

Introduction

In the beginning of the last decade of the 20th century, India initiated wide ranging of economic reforms better known as economic liberalization and globalization which opened up Indian market and brought about massive flow of Foreign Direct Investment (FDI) into India (Banga and Das, eds., 2012, p. 2). The same economic policy has been followed by successive governments till date without any substantial change. Economic liberalization had both positive as well as negative impacts. The positive impact was rapid economic boom that reflected in high growth of Gross Domestic Product (GDP) and per-capita income (Banga and Das, eds., 2012, p.1). Also, due to FDI, there were large scale infrastructural projects that led to rapid industrialization and urbanization. But liberalization had its flip sides also which was reflected in the shrinking of agricultural land and wanton destruction of built heritage .i.e. archaeological monuments and sites and architecturally important historic buildings. The concern of the present study is the built heritage. Built heritage is very important to a society or community because it not only gives an identity to that society but also can generate a lot of revenue for the state and boost local and national economy through heritage tourism. Therefore, considering the challenges posed by the rapid industrialization, urbanization and mechanized agriculture upon built heritage in 21st century, the present research is necessitated to explore the role of media to highlight those challenges on built heritage by which a sustainable management of heritage could be realized.

One of the major objectives of sustainable heritage management is the public awareness about heritage. Media plays an important role for the achievement of this objective. However, media's role vis-a-vis heritage

management is not limited to the achievement of this objective alone. Media in general and print media in particular are now becoming more dynamic in sensitizing the public and more specifically the civil society to be very proactive on heritage issues. In view of the role of media being so diverse with regard to heritage—from information to discourse, sensitization and reaction—it is necessary to have a comprehensive study on the subject for the betterment of the heritage.

This Introduction deals with the comprehensive definitions and typologies of heritage as gleaned from lexicons; international, national and state charters, conventions, recommendations and legislations; scholars, academicians, professionals and experts. It also includes definition, typologies and role of media, communication process and overall framework of the study.

DEFINITIONS

Lexical Definitions/Meanings

The word ‘heritage’ came into use in 13th century Anglo-French discourse which means heriter or inherit, and in Latin it means hereditare, heir etc (<https://www.merriam-webster.com>). It defines heritage as ‘something transmitted by or acquired from a predecessor. The French word héritage is used exclusively to mean ‘legacy’ (Howard, 2003, p.6). The Chambers Dictionary defines it as ‘a nation’s mark of history, such as stately buildings, countryside, cultural traditions etc. seen as the nation’s wealth to be inherited by future generations’ ([https:// www.chambers.co.uk](https://www.chambers.co.uk)). While the Macmillan Dictionary defines it as ‘the art, building, traditions and beliefs of a society considers important to its history and culture’ (<https://www.macmillandictionary.com>), the Collins Dictionary defines it as ‘the evidence of the past, such as historical sites, buildings and the un-spoilt

natural environment, considered collectively as the inheritance of the present day society' (<https://www.collinsdictionary.com>). According to the Cambridge Dictionary, heritage means 'features belonging to the culture of a particular society, such as traditions, languages or buildings, that were created in the past and still have historical importance' (<https://www.dictionary.cambridge.org>).

There are some subject specific dictionaries which have given some elaborate definitions of heritage. The Oxford Dictionary of Human Geography (2013) defines heritage as: 'the legacy of people, culture and environments inherited from the past. In its broadest sense, heritage includes natural and built landscapes, physical artefacts and cultural forms (e.g. music, literature, art, folklore, monuments), intangible culture (value and traditions, customs and practices, spiritual beliefs, language), and biological traits'. The Oxford Dictionary of Archaeology (2009) has defined heritage as 'a widely used term that has come to stand in a very general way for everything that is inherited, including structures, objects, images, ideas, sentiments, and practices. Not all of this need be very old, although some of it is. Distinctions are sometimes made between the cultural heritage and the natural heritage. All heritage, however, is constructed in the sense that people or communities have selectively assembled, defined, and validated those things that they wish to consider components of the heritage. Scale is often important here and the appropriation of a heritage is often linked to the creation of global, national, or local identity. Once defined, in whatever way, the material that is taken as being the heritage is often commodified and exploited for educational, economic or political gain, or simply as diverting entertainment'.

Definitions in International/UNESCO Charters/ Conventions/ Recommendations/ Resolutions/ Declarations/ Principles/ Guidelines/ Laws

Definitions of heritage have been given in multitudes of charters, conventions and recommendations, rules, regulations, legislations, resolutions, declarations, principles, guidelines and laws at international and national levels/forums since the first quarter of the twentieth century. The first International Congress of Architects and Technicians of Historic Monuments was held at Athens in 1931 (Athens Charter, 1931). The title of the Congress speaks of about historic monuments i.e., heritage. In that Congress, seven resolutions were passed. In the resolution numbers 3, 4 and 7, there are also references to ‘historic sites, excavated sites and areas surrounding historic sites’ respectively clearly showing that heritage includes not only ‘sites’ but also surroundings of the sites as well.

The second International Congress of Architects and Technicians of Historic Monuments was held at Venice in May 31, 1964 (Venice Charter, 1964). In the article 1 of the Charter, definition of heritage as historic monuments is elaborated. It says, ‘the concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which found the evidence of a particular civilization, a significant development or an historic event’. It further adds, ‘this applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time’.

There are several conventions and charters adopted by the UNESCO and other international bodies which give definitions and meanings of heritage. Heritage is also known as ‘Cultural Property’ and as per ‘The Convention for the Protection of Cultural Property in the Event of Armed Conflict’, (The Hague Convention, adopted by UNESCO at The Hague, 14 May

1954, para: 1) 'Cultural Property' shall cover, irrespective of origin or ownership:

- a) Movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;
- b) Buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph (a) such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);
- c) Centres containing a large amount of cultural property as defined in sub-paragraph (a) and (b); to be known as 'centres containing monuments'.

Museums are the repositories of our cultural heritage. As per the 'Recommendation concerning the most effective means of rendering museums accessible to everyone, (adopted by UNESCO in Paris, 14 December 1960 para:1) the term 'museum' shall be taken to mean any permanent establishment administered in the general interest for the purpose of preserving, studying, enhancing by various means and, in particular, exhibiting to the public for its delectation and instruction, groups of objects and specimens of cultural value: artistic, historical, scientific and technological collections, botanical and zoological gardens and aquariums.

Cultural landscapes are also an integral part of our cultural heritage. Recommendation concerning the safeguarding of the beauty and character of landscapes and sites, (adopted by UNESCO in Paris, 11 December 1962 para:1) says that for the purpose of this recommendation, the safeguarding of the beauty and character of landscapes and sites is taken to mean the preservation and, where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings.

According to the 'Recommendation on the Means of Prohibiting and Preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property'(Paris, 19 November 1964, Article:1, Para:1) adopted by UNESCO, 'Cultural Property' means movable and immovable property of great importance to the cultural heritage of a country, such as works of art and architecture, manuscripts, books and other property of artistic, historical or archaeological interest, ethnological documents, type specimens of flora and fauna, scientific collections and important collections of books and archives, including musical archives.

As per 'Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works (UNESCO Recommendation on Public/Private Works, 1968, Paris), the term 'Cultural Property' applies to:

1. Immovables, such as archaeological and historic or scientific sites, structures or other features of historic, scientific, artistic or architectural value, whether religious or secular, including groups of traditional structures, historic quarters in urban or rural built-up areas and the ethnological structures of previous cultures still extant in valid form. It applies to such immovables constituting ruins existing above the earth as well as to archaeological or historic remains found

within the earth. The term cultural property also includes the setting of such property;

2. Movable property of cultural importance including that existing in or recovered from immovable property and that concealed in the earth, which may be found in archaeological or historical sites or elsewhere.
3. The term 'cultural property' includes not only the established and scheduled architectural, archaeological and historic sites and structure, but also the unscheduled or unclassified vestiges of the past as well as artistically or historically important recent sites and structures.

The most elaborate definition of cultural property is found in the 'Convention on the Means of Prohibiting Illicit Import, Export and Transfer of Ownership of Cultural Property' (UNESCO Convention, Paris, 14 November, 1970) when it says, the term 'cultural property' means property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science and which belongs to the following categories:

1. Rare collections and specimens of fauna, flora, minerals and anatomy, and objects of palaeontological interest;
2. property relating to history, including the history of science and technology and military and social history, to the life of national leaders, thinkers, scientists and artists and to events of national importance;
3. products of archaeological excavations (including regular and clandestine) or of archaeological discoveries;

4. elements of artistic or historical monuments or archaeological sites which have been dismembered;
5. antiquities more than one hundred years old, such as inscriptions, coins and engraved seals;
6. objects of ethnological interest;
7. property of artistic interest, such as:
 - i) pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand);
 - ii) original works of statuary art and sculpture in any material;
 - iii) original engravings, prints and lithographs;
 - iv) original artistic assemblages and montages in any material;
8. rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections;
9. postage, revenue and similar stamps, singly or in collections;
10. archives, including sound, photographic and cinematographic archives;
11. articles of furniture more than one hundred years old and old musical instruments.

The definition of 'Cultural Heritage' became more explicit in the Article 1 of the 'Convention Concerning the Protection of the World Cultural and Natural Heritage' (UNESCO World Heritage Convention, Paris, 16 November 1972, Article: 1). It says, 'for the purposes of this Convention, the following shall be considered as cultural heritage:

- 1. Monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature,,

inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

2. **Groups of Buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;
3. **Sites:** works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

In the 'Operational Guidelines for the Implementation of the World Heritage Convention' (Operational Guidelines for the Implementation of the World Heritage Convention, UNESCO, Paris, 1999), the three above criteria have been elaborated (para: 24). Accordingly, a monument, group of buildings or site - as defined above - which is nominated for inclusion in the World Heritage List will be considered to be of outstanding universal value for the purpose of the Convention when the Committee finds that it meets one or more of the following criteria and the test of authenticity.

Each property nominated should therefore:

- (a) (i) represent a masterpiece of human creative genius; or
- (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; or
- (iii) bear a unique or at least exceptional testimony to a cultural tradition or to civilization which is living or which has disappeared; or

- (iv) be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; or
 - (v) be an outstanding example of a traditional human settlement or land-use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or
 - (vi) be directly or tangibly associated with events or living traditions, with ideas, or beliefs, with artistic and literary works of outstanding universal (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances and in conjunction with other criteria cultural or natural); and
- (b) (i) meet the test of authenticity in design, material, workmanship or setting and in case of cultural landscapes their distinctive character and components (the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no on conjecture).
- (ii) have adequate legal and/or contractual and/or traditional protection and mechanisms to ensure the conservation of the nominated cultural properties or cultural landscapes.....

‘Groups of urban buildings’ and ‘cultural landscapes’ were added to be eligible for the inclusion in the World Heritage list. Accordingly, groups of urban buildings (para:27) fall into three main categories, namely:

- (i) towns which are no longer inhabited but which provide unchanged archaeological evidence of the past;
- (ii) historic towns which are still inhabited and which, by their very nature, have developed and will continue to develop under the

influence of socio-economic and cultural change

- (iii) new towns of the twentieth century which paradoxically have something in common with both the aforementioned categories.

In the case of inhabited historic towns (para:29), to be eligible for inclusion in the World Heritage List, the spatial organization, structure, materials, forms and where possible, functions of a group of buildings should essentially reflect the civilization or succession of civilizations. Four categories can be distinguished:

- i) Towns which are typical of a specific period or culture, which have been almost wholly preserved and which have remained largely unaffected by subsequent developments. Here the property to be listed is the entire town together with its surroundings, which must also be protected;
- (iv) Towns that have evolved along characteristic lines and have preserved, sometimes the midst of exceptional natural surroundings, spatial arrangements and structures that are typical of the successive stages in their history. Here the clearly defined historic part takes precedence over the contemporary environment;
- (iii) "Historic centres" that cover exactly the same area as ancient towns and are now enclosed within modern cities. Here it is necessary to determine the precise limits of the property in its widest historical dimensions and to make appropriate provision for its immediate surroundings;
- (iv) Sectors, areas or isolated units which, even in the residual state in which they have survived, provide coherent evidence of the character of a historic town which has disappeared. In such cases

surviving areas and buildings should bear sufficient testimony to the former whole.

With regard to ‘cultural landscapes’, the Operational Guidelines specifies that ‘cultural landscape’ represent the "combined works of nature and of man (para: 36). It embraces a diversity of manifestations of the interaction between humankind and its natural environment (para: 37). They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. Cultural landscapes fall into three main categories, namely:

1. The most easily identifiable is the clearly defined landscape designed and created intentionally by man. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.

2. The second category is the organically evolved landscape. This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-categories:

- i) A relict (or fossil) landscape is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form.

- ii) A continuing landscape is one which retains an active social role in contemporary society closely associated with the traditional way

of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time.

3. The final category is the associative cultural landscape. The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.

Another integral part of heritage is the 'historic area' which has been defined in the UNESCO Recommendation on Historic Areas (Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas, Adopted by UNESCO, Paris, 26 November, 1976). As per the recommendation, 'Historic and architectural (including vernacular) areas' shall be taken to mean any groups of buildings, structures and open spaces including archaeological and palaeontological sites, constituting human settlements in an urban or rural environment, the cohesion and value of which, from the archaeological, architectural, prehistoric, historic, aesthetic or socio-cultural point of view are recognized. Among these 'areas', which are very varied in nature, it is possible to distinguish the following in particular: prehistoric sites, historic towns, old urban quarters, villages and hamlets as well as homogeneous monumental groups.....'

In 1978, UNESCO adopted a recommendation concerning the protection of 'movable cultural property' (Recommendation for the Protection of Movable Cultural Property, UNESCO, Paris, 28 November 1978). While defining 'movable cultural property' the recommendation says, 'movable cultural property' means all movable objects which are the expression and testimony of human creation or of the evolution of nature and which are of

archaeological, historical, artistic, scientific or technical value and interest, including items in the following categories:

- i) products of archaeological exploration and excavations conducted on land and under water;
- ii) antiquities such as tools, pottery, inscriptions, coins, seals, jewellery, weapons and funerary remains, including mummies;
- iii) items resulting from the dismemberment of historical monuments;
- iv) material of anthropological and ethnological interest;
- v) items relating to history, including the history of science and technology and military and social history, to the life of peoples and national leaders, thinkers, scientists and artists and to events of national importance;
- vi) items of artistic interest, such as: paintings and drawings, produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand); original prints, and posters and photographs, as the media for original creativity; original artistic assemblages and montages in any material; works of statuary art and sculpture in any material; works of applied art in such materials as glass, ceramics, metal, wood, etc.;
- vii) manuscripts and incunabula, codices, books, documents or publications of special interest;
- viii) items of numismatic (medals and coins) and philatelic interest;
- ix) archives, including textual records, maps and other cartographic materials, photographs, cinematographic films, sound recordings and machine-readable records;
- x) items of furniture, tapestries, carpets, dress and musical instruments;
- xi) zoological, botanical and geological specimens;

Another important Charter that defined heritage with a wider dimension is the 'Burra Charter' (The Australia ICOMOS Guidelines for the Conservation of Places of Cultural Significance, Burra, 1979). In the Article 1 of the Charter, it has elaborated the concept of heritage in the terminologies like 'place', 'Cultural Significance' and the 'fabric'. For that charter 'place' means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views. The concept of 'place' may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places. 'Cultural Significance' means, 'aesthetic, historic scientific or social value for past, present or future generations. It also adds 'fabric' to it to broaden the definition. Accordingly, 'fabric' means all the physical material of the 'place' including components, fixtures, contents, and objects. 'Fabric' also includes building interiors and sub-surface remains, as well as excavated material. Fabric may define spaces and these may be important elements of the significance of the 'place'.

A comprehensive definition of heritage has been given in the Deschambault Declaration of 1982 (Deschambault Declaration, ICOMOS Canada (Quebec), 1982). The Charter defines heritage as 'the combined creations and products of nature and of man, in their entirety that make up the environment in which we live in space and time. Heritage is a reality, a possession of the community, and a rich inheritance that may be passed on, which invites our recognition and our participation. The concept of heritage as defined above is intended to cover much more than buildings erected in a more or less distant past. Neither in the past nor in the future is heritage limited in time. We use the heritage of yesterday to build the

heritage of tomorrow, for culture is by its very nature dynamic and is constantly being renewed and enriched. Heritage, in our view, is a very comprehensive term that includes three major entities:

- a) material culture (cultural properties) and the geographic and human environments. In addition to formal and popular architecture, these properties include all other forms of material evidence, such as archaeological and ethnographical objects and, in sum, the whole of the material environment in which we live.
- b) The geographical environment is nature as it manifests itself on the territory of Quebec in coast, mountain and plain.
- c) The people in their environment, who have their own customs and traditions, whose memory is furnished with a particular folklore, and whose way of living is adapted to this specific setting, are a human and social treasure that also requires protection.

The Charter adds, ‘this broad definition of our national heritage includes, then, all the elements of our civilization, as they exist not only individually but also as components of larger historical, cultural and traditional unities or, to put it in simpler terms, as examples of man's adaptation to his environment. This concept of heritage includes the idea of a cultural landscape which may be defined as the result of the interaction of human society and nature’.

Gardens are also inalienable part of our heritage. The Florence Charter has exclusively dealt with the historic gardens (Florence Charter (ICOMOS) on Historic Gardens, 1982). According to this Charter, ‘an historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view’. As such, it is to be considered as a ‘monument’. The historic garden is an architectural composition whose

constituents are primarily horticultural and therefore alive, which means that they are perishable and renewable. Thus its appearance is the reflection of a perpetual equilibrium between the cyclic movement of the seasons and of the development and decay of nature and the will of the artist and artificer seeking to keep it permanently unchanged. The architectural composition of the historic garden embraces:

- i) its plan and the shape of any portions in relief;
- ii) its beds of plants, including their species, proportions, colour schemes, spacing and respective heights;
- iii) its permanent structures or decorative features;
- iv) its running or still waters, in which the sky is reflected.

As the expression of the closeness of the bond between civilization and nature, and as a place of enjoyment suited to meditation or musing, the garden thus acquires the cosmic significance of an idealized image of the world, a "paradise" in the etymological sense of the term, and yet a testimony to a culture, a style, an age and perhaps also the originality of a creative artist. The term 'historic garden' is applicable alike to unpretentious small garden and to large-scale pleasure gardens, whether of the formal or of the 'landscape' type. Whether or not it is associated with a building - with which it will in that case form an indissociable whole - the historic garden cannot be isolated from its own peculiar environment, whether urban or rural, artificial or natural. An historic landscape is a specific landscape which, for example, is associated with a memorable happening, a major historical event, a well-known myth or an epic combat, or is the subject of a famous picture.

Council of Europe 'Convention for the Protection of the Architectural Heritage of Europe' (The Granada Convention, 1985) has also defined the

term 'Architectural Heritage'. According to the Convention, the expression 'architectural heritage' shall be considered to comprise the following properties:

- i) **Monuments:** all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures and fittings;
- ii) **Groups of buildings:** homogeneous groups of urban or rural buildings conspicuous for their historical, archaeological, artistic, scientific, social or technical interest which are sufficiently coherent to form topographically definable units;
- iii) **Sites:** the combined works of man and nature, being areas which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social or technical interest.

International Charter for Archaeological Heritage Management (Lausanne Charter, 1990) has defined archaeological heritage as 'that part of the material heritage in respect of which archaeological methods provide primary information. It comprises all vestiges of human existence and consists of places relating to all manifestations of human activity, abandoned structures and remains of all kinds (including subterranean and underwater sites), together with all the portable cultural material associated with them'.

UNESCO has defined 'cultural heritage' in its Draft Medium Term Plan 1990-1995 (UNESCO, 25 C/4, 1989, p.57), It says, 'the cultural heritage may be defined as the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the

whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy.

Heritage is both tangible and intangible. UNESCO 'Proclamation of Masterpieces of the Oral and Intangible Heritage' (UNESCO Proclamation of Masterpieces of the Oral and Intangible Heritage, Marrakesh, 1997) defines intangible heritage as 'people's learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary to their sustainability: these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity. It also adds that the term 'oral and intangible heritage' includes folklore (or traditional and popular culture) which is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.

Another category of heritage is vernacular heritage. ICOMOS Charter on Built Vernacular Heritage (Ratified by the ICOMOS 12th General Assembly, Mexico, October 1999) has defined vernacular heritage as the

traditional and natural way by which communities house themselves. It adds, the built vernacular heritage is important; it is the fundamental expression of the culture of a community, of its relationship with its territory and, at the same time, the expression of the world's cultural diversity.

‘Underwater Cultural Heritage’ is another typology of heritage. UNESCO Convention on the Protection of the Underwater Cultural Heritage (Adopted at General Conference, UNESCO, Paris, 2nd November, 2001) defines it as:

- (a) all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years such as:
 - i) sites, structures, buildings, artefacts and human remains, together with their archaeological and natural context;
 - ii) vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context; and
 - iii) objects of prehistoric character.
- (b) Pipelines and cables placed on the seabed shall not be considered as underwater cultural heritage.
- (c) Installations other than pipelines and cables, placed on the seabed and still in use, shall not be considered as underwater cultural heritage.

Sacred mountains are an inalienable part of our heritage. In September 2001, a thematic expert meeting on Asia-Pacific ‘sacred mountains’ was held at Wakayama city, Japan (UNESCO Thematic Expert Meeting on Asia-Pacific Sacred Mountains, 5-10 September, 2001, Wakayama City, Japan). The recommendations of the meeting underlined that, ‘there exist a great variety of landscapes that are representative of the combined works of

nature and humankind. These landscapes express a long and intimate relationship between peoples and their natural environment. Certain places, associated in the minds of the communities with powerful beliefs and artistic and traditional customs, embody an exceptional spiritual relationship between people and nature. This is in particular the case with sacred mountain sites. At the same time such mountain sites demonstrate cultural diversity and are often centres of significant biological diversity. Sacred mountains also testify to the creative genius, socio-economic development and the imaginative and spiritual vitality of humanity. Sacred mountains are part of our collective identity'. The participants defined the sacred mountain as 'a significant natural elevation where the spiritual and physical unite'. The Experts considered that Asia-Pacific sacred mountain sites may be categorized within the following groups:

- a) the mountain itself is considered sacred;
- b) the mountain has sacred associations;
- c) the mountain has sacred areas, places, objects;
- d) the mountain inspires sacred rituals and practices.

In the UNESCO Convention for the safeguarding of intangible cultural heritage (Adopted at the 32nd General Conference of UNESCO, Paris, 29 September to 17th October, 2003), an elaborate definition of intangible cultural heritage was given. According to the Convention 'intangible cultural heritage' means 'the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of

identity and continuity, thus promoting respect for cultural diversity and human creativity. It is manifested in the following domains:

- a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- b) performing arts;
- c) social practices, rituals and festive events;
- d) knowledge and practices concerning nature and the universe;
- e) traditional craftsmanship.

The Charter on the Preservation of Digital Heritage (UNESCO, 15 October, 2003) introduces us to very unique resources of human knowledge and expression, i.e. the Digital Heritage. As per this charter, Digital Heritage ‘embraces cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information created digitally, or converted into digital form from existing analogue resources. Where resources are “born digital”, there is no other format but the digital object. Digital materials include texts, databases, still and moving images, audio, graphics, software and web pages, among a wide and growing range of formats’ (Article, 1).

Traditional paintings are also included in the realm of heritage. ICOMOS Principles on the Mural Paintings (ICOMOS Principles for the Preservation and Conservation-Restoration of Wall Paintings, ratified by the 14th General Assembly, Victoria Falls, Zimbabwe, 2003) says, ‘paintings created by man constitute an important and impressive component of heritage. The preservation of the painted heritage constitutes both the conservation of the supported fabric or edifice, and also the pigmented layer as well’.

Cultural routes also constitute an important aspect of our common heritage. As per the ICOMOS charter on Cultural Routes (Prepared by the International Scientific Committee on Cultural Routes of ICOMOS and ratified by the 16th General Assembly of ICOMOS, Québec Canada, on 4 October 2008), ‘Cultural Routes represent interactive, dynamic, and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage. Though Cultural Routes have resulted historically from both peaceful and hostile encounters, they present a number of shared dimensions which transcend their original functions, offering an exceptional setting for a culture of peace based on the ties of shared history as well as the tolerance, respect, and appreciation for cultural diversity that characterize the communities involved. The consideration of Cultural Routes as a new concept or category does not conflict nor overlap with other categories or types of cultural properties—monuments, cities, cultural landscapes, industrial heritage, etc.—that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system which enhances their significance’. It adds that ‘the innovation introduced by the concept of “Cultural Routes” reveals the heritage content of a specific phenomenon of human mobility and exchange that developed via communication routes that facilitated their flow and which were used or deliberately served a concrete and peculiar purpose. Therefore, Cultural Routes are not simple ways of communication and transport which may include cultural properties and connect different peoples, but special historic phenomena that cannot be created by applying one’s imagination and will to the establishment of a set of associated cultural assets that happen to possess features in common’.

A very short and to the point definition is given in the ICOMOS charter for the interpretation and presentation of cultural heritage sites (ICOMOS

Charter for the Interpretation and Presentation of Cultural Heritage Sites, prepared under the auspices of the ICOMOS International Scientific Committee on Interpretation and Presentation of Cultural Heritage Sites, Ratified by the 16th General Assembly of ICOMOS, Québec, Canada, on 4 October 2008). As per the charter, ‘Cultural Heritage Site refers to a place, locality, natural landscape, settlement area, architectural complex, archaeological site, or standing structure that is recognized and often legally protected as a place of historical and cultural significance’.

Another new category of heritage is the industrial heritage. It ‘consists of sites, structures, complexes, areas and landscapes as well as the related machinery, objects or documents that provide evidence of past or ongoing industrial processes of production, the extraction of raw materials, their transformation into goods, and the related energy and transport infrastructures. Industrial heritage reflects the profound connection between the cultural and natural environment, as industrial processes – whether ancient or modern – depend on natural sources of raw materials, energy and transportation networks to produce and distribute products to broader markets. It includes both material assets – immovable and movable –, and intangible dimensions such as technical know-how, the organisation of work and workers, and the complex social and cultural legacy that shaped the life of communities and brought major organizational changes to entire societies and the world in general (Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes, The Dublin Principles, Adopted by the 17th ICOMOS General Assembly, Paris, on 28 November 2011).

Another important component of our heritage is the Archaeological Parks. As per Salalah Recommendation on Archaeological Parks and Sites

(developed at the First International Conference of ICOMOS on Archaeological Parks and Sites, 23-25 February 2015, in Salalah, the Sultanate of Oman) ‘Archaeological Parks contain both above-ground and below ground archaeological remains and material’. It is also defined as ‘a not-for-profit expression of cultural value with a focus on visitors that includes communication to high museological standards centred on a core distinctive monument within a sizable area of cultural landscape that can be zoned for interpretive purposes (McManus, Paulette M. 1999, P.59).

Rural landscape is an important component of our heritage. ICOMOS-IFLA Principles Concerning Rural Landscapes as Heritage was adopted by the 19th ICOMOS General Assembly in New Delhi on 15 December 2017 (ICOMOS-IFLA Principles Concerning Rural Landscapes as Heritage, Adopted by the 19th ICOMOS General Assembly, New Delhi, India, 15 December 2017). As per this Principle, ‘rural landscapes are terrestrial and aquatic areas co-produced by human-nature interaction used for the production of food and other renewable natural resources, via agriculture, animal husbandry and pastoralism, fishing and aquaculture, forestry, wild food gathering, hunting, and extraction of other resources, such as salt. Rural landscapes are multifunctional resources. At the same time, all rural areas have cultural meanings attributed to them by people and communities: all rural areas are landscapes. Rural landscapes are dynamic, living systems encompassing places produced and managed through traditional methods, techniques, accumulated knowledge, and cultural practices, as well as those places where traditional approaches to production have been changed. Rural landscape systems encompass rural elements and functional, productive, spatial, visual, symbolic, environmental relationships among them and with a wider context. Rural landscapes encompass both well-managed and degraded or abandoned areas that can be reused or reclaimed. They can be

huge rural spaces, peri-urban areas as well as small spaces within built-up areas. Rural landscapes encompass land surfaces, subsurface soils and resources, the airspace above, and water bodies'. It adds, 'rural landscape as heritage refers to the tangible and intangible heritage of rural areas. Rural landscape as heritage encompasses physical attributes—the productive land itself, morphology, water, infrastructure, vegetation, settlements, rural buildings and centers, vernacular architecture, transport, and trade networks, etc. – as well as wider physical, cultural, and environmental linkages and settings. Rural landscape as heritage also includes associated cultural knowledge, traditions, practices, expressions of local human communities' identity and belonging, and the cultural values and meanings attributed to those landscapes by past and contemporary people and communities. Rural landscapes as heritage encompass technical, scientific, and practical knowledge, related to human-nature relationships'.

In the Draft 'Delhi Declaration on Cultural Heritage and Democracy', adopted in the 19th General Assembly of International Council on Monuments and Sites, (ICOMOS, New Delhi, 11-15 December, 2017) cultural heritage has been given a wider definition. It says,

1. The concept of cultural heritage has widened considerably, from monuments, groups of buildings and sites, to also include larger areas and landscapes, from tangible to intangible and a more people-centred approach. Heritage is the expression of human activity and ways of living throughout history passed on from generation to generation. It emerges from all levels of society, rural and urban, the small, everyday and utilitarian, as well as the monumental and elite. It includes value systems, beliefs, traditions and lifestyles, as well as uses, customs, practices and traditional knowledge. There are associations, meanings, records, related places and related objects.

2. Cultural heritage includes the heritage of all different groups of people, of men, women, and children, all age groups, indigenous people, ethnical and religious groups, minority groups and so on. It forms the collective memory of communities, providing them with a sense of place, local identity, pride and dignity.
3. The historic landscape – rural, as well as urban and all other types of cultural landscapes – is an inseparable fusion of nature and culture. Natural features, open spaces, parks and vegetation constitute integral parts of the historic environment.
4. A landscape approach, including historic layering and the broader context, is regularly needed for the identification and understanding of heritage values and cultural significance.
5. The setting – the immediate and extended environment of a place – forms an inherent part of a cultural heritage place, both the visual setting, the functional setting and other relationships.

Definitions in National Legislations

In Indian context also, there are laws enacted from time to time in which elaborate definition of heritage could be traced. The Indian Treasure Trove Act 1878 (Act No. VI of 1878) indirectly defines heritage as ‘treasure’ which means, ‘anything of any value hidden in the soil, or in anything affixed thereto’. The Act also specifies the monetary value of the ‘treasure’ as more than ten rupees.

In the year 1904, ‘Ancient Monuments Preservation Act’ (Act No. VII of 1904) was passed. This Act has given an elaborate definition of heritage in the form of monuments and antiquities. As per this Act,

- 1) 'ancient monument' means any structure, erection or monument or any tumulus or place of interment, or any cave, rock-sculpture, inscription or monolith, which is of historical, archaeological or artistic interest, or any remains thereof, and includes----
 - a) the site of an ancient monument;
 - b) such portion of land adjoining the site of an ancient monument as may be required for fencing or covering in or otherwise preserving such monument; and
 - c) the means of access to and convenient inspection of an ancient monument;
- 2) 'antiquities' include any movable objects which (the central government), by reason of their historical or archaeological associations may think it necessary to protect against injury, removal or dispersion.

Antiquities are also an integral part of heritage. The Antiquities (Export Control) Act, 1947 (Act No. XXI of 1947) defines 'antiquity' that includes--

- a) any coin, sculpture, manuscript, epigraph, or other work of art or craftsmanship,
- b) any article, object or thing detached from a building or a cave,
- c) any article, object or thing illustrative of science, art, culture, literature, religion, customs, morals, or politics in bygone ages,
- d) any article, object or thing declared by the central government by notification in the official gazette to be an antiquity for the purpose of this Act which has been in existence for not less than one hundred years.

The Ancient Monuments and Archaeological Sites and Remains Act, 1958 (Act No. XXIV of 1958) has given more elaborate definition of heritage. As per this Act----

1. 'ancient monument' means any structure, erection or monument or any tumulus or place of interment, or any cave, rock-sculpture, inscription or monolith, which is of historical, archaeological or artistic interest and which has been in existence for not less than one hundred years, and includes-----
 - a) the remains of an ancient monument,
 - b) the site of an ancient monument,
 - c) such portion of land adjoining the site of an ancient monument as may be required for fencing or covering in or otherwise preserving such monument, and
 - d) the means of access to, and convenient inspection of, an ancient monument;
2. 'antiquity includes----
 - a) any coin, sculpture, manuscript, epigraph, or other work of art or craftsmanship,
 - b) any article, object or thing detached from a building or cave,
 - c) any article, object or thing illustrative of science, art, culture, literature, religion, customs, morals, or politics in bygone ages,
 - d) any article, object or thing of historical interest, and
 - e) article, object or thing declared by the central government by notification in the official gazette to be an antiquity for the purpose of this Act which has been in existence for not less than one hundred years.
3. 'archaeological sites and remains' means any area which contains or is reasonably believed to contain ruins or relics of historical or

archaeological importance which has been in existence for not less than one hundred years, and includes----

- a) Such portion of land adjoining the area as may be required for fencing or covering in or otherwise preserving it, and
 - b) the means of access to, and convenient inspection of the area.
4. 'protected monument' means an ancient monument which is declared to be of national importance by or under this Act.

In 1972, the parliament of India enacted 'The Antiquities and Art Treasure Act' (Act No. 52 of 1972) in which 'antiquity' and 'art treasure' have been comprehensively defined. According to this Act,

1. 'antiquity' includes—
 - a) any coin, sculpture, painting, epigraph or other work of art or craftsmanship;
 - b) any article, object or thing detached from a building or a cave;
 - c) any article, object or thing illustrative of science, art, craft, literature, religion, customs, morals, or politics in bygone ages;
 - d) any article, object or thing of historical interest;
 - e) any article, object or thing declared by the Central Government by notification in the Official Gazette, to be an antiquity for the purpose of this Act, which has been in existence for not less than one hundred years; and
 - f) any manuscript, record or other document which is of scientific, historical, literary or aesthetic value and which has been in existence for not less than seventy-five years.
2. 'art treasure' means any human work of art, not being an antiquity, declared by the Central Government by notification in the Official

Gazette, to be an art treasure for the purpose of this Act, having regard to its artistic or aesthetic value.

The 1958 Act cited above was updated in the year 2010 as Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act 2010 (Act No. X of 2010). In this updated version, there was no change in the definitions of ancient monuments and antiquities but some changes were made in the sections that dealt with administrative authorities, delimitation of prohibited and regulated areas, revision of fine and punishment in case of violation of rules, etc. This amended Act prohibits grant of any permission for new construction within the prohibited area i.e. within 100 metres radius of a centrally protected monument/site. On 16 June, 2017, the Union government introduced a Bill in the Lok Sabha, Ancient Monuments and Archaeological Sites and Remains (Amendment) Bill, 2017 (Bill No. 107 of 2017) to make way for certain constructions limited strictly to public works and projects essential to public within the prohibited area.

Definitions in State Legislations

The Delhi Ancient and Historical Monuments and Archaeological Sites and Remains Act, 2004 (Delhi Act No. 9 of 2005) has also defined heritage in the lines of the definition of Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act 2010. As per this Act, unless the context otherwise requires –

1. “ancient monument” means any structure, erection or monument, or any tumulus or place of interment, or any cave, rock-sculpture, inscription or monolith, which is of historical, archaeological or artistic interest and which

has been in existence for not less than one hundred years, and includes –

- (i) the remains of an ancient monument;
- (ii) the site of an ancient monument;
- (iii) such portion of land adjoining the site of an ancient monument as may be required for fencing or covering in or otherwise preserving such ancient monument; and
- (iv) the means of access to, and convenient inspection of, an ancient monument;

2. “archaeological site and remains” means any area which contains or is reasonably believed to contain ruins or relics of historical or archaeological importance which have been in existence for not less than one hundred years and includes –

- (i) such portion of land adjoining the area as may be required for fencing or covering in or otherwise preserving it; and
- (ii) the means of access to, and convenient inspection of the area;

Definitions by Scholars/Experts

There are many scholars who are experts in the field of heritage have also defined it. An elaborate definition of heritage has been given by Victor Middleton (1994, p.3) when he says, “heritage is a broad church comprising institutions which are primarily subsidized in the public sector, such as some national museums; trusts such as National Trust for Scotland, drawing on multiple funding sources and earned revenue; trusts for large and small independent museums, privately owned historic houses; gardens and nature reserves in a variety of ownerships; and organizations funded primarily through earned income from admission and other sources, such as heritage centres”. He further adds, “within the broad church, the tenets of faith are

widely agreed, although people working in one form of heritage, such as museums, typically have relatively few points of contact with the people working in other forms, such as nature reserves”. The distinguishing characteristics which define heritage and bind it together are:

1. A powerful underlying commitment and unifying set of attitudes to protect and conserve for posterity the objects, sites, flora and fauna, structural and other material evidences of a community’s past and present; and
2. A shared perception of the intrinsic and cultural value of heritage and the wish to use it to communicate and interpret the past to present and future generations.

The author also put it further that ‘heritage communicates the natural and built environment of places and the origins and character of the human endeavour that brought civilization in general and localities in particular to their present state. According to Michael Straton and Graham Taylor (1994, p. 57), ‘ranging from sites of ecological value to fine landscapes, historical buildings, archaeological sites and objects of cultural, scientific, industrial and artistic merit’ is our heritage.

While discussing heritage, David Lowenthal (1996, p. xii) writes, ‘the spoils of history lie all around us --- in the developers’ debris, in the sacked remains of prehistoric tombs, in the ravaged ruins of Mostar and Sarajevo, in the fetishes of restorers, in the paraphernalia of cultural tourism’. He adds, ‘heritage starts with what individuals inherit and bequeath’(Lowenthal, 1996, p. 31). The passion for heritage had started in 1970s --- as Lowenthal (1993, p. 3) observes --- ‘heritage became an obsession in the 1970s and 1980s not just in Britain and the West but in the then Communist East and shortly in the Third World as well’.

Describing heritage, the same author writes, “Once confined to monuments of great moment, to grand personages, to unique treasures of art and architecture, it now celebrates the vernacular and the typical. Once restricted to a respectably remote past — buildings before 1750, antiques a century old, history before Diocletian — it now embraces even last year. Temporal barriers are steadily lowered — archives open to public view not in 50 years but 30, structures listed as ‘historic’ built not a century but a generation ago...” (Lowenthal, 1993, p. 3-4) Cultural heritage is also defined as “the sum total of historical sites, neighbourhoods, art collections and practices that a society inherits from its past and tries to preserve for future generations” (Greffé, Xavier, 2001, p. v).

The basic meaning of ‘heritage’ is inheritance, bequeathed by the past for the future generations. Broadly, heritage is divided into cultural and natural heritage. The former is man-made or built heritage while the later is the gift of nature which we call natural environment. Cultural heritage is further divided into tangible and intangible heritage. The tangible heritage has a purely material form which we call material culture and includes archaeological monuments and sites, historic buildings and landscapes, artifacts and antiquarian objects including metallic objects, potteries, terracotta objects, beads, seals, sealings, manuscripts, jewellerys, etc.; while intangible heritage encompasses traditions, languages, fairs, festivals, practices including rites and rituals, performing arts, collective memories in the form of myths, legends, folktales etc., betraying an immaterial form. We have also mixed heritage that includes the combined creation of the nature and man at the same site. Many natural features like hills, valleys, mountains, rivers, streams, fountains etc. are moulded by man according to his utilities and beliefs that we call mixed heritage. Depending on the nature

of patrimony and the value attached it; heritage could be personal, local, regional, national and even universal. On the basis of mobility, heritage could be classified as movable or immovable. While archaeological sites and monuments are immovable, antiquarian and archaeological objects and sculptures are movable. Heritage could be divided into landscapes and seascapes on the basis of physiography. The concept of sacred landscape is as old as the human civilization itself which is a part of cultural landscape. Based on the periodization of history, heritage is also labelled as pre-historic, proto-historic, early historical, medieval and modern with additional micro timelines within these broad rubrics. Dynasty-wise also heritage is captioned as Mauryan, Guptas, Sultanate, Mughal, colonial, modern, post-modern and so on with their sub-types. Heritage is also termed as archaeological and architectural. While architectural heritage deals with the various aspects of building architecture; archaeological heritage is much broader that encompasses ruins, monuments, excavated sites, artifacts, inscriptions, coins etc. Heritage could be vernacular and imported; the former being the localized tradition of building construction and the latter is non-indigenous and imported from some foreign country. On the basis of the faith and function, heritage could be secular and religious.

We also categorize heritage as living and non-living. Living heritage is the continuity of a culture, tradition, rites, rituals, practices, settlements and uninterrupted original use of any structure or building. Non-living heritage is that type of heritage, original use of which has been abandoned due to various reasons—sacrilege, mass desertion due to flood, disease, prophesy, curse, superstition, invasion etc. On the basis of custodianship, built heritage in Indian context is categorized as Centrally protected (by Archaeological Survey of India, ASI), State protected (by state departments

of archaeology), protected by local bodies (in the context of Delhi, protected by Delhi Development Authority (DDA), New Delhi Municipal Council (NDMC) Municipal Corporation of Delhi (MCD) Cantonment Board and above all, there are numerous unprotected lesser known monuments as well. There are typologies of heritage on the basis of its associations with water—marine, riverine, underwater and overall it is called hydraulic heritage. Initially, there was a division of heritage based on the nature of the water bodies like heritage under the sea and ocean was called the marine heritage and under the river was called riverine heritage. Later on both were brought under one umbrella i.e. underwater heritage. Hydraulic heritage comprises of any traditional water body created by man or nature or both like, ponds, lakes, waterfalls, fountains, and the structures associated with it like wells, *baolis* or step-wells etc. There is another category of heritage called industrial heritage, i.e., the living and non living structures which were once upon a time functioning as industries or still functioning as such. Heritage structures are also categorized in terms of materiality, i.e., timber, stone, brick, mud, etc. It is also divided on the basis of religion and faith, such as: Hindu, Muslim, Christian, Buddhist, Jain, Sikh. It can also be tribal and non tribal. Another terminology used for a specific type of built heritage is the ‘sepulchral heritage’ or heritage associated with mortuary remains that includes tombs, burials, cremation materials and related objects of antiquity. We have cultural routes and rural landscapes as heritage. Museums, art galleries and other similar repositories are also part of our heritage. Based on the conflicting claims on monuments, antiquities and even intangibles, heritage could be categorized as contested or un-contested.

Another special type of heritage is the World Heritage that we have already defined as per the World Heritage Convention. However, because of its

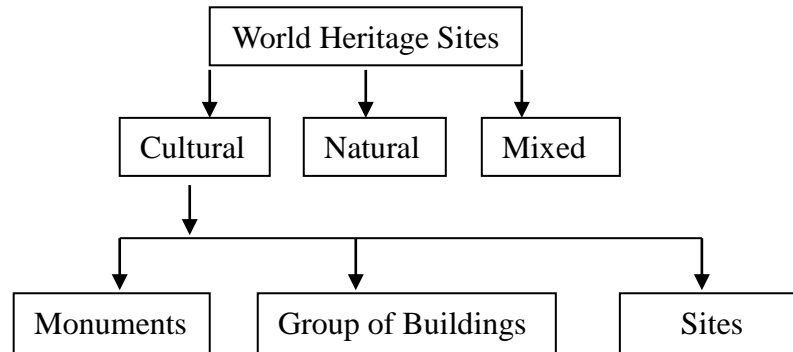
universal application and acceptability, a little bit more elaboration is required for lucid understanding of the concept. A World Heritage site is a unique landmark recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO) for its exceptional historical, cultural, scientific and other values. As per UNESCO World Heritage Center tagline, ‘heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration’ (<https://whc.unesco.org>). Another tagline adds, ‘what makes the concept of World Heritage exceptional is its universal application. World Heritage sites belong to all the peoples of the world, irrespective of the territory on which they are located’. Article 1 (c) of the UNESCO constitution identifies one of its purposes and functions as maintaining, increasing, and diffusing knowledge, ‘by assuring the conservation and protection of the world’s heritage of books, works of art and monuments of history and science, and recommending to the nations concerned the necessary international conventions’ (UNESCO Constitution, 1945, Article 1, pt.2:c)



Fig. 1. The Logo of World Heritage (courtesy: UNESCO)

To fulfill that objective, a ‘Preliminary Draft Convention concerning the Protection of Monuments, Groups of buildings, and Sites of Universal Value’ was prepared in 1971. With some modifications with the inclusion of natural heritage, the final draft was prepared in April 1972 and approved in

the month of November the same year by the General Conference of the UNESCO.



Flow Chart. 1. Broad Typologies of World Heritage
(Based on: UNESCO WHC)

As we have already discussed in the section on international conventions above, the definition, concepts and categories of World Heritage in greater details, here our focus will be on the world heritage in India in general and Delhi in particular. As of August 2018, there are 37 World Heritage Sites in India out of which twenty nine are cultural (built) heritage, seven natural heritage and one mixed heritage. In Delhi, there are three World Heritage sites—Qutb Minar, Humayun’s Tomb and Red Fort—and all of these are cultural or built heritage sites. The details of these sites would be dealt with in the succeeding pages.

From the above discussions, it also becomes clear that ‘built heritage’ is the man-made tangible heritage that comprises of archaeological monuments, sites, landscapes, historic buildings with architectural merits or historic buildings or sites associated with famous or infamous past personalities, or with important past events or incidents. Above all, in popular academic parlance, ‘monuments and sites’ are the most used synonyms for built heritage.

Why is built heritage so important?

Built heritage has different types of values attached to it. These values make the built heritage so precious for us. These values include: historical, archaeological, architectural, artistic, scientific, technological, aesthetic, symbolic, social, economic, political, re-use and above all identity values. A built heritage might possess, a few or a combination of many values within it. Let us have a brief elaboration about these values. We are shaped by our history. Historical value of built heritage lies tracing it in its historical context like—time, space, background, associated individuals, purpose, the actual event, incident, creation, etc.,. Archaeological value means the importance attached to the built heritage in terms of explored and excavated ruins and sites and the findings therein which helps us to rewrite our history in a better perspective. Archaeological sites are also valuable for us for the promotion of heritage tourism. Architectural value could be visualized in terms of types of architecture i.e. religious or secular, imported or vernacular, rich or subaltern with their microcosms like landscape, orientation, material, design, workmanship, shape, size, scale, symmetry, rhythm, and other functional and decorative elements. Artistic value of the built heritage comprises of its sculptural art, paintings and other decorative elements of the built heritage. The value of this form of art could be appreciated in terms of its material, workmanship like design, finish, balance, colour, texture, geometry, 2-D, 3-D, illusion, etc. The scientific and technical value of built heritage lie in the traditional indigenous knowledge system. In Indian context, the monumental temples like Konark temple, rock cut temple at Ellora, massive fort and fortifications like Kumbhlgarh and Daulatabad, large proto-historic urban centres like Mohenjodaro, Harappa and Dholavira would not have been possible without the scientific and technical knowledge of the ancient Indians. Another value is the

aesthetic value i.e. the beauty, elegance, gracefulness, serenity and charm of the built heritage. Aesthetic value of built heritage is often seen holistically along with its surrounding landscape like Jagannath temple near the sea shore, Taj Mahal near Yamuna, Ajanta caves at a horse-shoe shaped arch physiography etc. Symbolic value of the built heritage could be witnessed in the religious structures of the Hindus, Buddhists, Jain and other faiths. When one enters the Hindu temple, in the both the sides of the entrance gate one can see the sculptural depictions of *makara* or crocodile and *kachhapa* or tortoise which represent the sacred rivers Ganga and Yamuna respectively symbolizing the sacred ablution and purity while passing through the entry gate. Social value of the built heritage could be realized from the fact that many social functions are organized in the built heritage sites like temples, mosques, gurudwaras etc. Development of tourism and economic activity of the servitors and local populace surrounding the living and non-living built heritage constitutes the economic value of the built heritage. Built heritage like temples played important role for the legitimization of political authority in the past as well as present and hence the built heritage has the political value as well. Built heritage, in its life span might have been put into different types of uses from its original usage to a monument to be used by the tourists and we call it the use value or reuse value or adaptive or compatible reuse. And last but not the least, built heritage has its identity value i.e. a locality, a district, a state or a nation is identified by its built heritage. The best examples are, Delhi is identified with the Qutub Minar or Red Fort, Agra is identified with Taj Mahal, Egypt is identified with Pyramids, China is identified with its great wall and so on.

Since the present study is about the built heritage of Delhi and the role of print media, here built heritage is the ‘prime mover’ and media a ‘catalyst’ for the outreach of these heritage to the masses and hence the definition of

heritage has been given in greater detail. Now a brief definition of media is followed by their broad categories with special reference to the newspapers which is the main focus of our study.

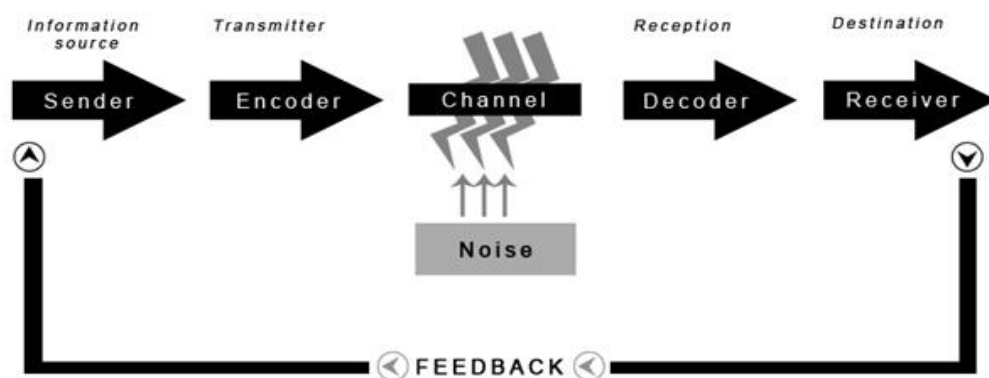
What is Media?

‘Media’ is the plural form of the word ‘medium’, and medium is directly derived from the Latin word ‘medius’ which means middle (Oxford English Dictionary, 2001). Media, in its most basic form, is a means to mass communication, or an agency by which that communication is transmitted, transferred, or conveyed (Brittain and Clack, 2007, p.12). Etymologically media means a channel, a mechanism, a means or an instrument. Although grammatically media is a plural word, its usage is both---singular and plural. As per the Dictionary of Media and Communications, media is ‘any means of transmitting information; or ‘ the various forms, devices, and systems that make up mass communications considered as a whole, including newspapers, magazines, radio stations, television channels, and web sites (Danesi, 1946, Reprint, 2009, p. 192). Media includes every broadcasting and narrowcasting medium such as newspapers, magazines, TV, radio, billboards, direct mail, telephone, fax and internet (<https://www.businessdictionary.com>, n.d.). Media is the ‘system and organization of communication through which information is spread to a large number of people’ (<https://www.merriam-webster.com>,n.d.). Media is the main means of mass communication (broadcasting, publishing and the internet) regarded collectively (<https://en.oxforddictionaries.com>, n.d.). Now-a-days, media is popularly called mass media or mass communication. Mass media is defined as ‘technological tools, or channels, used to transmit the messages of mass communication’ while mass communication refers to ‘a society-wide communication process to a large, mixed

audience’(Hanson, 2010, p. 11). Hence, mass media is a means of mass communication that operates on a large scale, reaching and involving virtually everyone in the society to a greater or lesser degree and influencing it.

Communication Process

Media is there for communication. Communication is a process of transmitting ideas, information and attitudes by the use of symbols, words, pictures and figures from the source to a receiver for the purpose of influencing with intent. Communication is a two way process. It is an endless and continuous process.



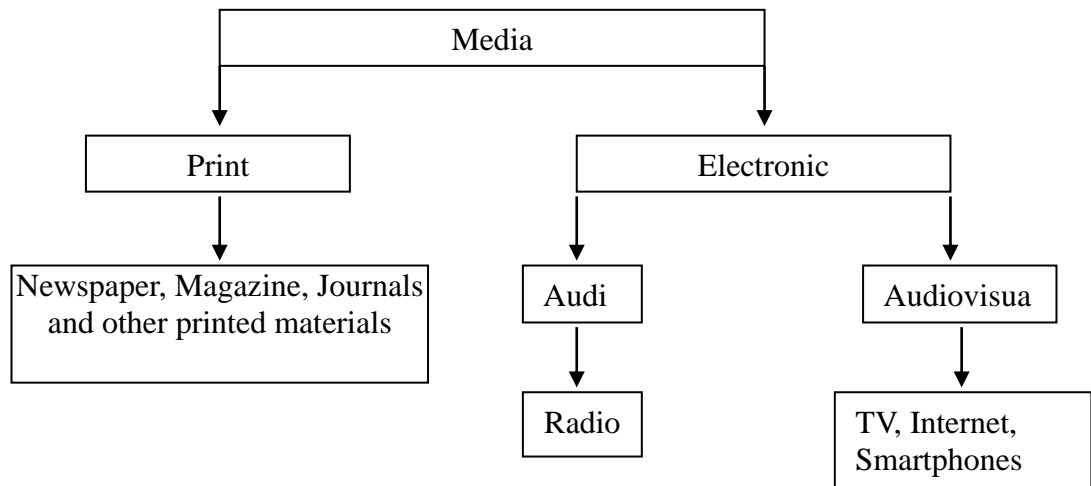
SHANNON-WEAVER'S MODEL OF COMMUNICATION

Flow Chart 2: Communication Process

Media Typology

Media could be divided on the basis of their targeted outreach such as: local, regional, national and international media. Depending on the degree of involvement, media could also be divided into 'hot or cool' media (McLuhan, 1964, p. 30). While films which require less participation of the viewer are called hot media, TV is categorized as cool media due to viewer

participation in more other activities compared to hot media. Broadly, media is categorized as the electronic and the print media. The electronic media comprises of radio, TV, films, internet, CD-ROM, Fax, and DVD etc. The print media, which is the oldest and the basic form of mass communication, includes newspapers, magazines, journals, newsletters, brochures, booklets, leaflets etc.



Flow Chart. 3. Media Typology

From the above definitions and discussions on its categories, it becomes clear that media is all pervasive. It feed the people with the latest information and creates the need for a positive change in contemporary society. Although media has its flip side with its negative impacts on the society, often it plays a catalyst role for the positive social change. That's why it is called the fourth pillar of democracy.

Role of Media

Media plays an important role in the society. It is the fourth pillar of democracy, the other three being executive, legislative and judiciary. The primary role of media is communication or mass communication. Media informs and make public aware about various welfare schemes of the

government. Media educates people through their educational communication networks. Media also entertain the people through their various audio, audio-visual and print mediums. Media create, shape and influence the public opinion. Media impacts compel the public authorities to dissuade from wrong doings and do the welfare work for the people. Media can change the habits and attitudes of the people for better. Media can bring drastic changes in the society by bringing into the mainstream hitherto neglected but important issues of society, heritage being one of them. For heritage, media plays a catalyst role from public awareness to conservation, preservation, restoration, maintenance and overall management necessities and also heritage advertisement and marketing.

Rationale

The primary rationale for choosing the topic is that, with the growing challenges towards built heritage in the 21st century (Workshop on Cultural Heritage and Rapid Urbanisation in India, 2-4th March 2015, New Delhi) and in spite of having a technically revolutionized modern mass media, neither the value of heritage did reach to the wider masses nor the masses reach or realize the heritage physically to the optimum. To address those challenges, media can certainly play a catalyst role in disseminating public awareness about heritage. The secondary rationale of choosing the built heritage is that due to developmental pressure, built heritage is at greater risk. Moreover, print media and specially newspapers are selected for the study because as per latest newspaper readership survey (Indian Readership Survey, 2017; Hindustan Times, January 20, 2017, p.1), compared to other forms of media, print media is on a growth trajectory with a whopping 39% increase in the newspaper readership compared to the previous year. Two Hindi newspapers are selected for the study because if we take only the

English newspapers then the whole purpose of the study (public awareness) would fail as the vernacular newspapers have the widest reach and circulation compared to the English dailies.

Scope

The present study deals with the built heritage of Delhi i.e. National Capital Territory of Delhi that includes the bordering towns (Noida, Faridabad, Ghaziabad, Gurugram) of the adjoining states like Uttar Pradesh, Haryana and Rajasthan. The study has also taken only the print media and more specifically the highest circulated two English and two Hindi newspapers published from Delhi. As per the latest readership survey (Indian Readership Survey, 2017), The Hindustan Times and The Times of India are the highest circulated English dailies whereas Dainik Jagaran and Hindustan are the highest circulated Hindi dailies of Delhi. Also, the above mentioned newspapers of only one month i.e. January 2018 (latest month for the present study) have been taken for the present research because of the paucity of time and the vast size of the data.

Review of Literature

Before venturing upon any in-depth research on any subject, it is essential to review the existing literature on the subject. This exercise is necessary to know the latest research on the subject with special references to its issues, debates, approaches, problems, perspectives, emerging new ideas, discoveries and tools of analysis etc. Generally, review of literature encompasses the review of the secondary sources on the subject. For the present research, secondary sources are very scanty. Even those scanty secondary sources which are more or less related to the theme of the present research have been garnered from some foreign authors in non-Indian

context (Bourke, 2009 and Thinley, n.d). Beyond that, some academic inputs could be gathered from the secondary sources of its fringe subjects such as: archaeology and media, museum studies and media, heritage and social media, media and popular culture or visual culture etc. However, elaborate literature reviews have been given in the next chapter on the basis of which research problems have been formulated.

Research Problem

1. The relationships between heritage and media in general and built heritage and print media in particular have not been properly explored.
2. There is a wide gap between the theoretical constructs and on the ground practical aspects and mostly the researches concentrate on the theoretical issues.
3. Dynamic nature of media in terms of coverage and circulation put new challenges for the subject vis-à-vis its impacts, e.g. sensitization, activism etc.

Research Questions:

1. Is the job of print media only public awareness or much more than that vis-à-vis built heritage?
2. Are built heritage issues given due weightage and space in the print media of Delhi?
3. Can the print media play a catalyst role on built heritage issues like, encroachment, conservation, preservation, restoration, policy framework, legislation and overall management?

Objectives

The objectives of the study are:

1. To find out how print media helps in generating interest in public psyche and disseminating awareness among them towards built heritage of Delhi;
2. To find out how print media sensitizes the public and mobilize the public opinion on built heritage issues, such as: demolition, destruction, addition, alteration, vandalism, defacement, encroachment, occupation, misuse, reuse of heritage sites and buildings;
3. To explore the role of print media in encouraging the civil society and the community at large for a participatory approach towards built heritage, especially towards its protection, conservation, preservation and maintenance;
4. To find out the shortcomings of the print media, while dealing with the built heritage issues and suggest better approaches to eradicate those shortcomings.

Hypothesis

Hypothesis is a supposition or proposed explanation made on the basis of limited evidence as a starting point for further investigations.

1. Although print media or newspapers now occasionally taking up heritage stories, largely they remain apathetic towards built heritage in terms of frequency, space and weightage.
2. Print media can play a catalyst role not only by public awareness about built heritage but also sensitizing the public about the built heritage issues and encouraging public activism, thereby

pressurizing and persuading the stakeholders to dissuade from any wrongdoings towards the built heritage.

Limitations

There are limitations of the present study. The limitations are:

- 1) Limitations in taking selective print media for specific duration for content analysis as the data would be huge to handle
- 2) Limitations in sample size in survey and interview due to spatio-temporal and financial constraints

Methodology

The research methodology of the study includes

1. Descriptive and analytical study methods where secondary data has been collected through survey of literature
2. For primary data, survey method through questionnaire and content analysis of newspapers have been done
3. Survey through structured questionnaires in three segments—newspaper readers, working journalists with special emphasis on culture/heritage beat and senior journalists/academicians
4. Content analysis of daily broadsheets i.e. two newspapers each from English and Hindi for one month's publication have been taken
5. Hence, the study is based on both qualitative and quantitative method

Data Analysis

After the collection of data following the aforementioned methodology, data analysis follows. Data analysis include content analysis, which is ‘a

detailed study and analysis of various types of communication (as newspapers, radio programs, and propaganda films) through a classification, tabulation and evaluation of the key symbols and themes in order to ascertain their meanings and probable effects'. It is a research technique for making replicable and valid inferences from texts to the context of their use. The components of content analysis are: theory and conceptualization, unit of analysis, sampling, coding, pilot study, final coding, data analysis and reporting. Major part of content analysis of newspapers include frequency, space, page, location of the story in the broadsheet, writer, story types like hard or soft, presentation style like in-depth or superficial, source of the story, nature of the story—informative, analytical, provocative, judgmental etc.

Findings and Conclusion

Data analysis is followed by the findings and conclusion that includes:

- 1) Major findings of content analysis
- 2) Major findings of interview of working journalists
- 3) Major findings of survey of readers.
- 4) Major findings of personal interviews with media academics and senior journalist of heritage beat.

On the basis of the above findings, the hypotheses are tested, suggestions made, overall conclusion drawn and further research in this field recommended.