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Chapter-IV

**Representation of Built Heritage Stories in Print Media:
A Content Analysis**

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Major Issues on Representation of Heritage in Print Media

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. Qutb Minar, 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 perseveration

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.

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-

language." 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 Khwaja Moiuddin Chisti at Ajmer Sharif, Rajasthan, Dargah of Hazrat Nizamuddin Aulia at Delhi, Dargah of Seikh Salim Chisti at Fatehpur Sikri, 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, Fatehpur Sikri or Phulwalonki Sair 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.

hindustantimes

Phool Waalo'n ki Sair: 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.

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, Chandni Chowk, the daily crowds at Jama Masjid, the weekly jaunt around the Jamuna bridge, the annual fair at the *Phool Waalon ki Sair* – now that these five things are gone, Delhi isn't Delhi.'

Today, the Red Fort is a shell of its former self; Chandni Chowk 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 *Phool Walon ki Sair* with the image of Yogmaya and sacred *Aāyāt*

But the *Phool Waalon ki Sair* 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.

Phool Waalon ki Sair has 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. 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, Mumtaz Mahal Begum.She made a vow that if he came back safely she would offer a *chadar* at the *dargah* of Delhi's great Sufi saint Hazrat Qutubuddin Bakhtiyar 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, *Phool Waalon ki Sair* 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 Yogeshwar Dayal, 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 Gul Faroshan or *Phool Waalon ki Sair* which was traditionally held in the month of *Bhadon* [August/September], is now held after the monsoon.

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 Chandni Chowk to Mehrauli. On the first day, which is Thursday, a joyous procession goes to Qutubuddin Bakhtiyar 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 Jahaz Mahal, 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 Rais Anees Saabri and Yusuf Malik.

A procession is led by shehnai players in the Phool Walon ki Sair 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 Rais Anees Saabri, Yusuf Malik(8pm)
Where: Jahaaz Mahal, Mehrauli

(Reproduced from *Hindustan Times* story captioned **Phool Waalo'n ki Sair: When Delhi says it with flowers", [DELHI](#)** on Nov 03, 2017, Updated: Nov 04, 2017 13:14 IST)

Semiotics of Representation

Representation of heritage in media is always accompanied by images. Images are not icons alone. They are not the representation of the physical reality alone. Images do function as sign. Images carry messages that are not direct. One of the defining features of signs is that they are treated by the reader/recipient as 'standing for' or representing other things. Word and referent (sometimes called language-world isomorphism) are not the same thing and the view that language is simply a nomenclature - an item-by-item naming of things in the world. This isomorphism, as structural linguists like Saussure put it, is 'a superficial view taken by the general public' (Saussure 1983, p.16, 65). Language as sign has represented an encrypted messaging. So is the case of image as a sign. If one analyses the semiotics of the above representation of The *Phool Waalo'n ki Sair* news of the Hindustan Times dated 4 November 2017, one can find that words and images are packed with meaning. One can cite the image in Fig. 1. This is a procession of flowers taken from Yogamaya temple by the Muslims in a procession to the tomb of the Sufi saint Bakhtiyar Kaki. The flower is adorned with a photo of Goddess Durga and adjacent to the image is the image of Quranic Kalma, The juxtaposition of the two images conveys a meaning. The message is that this intangible heritage of people of Qutb area represents the syncretic heritage of India. Religious communities of Hindus and Muslims lived pell-mell in Delhi for long. This festival represents the syncretic i.e the best of the two communities evolving into a composite culture of India. Narrow boundaries of religion that characterize the partition of India had no basis in history. Heritage revealed the composite, pluralistic past of the country.

Photo 23. A boy carries a decorative *Pankha* with *Kalma* and image of Goddess Durga (Yogmaya) adorning the procession of flowers from Yogmaya temple to Sufi Saint Qutb-ud-din Bakhtiyar Kaki's tomb, (Courtesy Hindustan Times, dated 3rd November 2017)

This image needs to be juxtaposed with the words which also convey the meaning of the images as well. The tagline which accompanies the story is thus: "Initiated by an emperor and *embraced by his people* (sic), this 19th-century festival is a *living example* (sic mine) of India's *syncretic* (sic mine) traditions." Each of the emphasised words conveys meaning. That this festival is a peoples' festival and it represents the participation of the people.

Representation of Heritage as Symbol of a Troubled/Alien Past

Diametrically opposite is the representation in print media of heritage that represent an alien past of a community. The demolition of Babri Masjid is an extreme outcome of this representation of the heritage of the past. The Hindustan Times in its news story dated to January 22, 2016 reports simmering conflict bewteen the Hindu and Muslim communities over Bhoj Sala, an 11th century monument ascribed to Raja Bhoja of Paraamara

dynasty of Malwa. There are many such representations which media reported in their news stories. One such representation is the view that many Muslim period built heritage of mediaval India were constructed by destroying the Hindu and Jaina structures. Historian such Oak argues that Taj Mahal Qutb Minar were originally Hindu structures. The golden age of the past was ravaged by alien Muslim marauders who came from Ghor, Ghaznavi and Mongolia and perpetuated a foreign rule that finally ended with the partition and India. Time has come to rejuvenate the Hindu nation by re-establishing the Hindu identity of these monuments. In this regards, a website called www. Hindunet.org carries several claims on these built heritage. With the growing salience of the alternative media, these views acquire salince and audience. One can cite one instance of this perspective by citing a news stories from this website, which is reproduced in the box below.

Qutb Minar as a Hindu Monument

About the Kutub Minar itself there is overwhelming proof that it was a Hindu tower existing hundreds of years before Kutubuddin and therefore it is wrong to ascribe the tower to Kutubuddin. The township adjoining the Kutub Minar is known as Mehrauli. That is a Sanskrit word Mihira-awali. It signifies the town- ship where the well known astronomer Mihira of Vikramaditya's court lived along with his helpers, mathematicians and technicians. They used the so-called Kutub tower as an observation post for astronomical study. Around the tower were pavilions dedicated to the 27 constel- lations of the Hindu Zodiac. Kutubuddin has left us an inscription that he destroyed these pavilions. But he has not said that he raised any tower. The ravaged temple was renamed as Kuwat-ul-Islam mosque.

Stones dislodged from the so-called Kutub Minar have Hindu images on one side with Arabic lettering on the other. Those stones have now been removed to the Museum. They clearly show that Muslim invaders used to remove the stone- dressing of Hindu buildings, turn the stones inside out to hide the image facial and inscribe Arabic lettering on the new frontage. Bits of Sanskrit inscriptions can still be deciphered in the premises on numerous pillars and walls. Numerous images still adorn the cornices though disfigured. The tower is but a part of the surrounding structures. It is not that while the temples around are earlier Hindu build- ings there was sufficient space left in between for Kutubud- din to come and build a tower. Its very ornate style proves that it is a Hindu tower. Mosque minarets have plane surfaces. Those who contend that the tower was meant to call the Muslim residents to prayer have perhaps never tried to go to the top and try to shout to the people

below. Had they done so they would have found out for themselves that no one on the ground can hear them from that height. Such absurd claims have been made to justify Muslim authorship of earlier Hindu buildings. Another important consideration is that the entrance to the tower faces north and not the west as is enjoined by Islamic theology and practice. At either side of the entrance is the stone lotus flower emblem which also proves that it was a Hindu building. The stone flowers are a very important sign of the Hindu author- ship of mediaeval buildings. Muslims never use such flowers on the buildings they construct. The Hindu title of the tower was Vishnu Dhwaj (i.e. Vishnu's standard) alias Vishnu Stambh alias Dhruv Stambh (i.e., a polar pillar) obviously connoting an astronomical observa- tion tower. The Sanskrit inscription in Brahmi script on the non-rusting iron pillar close by proclaims that the lofty standard of Vishnu was raised on the hillock named Vishnupad Giri. That description indicates that a statue of the rec- lining Vishnu initiating the creation was consecrated in the central shrine there which was ravaged by Mohammad Ghori and his henchman Kutubuddin. The pillar was raised at the com- mand is an ancient Hindu king who had made great conquests in the East and the West.The tower had seven storeys representing the week of those only five exist now. The sixth was dismantled, hauled down and re-erected on the lawns closeby. The seventh storey had actually a statue of the four-faced Brahma holding the Vedas at the beginning of creation. Above Brahma was a white marble canopy with gold bell patterns laid in it. The top three stories were in mle. They were ravaged by iconoclastic Muslims who detested the Brahma sta tue. The Muslim raiders also destroyed the reclining Vishnu image at the bottom. The iron pillar was the Garud Dhwaj alias Garud Stambh, i.e, the sentinel post of the Vishnu temple. On one side was an elliptical enclave formed by 27 Nakshatra (constellation) temples. A gigantic red-stone, ornate gate- way led to the sacred enclave known as Nakshatralaya. There- fore gateway is traditionally known as Alaya-Dwar. Cunningham twists the traditional Hindu name to fraudulently ascribe the great doorway to Sultan Allauddin though Allaud- din himself makes no such claim. By Allauddin's time the surroundings were totally crumbling ruins. Why would Allauddin want to raise an ornate gigantic gatewwa(of the Hindu orange colour) leading from nowhere to nowhere ? The theory propounded by interested Muslims that it is a muazzin's tower is a motivated lie. No muazzin would even for a day adept a job where he has to climb and unclimb five times a day a flight of 365 narrowing, curving steps in the dark confines of the tower. He is bound to fall and die through sheer exhaustion …
(Reproduced **from https://hindunet.org/hindu_history/modern/kutub_oak.html downloaded on 15.06.2017**)

However, these claims have been contested by other print media. The India Today Group carried a feature-story captioned 'Qutab Minar was not originally a Hindu monument, say experts' (India Today, dated April 11 2015 retrieved   from https://www.indiatoday.in/magazine/ indiascope

/story/19760930-qutab-minar-was-not-originally-a-hindu-monument-say-experts-819348-2015-04-11) which questioned the above representation of Oak's view that Qutb Minar was part of Visnu temple. The India Today putting the claim and counter claim in a perspective makes the argument that in the wake of independence a new breed of historians had mushroomed. They were obsessed with the idea not only to resurrect the "golden age" of Hindu India but also to claim that all forts, citadels, palaces, mosques and mausoleums generally associated with the names of non-Hindus were of Hindu origin" (*India Today*, dated April 11, 2015)

Representation of Heritage as Treasure of Mankind by UNESCO and Issue of Globalization of Heritage

The third strand in the representation of built heritage in media centres around the notion of global cultural commons. These heritage structures are considered to be the treasure of the entire mankind and therefore, is enshrined as World Heritage Sites by the UNESCO. These enshrinings and designations of built heritages by the UNESCO not only raise issues of proprietor rights of the nations over the built heritage, they also raise issues of the impact of enshrining of the heritage site as UNESCO site on the local communities as global conservation and preservation norms very often negatively impacts local communities. The disconnect between local communities and the global stakeholders have been highlighted by many. The asymmetry between the diversity of those who produce cultural assets in the first place i.e. local communities and the humanity to which those resources come to belong as world heritage gives to this commons its ironical character (Drache & Froese 2005). Local communities lived for ages with the heritage structure. Legends, fables, myths and practices intrinsically tied local communities with the heritage. The heritage became part of the habitus of the local communities. But once the heritage structure

becomes national property (a protected monument) or enshrined as UNESCO heritage site, the question that arises is thus: "Once habitus becomes heritage, to whom does it belong? How does heritage come to belong to all of humanity." (Karp et.al 2010). Therefore, many a time print media publishes reports of conflict between local communities and heritage preservation agencies of the state such as ASI.

Representation of Heritage and Community: Conflict and Cooperation

A conflictual or cooperative model of relation between heritage protection norm and community is abound in media report. Major newspapers reported urban pressure and community encroachment for obliteration of some heritage structures in India. For example news agency PTI reported 'The Centre on Monday said 24 protected monuments across the country are now untraceable because of urbanisation and encroachments out of which eight are centrally protected' (*Scroll*, July 25, 2017, retrieved from the https://scroll.in/latest/844904/urbanisation-and-encroachments-have-made-24-monuments-disappear-says-centre). At the same time media also reported novel initiatives which recognizes heritage as the habitus of the living communities inhabiting in and around the heritage structure. For instance, Aga Khan Foundation has been working on a sustainable heritage development plan in and around Humayun's Tomb and Nizamuddin involving local communities.

Insight from the Content Analysis

With these various representations of heritage in media in the backdrop, one can surmise that there are different discourses that various newspapers propounded. Whether they are agenda setting in nature or representational

in nature is contingent on the reader. This issue of relation between reader and news has been discussed in the previous chapter. Remaining sections of the chapter deal with the exact content of the newspaper, the density of the heritage news in Delhi, frequency of their occurrence, the salience of the reporting based on the pages in which the heritage news appear, the imageries they projected and the depth of their contents. Media content analysis has emerged as a useful tool to analyse the nature of the content and encrypted meaning these contents carry.

Methods and Tools used in the Content Analysis of Heritage News in Print Media

'Analyzing Newspaper Content A How-To Guide' by Stacy Lynch & Limor Peer (2005) provides a ready reckoner for doing a content analysis. This guide book deals with the issues such as Time at disposal for doing media content analysis, the period for which the content analysis will be done, using readership institute tools such as story analysis form, structure, Listings and Content Promotion Analysis Worksheets, Reviewing and Interpreting data. Based on these major heuristic devises, the present content analysis devised a flow chart that describes the major aspects of the content analysis for understanding and analysing the media contents on heritage issues.

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Process of Content Analysis: A Flow Chart

1. Theoretisation
(Why is content Analysis made? What is its justification?)

2. **Conceptualization**
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(As a principal investigator, what variables, i.e no of stories, no of months for study, no of newspaper, will be taken up for study)

3. Operationalisation (Coding system)

4. Content Collection and Data entry

5. Reliability: Whether sample is adequate, internally consistent

6. Tabulation and Interpretation of the data

Flow Chart 4. Process of Content Analysis

The present work covers two English and two Hindi dailies that are published from Delhi. They are namely: *Times of India, Hindustan Times, Hindustan and Dainik Jagaran*. The study analyses the heritage news over a period of one month i.e from January 1, 2018 to 31 January, 2018. These four newspapers were selected as they are the highest circulating English and Hindi dailies in the capital city of Delhi as per the Indian Newspaper Survey 2017.

No. and Frequency of Built Heritage Stories in Surveyed Newspapers

As the table in 4.1 shows, there are 59 stories which are published in the four newspapers chosen for content analysis. Out of these 59 stories, Dainik Jagaran, a Hindi daily published the maximum number of stories on the built heritage of Delhi whereas the English Daily Hindustan Times published 32 stories. On the other hand the Hindi daily *Hindustan*, published from the same newspaper house as that of the Hindustan Times, carried only five stories. Major English Daily Times of India published only 12 stories. On an average, these four dailies carried three or heritage stories dailies.

Table 4.1: No. of News Items on Built Heritage Published in Four Largest Circulating Dailies of Delhi

Newspapers	Hindi/English	No of news-items published in the month of January 2018
Hindustan Times	English	22
Times of India	English	8
Hindustan (Hindi)	Hindi	5
Dainik Jagaran	Hindi	24
Total	4	59

Page-wise Distribution of News Published in the Surveyed Newspapers: Issue of Primacy and Recency and Issue of Salience of News

Table 4.2 presents the page-wise frequency distribution of news stories which are published in the English newspaper Hindustan Times. Psychologists emphasize on the primacy and recency effects of human behavior, which means that we tend to see the first and last page immediately. While this may be true, it is important to bear in mind that newspaper have pre-decided the format of the news items. For example, sports stories are reported on the penultimate and last page only. The Editorial page is in the middle of the newspaper. Nevertheless, the importance a newspaper editor attaches to heritage news is reflected in the frequency of the heritage news reporting as well as on the pages on which they appear. Seven heritage stories appear on page 1 of the Hindustan Times where as once heritage issue appeared in the editorial page of the newspaper. On the other hand 14 stories appeared in different pages of the Metro supplements of *the Hindustan Times*.

Table 4.2 Page-wise Distribution of Heritage News Published in *Hindustan Times*

Hindustan Times (Cardinal no. on the left represents the page no of the newspaper)	Frequency	Percent
14 Editorial	1	6.3
4 Metro	3	15.6
4 Metro Spotlight Cities of Delhi	1	3.1
5 metro	3	15.6
6 Metro Spotlight Cities of Delhi	5	15.6
7 Metro	1	6.3
8 Metro Spotlight Cities of Delhi	1	3.1
Page 1 plus Obverse/Ends in Page 8 Metro	1	3.1
Page 1 plus Reverse	6	31.3
Total	22	**100.0**

Times of India published 12 stories, news in the period of study, which is in the month of January 2018. These 8 stories appeared in the following pages of the newspaper. None of the news-stories appeared either on the editorial or the first page of the newspaper. Table 4.3 represents the page-wise distribution of heritage stories in the *Times of India*.

Table 4.3 Page-wise Distribution of Heritage News Published in *Times of India*

Times of India (Cardinal no. on the left represents the page no of the newspaper)	Frequency	Percent
2 Times City	3	33.3
4 Times City	2	16.7
6 Times City	1	16.7
7 Times City	1	16.7
8 Times City	1	16.7
Total	8	100.0

On the other hand, the Hindi Daily *Dainik Jagaran* published maximum no of stories in the month of January 2018 on various pages of the main dailies

and its supplement. Issues of heritage appeared once in the editorial page of the news daily while Page no 6 of the Daily Jagaran carried four times the issues of heritage. One can notice that heritage news are reported in more frequently in various pages and section of this Hindi newspaper daily.

Table 4.4 Page-wise Distribution of Heritage News Published in *Dainik Jagran*

Dainik Jagran (Cardinal no. on the left represents the page no of the newspaper)	Frequency
1 of City Jagran	1
1 of Jagran City,Dakshin Delhi	2
10 Editorial Page	1
2 Delhi Jagran	2
2 of Delhi/Dakshin Delhi	1
20 Saptrang	2
3 Delhi Jagran	1
4 Delhi Jagran	3
4 of Jagran City Dakshin Delhi Sabrang Page	1
5 Delhi Jagran	1
6 Delhi Jagran	4
6 of City Jagran	1
9 Opp. Editorial Page	1
9 Rashtriya Jagran	1
Reverse of Ad. Cover Page Delhi Jagran	2
Total	24

Nature of Contents in the Newspapers

The newspaper covered different aspects of heritage in their news stories, feature stories and special stories. Hindustan Times for example carried a special series on the Seven Cities of the Delhi. Dainik Jagaran, more than the other newspapers, raises the issue of encroachment of the heritage building. Issue of built heritage encroachment by local communities or disappearance of the protected or unprotected monuments, appear very frequently on the pages of the newspapers.

Table 4.5 Nature of Contents in the Newspapers

		Newspapers				
Issues		**HT**	**TOI**	**Hindustan**	**Dainik Jagran**	**Total**
Cultural Performance		1	1	0	6	8
		4.5%	12.5%	0.0%	25.0%	13.56
Encroachment		0	0	0	1	1
		0.0%	0.0%	0.0%	4.2%	1.69
Conservation		5	2	0	6	13
		22.7%	25.0%	0.0%	25.0%	22.03
Intach News		0	1	0	1	2
		0.0%	12.5%	0.0%	4.2%	3.39
Intangible Heritage		0	0	0	4	4
		0.0%	0.0%	0.0%	16.7%	6.78
Aesthetics		14	0	2	10	26
		63.6%	0.0%	40.0%	41.7%	44.07
Law\Legal		3	3	0	0	6
		13.6%	37.5%	0.0%	0.0%	10.17
Museum Showcase\Exhibition\ Display		2	1	1	2	6
		9.1%	12.5%	20.0%	8.3%	10.17
History		8	1	3	2	14
		36.4%	12.5%	60.0%	8.3%	23.73
Total		22	8	5	24	59

Analysis of the nature of the stories reveal that 44 % of the stories that appeared in the four newspaper, was devoted to the issue of aesthetics of the monuments which are being compromised as a result of various factors. One can cite the example of the height of the *gombuz* of the police Memorial which destroyed the aesthetics of the Raisina hill and Rashtrapati Bhawan as the height of the tower of the Gombuz obstructed a clear view of the Rasthrapati Bhawan. Inatngible heritage, especially of legends, myths and other oral traditions which are abound in the Old Delhi area are reported in four news stories. On the other hand, Hindustan Times carried a feature story series with regards to the seven capitals of Delhi, such as on Qila Rai Pithora, Sikri, Tughlaqabad, etc. Such comprehensive feature

story, categorized in the present content analysis under the rubric of History, has in fact gone beyond the historical aspects and touched upon the intangible heritage and present state of conservation and preservation. Aga Khan Foundation and INTACH, two of the non-governmental organisations have been active in developing a long term plan for the development of Humayun tomb and Nizamuudin area and documentation of the lesser known monuments of Delhi respectively and this has been reported by many newspapers. Other issues that have been covered by the newspaper included issues of encroachment, various laws with regard to protection of monuments and conflict between developmental goals of the State and conservation and protection laws. News reports regarding the exhibition and other outreach programmes constituted 10 % of the total news.

Source Quoted in the Newspaper

Table 4.5 discussed various heritage related issues raised by newspaper during the study period of the content analysis. However the credibility of the newsreports also hinges on the sources that have been cited in the news reports. Newspapers have cited eyewitness account to the officials of the ASI as well as the provisions of the laws such as Ancient monument Protection Act to the Delhi Waqf Board are in charge of many Islamic religious monuments. Official such A. M Dimri, Director of ASI, R. Nanda, who is the Director of Humyun's Tomb conservation programme of Aga Khan Foundation, Historians such as Nayanjyot Nahri, R. V smith have been quoted in various newspaper as part of the making of feature story, news story or news reports.

Table 4.6: Sources Cited by the Newspapers

Sources Quoted in the News Sources	Newspapers				Total
	HT	TOI	Hindustan	Dainik Jagran	
Sources Not cited	3	0	0	1	4
Delhi Waqf Board; Sahi Imam Syed Ahmed Bukhari; Tariq Bukhari, Gen.Sc Jama Masjid Advisory Council)	1	0	0	0	1
(ASI	0	1	1	5	1
R V Smith Historian	0	0	0	1	1
AMASR Rules, 2017	0	1	0	0	1
Adam Burakowski Polish Envoy	1	0	0	0	1
Amit Saurashtri Director, Rail Museum	1	0	0	0	1
CEO, AKTC Ratish Nanda	1	0	0	0	1
Delhi Dy CM, Historian JMI, Heritage Activist	1	0	0	0	1
Eye witness account of Reporter Nemis Hemant	0	0	0	1	1
Lok Sabha	1	0	0	0	1
Mayor North Del Official, North Corporation	1	0	0	0	1
Rana Safvi Author Karamvir Singh ASI Official	1	0	0	0	1
Rly. Officials	1	0	0	0	1
Site public	1	0	0	0	1
Abhishek Jain, Owner, Traditional Jalebi Shop in Jalebi wali Gali, Chandnichowk	0	0	0	1	1
Abhishek Jain, Owner, Traditional Jalebi Shop in Jalebi wali Gali; Sudhir Sobti, Tourist	0	0	0	1	1
ASI/AKTC Havels India Ltd	0	1	0	0	1
Author U P Arora Ex-JNU Prof, Greek Chair	0	0	0	1	1
Committee report headed by ex-rail min. Dinesh Trivedi	0	0	0	1	1

Delhi govt. officials INTACH,	1	0	0	0	1
Farid Ahmed Nizami, Organiser Urs Festival Hazrat Nizamuddin	0	0	0	2	2
Farid Ahmed Nizami, Organiser Urs Festival Hazrat Nizamuddin; Fakir Baba from Bareily	0	0	0	1	1
Farid Ahmed Nizami, Organiser Urs Festival, Dargah Nizamuddin	0	0	0	1	1
Farid Ahmed Nizami, Organiser Vasant Festival, Dargah Nizamuddin	0	0	0	1	1
Field Report	0	0	1	0	1
Futuhat-i-Firoz-shahi, Autobiography by Firoz Shah Tughlaq Asif Khan Dehalvi, Heritage Walk Leader Anand Vivek Taneja, Author; Rana Safvi, Heritage Blogger	1	0	0	0	1
Hardip Puri Min. of State Urban Housing (Central Govt.) & DUAC	0	0	0	1	1
Heritage Activists. Swapna Liddle:Convenor, INTACH Delhi Chapter	0	1	0	0	1
Kamaljit Sahrawat, Councillor SDMC	0	0	0	1	1
Kasif Ali Nizami, Head, Nizamuddin Dargah	0	1	0	0	1
Kuldip Singh, Chief Engineer, DDA, North Divn.	0	0	0	1	1
Lawmakers of AAP & BJP, Officials of Waqf Board	1	0	0	0	1
Nayanjot Lahiri, Historian; Madhavi Menon, Prof. Ashoka University.; William Dalry-mple, Author; Sachin Bansal, India City Walks	1	0	0	0	1
NDMC Official	0	0	1	0	1
NMA; Official Min. of	0	1	0	0	1

Culture					
NMA; Residents of nearby monuments, Hauz Khas, South Ex.	0	1	0	0	1
Percival Spear, Historian; Sadia Dehalvi, Author; Ibn Batuta, Moroccan Traveller; Ziauddin Barani, Chronicler of Tuhglaqs	1	0	0	0	1
PSN Rao Chairperson, DUAC	0	1	0	0	1
R V Smith, Historian	0	0	0	1	1
R V Smith,Historian Ajay Kumar, Project Director, INTACH Delhi Chapter	0	0	0	1	1
Rajen Gohain Min. of State for Rly; Ashwani Lohani, Chairman, Rly. Board; Bishwes Chaubey, Chief Manager, Northern Rly.; R. N. Singh, Manager Delhi Divn. of Rly.	0	0	1	0	1
Shama Mitra Chinoy, Prof. Hist. DU Stephen Blake, Author Narayani Gupta, Historian; Swapna Liddle, Convener, INTACH; Mir Taqi Mir, Poet; Asif Khan Dehalvi, Heritage Walk Leader	1	0	0	0	1
Site locals	1	0	0	0	1
Sohail Hashmi, Writer & Heritage Walk Leader; Farhat Nasreen, Prof. Jamia Milia; Swapna Liddle, Convener, INTACH	1	0	0	0	1
Surendranath Abdhut, Mahant of Kalkaji Temple	0	0	0	1	1
Urban Housing Min. Central Govt.; PSN Rao, Chairman DUAC	0	0	0	1	1
Yusuf Khan Nizami Author of Book on Turkman Gate	0	0	1	0	1
,Rajen Gohen, Min. of State	0	0	0	1	1

for Railways; Ashwini Lohani, Rly. Board Chairman					
. M Athar Ali Historian, AMU; Catherine Asher, Historian, Minnesota; Sunil Kumar, Historian, DU	1	0	0	0	1
Total	**22**	**8**	**5**	**24**	**59**

Pictures in the News Stories

Issues of sources of news and their authenticity have been discussed in the previous subsection. Equally important which enhances the effectiveness of the news story is the issue of pictures which accompanied the news story. As has been said as a truism 'a picture is worth of thousand words', picture provides a photographic reality to the news or feature story and lends authenticity to the news. An image fulfils multiple functions. An image in a media will grab the reader's attention better than a block of text. This may grab the attention of the reader to read the article that accompanies the image. Images also tell a story: a picture is better at communicating a story then the written word. Images can convey a message quickly. In this age of fast-paced life, people often skim through news without stopping to read the full article. Further with web edition of the major newspaper Images can be easily shared by other people through social media channels.

The content analysis of the four newspaper reveal that the Hindustan Times used in its seven part series on Delhi as many as 3 pictures in a story. Dainik Jagaran also contained many photographs in its news and feature stories. However, both the news paper contained one story each which went without nay picture. Table 5.8 presents the data on the distribution of accompanied pictures in different heritage related stories carried by the four newspapers.

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Table 4.7: Pictures Accompanying the News Story

No. of Accompanying Pictures						
		Paper				
		HT	TOI	Hindustan	Dainik Jagran	Total
No. of Accompanying pictures	0	1	0	1	0	2
		4.5%	0.0%	20.0%	0.0%	3.4%
	1	4	5	4	16	29
		18.2%	62.5%	80.0%	66.7%	49.2%
	2	10	2	0	4	16
		45.5%	25.0%	0.0%	16.7%	27.1%
	3	6	1	0	3	10
		27.3%	12.5%	0.0%	12.5%	16.9%
	4	1	0	0	0	1
		4.5%	0.0%	0.0%	0.0%	1.7%
	5	0	0	0	1	1
		0.0%	0.0%	0.0%	4.2%	1.7%
Total		22	8	5	24	59
		100.0%	100.0%	100.0%	100.0%	100.0%

Regarding the pallet of the picture it can be noted that many newspaper today carry only colour photographs in order to grab the attention of the readers and Table 5.9 merely reinforces this reality today. As many as 57 out of 59 stories carried colour photographs.

Table 4.8 Pallet of Pictures						
		Paper				
		HT	TOI	Hindustan	Dainik Jagran	Total
Pallet of picture1	Colour	21	8	4	24	57
		95.5%	100.0%	80.0%	100.0%	96.6%
	black\white	1	0	1	0	2
		4.5%	0.0%	20.0%	0.0%	3.4%
Total		22	8	5	24	59
		100.0%	100.0%	100.0%	100.0%	100.0%

Tone of the News-story: favorable, critical or laudatory

The question of the character of news stories contains within it the evaluative or judgmental dimension of the news stories and this aspect of the news carries within it the message of the author. The authorial intent is best analysed when one explores the character of the news. Table 5.10 presents the tone of the news.   59.3 %   stories are laudatory in tones highlighting the value of the heritage and conservation and preservation efforts of the various agencies while 10.2 % stories are critical of the way the built heritage have been treated by various important stakeholders.

Table 4.9 Evaluative Dimension of News Stories					
	Newspapers				Total
	HT	TOI	Hindustan	Dainik Jagran	
Laudatory	13	2	4	16	35
	59.1%	25.0%	80.0%	64%	59.3 %
Favourable	2	1	0	1	4
	9.1%	12.5%	0.0%	4.2%	6.8 %
Neutral	3	3	1	6	13
	13.6%	37.5%	20.0%	25.0%	22.0 %
Critical	3	2	0	1	6
	13.6%	25.0%	0.0%	4.2%	10.2 %
Critical Look at Colonialism and Mutiny of 1857	1	0	0	0	1
	4.5%	0.0%	0.0%	0.0%	1.7 %
Total	22	8	5	24	59
	100.0%	100.0%	100.0%	100.0 %	100.0%

Conclusion

Globalisation has further heightened the issue of identity. Local communities, nation-state want to highlight its identity from the shared past of which heritage structure is the most visible symbol at present. Therefore, heritage issues has emerged as a major issue now in the newspapers. Moreover, globalisation, inscribing major structure as a UNESCO site has provided opportunities for earning revenue for the state, trader and local communities. Therefore, commercialisation may help the various stakeholders of the monuments. However, there are real issues of conflict between developmental pursuit and heritage conservation, but the media can play a constructive in not only highlighting such a conflict but also can paly an active role of mutual beneficial integrated sustainable developmental plan that recognised and developed heritage zone as part of the developmental plan. Media is going to play a greater role in educating people about heritage value of built structure, their commercial value as well priceless value for the nation-state and its citizen.

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