Recreatus\_Episode00\_2

**Jesse:** [00:00:00] Hello, and welcome to the next episode of Recreatus podcast. I'm still Dr. Jesse Rouse, and we have a new group joining us for this semester on the project. And let's go around the table first to my right.

**Sue:** I'm Dr. Sue Bergeron. I'm a professor of geography here at the. I'm at Coastal Carolina University and I have been working in the area of virtual heritage for a number of years on projects that included virtual recreation of historical Morgantown, West Virginia, working in the area here in the low country of South Carolina on a project related to the Gullah Geechee communities, virtual Shikoku pilgrimage.

So projects that are ongoing as, as the technology and my, my vision with it evolve as well. So.

**Jesse:** Okay. We also have two new students this semester. So we'll continue going around counterclockwise, I guess.

**Le'Niya:** Hi, I'me'ninaya [00:01:00] and I'm a junior at Coastal Carolina and my major is information systems with a minor in GIS.

**Kasey:** And hi, my name is Kasey . I am a digital culture and design major at Coastal. I'm a senior and I also have a minor in graphic design.

**Jesse:** Okay, so, since we have new folks around the table, what is your take on, broadly, digital heritage, maybe a little bit virtual heritage, Dr. Bergeron? Well, no, not you first.

We'll go to you last, so we'll go clockwise this time.

**Kasey:** Okay. Definitely didn't know much about it before joining the team, but as I've been looking over at things, I have come to the conclusion that it's very much. About like the preservation of heritage, similar to museums and stuff. That's kind of what I think of [00:02:00] off the bat.

Yeah, just digital preservation. But in my head, digital and virtual heritage were kind of interchangeable. And I learned that that was not the case. But I'll let you go, Laniyah.

**Le'Niya:** To me, virtual heritage, it involves the visualization Restoration, recreation and reconstruction of culturally significant objects, beliefs and places.

So that's what it

**Sue:** means to me, like, what it involves. Linnea has been immersing herself in one of the projects that we, I was working on with the team before well, a number of things before hurricanes hit and we had some flooding a number of years ago, and then yeah, and then the before times blended into COVID.

And so we're coming back to, to work again on a project called Virtual Hampton, which is one of the early ones related to a state historic site not too far from us, about an hour or so away. And so Le'niya has been [00:03:00] learning all about the background to that. And so.

**Jesse:** But what's your thought on, on digital slash virtual heritage?

**Sue:** Well, I think as Kasey pointed out There's a lot going on in both areas, so, you know, digital heritage can be everything from preservation of records, so digitization, it's always a tough word to say, digitizing, I prefer to say it in the verb form to creating interpretive works that recognize heritage and present it to a wide range of audiences as well as using digital technology in the virtual heritage sense, so.

The area that I work in, as Le'Niya said, to recreate places, potentially cultural heritage landscapes objects as well to allow us to give a visual and often audio or other media as well. So give that visualization and presentation of resources, cultural, cultural heritage that maybe wouldn't [00:04:00] be seen any other way.

So I think for us, one of the many of the many ways that you can approach this for us, we're not so much going to, to look at those a lot of the really amazing projects and digitizing and preserving a cultural heritage in terms of material records and things like that. Although I think in our chats that we've had just so far, we kind of talked a little bit about some of those things.

So to mention them here, even though our focus is going to move on to something else that there are and have been now for, well, maybe going on what, 10, 15 years or more, some really amazing projects to bring a lot of resources that you used to have to physically go to see and that is if you had access.

Things like, you know, maybe collections of letters or, or art or museum objects. And now a lot of those are in fact available through digital means and many of us have utilized them. I think we mentioned in, in just chatting the huge 3 D A digitizing [00:05:00] product project that the Smithsonian has been involved in.

So for some of their physical collections that you can now go get models of and then see them both in viewers online. And I think that a lot of them are downloadable. You can see collect, you know, digitized versions of museum collections of many of the great museums in the world that, that would be really hard for most people to come and visit, but some of them are, are amazing.

Along with them. The interpretive material that comes along with them in the sense of you know, discussions about the materials you use in the case of paintings or sculpture and then amazing collections that the library, and I'm just giving, right, just a tiny, tiny drop in the bucket of the amazing resources that are out there, but I make use quite frequently of the Library of Congress and the many many amazing collections that they've got available digitally.

And interestingly, they also, I think it's the Library of Congress, also made some of their collections available, especially photographs and things, through a site where you could get them put onto t shirts and [00:06:00] things called, what is the name of that site? Zazzle, I think it was. And I availed myself of that once.

So in interesting ways, even. But for the heritage, I mean, it's just, it's just been an explosion of it. And, and yet there are so many more projects still that we could do. So even though we're going to go on and focus in one area in upcoming episodes, I do want to get that out there that there's so much in digital heritage.

That we can experience. And I think we even had a little chat at the very end of our last discussion, too, about one of my favorite just collections that I stumbled on. And this one is one from the Library of Congress, a set of photographs from a photographer named Sergei Prokudin Gorsky, who was, who essentially photographed the last years of the Russian Empire.

And he had a technique where he used filters to actually be able to create composite color photographs. So in the early, early [00:07:00] 1900s, and there's just these amazing pictures of the Russian Empire, and you just think, wow and the story of how they survived is kind of an interesting one. It's, it's available on the site, but I think that's just an example of who would have thought that such a thing existed.

And now, and, and now we even have people that maybe because they found out those things existed. I've been seeing digital versions of early, early 1900s. Movies. So little early real movies and famous cities that were taken in the early 1900s, all kinds of stuff. So it's out there and it's amazing.

And we continue to do a lot of work in, in adding to that record.

**Jesse:** So be sure to check the first episode of the video podcast to see extensions of what Dr. Bergeron was talking about, because apparently she was listening whenever I was recording that last night and subconsciously. Consumed that.

**Sue:** Yeah, that would be literally osmosis.

Yeah. Probably was. Because I was actually working on, I was actually working on some GIS, so.

**Jesse:** But that's it for our, our [00:08:00] third. episode of the audio version of our first video podcast will be coming out as soon as we get the video portions Put together of the video podcast and that'll be hopefully in the next couple of weeks and continuing on with the other nine episodes Before the end of the spring semester.

So by May we will have them all done for the first season So be sure to check it out