Definition of Cultural Heritage

Joe E. Watkins and John Beaver (2008) state that, at first glance, the word "heritage" seems easy to define, but this quickly proves to be a myth. Instead, they point out that the term is prone to change, further complicating its definition. Therefore, heritage comprises three distinct classes: tangible objects (as defined by UNESCO), intangible (e.g., music and poetry), and immovable (e.g., historical sites) (p. 13). Susan M. Pearce, on the other hand, defines "cultural heritage" as what is passed down from generation to generation (pp. 10-13, 59). Digital heritage means digital texts, databases, various forms of images, and websites (UNESCO, 2003, p. 1).

According to Watkins & Beaver, three categories of heritage emerge: tangible objects, which are tactile, portable items often found in museums. By comparison, intangible heritage is transmitted through oral narratives, written traditions, and cultural practices such as dance and music. Immovable heritage encompasses cultural sites that remain fixed, such as archaeological or religious locations (Watkins & Beaver, 2008, pp. 14-15).

Digitisation

Johanna Drucker states that material to be transferred online must meet specific standards, known as HTTP (HyperText Transfer Protocol), and that its presentation should also meet those standards, known as HTML (HyperText Markup Language). More precisely, HTML – developed in 1991 by Tim Berners-Lee – is a set of guidelines that determine how content is structured for proper display and also includes accessibility guidelines. HTML is non-proprietary, meaning it belongs to no one. The W3C is a consortium that, through participation and cooperation, ensures that the web remains accessible to everyone (pp. 34, 37, 41), which is essential for making digitised cultural materials usable across platforms and audiences.

According to Drucker, CSS (Cascading Style Sheets) and JavaScript are linked to HTML and, respectively, determine a page's style and make a webpage dynamic and interactive. CSS allows design elements to work across different browsers, which are applications that retrieve materials from servers and display them on a variety of devices. While HTML uses tags that describe how elements are styled and displayed, JavaScript has functions that make content within these tags more dynamic (pp. 34, 37, 39-40).

Drucker emphasises that digital files are inherently unstable: they degrade, become obsolete, and require ongoing maintenance. Moreover, the file's format affects what can be done with it, including what is preserved when an analogue file is digitised. The distinction between *lossy* and *lossless* remains essential, with the former using compression techniques to reduce the information displayed (pp. 43-44, 45).

Digitisation of Vienna's Graffiti in Residential Areas

The aim is to digitise the process of turning analogue objects into digital ones (Terras, 2019, p. 47), namely graffiti found in residential areas (mainly in the 21st and 22nd districts), into Omeka, thus falling into one of the most popular areas of digitisation (Terras, 2019, p. 48). Furthermore, given its relatively low cost (cf. Terras, 2019, p. 49), the vast array of graffiti available makes this a feasible project that could shed light on overlooked areas of Vienna.

(498 words).

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