

Chapter-I

Heritage and Media: A Review of Literature

A literature review surveys books, scholarly articles, and any other sources relevant to a particular issue, area of research, or theory, and by doing so, provides a description, summary, and critical evaluation of these works in relation to the research problem being investigated. We also do review of literature to assess the worth of a piece of writing in terms of its overall contribution to the field of research in a particular subject. Literature review encompasses the review of books, articles in the journals, unpublished dissertations/thesis and other minor literary works on the subject. During the review process, we try to evaluate the work ranging from its structural organization, sources consulted, issues raised, methodology followed and solutions proposed. On the basis of that evaluation, the contribution of the work is appreciated and grey areas pointed out which may inspire a scholar to take up to further the research in that field.

For the present subject, there are relatively very little research on the role of media on heritage issues in general and that of print media in built heritage issues in particular. There is no research as such on the role of print media of Delhi in the context of built heritage of the state also. After a good deal of library and on-line search, it is found that apart from an unpublished on line dissertation on ‘Built Heritage and Print Media’ (Bourke, 2009), a book on ‘Archaeology and Media’ (Clack and Brittain, 2007) and an article on the ‘Role of Print Media in Cultural Maintenance and Promotion’ (Thinley, 2007), no literature directly linking built heritage with print media is available. While the dissertation and the article take up two regions, i.e. Ireland and Bhutan respectively, the book

is written in the European context with special emphasis on Britain; all of which will be reviewed elaborately. Since there are very few secondary sources on the subject, we have reviewed the above mentioned literature in greater details. Some of the literature of its fringe subjects, such as: heritage and social media, media and museum studies and media and visual culture or popular culture are also reviewed in brief to acquaint with their perspectives on these issues.

Review of Books, Unpublished Dissertation and Research Article

The relationship between archaeology and the media has deep historical roots. It has largely been perceived as a direct or hierarchical passage of information from expert to audience, complexity of scholarly rigour to the excruciating simplicity of popular tone (Brittain and Clack, 2007, p. 12). However, because of the recent growing public fascination in archaeology, it became imperative for the media to have frequent interactions with archaeology. How archaeologists communicate their research to the public through the media and how the media view archaeologists and their world view and the way they present it to the public has become an important feature in the contemporary world of media, academic and professional archaeologists. In the book 'Archaeology and the Media' edited by Timothy Clack and Marcus Brittain (2007), the complex relationship between archaeology and media is discussed at greater length. The book tried to bring together contrasting perspectives on a diverse range of media and their impact on the way archaeological narratives are produced and presented.

Scholars and experts on archaeology and many of them with media backgrounds have contributed articles dealing with the divergent issues relating to the subject. The essays are organized on the

basis of five core issues: archaeology's reception of the media; translating archaeological narratives; the impact of media on archaeology; archaeology in film; and archaeology, media and the digital future. In the 54 page introduction of the book, the editors Clack and Brittain articulate the core concern felt by many archaeologists while dealing with media. With a range of case studies and references they critically examine the different phases of relationship between archaeology and media. The chapters that follow is not only be of interest to archaeologists working with the media, but for wider debates regarding issues of representation, identity formation, public communication, and the political accountability of archaeological interpretation (Clack & Brittain, p.15).

In the first part of the book, entitled “Archaeology’s Reception of the Media”, Cornelius Holtorf in his article ‘An Archaeological Fashion Show’ discusses the archaeological dressing codes, i.e. how archaeologists clothe themselves and the media’s interpretations of the various styles thereby reflecting various images of what an archaeologist does. However, the author also warns that fashion styles may be ambiguous and open to unintended interpretations.

In the second chapter, ‘Not Archaeology and the Media’, Peter Fowler with his personal experiences in the radio, successfully addresses and criticises issues regarding the relationship of archaeology with a range of media, discussing their positive and negative aspects. He advocates the positive role of the television in reaching out different segments of audience while cautioning its negative role in highlighting the negative aspects of the show ‘Hidden Treasure’ which has destructive impacts on the site.

In the next section, “Translating Archaeological Narratives”, Karol Kulik ‘traces a long and mutually beneficial relationship between archaeology and various forms of contemporary media, noting the earliest mass communication as far back as 1840s’ (Clack and Brittain, 2007, p.26) in her article ‘Short History of Archaeological Communication’. She also opines that there is a trend towards an increasingly "client-driven" archaeology. A part of this section is the interview of Brian M Fagan and Francis Pryor by Clack and Brittain that exclusively deals with the way archaeology is presented in the electronic media with special emphasis on television and radio broadcasting. Both the experts answered the questions related to better presentation of archaeological programme in electronic media by which it can reach wider audience. Both Pryor and Fagan have given different perspectives of British and American ‘Public Archaeology’, presenting a favourable view and a more sceptical approach respectively.

The next chapter ‘Archaeology and the German Press’ by Marion Benz and Anna Katrien Liedmeier is part of the next section ‘Has the Media Changed Archaeology?’. It discusses archaeology and print media from the viewpoint of journalists i.e. how the press creates an interesting story and the factors that guide them in their choice of topic and style. This chapter is directly linked to the present study because it deals with the relationship between archaeology and print media. The authors tried to describe the attitude of German press towards archaeology by explaining and interpreting the press’ choices, while highlighting its tricks to attract wider audiences. The authors conclude that print media interest in archaeology is high, but readers are most interested in sensational discoveries. The uniqueness of Benz and Liedmeier’s study is that they tried

to understand the dynamics of decision making process from the perspective news marketability.

Jon Price's chapter 'Great War Great Story' describes the current trend of Great War (First World War) Archaeology, which is led by the media who fund this kind of archaeology, raising important ethical issues. Again, it also indicated that when fascination of such stories wanes, the Great War Archaeology may disappear. He notes that there were some differences in the interpretation of events as they occurred on the excavation, and he underlines, 'the single biggest problem for the media was that we kept finding bodies ... the result was that we generated our own story which we took elsewhere' (Clack and Brittain, p.181).

Tim Taylor's article 'Screening Biases' in the section 'Visual Archaeology', has raised many issues related to archaeology and the media. He emphasised that 'a television audience, like a student audience, would take what it wanted and understand what it was prepared to grasp' (Clack and Brittain, p.191). He also stressed that both archaeology and media should try to tackle the darker side of the past and let audience decide the rest. He discussed all these issue taking into account the sociological paradigm highlighting the cannibalistic practices in Iron Age Siberia.

In the chapter 'Worldwonders and Wonderworlds', Tom Stern traces the history of archaeology in twentieth century German film highlighting Germany's early fascination with archaeology as a means of exploring ancestry with an overt nationalistic ideology. He discusses the issues in the historical and social context. Next chapter, Angela Piccini's 'Faking It', discuss about archaeological documentary and the way it is presented to the

public through its choreography and audio-visual richness. Piccini observes that ‘rhythmic landscapes of light, movement and sound utilised to instil an aura of immediacy in archaeological documentary’ (Clack and Brittain, p.50).

Representation of mass graves in the Spanish Civil War is the theme of the chapter ‘The Iconography of Exhumation’ by Layla Renshaw. She outlines the differential approaches by different groups towards the exhumation of graves and its processes vis-à-vis political and ideological affinities of the deceased. She has clearly shown that different cultures have different attitude to death and representation in the media.

The last section of the book, ‘Archaeology, the Media and the Digital Future’ describes the relationship of archaeology with modern digital technologies. In the chapter ‘The Past as a Playground’, Andrew Gardner has described ‘how images of the past that have been propagated from archaeological pursuits have infiltrated the passivity of video game leisure time’ (Clack and Brittain, p.64). He stresses that such propagation of archaeology through video games not only serves the interests of the gaming industry but also created an opportunity for the new narratives of the past through gamer, console and the screen. He opines that these video games do what archaeologists claim to do i.e. construct working models and narratives of the past.

The last chapter ‘Digital Media, Agile Design, and the Politics of Archaeological Authorship’ by Michael Shanks dwell upon the intimate connections between media and information design and management. Shanks argues that ‘our orthodox archaeological methods—traditional,

processual and post-processual—have a tendency to pre-determine the past, what we notice, gather, and say; they may even actually obscure the past’ (Clack and Brittain, p. 273).

Most of the chapters in the book have dealt with the archaeology and the electronic media i.e. television, film, photography, radio and more specifically in the context of the role of television. While only one chapter in the book has been devoted to the print media, some other chapters have given just passing references to it. However, the book highlights the complex relationship between the media and the archaeology portraying a balanced approach in which it is argued that media and archaeology need each other. But the problem with the book is that it is highly Britain centric as the book has devoted maximum chapters to Britain. Hence, the complex relationship between archaeology and media outside Europe in general and Britain in particular is missing. Secondly, the book devotes more space to the visual media and therefore it is not a balanced approach as per the title of the book.

A research which is directly linked with the present study is an unpublished Ph.D. dissertation (2009) entitled “Media and Heritage in Ireland: Representation of Heritage in Irish Newspapers and the Praxis of Determination” submitted by Simon Burke to Dublin City University, Ireland. The dissertation has 10 chapters and along with questionnaires/survey, appendix, tables, figures, it has 297 pages.

The first chapter, ‘Introduction’ includes definitions, delimitations and aims. In this chapter, the researcher discusses about a series of controversies since mid 1960s to 2000s where development came directly

in conflict with heritage in Ireland for which it attained high media profile both positively and negatively. The controversy and the contradiction arose due to an increasing tendency to question the value of development vis-à-vis heritage and vice versa. This also clearly indicates a greater awareness of and concern for heritage among the Irish public or within the news organisations that highlighted them. This chapter also discusses the definition of heritage both in dictionaries and international and national legislations on heritage. Heritage delimitations are also highlighted that includes three broad areas—built heritage (including prehistoric and historic buildings and artefacts and modern public or monumental architecture); landscape and seascape heritage; and wildlife heritage and biodiversity. While discussing about the Irish Heritage Act 1995, Burke states that ‘intangible’ or ‘cultural’ heritage is not included in that Act. It is because of the poor reading of the ‘heritage’ by the scholar which is actually broadly divided into ‘cultural’ and ‘natural’ and ‘cultural’ is subdivided into ‘tangible’ and ‘intangible’.

The chapter also deals with the aim of the research in which it is highlighted that media discourses are comprised of texts which have a number of key elements: the author, the medium, the genre, the context, the message itself and the receiver(s). The researcher also made it clear that the study does not concern itself with the reception of the message, an area that could only be properly researched via a large-scale survey of readers. Rather, it is concerned with the content of the message as transmitted and mediated, and with the construction of that message and the role played by the medium, and its structural and practical constraints, in the construction of that message (Burke, p.17). The study analyses the heritage discourse in Irish newspapers to determine how heritage is mediated; and then surveys Irish newspaper journalists to establish why

heritage is represented as it is. The study is done in two parts: content analysis and a survey of journalistic attitudes and practices, and how journalistic attitudes and practices affect content analysis.

The second chapter is 'Reading Heritage: A Literature Review'. The chapter starts with an emphasis on heritage as a medium or language of communication in itself. It also says that 'there appears to have been relatively little research published that directly addresses heritage in the context of media practice' (Burke. p.19). The chapter reviews the work of Levis-struss (1969) and Barthes (1972) in the context of heritage and both of them approached heritage and myth as language and meta-language. It is also advocated that communication of heritage is sensitive to cultural change. The chapter also deals with the works of Gramsci (1971), Bauman(1976) and Althusser (1977), in the context of cultural communication in which it was argued that 'mass communications and culture also constitute a reciprocal system, for the mass media are socially structured and constitute a key component in mediating power relations between social groups and economic institutions; and are, at the same time, one of the primary channels for the dissemination, perpetuation and transformation of culture' (Burke. p. 21). Although post-structuralists like Foucault (1980, 1990), Derrida (1994) and Gorz (1982) criticised the approaches of Gramsci and Althusser, all accepted the fact that culture serves the interests of social elites and mass media played an important role in constructing the cultural hegemony.

The chapter then focuses on the representation of Irish heritage in the country's media. Before 1980s it was presented as a crucial component of national identity which was reflected in the nationalist newspapers of the country. From 1980 to mid 1990s, influenced by the ideology of neo-

liberalization, Irish heritage have been commodified and localised. This neo-liberal approach towards heritage sowed the seeds of potential conflict between communities, local and global and urban and rural. As a result, by late 1990s, Irish heritage was embroiled in a series of conflicts with private or public development.

Overall, if we will evaluate the second chapter, it discussed wide range of literature which are less on heritage, least on media vis-à-vis-heritage and more on culture. Secondly, there was a book 'Archaeology and Media' (Clack and Brittain, 2007) directly dealing with the subject which the scholar did not take it in his literature review.

The third chapter, 'Asking Questions of the Media: A Methodology', theoretically deals with the methodology of media communication process. It starts with a reference to Hall's landmark contributions (1973 and 1997) in the field of media content analysis. Then meaning making process is discussed through bi-patrite or tri-patrite models citing the contributions of McNair (1994), Deacon (1994), Fairclough (1995, 2003a, 2003b), Manning (2001), Hamilton (1997, 2004), Hayens (2004). The same is illustrated in stages through multiple flow charts. Based on Hall's (1997) work, the chapter also proposes what is to be included in the analysis of newspaper heritage discourse. It also discusses about how Michael Halliday's (1994) concept of Systemic Functional Linguistics (SFL) has been extended by Fairclough in the current discourse. The scholar has done the study in two phases — in the first phase, some 1,200 heritage-related newspaper texts have been analysed and in the second phase, a follow-up is done through survey of journalists that is intended to throw further light on trends and tendencies revealed in the content analysis.

Chapter four entitled ‘Analysis of Irish Daily Broadsheets’, has analysed the heritage stories of three Irish daily broadsheet newspapers—*The Irish Times*, the *Irish Examiner* and the *Irish Independent*. In this chapter, the contents were analysed minutely in terms of: day and date, newspapers by title, section of newspaper, by-lines, designation, illustrations, length of text/overall display, genre (hard, soft, opinion *etc.*), coding (positive, negative), sources quoted/cited, source type and footing, subject, bracketing/occlusion/omission, area (built, landscape, biodiversity), page number, news, paradigms, headlines, Evans’s test, geography, claims and warrants, preferred reading/discursive ascendancy. The analysis revealed that there is a preponderance of built heritage stories over other related stories like landscape or bio-diversity and the discourse is mostly urban by nature. Secondly, as heritage stories are placed in the 11th page of the broadsheets, it becomes clear that the editor thinks these stories less significant.

In the next chapter, ‘Content and Critique: The Media Analysis Reviewed’, the impacts of the content analysis results is further elaborated to show the degree of ideological misrepresentation of heritage that dominates the print-media discourse. It has been discussed through various news paradigms which is presented with Consumption—Conflict—Development flow chart. The chapter also analyses selective heritage stories from the broadsheets and selective case studies on the basis of the above mentioned paradigm.

Chapter 6th ‘Heritage Stories and the Praxis of Determination’ speaks about whatever heritage stories are written in the broadsheets why they are written so. According to journalistic ethics, the scribes should provide in-depth and balanced coverage of issues that affect heritage

because heritage is of public concern. Therefore, the heritage stories should incorporate all reasonable viewpoints and include representatives of all concerned parties, identifies the major agents, apportions responsibility for key decisions, and provides sufficient analysis and overview to locate heritage issues in their social and ideological context (Burke, p.194). However, in reality, the heritage discourse in the three Irish publications under review has been truncated, exclusive, selective, imbalanced, negative and incoherent (ibid.). The factors determining whether a story will be used and how a story will be mediated include news values and journalistic culture, organizational matters, source strategies, market forces and ideology, both institutional and personal. With regard to news value, the researcher has consulted some exclusive literature that includes Galtung and Ruge (1967), Hetherington (1985) and Harcup and O'Neill (2001) and tried to show the extent to which structural and practical issues determine the heritage discourse. Those determinants are geographical and cultural proximity, picture availability/celebrity involvement, freshness, conflict, excitement, drama, personal ideology, news value of authority, availability of authoritative sources, source strategy, influence of advertisers, authorship and designation, journalistic objectivity, the 'watch dog' role, market forces, controversiality etc.

The next chapter is 'Survey of Working Journalists' in which 56 journalists contributing heritage stories in the three Irish broadsheets were surveyed through structured questionnaire. The important aspects touched upon in the questionnaire are: ideology, journalistic attitude towards heritage, homogeneity and redundancy, organizational culture versus professional training/education, passivity, sources, independence of

journalists, role of specialist correspondents and all the answers were presented statistically with conclusions drawn.

Eighth chapter entitled 'Tables Turned: A Reflection on the Journalists' Feedback', is an extension of the preceding chapter where feedback from the journalists gathered on some contentious issues related to media presentation of heritage with special focus on the divergence and convergence of opinion amongst journalists on a specific issue.

The 'Conclusion' chapter summarizes major issues discussed in the preceding chapters and presents the major findings of content analysis of daily broadsheets and the major findings of the survey of working journalists.

The last chapter entitled 'Suggestions for Further Research' says that the findings of the present study clearly indicate the scope for further research both in Ireland and overseas. It also says, 'in terms of further research on the heritage discourse, even as this project draws to an end, Ireland and the West have entered a new economic cycle of recession which is certain to bring with it, for however long, new ideological imperatives and new doxas' (Burke, p. 269).

Overall, the dissertation mainly focuses on the role of journalists in the presentation of heritage stories in the print media. As per its findings, heritage is not a specialised news beat and lack of accredited heritage correspondents or editors results in fragmentation and loss of context to the heritage discourse (Burke. p. 258). In the authoritative news section stories, heritage is portrayed as giving rise to conflict. The heritage and media

discourse in the dissertation hover around ideology-conflict-consumption paradigm matrix. In the study, the opinions of the readers of the newspapers are not taken into account and hence the accuracy level of conclusions drawn is certainly less.

One research article which is related to the present study is ‘Cultural Maintenance and Promotion: The Print Media’s Role in Providing Space for Knowledge and Discourse’ (Thinley, 2007). The article is published in an International Seminar Proceedings monograph entitled ‘Media and Public Culture’. The article discusses ‘the role of print media in Bhutan in providing public space for cultural knowledge and discourse’ (Thinley, p.70). The author argues that ‘the increased exposure of global cultures and consumption of mass media has spawned the growth of a modern cultural trend that challenges the survival of the material and non-material contents of Bhutanese cultural identity’ (Thinley, p.70). He further adds that these challenges must be approached intelligently and wisely. Print media in Bhutan plays an effective mediator between an aggressive global culture and vulnerable Bhutanese culture. In this context the most prominent print media of Bhutan ‘are a potent source of cultural knowledge and a forum for cultural expression and exchange, supporting the general quest for cultural maintenance’.

The article stresses upon the role of the print media in Bhutan to maintain and sustain three domains of Bhutanese culture—literary heritage, spirituality and folk lore. It is also argued that, in the face of heavy influx of non-Bhutanese literature through mass media which influences the public knowledge and life style, the print media must realize its responsibilities. To address that challenge, the role of print media is to disseminate the knowledge of Bhutanese culture through news stories and headlines,

research and non-research-based articles, viewpoints, vignettes, profiles etc. The author also opined that ‘government policy on the role of the print media must recognise the latter’s role in disseminating cultural knowledge and promoting cultural discourse. Without the media’s positive role in the cultural domain, chances of its corruption and degeneration may be high’ (Thinley, p. 72).

The article specifically expresses concerns about indigenous cultural degeneration by intrusion of foreign culture in Bhutan and stresses the role of print media to address it. For our present study the only contribution of this article is that it underscores the importance of print media to play a positive role in the indigenous cultural maintenance and promotion.

Another voluminous work ‘Visual Culture: Critical Concepts in Media and Cultural Studies’ edited by Joanne Mora and Marquard Smith (2006) is organized into four volumes with different sub-titles. The book presents critical writings in the field of visual culture studies and its links with related disciplines such as cultural and media studies and art history. The rich collections of essays in this book are from diversified related fields and give a comprehensive account on the subject from antiquity to the present. There are critical approaches in the way how visual culture is perceived and what are the ways of seeing, looking and understanding and how it transformed our knowledge on the subject.

These volumes familiarize the reader about the critical aspects of visual cultural studies with historical and theoretical materials on visual culture including the primary and secondary texts. The maximum focus of these contributions is on the western tradition of visual culture with an

international context. The study is inter-disciplinary in nature and has included lots of case studies and hands on experiences.

Volume I of the series entitled ‘What is Visual Culture Studies?’ introduces the reader to the subject and addresses debates on the emerging academic field of the visual culture studies, its subjects, objects, media and environments. Part 1 of the volume ‘Introducing Visual Culture Studies’ comprises of texts on histories, theories, practices and development of visual culture and visual cultural studies.

Part 2 entitled ‘Debating visual Culture Studies’ provides in details the critical debates on the subject ranging around the academic, intellectual, and political stakes in the study of visual culture. Part 3 of the volume deals with case study on visual culture with ‘visual Culture Questionnaire’ which is formulated by eminent editors of American Art Journal. The questionnaire comprises of a series of provocative questions on visual culture that include their definitions, delimitations and possibilities which have elicited tremendous responses from historians, scholars of film studies, German studies and literary, political and architectural theorists.

Volume II, ‘Histories, Archaeologies and Genealogies of Visual Culture’ deals with the primary sources that form the foundations for the visual culture studies. The writings for this volume have been taken from many disciplines like philosophy, aesthetics, architecture, theology and astronomy. The volume tries to present the chronological archive of the primary sources like histories archaeologies and genealogies from the antiquity to the present.

While part 1 of this volume covers from the Antiquity to Romanticism, part 2 continues the chronology from modernity to the present. Both the parts try to explore how universally important questions in the genealogy of vision i.e. human subject, the senses, representation and reality and aesthetics continues from the earliest time to the present. This volume also touches upon various types of visions based on human senses.

Part 2 of this volume also discusses visual culture vis-à-vis blindness or through the articulation of blindness. Many scholars who contributed in this volume have turned to the question of blindness as a means of understanding the ways in which vision works and its impact upon the sight and the other senses. There are some other scholars who have discussed senses in relation to mediative or extra-sensory world of magic, ritual and visions. There are also other dichotomy in these parts, i.e. aesthetics and anti-aesthetics. The aesthetic or sense of beauty tendency could be visualised in the writings on both secular and religious art and architecture. The anti-aesthetic tendency is reflected in medieval iconoclasm and modern and contemporary interest in language and the relationship between the word and the image.

Part 3 of the volume II entitled 'Case Study: A Genealogy of the Madonna' deals with the image of the Madonna from the point of view of theology, philosophy, psycho-analysis, feminism and fiction in a chronological manner. The contributors have stressed that there are many similarities and differences in the discourse of visual culture over a period of time.

Volume III, 'Spaces of Visual Culture' deals with the real and imagined spaces, places and locations of visual culture. These are many disciplines from which scholars have taken their cues for their discourse. Those

disciplines include art history, philosophy, sociology, political geography, drama and rhetoric. It encompasses the visual culture with a special emphasis on spacing of visual culture from modernity to the present day. This volume has focused on how space is articulated visually through mapping the space, visualising the space, thinking spatially, representations of space, bodies in space, spaces of mobilization and the mobilization of space. The volume also speaks about the spaces of visual culture that includes private or public realm and local or global sphere in which visual culture is made, experienced and played out.

Part 1 of the volume 'Spaces of Modernity' focuses on the real and imagined spaces of modernity. The spaces are: architectural, ideological, sometimes imperial and always physical spaces of prison and museum; the city, streets, railway lines, shopping arcades, domestic interiors etc. This part also outlines the ways in which these spaces are orchestrated, managed, traversed and articulated. It also explores how such spaces can be endured, modified reconfigured and put to other uses.

Part 2 entitled 'Space of the Global' examines historical and cultural practices and performances within a global context from a 19th century European imperialist conceptions to its contemporary reconfiguration in terms of empire. It says that developments in television, the news media, digital and satellite technology have made events across the globe almost instantly available. Through this, they have tried to portray the fact that while in the past many global events that transpired had a somewhat limited impact elsewhere; now the effect of such affairs are felt all the faster and more intensively. The volume focuses on the visual culture in the back-drop of globalization. It is also a critique of European imperialism, forced movement of peoples, slavery, racism and exoticism.

Part 3 'Case Study: Public Spectacles' discusses Chicago's 'World Columbian Exposition' of 1893 as a case study. The exhibition is based on the primary and secondary sources on a series of historical and geographical events that clubbed together to bring out World Columbian Exposition of 1893. Through the primary and secondary sources, many visual materials including the plan of the sites, index of buildings and their arrangement were made. By means of this Exposition, it was shown that how a site specific event with global aspirations puts in play many of the issues that are at the heart of modernity and globalization.

Volume IV 'Experiences of Visual Culture' comprised of a series of writings that deals with our experiences of the world as shaped by the visual culture. The visual experiences gained in historical periods were analysed and presented systematically in this volume. Part 1 of the volume, 'A Genealogy' brings together the modern and contemporary accounts of history of the experiences of visual culture, i.e. conception, perception, understanding and knowledge of how visions fashioned us from the antiquity to the present.

Part 2 of the volume 'Modalities of Visual Experience: from the Scientific Archive to the Ephemeral' offers various modalities of experiencing or engaging with the visual culture. This part is a justified supplement to the part 1 and it deals with the mobilization of different kinds of subjects, objects, media and environment of visual culture. The modalities include: detection, pleasure, curiosity, gossip, theatricality, absorption and critical interrogation of the nature of archives, evidence, method, etc.

Part 3 of the volume 'Case Study: Experiencing Kitsch' critically looks at the visual culture of Kitsch. The writings in this part portrays on the objects,

artifacts and sensibilities of Kitsch from the industrial culture of late 19th century to the culture of 21st century. This is an unique example of how a single issue like Kitsch can be investigated and presented in distinct historical periods and diverse geographical locations—from Europe, South and Central America to North America, India and Japan. It has clearly highlighted that each place has its own histories of Kitsch with its distinct forms generating variety of discussions that are relatively local to each part. Overall, these four volumes familiarize the reader about the critical aspects of the visual culture studies. They have dealt with the historical and the theoretical materials on visual culture including the primary and the secondary texts. The maximum focus of these contributions is on the western tradition of visual culture with an international context. The study is inter-disciplinary in nature and has included a lot of case studies and hands on experiences. This monograph has made a substantial contribution in the field of visual culture and media which are of immense help for those who wants to pursue higher studies in the field. However, for our present study, it may help in the theoretical reconstruction of some issues on heritage and media but hardly of any other help as we are dealing with the print media and built heritage.

Another monograph, 'Museum, Media and Message' edited by Eilean Hooper Greenhill (1995) has nothing to do with mass media as such. It deals with the museum as a communicating medium or the multiple ways by which museums communicate to the public. The book has 25 chapters and is divided into three parts. The first part entitled as 'Museum as Media' has eight chapters. It discuss about various approaches to the analysis of the objects and exhibitions as a medium of communication. The other issues touched upon were the semiotic approach for communication, the approach of mass media towards museums in 19th century Britain, new technologies

for museum communication, etc. The second part has eight chapters with the title 'Communication in Action'. Through case studies, this part discusses about the changing media and messages in the field of museum communication with the application of new technologies. It also focuses on the issues like postmodern museums, museum services and the development of partnership between museum and the audience. The third part entitled as 'Evaluating communication Process', consists of nine chapters. Theoretical issues related to museum communication evaluation through exhibitions and galleries are the main thrust of these chapters.

Another important book, 'Heritage and Social Media: Understanding Heritage in a Participatory Culture' edited by Elisa Giaccardi (2012) 'critically addresses the profound and transformative impact of social media on our understanding and experience of heritage' (Giaccardi, 2012, p.1). The book also tries to explore how social media technologies have reframed our understanding and experience of heritage and guided our ultra modern interactions with heritage objects and institutions.

The introduction by the editor discusses the key issues related to heritage and social media. The monograph comprised of three sections. The first section 'Social Practice' deals with the social media and the emergence of new social practice vis-à-vis heritage. The second section 'Public Formation' discusses how the social practices led to the emergence of 'new publics' where people discuss heritage outside the heritage institutions like museums. The third and final section entitled 'Sense of Place' probes how stereotype of 'place' is contested due to different perceptions given by the social media. Through case studies from traditional disciplines like anthropology, archaeology and sociology, the book tries a balance approach while dealing with the subject. The value of

the book increases manifold due to the contributions of Graham Fairclough in Prologue and Peter Wright in Afterword. Overall, the book has tried to address the key challenges posed by technologically developed social media for the presentation and impact of heritage.

Media, Popular Culture, and the American Century, edited by Kingsley Bolton and Jan Olsson (2010) gives an American centric approach towards popular culture at home and abroad. The broad issues discussed in this volume are American and Chinese cinema, gangster movies, race and cinema, spread of American English, digital culture, popular music, television and the internet. Print media and built heritage issues are far from any discussion in this volume.

It is necessary to review the proceedings of an interdisciplinary workshop held in San Isidro, Buenos Aires, Argentina, from 9 to 11 June 2009. The workshop was organized by the UNESCO Offices in Montevideo, Havana and Port au Prince. In this workshop, 35 heritage experts and cultural journalists from Argentina, Brazil, Cuba, Dominican Republic, Haiti, Paraguay and Uruguay discussed issues related to media coverage of heritage. The objective of the workshop was to create a platform for journalistic capacity building and knowledge exchange amongst the participating experts in the fields of media and heritage. The workshop provided an opportunity for participants to address a wider concept of heritage, including cultural and natural, tangible and intangible, documentary and digital heritage. The journalists and experts discussed the situation in the seven countries involved, and suggested the ways to increase and improve media coverage of heritage. The participants stressed the need to reinforce partnerships between heritage specialists and media professionals based on ethics and mutual

responsibility. They also agreed to jointly prepare a guidebook on media coverage and heritage.

The reviewed literature above reveals that, in most of the cases the approach is media centric heritage rather than the vice-versa. Secondly, the reviewed monographs are more concerned with the theoretical issues than practical ones. Third, many times, the discussion hovers around heritage being the communicating medium itself. Fourth, the complexities of heritage centric media, i.e. the complex role of media on heritage issues, have never been taken seriously by any of the literature reviewed. Fifth, role of print media in heritage issues in general and built heritage in particular with particular emphasis on frequency, space, location, themes, impacts, feedback has not been explored properly in any of the related literature till date.

