varies across media, pages and texts. At the same time, how will decoding be viewed across respondents? How will one take into account the homogeneity versus heterogeneity of the audience? Giving parity to reception obviously undermines the role that 126 ideology play in the representation of heritage and corresponding role it plays in shaping opinion [11].

Production of hegemonic ideology can best be explained in regard to the professional communicators, like journalists, who are very important to ‘amplify systems of representation that legitimize the social system’. Journalists can be termed as ‘intellectuals’, who according to Gramsci are responsible for ‘production and dissemination of ideas and knowledge’ (Strinati, 1995, p.171). The issue of the role of media in the representation of heritage has been dealt in the last paper. The present paper profiles the respondents, and the meaning they attached to media representation of heritage and the impact of reception of such messages on raising awareness of built heritage of Delhi. Data from the Field: Methods and Finding 1. Demographic Background of the Respondents A quantitative survey research design was developed using structured questionnaire to elicit responses from the readers.[12] The total sample size of this survey was 100. Purposive sampling method was adopted to select the respondents. The survey was conducted in early part of 2018. A Cross section of readers from students, adults were taken. Table 4.1 gives aagewise break-up of the respondents. As the table shows, 61 % respondents are from the age group of 18-28. Given the fact India is a young country with more than 50 % of population in the age group of 18-35, the largest chunk of the respondents were from age group of 18-28 and 29-39.

Table 1: Age-wise Distribution of Respondents

| Age | Frequency | Percent |
|-------------|-----------|---------|
| 18-28 years | 61 | 61.0 |
| 29-39 years | 9 | 9.0 |
| 40-50 years | 24 | 24.0 |

| | | |
|-------------|-----|-------|
| 50+ | 6 | 6.0 |
| TOTAL | 100 | 100.0 |
| 18-28 YEARS | 21 | 21.0 |

24 % of the respondents are from the age group of 40-50 while only 6 of the respondents are from the age group of 50 and above.

2. Gender of the Respondents Table 3.2 represents the gender break-up the respondents. It is important to note that 2 % of the respondents prefer to reveal their transgender identity. 33 % of the respondents are female while 65 of the respondents are male.

Table 2: Gender of the Respondents

| Gender of the Respondents | Frequency | % |
|---------------------------|------------|--------------|
| Female | 33 | 33.0 |
| MALE | 65 | 65.0 |
| TRANSGENDER | 2 | 2.0 |
| TOTAL | 100 | 100.0 |

Regarding the impact of heritage stories in the newspapers, one of the respondents has said that quick temporary action is taken by concerned officials which evaporate soon after the publicity fades. Another respondent has answered that public authorities take corrective actions due to its impacts. Also, another impact is that the concerned journalist has been appreciated by the readers through letter to the editor and even through readers' letter to the reporter by email. Two of the journalist have said that built heritage stories they cover are fact finding by nature and one journalist answered that his approach is community centric also. While asking about 145 follow up stories, some respondents have answered that they do follow up reporting of heritage stories to improve the condition of the monuments by concerned authorities.

Regarding the frequency and space provided in the newspapers for the built heritage stories, most of the respondents have answered that heritage stories should be reported more frequently

and more space should be provided to these stories in the broadsheets. Summary of the Responses of Senior Academics and Senior Journalists of Heritage Beat In the third segment, an effort was made to take the views of senior academics and senior journalists of heritage beat regarding the built heritage of Delhi and the role of the newspapers. One senior journalist and academic who is now the Director General of the Indian Institute of Mass Communication was interviewed personally for the present study. Also, to know the first hand account on the built heritage issues from the field, a senior journalist of heritage beat from the Times of India, Ms. RichiVerma was interviewed personally. Both the interviews and their responses are summarized below. Both the respondents have viewed differently whether the commercialization of print media is an obstacle for development journalism. While K. G. Suresh has answered in the affirmative citing various compulsions on the part of the media house, RichiVerma has answered it negatively saying that everything has its own space. Both the respondents have viewed that heritage should be a beat in the field of journalism as Delhi is very rich in built heritage sites. 146 There is also a consensus regarding the frequency and space given to heritage stories in the print media stressing that heritage stories should be given more space and frequency should also be increased. It is also opined by K.G.Suresh that now space is incident or event specific i.e. if there is any encroachment or demolition of heritage structures, the newspapers giving it due space, whereas actually they should give more space to the heritage stories for spread of awareness about the value of heritage in terms of its location, history, architecture etc.

RichiVerma, on the other hand has given a conditional affirmation for the same saying that space should be commensurate with the heritage character of the city. That means, a city like Delhi is very rich in heritage resources and hence print media should give more space and the cities which has less number of heritage structures should be given less space. While answering the question regarding the issues or focus areas for a journalist of heritage beat both the respondents have opined that conservation, preservation, restoration, encroachment, vandalism, demolition etc. of heritage buildings are the main focus areas but the journalists should also focus on the heritage awareness aspects in the print media which they are lacking in the current scenario. Regarding the constraints of journalists who cover heritage stories, both the respondents accepted the fact that there are constraints in the media house (editorial level) as well as in the field (access level) also. If those constraints are lifted, the journalists could be able to produce better heritage stories. RichiVerma has given brilliant practical guidelines for the heritage beat

journalists to follow while covering built heritage stories. She says, before 147 the site visit, journalists must do the homework and study the related literature in the archives and libraries; they must talk to experts, students; historians, archaeologists; then in the site, they must understand the heritage building, its surrounding and the local community; feel for the story and look at their own perspective; then only can journalist develop it properly. It is not only the prominent built heritage sites that should be highlighted by the media; media should give equal priority to the lesser and least known monuments and sites in every nook and corner of the city along with the well known ones. For that a journalists must visit the sites, talk to the people, understand it, feel it and see not only as a journalist but as a citizen of the country. After interacting with the people a journalist can understand why there is encroachment because there is a problem of space, govt. does not care for the heritage. If ASI or govt care, then people may care for it. The same journalist also discussed about the impact of the media on built heritage of Delhi citing one small example. There is a tomb in a small hillock in the Mehrauli-Gurgaon road. Nobody was visiting there due to lack of road. After the Times of India raised this issue in a story, ASI took note of this and constructed a road. This is the impact factor of the print media on built heritage. These type of issues need to be focused for people to connect with the heritage buildings of their area. The print media also highlight about the heritage building which are falling apart and conservation problems also.

Security issues were also raised by RichiVerma while covering heritage stories in the field due to hostile community and many times police escort is also needed to cover a heritage story. Regarding the feedback received by the journalists of heritage beat, she has expressed satisfaction as she has received a lot of emails for her published stories in the print media. The newspaper readers also informed the journalist that due to her heritage stories, they are informed about the 148 location and value of the heritage structures and visiting the sites along with their families. Even, there are requests by the readers to participate in the conservation, preservation and maintenance of the heritage structures, if they can at all due to their concern for their heritage. There are also feedbacks where newspaper readers say that they subscribe a particular newspaper due to its heritage contents. Through mail, readers give good feedbacks regarding awareness about the site and subsequent visit to the site based on the reports of print media. Print media has spread awareness in the school children and schools are now framing their curriculum including built heritage in the curriculum. On the basis of news reports, students visit the site and

see the conservation works there. Initially, nobody knew about Mehrauli Archaeological Park but after print media highlighted about it, now more people are visiting that park and is considered as the best destination after Lodhi gardens.

CONCLUSION

This Conclusion will synthesize the outcome of the findings of the empirical research from these four segments followed by gaps in the present research and recommendations for further research in this field. The 3rd paper has dealt with the newspaper readers' perceptions about built heritage stories in the print media. From the overall analysis of the data, the following conclusions have been drawn. • Media plays an important role in shaping the meaning of the heritage in the minds of the readers. Therefore, responsible writing in the print media can achieve its objectives vis-à-vis heritage reporting. • There is lack of awareness among the people at large about the heritage value of the monuments and sites. Even if some awareness is there, it is high profile heritage specific. • Lesser known monuments are not presented in the media in general and print media in particular. Due to this apathetic attitude of the media as well as the public authorities, many little known built heritage sites are encroached, vandalised, misused and even demolished. • Newspaper reporting on heritage is inadequate. Out of the four highest circulated English and Hindi dailies of Delhi, two newspapers i.e. DainikJagran in Hindi and Hindustan Times in English have more heritage stories compared to Times of India and Hindustan. Although Times of India has some reporting on heritage issues, Hindustan's reporting is abysmally poor. Most of the 176 respondents have answered that prioritization of political and crime stories are the reason for this apathetic attitude towards development stories like heritage. Secondly, corporatization of media houses has seriously impaired the editorial autonomy where editors were bound by their corporate masters to do the sensational stories on crime, politics, entertainment etc. • Lack of editorials on the heritage issues which clearly show editorial apathy towards built heritage. Thoughtful and insightful editorial which dwell on the long term issue of heritage policies, programmes, legislation and gaps in the execution have largely escaped the attention of the editors.

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