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in candidacy for the degree of
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Remembering Polish Town: A History of Polish Americans in Rochester
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Abstract

Remembering Polish Town: A History of Polish Americans in Rochester

Remembering Polish Town is an interactive multimedia presentation that explores the colorful history and culture of Rochester's Polish community. Based on writings and research conducted by local historian Kathleen Urbanic, the presentation tells the story of St. Stanislaus Kostka Church and the Polish immigrant neighborhood that formed around it. By exploring archival images and video interviews in the presentation, users can:

Learn about the history of St. Stanislaus Church and how it serves as the spiritual heart of Rochester's Polish community

Learn about St. Stanislaus School and explore class pictures from years gone by

Take an interactive tour of St. Stanislaus Church and learn how the interior decoration reflects the parish's Polish heritage

Witness parishioner's love and devotion to St. Stanislaus Kostka Church through the successful Church Restoration Campaign (1998-2004)

Explore the old polish neighborhood and learn what it was like to live there

Learn about the strong connection between Rochester's Polish community and the Polish homeland

Learn how today's local Polish community is still unified through culture and heritage

Remembering Polish Town was shown at the Rochester Museum & Science Center in an exhibit titled *Under the Wings of the White Eagle: Polish American Heritage in Rochester* (September 2005 – June 2006).

Table of Contents

I.   Introduction

My Thesis, *Remembering Polish Town,* has been an absolute blessing. I thank God for the opportunity, and everything that I have learned while working on this project. I started in the middle of October 2003 and finished the multimedia development for the first version in September 2005. It was a long haul, but it was worth the risk, effort, and time.

A. Thank You

I feel it is absolutely necessary to thank the people who made this project possible: First, I must thank my grandmother, the source and inspiration for it all. I would also like to thank my chief advisor, Professor Chris Jackson. I am grateful for having been given the opportunity to change my thesis topic. Your guidance was invaluable. I would also like to thank my associate advisors, Jim Ver Hague and Marla Schweppe for also backing me when I changed my thesis topic, providing great suggestions and programming help.

Special thanks go to Kathy Urbanic. This project would not have been possible without her. The Polish community in Rochester and at St. Stanislaus is indebted to Kathy for her book *Shoulder to Shoulder* and her leadership during the Church Restoration Campaign. She was always there for me whenever I needed anything and I am so grateful. I would like to thank my best friend since early childhood, Ron Bauerlein. I appreciate your careful eye and all the user testing. I would also like to give special thanks to Lori Marra for giving me the time I needed to prepare for the show at the Rochester Museum & Science Center. Finally, I would like to thank all those in the Polish Community who graciously gave their time to me for an interview. You made this project a success.

B. A Horrible Situation

Like any thesis project, the most important aspect of the process is the idea. Once you have the idea, you can develop a problem statement that your project strives to answer or solve. How did I come up with the idea for *Remembering Polish Town?* The answer is a little complicated and I must provide some background.

I entered the Computer Graphics Design program in the fall of 2000. That next year, in December 2001 and after a summer internship at Eastman Kodak Company, I was hired full-time. While finishing my studies part-time in 2002, I found myself in a horrible situation. I had completely lost interest and the passion for my first thesis topic.

I had planned to create an interactive review CD for students taking the New York State U.S. History and Government Regents exam. I had done plenty of research, organized a substantial amount of exam questions, and collected a considerable amount of media from the Library of Congress and the National Archives. I also began working with a high school history teacher and conducted a survey with students who would be taking the exam later that year.

After I received the results back from the survey, what little fire I had left for the project had dissipated. The results from the survey were disappointing for many reasons. The amount of time the kids invested in studying for the previous year's Regents exam was pathetically short. Also, many of the responses to questions about educational games, entertainment, and history did not indicate they would be interested in purchasing an interactive review CD. I still think this project is a great idea and could be very successful in a "forced" classroom setting; it's just that at that time it was no longer in me to be the one to create it.

C. A Second Chance

I remember I was at my grandmother's house wondering what I should do about my thesis. I desperately needed to move forward, but I just could not do it anymore. It was a miserable time for me and I felt trapped. I started to think about what went wrong and why I chose what I did. Then it hit me. I chose it because it was a "really good" idea, but the passion for the idea had never been there. Jokingly, I started to theorize that I married a "really good" woman I didn't love.

I slumped back in my grandma's favorite chair and stared at some old family photos on a table along the wall. One in particular, held my attention. It was a photo taken in 1908 of my great, great grandmother with five of her children. I just kept staring at it. I asked for help and got it. Soon the idea for my new thesis began to unfold.

I started to think about my family history. My great, great grandparents moved into my grandma's house in the middle of Polish Town in 1904. I had photographs and stories spanning a century. I could tell their story… the story, however, would not be complete without telling about the Polish immigrant community they lived in… but the community began with the church and it was the spiritual center for the community… family, community, and church.

D. Where is the "Family" Section?

My vision was to explore the history of Rochester's old Polish section in those three main spheres: family, community, and church. And I did. Although I am only submitting the "Church" and "Community" sections, I will mention the "Family" section throughout this documentation because it was a major portion of the overall process. When it came time to prepare for the show at the Rochester Museum & Science Center, I had to do what was best for that show. Due to circumstances that I will explain later in this documentation, I could either provide

a light treatment of all three sections or finish two sections completely. I chose the latter. I changed the order of the topics to church, community, and family. I also prioritized them in that order.

Currently, the "Family" section is about 80% complete. I had planned to show the full project in the thesis show (spring 2006) right before graduation, but I had a full time job and course work to complete. Also, members of the Polish community inform me that there will be opportunities to display my "original vision" publicly. I feel I had my "thesis show" at the Rochester Museum & Science Center on September 17, 2005. Also, I was given the opportunity to torture all the first year graduate students in the School of Design with a three-hour thesis defense in the fall quarter of 2005. I am completely satisfied.

E. The Approach to this Documentation

There was a great deal of overlap while working on *Remembering Polish Town.* In other words, there were many different processes going on at the same time. To make this documentation easier to follow, I ordered it into sections that best describes the overarching workflow that this project had taken:

> Thesis Proposal
>
> Research / Collecting Media
>
> Video Interviews
>
> User Interface Design
>
> Information Design
>
> Multimedia Development
>
> Video Editing
>
> The Show
>
> Reaction and Feedback
>
> Conclusion

II.   Thesis Proposal

After receiving permission to change my thesis topic, I submitted the following proposal in October 2003. My original problem statement, objective, target audience and description of the end product are below. My main focus for the project was documenting and presenting Rochester Polonia's past. Although I stayed close to this vision, I had no idea about the other wonderful and exciting opportunities in store for me.

A. Problem Statement

My great, great grandparents emigrated from Poland and settled for a short time in Morris Run, Pennsylvania. In 1904, they moved to Rochester and bought a small house in the heart of "Polish Town." The house was passed down to my grandmother, who still lives there.

For generations my family enjoyed living in the close and isolated Polish community located in the northeast section of the city. Due to social and economic pressure, long-standing dedication to ethnicity and the neighborhood eventually gave way. What was once "Polish Town" has faded with the passage of time.

Can interactive multimedia help preserve the history of this community?

B. Objective

The overall goal of my thesis is to educate the user about the history and community of Polish Americans in Rochester. I will use historical records of the area and interviews with remaining members of the community to achieve this. I will combine these elements to create a virtual learning environment of "Polish Town." Through a combination of digital video, QTVR, animation, narration, and interactivity the user will experience what it was like to live in "Polish Town." My thesis will help generate awareness of a forgotten community and their contribution to the city of Rochester.

C. Target Audience

Gender	Male and Female
Age	Teenager - Adult
Occupation	Any
Education Level	Any
Computer Experience	Beginner - Intermediate

A note about the target audience: I chose a wide target audience because I wanted older members of the Polish community (who had lived in Polish Town) to enjoy the presentation. Many of these individuals would be classified as beginners and have very little computer experience.

D. The End Product

My solution will be a multimedia presentation for a kiosk or standard desktop system within a museum or exhibit. The user will experience an interactive documentary on the Polish area in Rochester. Using my grandmother's house as the starting point, the user will be able to explore three main topics: Family, Community, and Church. In "Family", I will give an inside look into my family's 100 year history in the house located at 1081 Hudson Ave. In "Community", the user will be able to explore the old neighborhood through old photos and recollections from individuals who grew up there. Polish businesses and social organizations that were once spread throughout the community will also be highlighted. In "Church", the user will learn about the history of St. Stanislaus Kostka Church and its role in the community.

III.   Research / Collecting Media

After my thesis proposal was approved, I began my research and started to collect media. It is important to note, besides the video editing, researching and collecting the media for *Remembering Polish Town,* was one of the most time consuming aspects of the project. Unlike my first thesis, where much of the

research was accomplished over the Internet, this project took networking, connecting with people, scheduling and careful planning, and travel to different locations. Also, it is important to mention that this did not all happen conveniently at the very beginning, but spanned almost the entire project. Capturing and documenting people and events resulted in a massive amount of media, making file management an issue that could not be ignored. This project also required fluidity, careful decision-making, and knowing when to take advantage of "once in a lifetime" opportunities.

A. Making Connections

I connected with many people while working on my thesis. The most important connection was local historian Kathy Urbanic. For over twenty-five years, she has been researching and writing about Rochester Polonia and St. Stanislaus Church. She has produced many works including her book, *Shoulder to Shoulder,* a detailed and comprehensive history of Rochester's Polish community.

I quickly read the first edition of *Shoulder to Shoulder* to start my research. I discovered Kathy was head of the Polish Community Archives at St. Stanislaus and gave her a call. I explained my project and set up a meeting with her. Right away, she provided a list of people who grew up in the neighborhood to interview. I was surprised many of them still lived in the neighborhood and lived right around the corner from my grandmother. After my first round of interviews, I made more connections by attending a few events at the church.

The enthusiasm surrounding my project surprised me. People were willing to help out or connect me with other people to interview. This project differed from every other multimedia project that I had worked on. I was not only working directly with my target audience, but connecting with them as well.

B. *Shoulder to Shoulder* and other writings by Kathleen Urbanic

Shoulder to Shoulder, and other publications written by Kathy became the blueprint for my project. Because her work was so thorough and well written, it only became a matter of how to present the content in an interactive multimedia environment. Looking over the different material gave me many ideas. *Shoulder to Shoulder* has over 140 photos and illustrations. This gave me clues on what visuals were available and what would be good to use for graphics and interactions in my project. A map of the neighborhood detailing the different Polish business's that lined Hudson Avenue and information on the different Polish community organizations, were very helpful in this regard. I really enjoyed her treatment of WWI in chapter 5, *Under the Ancient Polish Flag*. The story of Marta Graczyk was fascinating and I just knew I should include it.

Another useful source was *A History of St. Stanislaus Kostka Church, 1890-1980,* a brief history written when the parish was celebrating its 90th anniversary. In it, Urbanic wrote an excellent and concise timeline of key events in the parish's history. This was the starting point and blueprint for my timeline interaction found on multimedia page 2 in *Remembering Polish Town*.

Other sources Urbanic produced on the architecture, interior decoration, and stained glass windows of St. Stanislaus inspired me to not only provide the history of the parish, but to create a virtual tour, interior gallery, and window gallery in my project as well. When I decided to include the Church Restoration Campaign in my project, Kathy was there once again providing various articles she had written and background information she had collected while heading the campaign. To view samples of sources that I worked from, turn to page 84 in the appendix.

C. Polish Community Archives at St. Stanislaus

I am very grateful for the help I received from the Polish Community Archives staff (Kathy Urbanic, Dorothy Urbanic, and Stephanie Stenclik). They donate a couple of hours almost every Saturday before Mass to organize and

catalog the extensive amount of artifacts in the collection. The archives are located in the old convent building behind St. Stanislaus Church.

I would arrive with my laptop and scanner to scan as many items as I could in the window of available time. Many of the items were fragile, very old and one of a kind. The only way to access them was at the archives. This was a time consuming process and I had to be selective at times. I often requested images according to subject like "WWI" or "community organizations." This would allow me to have enough images to create a section or interaction in my thesis.

One consideration was scan resolution. This also depended on the physical size of the item, but how much was enough? I played it safe and went 600dpi or higher. Although it slowed my scanner to a crawl, scanning at a high resolution paid off. High-resolution images offered flexibility for backgrounds, and interactions where the user was given the functionality to zoom in on the item. I also took advantage of the high-resolution images in After Effects animations. For example, if I was emulating a camera pan on a group photo, I could choose to go very tight on the individual faces for more emotional impact. Since the image was at a high enough resolution, I would have the detail I needed to make a segment like that work.

D. Video Interviews – Early Test Shoots

Early on, I knew that video would drive much of this project, especially the sit down interviews. Before starting the interviews with the Polish community, I conducted a series of test shoots with my grandmother. I first started shooting with a consumer level Sony Digital 8 camera. After examining the quality of picture and sound, I decided to invest in a semi-pro video camera. After some research, I purchased a Canon GL2. The camera is a 3 CCD camera, which provides better color and higher resolution.

I shot some video with the new camera and after reviewing some footage on a television, I noticed a hum from the camera in the audio track. This is common with video cameras and to eliminate it, I purchased a wireless clip on microphone and receiver set. This improved the audio immensely. This system

eliminated the camera hum, put the microphone in immediate range of the subject, and provided better defense against competing background noise.

I tested the camera and audio system with my grandmother for about three weeks. I took time to learn the various settings such as white balance and audio levels. My grandmother did great with her stories and I knew right away that video was going to be the most powerful and emotional component of the project. So much so, that I placed much of my effort early on in the project in the interviews. The next section (IV. Video Interviews) will cover my process in greater detail.

E. Digital Photography

Another important capture element was digital photography. No matter what I was documenting, I brought my video camera and my still digital camera. The most obvious reason was quality and resolution. I could not rely on my video camera for stills. Depending on the situation, shooting with both could be difficult. Sit down interviews, however, were easy. After the interview was over, I would ask my subject if I could take some stills. But documenting events was more of a challenge. I would often leave my video camera running on a tripod while I moved around to take stills. I would have to keep a close eye on the action to make adjustments to the video camera if needed.

Some multimedia pages and interactions totally relied on digital photography. A few examples are the interactive window gallery (multimedia page 6), the interior gallery and the 360º panoramas (multimedia page 5). Digital photography was also used to capture stills of items impossible to scan. There are many examples of these items on the archives interaction page (multimedia page 23).

Taking a large number of stills not only provided flexibility for ghosted backgrounds, but also cutaways for video clips. You can find many examples where I cut away to digital stills that I animated in After Effects. Mixing digital stills with video was effective. So effective, that in some cases, I relied more on digital

stills. An example of this is in "The Chaplet of Divine Mercy" sung in memory of Pope John Paul II (multimedia page 2, timeline interaction, 2005 first thumbnail).

F. File Management

There are two important aspects of file management: organization and space. It was absolutely necessary that I address both while working on this project. Capturing this amount of media resulted in a large number of files. Below is a table showing the number of files and total data size for each type of media captured. Please note: this does <u>not</u> include the files created during the multimedia development process (such as video edit files, Photoshop files and Flash files).

Media Type	Number of Files	Total Size
Scans from the Archives	713	20.2 GB
Digital Camera Stills	5,292	36.1 GB
Raw Video Capture	804	301.6 GB

To organize my media files I devised a strict naming convention for all files and folders. For image files and folders containing image files, the name consisted of:

Section (Church, Community, or Family)
Date / Time Period (Span of decades)
Two Word Description

Community   080604 people   Church 20_30   1934 class
080604 Polish   eating.TIF   class pictures   picture.TIF
Festival
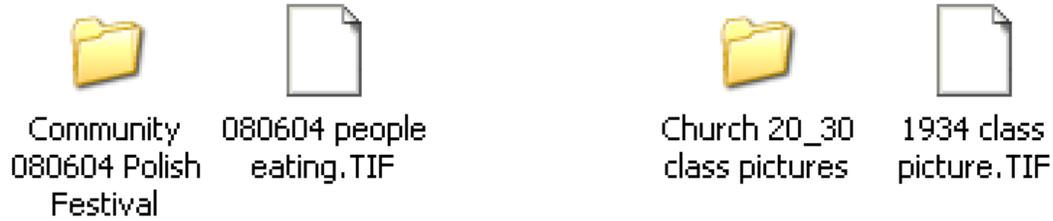
Examples showing the naming convention I used to organize thousands of digital images

Image files were seperated into two main categories: digital photography and archive scans (old photographs). For digital photography, a typical name would follow the naming convention described above, but would include the date the image was taken. I would use a series of six digits such as "080604" for August 6, 2004. For archive scans, it was more convenient to organize them by decade. For example, I would use "1950" for a folder containing family photos from the 1950s. If files covered a span of decades, I would use "20_30" for a folder containing images from the 1920s through the 1930s. Using this method was very helpful. I could easily search and quickly identify the files I was looking for during the development process.

I handled video interview files with a different approach. I decided to organize all video capture files by each individual interview. I would use the person's full name and the date of the interview to name each folder. Inside each interview folder were raw video captures with a premiere file. During the capture process I wrote detailed log comments describing the content of each video file. I will cover the video capture process and the benefits of log comments in greater detail in the "Video Editing" section of this documentation.

Grouping all video files this way worked out well for a few reasons. First, during the interview process, I asked questions about the three main sections of my project (Church, Community, and Family). Therefore an interview contained responses for all three sections. It would have been too time consuming to organize all the video clips according to section. Also, I achieved a nice consistency with the interviews by sticking with the same set of questions on a questionnaire. Since the video capture process (into the computer) is a linear

process, all the video clips (containing responses to questions) were captured in the order I asked the questions at the interview. Familiarity with this order and detailed log comments in Premiere helped me quickly identify the video files I needed when it came time to edit.

I was totally unprepared for the other important file management consideration, hard drive space. When I started this project, my first computer only had a 120GB hard drive. A few times throughout this project I had to add additional drives and use external drives to store files and properly back everything up. Although Photoshop files, import files (final graphics imported into Flash), and Flash files were a portion, it was my video workflow and all associated files that accounted for the bulk of the data.

This image shows my new computer, six external hard drives, and a scary sea of wires.

G. A Change in Direction

Right from the start, the activity around St. Stanislaus and in the Polish community surprised me. Only a couple weeks into the project, St. Stanislaus held a silver jubilee celebration of the pontificate of Pope John Paul II. Kathy had mentioned the event, but I was not sure if I should capture it. Since I was focusing on the old Polish neighborhood, I was not sure how it would fit.

I attended to test my new video camera in a new environment. It was a wonderful celebration and the church was packed. I felt the pride as parishioners reflected back on the momentous and joyous election of a Polish Pope. I remember thinking, I am not only presenting the history of Rochester Polonia by exploring the past, but right now, I'm documenting it!

Also during that time, the parish was in the middle of replacing the cupola and completely restoring the interior to its original artwork. I made a decision to document these events and include them in my thesis. I knew this would change the direction by blending the past and present, but I went ahead with this new direction for a few reasons. First, these events were fresh, exciting, and new. I was starting to feel like I was creating an interactive *Shoulder to Shoulder* and I wanted to contribute something new with my project.

I also felt the Church Restoration Campaign spoke volumes on how the parishioners felt about their church. It was important to include and I think I successfully captured the energy and excitement surrounding the campaign. I also saw it as a chance to document the events for the archives. It was an opportunity to give back something for all their help.

To fill out the community section in the same manner, I documented events such as Święconka (The Polish custom of blessing the food on Holy Saturday) and the annual Polish festival. I feel the blend of past and present not only made *Remembering Polish Town* a stronger piece, but also produced some of the most interesting and memorable multimedia pages and interactions.

IV. Video Interviews

My favorite part of this project was conducting the interviews. I loved interacting with people and capturing their stories about Polish town. The video interviews injected emotion and were the most important component of this project.

A. The Questions

Before starting the interview process with the older members of the Polish community, I generated a list of questions targeted for my grandmother's generation. Many were in there eighties and the children of the early immigrant generation that formed Polish town. This group also grew up in Polish Town during the 1920s and 1930s and raised their families there. To my surprise, many still lived in the neighborhood and some, like my grandmother, still lived in their family's home.

This group lived through Polish Town's peak and its slow demise. They knew the neighborhood better than anyone did. I wanted to make sure I had a comprehensive set of questions that would provide a clearer view of what it was like to live in Polish town. I had a mix of general to specific questions that I hoped would give me a clear view of:

Home life and Polish culture in the home
What it was like to grow up in Polish Town
The neighborhood and what its inhabitants were like
The businesses and organizations people enjoyed
What it was like to attend St. Stanislaus Church and St. Stanislaus School

Another reason for a standard set of questions was to establish a consistency with the interviews and responses. My goal was to achieve a nice string of different answers from the same set of questions. I purposely kept some

of the questions general to achieve this and it worked. Everyone contributed or remembered something different for each question. When it came time to edit, I had a nice patchwork of answers that I could easily edit together. Therefore, instead of only getting one individual's response or point of view, a set of answers provided more detail. To see the questionnaire that I used for the interviews, turn to page 97 in the appendix.

B. The Interviews and Techniques

After I generated the list of questions, I gave the questions to the interviewee a few weeks ahead of time. I did this for a few reasons. First, the list of questions was lengthy. I wanted to clearly communicate the scope of the interview and how long it would take. Second, it gave them the opportunity to prepare. An interview of this length would have been difficult to do on the spot, without preparation. Allowing them the opportunity to prepare helped the interviews considerably by avoiding hesitations associated with someone thinking through an answer. On a more personal level, some seemed please to have the opportunity to represent the Polish community and share their feelings about Polish Town. Many took heart in their answers and by giving them the opportunity to prepare; I gave them time to formulate answers they were proud to give.

All the interviews went very well and over time, I started to develop some interview techniques that were quite effective. First, I would try to make them comfortable, and during the interview, I would encourage and compliment them on good answers. It gave them clues on what I was after, and made them more likely to provide the same level of detail or emotion for the questions that followed.

I also mentioned at the beginning of the interview that I might ask questions that were very similar or I might even ask the same question again. I did this for a few reasons. First, I was after short, seamless segments that I would not have to edit. If someone hesitated too long, stumbled on an answer, or got off on a tangent, I would ask the question again. 100% percent of the time, I

got a better take. I also paid close attention in order to ask follow up questions. This often uncovered more specific information. For example, if someone was talking about Kaleta's drug store, I would follow up with questions like, 'what did it look like in the store?' 'Did you know the owner?' I took notes during the interview if someone mentioned something new or interesting that I would want to explore further. I would also jot down the follow up questions so I would have them for reference and future interviews.

Another thing that helped the interviews over time was reviewing my footage. I would periodically view the unedited video that I had already captured or I would watch them directly from the DV cassettes. I could easily identify where the holes were and what areas needed more information. This process helped me formulate and shape specific questions for the next interview. For example, after reviewing my footage, I noticed that no one mentioned the streetcar that went down the middle of Hudson Avenue. I asked Walter Pawlak about it and got a great story (Multimedia page 13, last interview thumbnail).

C. Composition

I had the subject face to their right (towards the content area of the interface).

I made some decisions about composition during early test shoots with my grandmother. One involved having the subject face slightly to their right and not look at the camera. Positioning the camera at almost a ¾ view also accomplished this objective. The reason for this was obvious. The majority of the videos played on the right hand side of the screen and I wanted the subject's head turned toward the content area, leading the viewer's eye onto the multimedia page rather than off it.

I also wanted them to make eye contact with me while they were speaking. People have a different look in their eye when speaking to another person and I preferred that look to them staring at the camera. In order to achieve the ¾ view and maintain eye contact with the subject, I needed to leave my camera. Between questions, I would change the camera position to get a mix of tight shots and slightly different camera angles.

This approach however, yielded some disappointing results. If I changed the camera position to get a tight shot and then went back to sit down to continue

eye contact, I could not monitor the frame. If the subject moved their head, I could not see if they moved out of the video frame.

The frame on left shows the initial composition. The video frame on right shows the result when subject moved head their during interview.

This full DV video frame shows the flexibility I was able to achieve when shooting with my multimedia presentation's video size in mind.

This forced a different approach. Tight shots are nice and I wanted to capture the emotion and detail of the subject's face, but I realized I didn't need to use the full video resolution that my camera could capture to do that. My final

video size for my presentation was 360 X 240. Standard DV video has a size of 720 X 480. I realized that I could scale and move the full 720 X 480 resolution video frame in a 360 X 240 After Effects composition. Once I started using this technique in the editing process, this freed me from having to adjust my camera position during interviews. At the start of the interview, I would compose the shot with enough of a safe area around the subject and have the comfort of knowing I could position and scale the shot any way I wanted in the editing stage.

D. Lighting Tests

As I accumulated more interviews from the Polish community, I noticed many issues with the lighting. Poorly lit video often looks flat and lacks contrast or if it is too bright, highlights are often burned out. In some situations, such as documenting an event inside the church, the lighting was out of my control. But others, such as sit down interviews, I could control. Existing light sufficed most of the time, but in some situations, it could have been better.

I debated if I should make an attempt to light my interviews better and decided I would just experiment with my grandmother in the family section. Interviews at her house were accomplished in a relaxed environment. I could take a different approach with the interviews and time was not a problem. We would often sit and discuss a question before we shot video.

I decided that the interviews with the greater Polish community were long enough with the current set up/ tear down time, and the interview itself. It would have taken additional time to set up the lights and properly adjust them. In addition, I did not own a decent lighting kit with stands. I had clip on lights that required me to clip lights to an item such as a chair and then move it around. Also, I think lighting equipment aimed at the subject would have made it a bit more stressful for them. Results from the lighting tests are on the next six pages.

E. Lighting Tests Results

Here are a couple examples of poor lighting. Notice that the images look flat and lack contrast.

Lighting setup #1

In this setup I shot my Grandmother in her favorite chair in the living room.

I used three lights in this scene:

Fill light – Existing lamp on a table to her left was used as a fill. The purpose of this light is to fill in shadows caused by the key light.

Key light – A light to her right worked well as a key light. A key light is the main light in a lighting set up and separates the subject from the rest of a scene.

Background light – A light on the floor behind the chair was tilted up to splash light on the wall behind her. This helped create depth by accentuating the space between her and the wall in the background.

Results for lighting setup #1

This set-up was pretty successful. The special lighting certainly helped bring more contrast and tonality to the video image. Even though this was an improvement, I felt the key light was a bit too bright.

Lighting setup #2

In another experiment I shot my grandmother at the dining room table looking at a box of old photographs.

I used three lights in this scene:

Fill light – Existing light right above the dining table.

Key light – A light to her left. This time to lessen the intensity I increased the distance between her and the key light.

Background light –Light to her right. I used this light to splash some light on the wall behind her, but also to accent her right side.

Lighting Tests

Results for lighting setup #2

Results for lighting setup #2

The second lighting setup was successful. There is even light accenting her and the items in the scene. The intensity of the key light was kept under control. I am glad I took the time to experiment with lighting. I was able to show (if time allowed) that I could have lit every sit down interview successfully.

F. Capturing Events

The other type of video work other than sit down interviews was capturing events and the "on the spot" interviews at the event. There are many examples of this type of video work throughout *Remembering Polish Town.* One excellent example is the page on the Polish Arts Festival (multimedia page 22, click interaction button).

With this type of video work, there is movement, multiple subjects and larger environments. It was best to take a looser approach and keep all camera

work hand-held. Taking a looser approach allowed me to remain mobile and get shots from various angles.

A one-camera situation like this requires you to think about your edit flow as you shoot. For instance, while shooting the footage for the polka-dancing clip (click on the polka dancing image in upper-right corner of collage); I thought the following:

I need to get multiple angles of the band

I just caught the drummer hitting his cymbal… move to a new position and capture him doing it again. Maybe I can cut on the action (the hit of the cymbal) between those two shots

Ray seems to "bellows shake" in the verse section of the song. Make sure you're in a new camera position the next time the verse comes around to get a close-up of him for a cutaway shot.

Wow! That horn line in the chorus rocks! You're starting to learn the phrasing of this tune. Make sure you get over by the horn section to pan across them when they play that chorus again!

Get some shots of people dancing… not too much though because you can always get more from another tune. Polkas are all the same tempo and no one will notice.

Whoa! That couple with the red pants are tearing up the dance floor! Keep on them. Keep on them. Now get a cutaway shot of just their feet. Cool! Move across the stage to get a shot of the whole band.

Get some more dancing… Oh no! They're ending the song!

The thoughts above saved me time in the editing stage. The final clip wouldn't have turned out as nice if I hadn't thought through my edit flow as I shot. By planning the edits ahead of time, I was able to edit the disparate shots together and create the illusion that everything in the clip was happening in real time.

You'll also notice that for this type of video work I did not go in as tight on individuals, even during interviews. I pulled back enough to provide a sense of location for all the interviews on the festival page. An example of this is in the kitchen clip (Click the kitchen image in the upper left corner of the collage). Notice that as my subject speaks I allow you to see the stove, steaming pots of sauerkraut, and all the food items. A location like this is interesting and supports the subject of the interview.

V. User Interface Design

Early in the project, after a few trips to the Polish Community Archives and some quick photo shoots of the interior and exterior of the Church, I began to work on the interface design. I purposely waited until I had a variety of content to work my interface design around. I knew the interface would need the right mood and color scheme in order to work with a range of content including:

Old photographs (family photographs, archival images of St. Stanislaus Church and the Polish neighborhood)

Current video interview footage and digital photography

Religious art and artifacts

Polish symbols (national flag and white eagle)

A. Design (Look and Feel)

After placing a few scans of old photographs and images of the church into a Photoshop file, I started experimenting with Poland's national colors (red and white). I decided on a deep rich red for a background color. Right away, I liked the way it worked with the old sepia-toned photographs. This color also worked well with the palette of colors found in both the exterior and interior images of St. Stanislaus Church.

After deciding on a background color, I began to add some texture and depth to the interface by focusing on the top and bottom banners. Since my

project was going to combine both current and historical content, I experimented with this theme (new and old) in my interface design. I designed a couple of interfaces with a clean modern approach applied to the top and bottom banners while keeping the content area dark red. These, however, felt sterile and also lacked the texture I was after.

I turned to my first thesis for a solution. In that project's interface, I had applied a rough aged paper texture to the top banner. I moved it to my *Remembering Polish Town* interface and it worked. To finish out the design, I added a torn edge to the top banner and applied a black shadow underneath the top and bottom banners.

I believe research I had conducted for my first thesis topic influenced the final design solution. I did an exhaustive search on the web for documentaries, multimedia presentations and movies sites dealing with historical content. One particular site I enjoyed was the official movie website for *Gangs of New York* designed by Big Spaceship Studios (www.bigspaceship.com). The color and mood of the background for *Remembering Polish Town* ended up similar to that of the *Gangs of New York* site.

Once the basic interface was in place, I began to test it with ghosted background images and rough content layouts. I wanted to make sure that content would "pop" and that the interface would remain supportive and transparent. The design worked very well and did not compete with the test content.

The last modification I made was the size of the interface (or final stage area). I started my design with a standard size of 800 X 600. Since video was going to drive much of the presentation and be on almost every page, I put a still from a video file into the Photoshop file to see how it would work. My video size of 360 X 240 had a wider aspect ratio than the 800 X 600 interface. This made the video size look a bit awkward. Since I preferred the wide aspect ratio of the video, I ended up reducing the height of the interface to 550. This worked well. The final interface size of 800 X 550 established the necessary rhythm and balance with the dimensions of the video.

B. Screen shots

Early interface design attempts

Final interface design

C. Controls

I also wanted the main navigation controls on the UI easy to use and understand. Considering my target audience, I knew it was best to limit the number of controls. After a few iterations, I limited a small number of controls to three areas: the main menu button in the upper right, a set of next and back arrows in the lower center, and topic buttons on a strip along the very bottom. Having only a few controls kept the navigation on the interface clean, identifiable and very simple to use. Earlier versions of the interface did have an exit button next to the main menu button. The Rochester Museum & Science Center asked me to remove it so users couldn't close the presentation.

D. Typography

Once the title on the top banner of the interface came together, picking the rest of the fonts was pretty straightforward. I wanted the traditional and classic look of the interface to continue through to the typography. I imported my interface design into Flash and created placeholder text for titles, body text, button text and captions. I began to experiment with many different traditional looking serif and script fonts. When I found a font or a combination of fonts that I liked, I would export a swf file to check legibility and to make sure they did not "break apart." I ended up choosing an off white color for the text to compliment the red background and keep inline with Poland's national colors (red and white).

VI.   Information Design

With most multimedia projects, the information design is completed first. For instance at Eastman Kodak, we meet with the client, determine the knowledge gaps, gather existing content, define the learning objectives for the user, and go through a thorough storyboard process *before* we develop multimedia.

One major challenge of *Remembering Polish Town* was that much of the content and objectives developed over time. Once I decided to cover more than the history of Polish Town, it required documenting spaces, people, and events, looking for patterns, and then organizing the content into a cohesive presentation that the user could experience.

There are three things that always shape information design:
Objectives (what do I want my user to learn or experience)
The content that currently exists
The resources you have available to generate new content

With *Remembering Polish Town*, all three were interrelated and influenced by one another. For example, I had objectives established at the outset and others that formed based on content I gathered late in the process. Once my objectives for each section became solidified, all three considerations shaped the information design. For example, in the later stages of my project, if I came across new content or an interview opportunity, I would ask:

Does this new content or interview opportunity work with the objectives I have set for my project?
Will it require me to generate additional media? How much? Do I have the resources (time) available?

A. Objectives

The information design for *Remembering Polish Town* did not take shape until I solidified the objectives for the three main sections (Church, Community, and Family). Objectives for each of the three sections are outlined below.

Church

User will:

Learn about the history of St. Stanislaus Church and how it serves as the spiritual heart of Rochester's Polish community

Learn about St. Stanislaus School and explore class pictures from years gone by

Take an interactive tour of St. Stanislaus Church and learn how the interior decoration reflects the parish's Polish heritage

Witness parishioner's love and devotion to St. Stanislaus Kostka Church

through the successful Church Restoration Campaign (1998-2004)

Community

User will:

Learn about the early Polish immigrants and the formation of Polish Town

Explore the old polish neighborhood and learn what it was like to live there

Learn about the strong connection between Rochester's Polish community and the Polish homeland

Learn how today's local Polish community is still unified through culture

and heritage

Family

User will:

Learn about one family's (Luk, Parus, and Maslanka) 100-year history at 1081 Hudson Avenue

Explore family photos, hear family stories, and learn about family life in Polish Town

Take a tour of 1081 Hudson Ave (a Zielinski built home)

Learn why Veronica Maslanka decided to stay in the old Polish section (strong devotion to her Church and family home)

VII. Multimedia Development

Although unaware of the direction the information design would take, I did establish goals for the user experience early on. My goals for the project were to:

Create an interactive experience (avoid a page-turner)

Have the visuals and video clips contain the heart of the message

Limit the amount of screen text (have text play a supporting role)

Have all content, transitions, and video editing easy to follow

Establish consistency with visuals and functionality

Provide clear and easy navigation

Give user complete control

A. Interaction Design

I started planning interactions by creating sketches and quick mock-ups in Photoshop. Planning helped me map out the flow of the interaction and the visual approach. When planning the interactions at this early stage, I would ask myself:

How can I make this interesting to draw the user in?

How will I communicate what is interactive?

What feedback can I provide for both the rollover and click?

How do I provide feedback or layer information without losing my target audience?
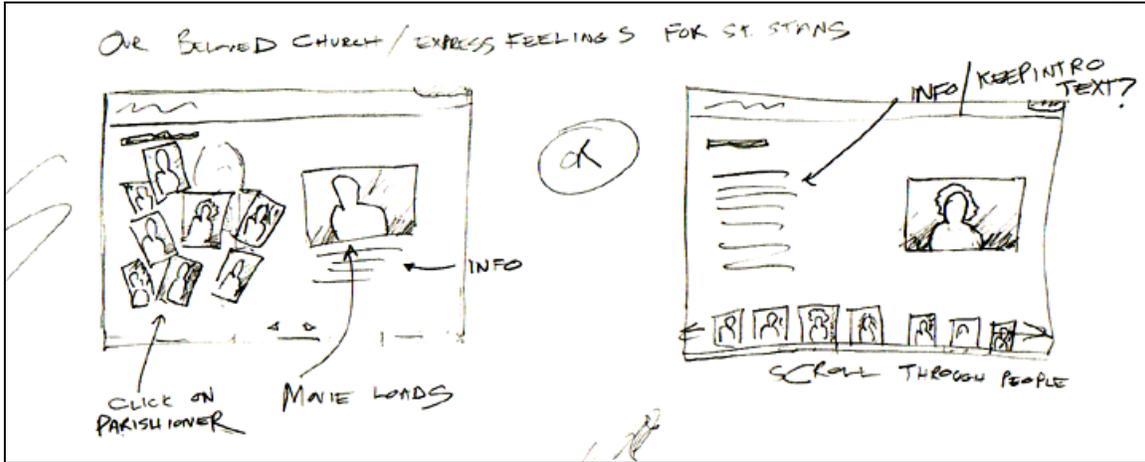
Early sketch for multimedia page 11

Final design for multimedia page 11
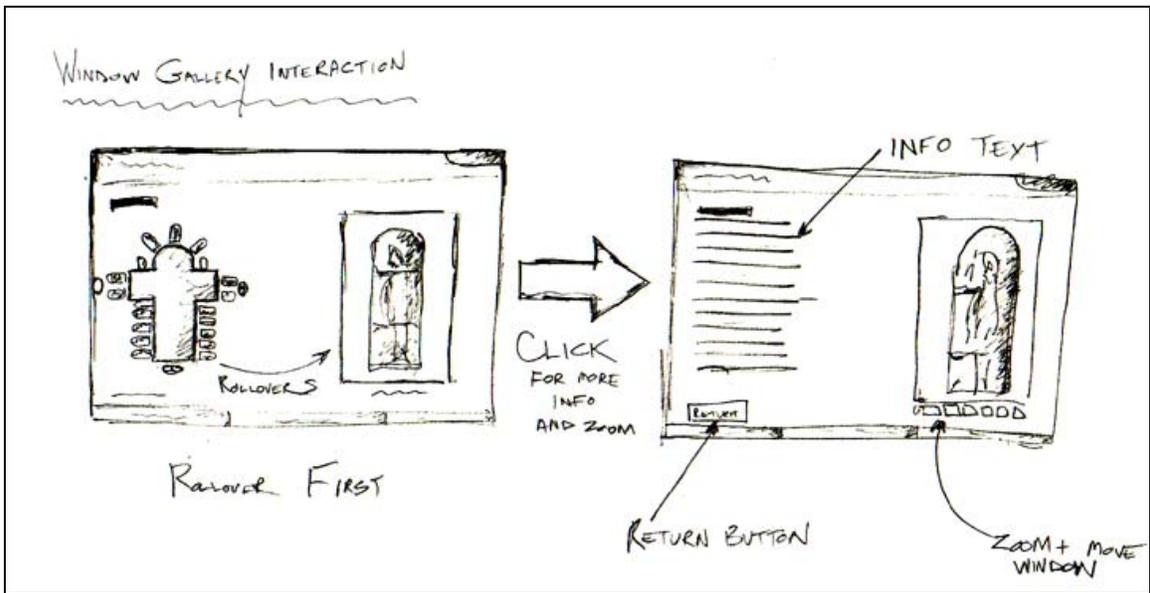
Early sketch for multimedia page 6

Final design for multimedia page 6

The most common solution was the use of interactive collages or image maps. They have a high level of visual impact to draw the user in, but are also simple to understand and interact with. Beginners can easily make the association between clicking on an item to get a larger view and more information. Removing all text (beside instructions) and filling the content area with only the interactive visuals helped emphasize what to click on. An example of this can be found on multimedia page 17 (click interaction button). Notice after the interaction button is clicked, only the interactive elements appear in the content area. To reinforce an item was "active" I always included some kind of rollover state. For rollovers I consistently used highlights or a complete change to color.

If interactive elements were part of environment, I emphasized them by making them a different color. An example of this can be found on multimedia page 5 (click interaction button). Notice all the "active" items are offset from the rest of the church interior by changing their color.

Since my target audience consisted of beginners, I wanted to ensure all feedback would be simple to understand and not have the user lose orientation. This required changing the interactive environment as little as possible. I used two methods to achieve this. The first was to have a set viewing area where feedback would update according to the user's actions. An example of this can be found on multimedia page 6 (click interaction button). When the user rolls over each window, a defined area updates to the selected window. This keeps the user in the environment and confines changes to a set area. Another example of this can be found on multimedia page 23 (click interaction button). Notice as each item is clicked, the viewer on the screen updates with the selected item.

The other approach was the use of panels. For many interactions I wanted to use the whole content area. In these situations I put a feedback panel over the top. This was an effective way to display feedback without making the user feel like they left the environment. An example of this can be found on multimedia page 5 (click interaction button). Notice when an interior item is clicked, the opacity of the interior drops back and a feedback panel appears over the top.

B. Consistency

Although there is a variety of content throughout *Remembering Polish Town*, I wanted to create a consistent user experience form one multimedia page to the next. For example, many pages have an introduction with a link to an interaction to learn and experience more. This format worked out well for a few reasons. First, it helped provide the background information the user needed to get the most out of the interaction. A good example of this is on multimedia page 9 with the interior restoration. The opening text and interview with Kathy Urbanic gives background information on the "dome of heaven" project and restoration specialist Henry Swiatek. Once the interaction button is clicked, the following interaction with the "dome of heaven" does not need explanation. The user can comfortably explore the interaction with the background information they were provided in the introduction. Using this same format (introduction followed by interaction) provided the user with a consistent experience from one page to the next. This approach also put the user in control of what they wanted to see and experience. If the topic introduced to them did not capture their interest, they could click the next button to move on.

C. Programming Approach

Remembering Polish Town was developed in Macromedia Flash. Due to other project demands (media gathering, information design, and video editing), I took a simple approach to programming. Many of the interactions rely heavily on the Flash timeline by using simple jumps to frame labels. Although this approach requires more time during development, I enjoyed the control the timeline offered for visual transitions such as cross dissolves and fades. For some of the interactions, I used code from past projects and lab assignments. Some examples include the scrolling menus and panoramas from Jim Ver Hague's classes. I also adapted code from sites like Flashkit (www.flashkit.com) and

actionscript.org (www.actionscript.org). One example is the timeline interaction found on multimedia page 2.

The overall structure of the project is simple. There is a main "start" file that consists of the user interface, screen text, navigation, and background images. This file served as the main shell and my goal was to keep its file size as low as possible. All other content such as interactions and video clips were loaded externally from a folder named "movies." Since I knew this project would reside and run from a local hard drive, I really pushed the amount of media. My "movies" folder ended up being 1.58GB!

D. User Testing

Once I had something built, I would test it out with people. It was beneficial to test early, especially with interactions or controls used throughout the presentation. For example, I knew I wanted to include the functionality to zoom in on images. To make sure the controls I developed were clear, I tested to see if people would interact with them without any instruction. Many early tests resulted in minor changes to improve clarity and ease of use.

E. Storyboarding and Screen Text

Once I had an idea for an interaction worked out, I created a multimedia storyboard for it. I ended up using the same storyboard format I use at Eastman Kodak. The storyboards are very effective and clearly communicate the text, graphics, audio, and interactivity for each screen. The storyboards not only helped me organize content for development, but also became an excellent way to work with Kathy Urbanic on the screen text.

Early on, I asked Kathy if I could directly quote her sources for screen text and she gave me permission. I was very grateful. Her writing is not only clear and concise, but also from the heart. Kathy grew up in Polish town and has devoted much of her life to documenting its history. I wanted to make sure Kathy had the

chance to review all the screen text in the program. The workflow to accomplish this was straightforward:

Plan (or build) interaction and create storyboard using Kathy's sources

Identify sources and any holes in the script

Send storyboard for review

Update multimedia based on her review comments

To see example storyboards with Kathy's review comments turn to page 101 in the Appendix.

F. Navigational Structure

Once all the content was outlined, I started to plan how the user would access the content. I first planned having all content accessed in a top-down hierarchical navigational structure. With this approach, the main three sections (Church, Community, and Family) could only have been accessed through a main menu. Each section could be explored with the next and back arrows or by selecting a subtopic along the bottom of the interface. Therefore, if a user finished viewing content in one section, they would return to the main menu in order to select another section.

I ended up modifying this navigational structure for a few reasons. First, I estimated each section would have about 15 – 20 multimedia pages. This would have made each section large enough to isolate it and provide it with its own subtopic navigation. As I began to plan interactions and develop, I was even surprised how much content fit on one multimedia page. This reduced the amount of multimedia pages and in turn reduced the need to separate the sections.

Another consideration was my target audience. Forcing the user to access the main menu to enter the three main sections would not have been intuitive for those new to the computer. I was also concerned with the subtopics along the

bottom changing upon entering a new section. Having a major portion of the UI change could have been confusing for a beginner.

I ended up changing the navigational structure to a hierarchical web. I removed the subtopic navigation at the bottom and provided links to the three main sections (Church, Community and Family) that remained consistent. I left the main menu, which also included subtopic navigation, the same. The final navigational structure worked well because it was simple. It gave the user complete control and multiple ways to access content including:

> The ability to use the next and back arrows to page through every page of content in the whole presentation
> The ability to use the topic buttons at the bottom of the page to jump to the first page of each topic
> The ability to access the main menu for both topic and subtopic navigation

VIII.   Video Editing

Early on I knew video would be the most important and powerful component of this project. It was the most time consuming and difficult to produce as well. There are two main reasons for this. First, video editing is inherently a time consuming process. It takes time to establish a nice edit flow, even when the stylistic approach is a simple one. The second reason was hard drive space. The final workflow I chose for video generated a large number of uncompressed video files, which required ample hard drive space.

These two reasons contributed to the "Family" section not making it in the show at the Rochester Museum & Science Center. While some pages in the "Church" and "Community" sections worked with a light amount of video, the pages in the "Family" section relied heavily on it. Also, after I changed the order of the sections to Church, Community, and Family, I decided to prioritize development in that order as well.

In preparation for the show at the Rochester Museum & Science Center, I decided to finish the multimedia development first, and then saved the bulk of the video editing for the end. This worked out well for a couple of reasons. First, I was able to create all the multimedia pages I wanted for the "Church" and "Community" sections. Once the pages were in place, I could decide where to scale back on video if necessary. An example is on multimedia page 15. I had some interview responses that would have worked well for the "Community Organizations" page, but decided to shift the video work to pages that had more emotional impact. The page is still strong on its own and people at the show loved looking at the photos to spot people they knew. By creating the multimedia pages first, I ensured that I could include a page like this before getting bogged down in the video editing process. Another benefit of saving the video for last was managing hard drive space. I could easily factor in how much space I had left and what I could accomplish with it before the show.

A. Video Workflow

The video workflow for *Remembering Polish Town* had seven steps:

1. Video Capture
2. Select Base Clip(s) and Cutaways
3. Plan Edit Flow and Prepare Base Clip
4. Prepare Cutaways
5. Editing
6. Audio Editing
7. Compress and Import into Flash

1. Video Capture

I used Adobe Premiere to capture video and to log comments for every interview. I limited each captured clip to one full response and then wrote a description of the clip. I also flagged all the best clips with the word "EXCELLENT" in all caps. The log comments ended up saving me plenty of time when searching for clips during the edit stage.
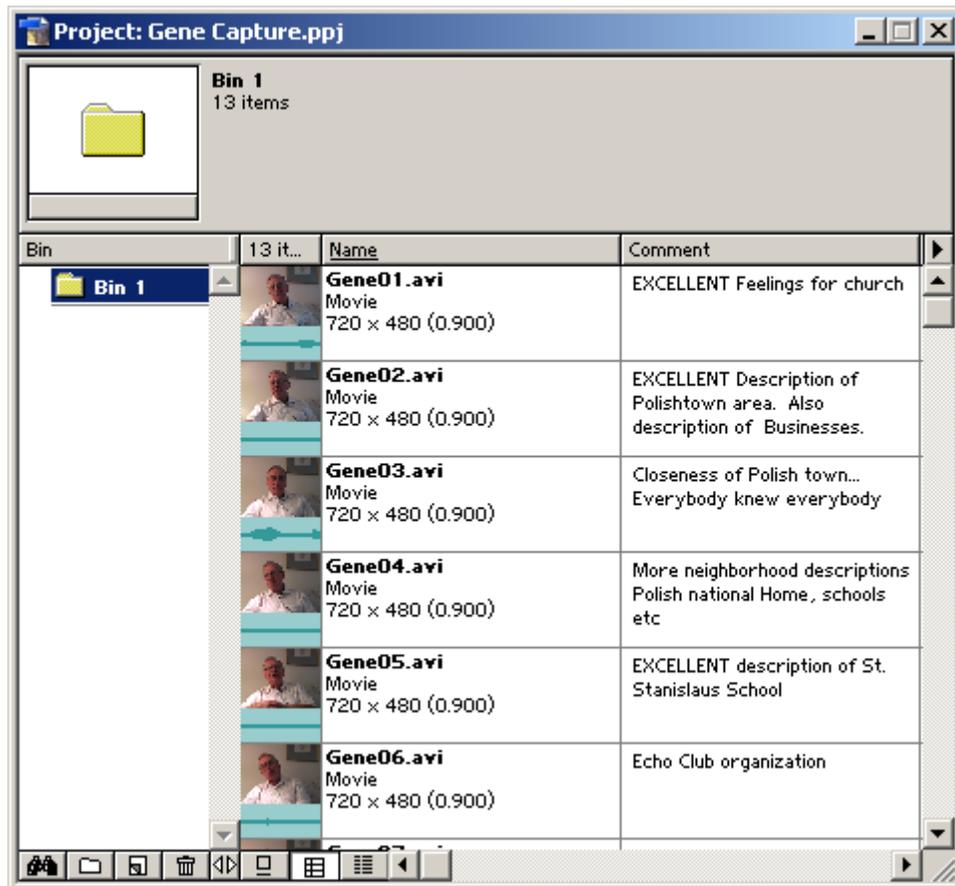
This is a screen shot from Adobe Premiere. Log comments describe the content of each clip.

2. Select Base Clip(s) and Cutaways

The next step was to select raw video clips and images to work with. I would classify them into two main categories, base clips and cutaways. The majority of the base clips consisted of the interview and served as the foundation for the video segment. If I needed a base clip for a particular subject, I would search through my video by reading the log comments. Once the base clip was selected, I would review it a few times to determine what I should cutaway to. This could be other video footage or stills that would support what the person was talking about.

Sometimes the base clip would consist of just one individual or I would use multiple clips from different interviews. When mixing interviews, I would search for stories that would work well with each other. An excellent example of this can be found on multimedia page 14. Click on the Kaleta Drug store ad. By searching through my log comments, I found these three clips that worked nicely together. Notice Walter and Mary provide background to the store and then the segment ends with a funny story about the storeowner's son playing a prank. When selecting from multiple interviews, I would look for a pattern like this with the base clips and then select any appropriate cutaways.

3. Plan Edit Flow and Prepare Base Clip

In the next step, I watched the base clip many times to plan out the sequence. I needed to determine:

> Where the video segment should start
> How to animate the base clip in After Effects (mimic camera moves)
> Where the cutaways would take place
> Where the video segment should end

Once I determined where each of these should take place, I animated the base clip in After Effects. I was able to achieve some nice effects by animating my video interview footage. As the person would begin to tell a story, I would scale up the video frame to mimic a zoom or a push in on the person. This made sense visually because you are getting closer to the person. They are opening up and sharing a story with you. When it came to the end of the story, I would scale down the video clip to mimic the camera pulling back from the subject. This combined with a fade to black helped establish a sense of closure to the video segment. An example of this technique can be found in the opening clip on multimedia page 10. Notice as Kathy Urbanic starts to tell the story about the cupola; it looks as though the camera is slowly pushing in on her. At the end of the segment while she is wrapping up the story it looks as though the camera is slowly pulling back. In the original footage the camera was kept still on a tripod. The camera movements were achieved by animating the video frame in After Effects.

4. Prepare Cutaways

The next step in the process was to prepare and animate cutaway shots in After Effects. I used cutaways often and they could either be video or stills. They helped make the video sequences interesting and helped support what the subject was talking about. A nice use of cutaways can be found in the opening clip on multimedia page 7. There are cutaways to the restoration committee and the damaged church when mentioned during the interview.

5. Editing

After exporting the base clip(s) and cutaways from After Effects, I edited the segment in Premiere. I would first start with the base clip and then start to add cutaways. Over time I adopted a few techniques and goals for editing.

First, I wanted all video segments to have a nice edit flow. This required appropriate pacing of all shots and making sure that all transitions were easy to

follow. Many times I would adjust the movement of cutaways in After Effects or try different variations with the cutaways in the Premiere timeline. I also decided to use cross-dissolves and fades. A nice cross-dissolve to an old photo worked perfectly when someone started discussing the past. Straight cuts appeared too harsh and jarring for this project. Even for the faster paced material such as the Polish Festival and the Blessing of the Food, I used cross-dissolves between shots.

Another technique that I adopted was to cut on the action. This was accomplished by studying the action in the first shot and picking up where the action left off in the next shot. This helps create the illusion that the two shots are happening in real time. Some examples of this technique can be found on multimedia page 22. Click on the interaction button and then click the traditional Polish dancers image (upper center of collage). Notice that some of the transitions in the dance sequence and the following interview are based on the action of the dancers.

Another editing technique was to lead the eye from one shot to the next. This required lining up the item of interest in the first shot with that of the second. An excellent example of this can be found on multimedia page 22. Click the kitchen clip in the upper left corner of the collage. Notice as Veronica takes the Gołąbki out of the pan with a spoon; it is lined up with the pot of sauerkraut in the next shot. I also used this technique in many of the transitions with old photos.

6. Audio Editing

Once I had the final edit complete, I would export out the audio track for audio clean up and "sweetening." The first step in my audio process was to mimic stereo and have the audio in both the right and left channels. My wireless microphone set only recorded in mono and to help boost the audio track I would copy and paste the audio from the left channel into the right channel. The next step was to normalize the audio. Normalizing increases the overall volume of an audio file until its loudest point (or sample) is at maximum level. This boosts the

overall volume of the track without clipping. After normalizing, I ran the audio through an Equalizer. Equalizing helped even out the audio and provided more bass to higher pitch voices. The next step was cleaning. I ran the final track through a denoiser and dehisser. This removed any hums or hiss from the DV cassette. The last step in the audio process was to bring the final file into Sound Forge for one last audio volume level check. Audio leveling all the video clips was difficult because the original footage was recorded in many different environments, with many different individuals at different times. Once the audio track was complete, I imported the clean audio file into the Premiere timeline and exported a final AVI file.

7. Compress and Import into Flash

The last step was to compress the file. I used Sorenson Squeeze to compress the movie and generate an FLV (flash video file) file. Since the project was going to run on a local hard drive, I ended up choosing a high quality setting. Once an FLV file was complete, I imported it into the Flash timeline to create titles and add additional functionality such as a replay button.

IX. The Show

In February 2005, I was asked by Kathy Urbanic to take part in an exhibit sponsored by the Polish Heritage Society. The exhibit, showcased at the Rochester Museum & Science Center, would cover the 115-year history of Rochester's Polish community. She thought my computer presentation, *Remembering Polish Town*, would compliment the exhibit and asked if I would like to include it. I was ecstatic about this opportunity! In my thesis proposal I described the end product as "a multimedia presentation for a kiosk or standard desktop system within a museum or exhibit." I never thought it would actually be in one!

A. Working with RMSC

In early March 2005, Kathy set up a meeting with Marc Check, head of the technology department at the museum. The purpose of the meeting was for Marc to assess my project, to answer any technical questions either of us might have, and seek Marc's approval. Marc thought the presentation was great and that it was something the museum could definitely work with. Later that month, I was asked to present my thesis again to the project team and the museum staff. I provided a brief overview of the project and showed a selection of interactions and video interviews. The project team was impressed and my project was included in the exhibit. The exhibit was set to open in September 2005.

After a few more months of development, I began to send test files to the museum in late July. I was informed the computers designated for the show were a couple of older Pentium III PCs. My project had a lot of media and I was concerned how it would run on the slower machines. I had only developed and tested on much faster computers. I made sure the test files contained every type of media and interaction in my project. My main concern was the playback of video files and I included the longest video segments for them to test. I asked if there was any hesitation with the video and was relieved to hear all the test files loaded fine and ran successfully.

Closer to the opening of the show, Kathy went to the museum to see the progress of the exhibit. She informed me that the computer stations were set up and they had track balls and "arcade style" buttons for navigation. I was very concerned about this hardware set up. While designing my thesis I always had a mouse in mind for the navigation. I just assumed that was what the museum would use. Trackballs can be difficult to control if the sensitivity is too high and become clunky with wear. *Remembering Polish Town* was full of interactions with plenty of clicks and a few parts with some clicking and dragging. I had spent a long time ensuring this project was interactive and dreaded the trackball would take away from that experience. I decided to go through the proper channels and

see if we could get a mouse for each of the computer stations. The museum held firm and said that too much time and money was invested in the current computer stations. It would have been inappropriate to push the issue any further and I just hoped the trackball set up in place would work out.

B. The Big Day

Under the Wings of the White Eagle opened on September 17, 2005. It was a wonderful day and the show was a great success. The exhibit included nearly 200 images and artifacts – as well as two computer stations with *Remembering Polish Town* on them. It was so rewarding to watch people interact with my presentation. It was met with so much enthusiasm. It was fun listening to the comments and joyous laughter coming from the computer stations.

My concerns about the track balls didn't materialize. It was very easy to control the cursor and interact with the presentation. The sensitivity was dampened and they actually had a nice fluid feel. The only issue was the audio level. It was a bit low for the opening day. It was well attended and there was a significant amount of background noise. I did go back to the museum a few times when it was less crowded and the audio was not an issue.

Having my project at the show was quite an achievement. My final reward was watching some of the people I interviewed view themselves in the presentation. They had a blast! To read press on the exhibit turn to page106 in the appendix.

C. Images of the Exhibit Space and Opening Day

X.   Reaction and Feedback

The feedback I received for *Remembering Polish Town* has been wonderful and a pleasant surprise. I have had many members of the Polish community compliment me on this project. I feel so fortunate to have been given this opportunity and to have reached so many people.

A. Reaction Letters

I asked key contributors to the exhibit and prominent members of the Polish community for a reaction letter to *Remembering Polish Town*. Letters from the following individuals are on the next five pages:

Kathleen Urbanic - Curator of the exhibit and local historian

Lois R. Shaffer - Lead designer of exhibit, Rochester Museum & Science Center

Bart A. Roselli – Senior project advisor of exhibit, Rochester Museum & Science Center

Frederic J. Skalny, Ph.D. - Exhibit Sponsor, President of Polish Heritage Society

Dodie Piersielak - President of Polish Falcons of America, Nest 52

April 20, 2006

To Whom It May Concern:

I am pleased to write this letter acknowledging *Remembering Polish Town,* the computer presentation created by James Bulmahn for *Under the Wings of the White Eagle: Rochester's Polish American Heritage,* an exhibit on view at the Rochester Museum and Science Center from September 2005 through June 2006.

As historian for Rochester's Polish American community and curator of the exhibit, I can say without hesitation that James had done a magnificent job of documenting and sharing the story of Polish Americans in Rochester. He brought great creativity and impressive initiative to his project, creating a lively, engrossing, and heartfelt look at our community's history that has generated much excitement among visitors to the exhibit.

I saw first-hand the love and care that James put into this project, the time he spent ensuring that it would be multi-faceted, educational, entertaining, and true to the experience of those who grew up in Polish Town. He has skillfully balanced sophisticated visual techniques with straightforward navigation, making it easy for even novice computer users to explore layers of information and enjoy interactive elements. Visually, the presentation is compelling, gracefully combining vintage photographs and contemporary images. Video clip interviews with members of Rochester's Polish community (some in English, others in Polish) add to the presentation's appeal and effectiveness, allowing users to sample memories that range from lighthearted to deeply moving.

Over the course of the exhibit's run, I have seen many people enjoying James' presentation. I can attest that they have been dazzled. Some have visited the exhibit more than once because they wanted to spend more time at the computer. Dr. James Pula, a professor of history and officer in the Polish American Historical Association, was greatly impressed, commenting that as far as he knows no other Polish community in the country has such a creative, extensive computer-based depiction of its history.

In short, James' work has added immeasurably to the success of our museum exhibit, giving it a rich dimension it otherwise would not have achieved. He is to be congratulated for his dedication, skill, and outstanding work.

Sincerely,

Kathleen Urbanic

RMSC
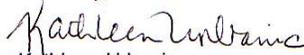
Rochester Museum & Science Center

April 27, 2006

To Whom It May Concern:

I am Rochester Museum & Science Center's Deputy Director of Design and have been working in this capacity for 20 years, serving the role of Chief Exhibit Designer, Manager of Special Projects such as "Expedition Earth" and Exhibits Department Administrator.

I designed "Under the Wings of the White Eagle: Rochester's Polish American Heritage" and managed and participated in the exhibits production. Because this exhibit had a small budget and a quick turn around time, there were no technical interactives planned - that is until James Buhlman offered to install his multi-layered computer presentation entitled "Remembering Polish Town." The presentation has met with great success.

It is a deep, rich offering, with beautiful style and has many touching interviews. RMSC visitors have truly enjoyed the presentation. I know it pleased connoisseurs, and I believe that others were drawn in under its spell as well.

Personally, I was grateful to have a program of this caliber to add to an otherwise still exhibit. My hat is off to James Buhlman!

Sincerely,

Lois R. Shaffer
Deputy Director, Design

657 East Avenue
Rochester, NY 14607-2177
(585) 271-4320
fax (585) 271-0492
www.rmsc.org

May 1, 2006

To Whom It May Concern:

I am writing to support the thesis defense of James Bulmahn who created a remarkable presentation entitled "Remembering Polish Town." I served as a liaison to the Polish community and senior project advisor.

Mr. Bulmahn's project became an integral part of the Rochester Museum & Science Centers' exhibition "Under the Wings of the White Eagle: Rochester's' Polish-American Heritage." When the project began the museum created an advisory committee of community members, scholars and museum staff. At that time we thought we had all the expertise and information we needed to create a successful exhibition.

Once James was introduced to the project team and we began to see his work we knew we had missed a jewel. Obviously his closeness to the topic was a key inspiration for his work but I think it was his skill in collecting interviews on camera, his editing finesse and his presentation design skills that really made this interactive piece such a hit with visitors.

I have witnessed people of all ages sitting for lengthy periods of time engrossed in the material. This presentation added immensely to visitors' experience. The creative use of video and easy to read graphics made it accessible and understandable. Each page is a very rich yet not confusing presentation of written narrative copy, video, photographs, and images of objects. It is very easy to navigate. Every page is captivating.

This piece is a wonderful creation.

Sincerely,

Bart A. Roselli
Vice President for Collections & Programs

Polish Heritage Society of Rochester
P.O. Box 17368 ▪ Rochester, NY 14617

April 20, 2006

To Whom It May Concern,

As president of the Polish Heritage Society of Rochester since 1999, I have been active in creating programs that portray the Polish American experience in Rochester and sharing them with the greater Rochester area community. During 2005, we partnered with the Rochester Museum & Science Center, Krakow Rochester Sister Cities Committee, and the Arts and Cultural Council of Rochester to develop and present to the general public six programs that captured various aspects of Rochester's Polish American history.

One of these programs was the Polish American exhibit entitled "Under the Wings of the White Eagle" that opened at RMSC in September 2005 and closes in June 2006. The focal point of the exhibit was the interactive computer program created by Mr. James Bulmahn.

Mr. Bulmahn's computer program captured a very comprehensive collection of diverse visual images and audio segments that showed a very detailed panorama of the history of the Polish Americans in Rochester. The computer program is, without exception, a well conceived and executed interactive learning tool that very clearly enables the user to gain an abundance of information in many different categories within the program. I am equally impressed by the branching technique used that permitted me to easily move from one category to another with more than sufficient user options to sustain my interest and never lose my way nor get confused operating the program.

Dr. James Pula, past president and current board member of the Polish American Historical Association recently viewed the exhibit and the computer program. He was overwhelmed at the professional quality of the computer program and mentioned that Mr. Bulmahn be personally asked to present his program at a session at the next PAHA national convention in 2007. Dr. Pula believes that Mr. Buhlman's program would be a tremendous motivator and potentially marketable technology to others to capture the histories of their communities. I have talked with 30 or more individuals who have viewed the computer program. Their comments substantiate the fact that Rochester's Polish community is significantly superior to other communities such as Buffalo, Syracuse, Chicago, New York City in using a very effective and sophisticated computer technology to document the history of our community as revealed by the ambitious project Mr. Bulmahn has succeeded in creating.

The PHSR board of directors are so impressed with the quality of visual and audio images, clarity of the text material, the user interactivity of the programming, and the branching capability that discussions are in progress with Mr. Bulmahn to create another version. PHSR plans to use this new version as an educational marketing tool in promoting as well as preserving the history of our organization and our Polish American experience here in Rochester.

Sincerely,

Frederic J. Skalny, Ph.D.
President

April 13, 2006

To Whom It May Concern:

The Polish Falcons of America is one of the larger fraternal organizations in the United States. Our headquarters is located in Pittsburgh, PA. Currently I am the President of our local Nest (lodge) in Rochester, New York. I also service on the National PFA board, as National Cultural Commissioner.

I have seen, James Bulmahn's, computer presentation, "Remembering Polish Town" three times. Last Oct. I had the opportunity to take PFA National Secretary/Treasurer Timothy Kuzma and his wife Patricia, from Pittsburgh, PA., to the exhibit. Mr. Kuzma, a computer buff, could not be torn away from James's presentation. He said that he was jealous that Pittsburgh didn't have anything to compare with it. Each time I see the presentation, I am amazed that this is a project of a young man who is working on his thesis and not someone with years and years of experience. He captured my interest from the first click on the keyboard and the first scene appeared. There I was standing in the middle of the church and could see everything without moving my head. The scenes were beautiful. The interview segment was perfect. His choice of people could not have been better. They are all well known and respected in Rochester's Polonia community. I will go back one more time before the exhibit is taken down. Just in case I missed something.

At our PFA meetings we have talked about the exhibit. It is unanimous that James' presentation stole the show. Some comments from the members: "Give yourself enough time to spend at the computer", "Save the computer for last, it is a great finish" and "Wait until you see the interviews on the computer".

"Remembering Polish Town" has given us, Rochester's Polonia", something to be proud of. It is a way to show people that being Polish/American is more than cooking cabbage rolls and dancing the Polka. James has done us a great service with his fantastic presentation.

Cordially,

Dodie Piersielak, President
Polish Falcons of America, Nest 52
Polish Falcons of America National Cultural Commissioner

B. Target Audience Questionnaire

    I asked members of my target audience (members of the Polish community who had lived in Polish Town) to fill out a brief questionnaire. It was a joy to read their comments. The questionnaires confirmed I had met the needs of my target audience. Many of the positive comments found in the questionnaires specifically refer to the usability, visual style, the emotional impact of video interviews, and level of interactivity. I was also pleased to see that *Remembering Polish Town* captivated my audience. The average time spent with the presentation was forty-five minutes to an hour! Questionnaires from my target audience follow on the next seven pages.

Remembering Polish Town computer presentation questionnaire

Instructions: Please write the number that best indicates your rating for each question below.

1 = Poor   2 = Fair   3 = Good   4 = Very Good   5 = Excellent

Questions	Rating
How would you rate the content in the computer presentation? (Did the content interest you?)	5
How would you rate the usability of the computer presentation? (Was it easy to use? Instructions clear?)	5
How would you rate the video clips used in the presentation? (Were they entertaining? Interesting? Easy to follow and understand?)	5
How would you rate the audio in the presentation? (Could you hear and understand the audio in the video clips?)	5
How would you rate the visual look and style of the computer presentation? (Did the graphics and interface fit the subject matter?)	5
How would you rate the presentation's treatment of Rochester Polonia and Polish traditions?	5
How would you rate the presentation's treatment of St. Stanislaus Church and religious subject matter?	5
How would you rate the computer presentation's ability to describe Polish town and what it was like to live there?	5

Instructions: Please answer questions in the spaces provided.

How much time did you spend at the computer presentation?   45 min. approx.

Did you enjoy the presentation? (Please circle one)   (YES)   NO   *Very much so!!*

Please provide any additional thoughts or comments on the computer presentation:

The computer presentation beautifully portrayed the history of Polish Town - particularly as it related to St. Stanislaus church. I was emotionally stirred listening to the interviews, viewing the beautiful interior of St. Stanislaus with the portrayal of Polish saints in the paintings, the traditional blessings of the Easter Baskets, etc. I felt that it truly captured the history and heritage of the hard working Polish community and made me proud to be of Polish descent! It was also very user-friendly!!

Remembering Polish Town computer presentation questionnaire

Instructions: Please write the number that best indicates your rating for each question below.

1 = Poor   2 = Fair   3 = Good   4 = Very Good   5 = Excellent

Questions	Rating
How would you rate the content in the computer presentation? (Did the content interest you?)	5
How would you rate the usability of the computer presentation? (Was it easy to use? Instructions clear?)	5
How would you rate the video clips used in the presentation? (Were they entertaining? Interesting? Easy to follow and understand?)	5
How would you rate the audio in the presentation? (Could you hear and understand the audio in the video clips?)	5
How would you rate the visual look and style of the computer presentation? (Did the graphics and interface fit the subject matter?)	5
How would you rate the presentation's treatment of Rochester Polonia and Polish traditions?	5
How would you rate the presentation's treatment of St. Stanislaus Church and religious subject matter?	5
How would you rate the computer presentation's ability to describe Polish town and what it was like to live there?	5

Instructions: Please answer questions in the spaces provided.

How much time did you spend at the computer presentation?   ~ 45 minutes

Did you enjoy the presentation? (Please circle one)   (YES)   NO

Please provide any additional thoughts or comments on the computer presentation:

I WAS TRULY MOVED BY THE COMPUTER PRESENTATION. THE INTERVIEWS WERE TOUCHING. THE PIECE ON SWIEZONKA, THE BLESSING of THE Food BASKETS, CAPTURED THE MEANING of THE FESTIVITIES. ALONG WITH THE Right TOUCH of HUMOR. THE VIRTUAL TOUR of St Stanislaus Kostka CHURCH WAS SIMPLY AMAZING — TO ME, THIS PRESENTATION EXEMPLIFIED WAS TH THE POTENTIAL OF TECHNOLOGY — TO BRING HISTORY TO THE PRESENT — TO BRING PEOPLE TOGETHER — TO BE ABLE TO APPRECIATE GENERATIONS THAT HAVE GONE BEFORE US —

YES. I RATE THIS COMPUTER PRESENTATION AS EXCELLENT BECAUSE it delivered WHAT it promised — I WAS ABLE TO 'REMEMBER POLISH TOWN' —

Remembering Polish Town computer presentation questionnaire

Instructions: Please write the number that best indicates your rating for each question below.

1 = Poor   **2 = Fair**   **3 = Good**   **4 = Very Good**   **5 = Excellent**

Questions	Rating
How would you rate the content in the computer presentation? (Did the content interest you?)	5
How would you rate the usability of the computer presentation? (Was it easy to use? Instructions clear?)	5
How would you rate the video clips used in the presentation? (Were they entertaining? Interesting? Easy to follow and understand?)	5
How would you rate the audio in the presentation? (Could you hear and understand the audio in the video clips?)	4
How would you rate the visual look and style of the computer presentation? (Did the graphics and interface fit the subject matter?)	5
How would you rate the presentation's treatment of Rochester Polonia and Polish traditions?	5
How would you rate the presentation's treatment of St. Stanislaus Church and religious subject matter?	5
How would you rate the computer presentation's ability to describe Polish town and what it was like to live there?	5

Instructions: Please answer questions in the spaces provided.   *A GROUP OF FOUR*

How much time did you spend at the computer presentation?   *1 HR OR MORE.*

Did you enjoy the presentation? (Please circle one)   (YES)   NO

Please provide any additional thoughts or comments on the computer presentation:

There was no audio at the beginning thinking there was an audio problem — For us, being of Polish extraction, it was a beautiful trip through memoryland.

What a job!!!

The computer presentation really was the icing on the cake. We saw the exhibit 2-3 times

Remembering Polish Town computer presentation questionnaire

Instructions: Please write the number that best indicates your rating for each question below.

1 = Poor   **2 = Fair**   **3 = Good**   **4 = Very Good**   **5 = Excellent**

Questions	Rating
How would you rate the content in the computer presentation? (Did the content interest you?)	4
How would you rate the usability of the computer presentation? (Was it easy to use? Instructions clear?)	4
How would you rate the video clips used in the presentation? (Were they entertaining? Interesting? Easy to follow and understand?)	4
How would you rate the audio in the presentation? (Could you hear and understand the audio in the video clips?)	4
How would you rate the visual look and style of the computer presentation? (Did the graphics and interface fit the subject matter?)	4
How would you rate the presentation's treatment of Rochester Polonia and Polish traditions?	4
How would you rate the presentation's treatment of St. Stanislaus Church and religious subject matter?	4
How would you rate the computer presentation's ability to describe Polish town and what it was like to live there?	4

Instructions: Please answer questions in the spaces provided.

How much time did you spend at the computer presentation? *in total, about an hour.*

Did you enjoy the presentation? (Please circle one)   (YES)   NO

Please provide any additional thoughts or comments on the computer presentation:

I thoroughly enjoyed the computer presentation. In fact, I personally viewed most of it twice. And, in observing others at the site, all I could see were ear-to-ear smiles and hear "oh, my gosh!" from their remarks. Good job, James!!!

P.S
Our grandchildren (ages 16 & 21) also gave your presentation a thumbs up!

Remembering Polish Town computer presentation questionnaire

Instructions: Please write the number that best indicates your rating for each question below.

1 = Poor   **2 = Fair**   **3 = Good**   **4 = Very Good**   **5 = Excellent**

Questions	Rating
How would you rate the content in the computer presentation? (Did the content interest you?)	5
How would you rate the usability of the computer presentation? (Was it easy to use? Instructions clear?)	5
How would you rate the video clips used in the presentation? (Were they entertaining? Interesting? Easy to follow and understand?)	5
How would you rate the audio in the presentation? (Could you hear and understand the audio in the video clips?)	5
How would you rate the visual look and style of the computer presentation? (Did the graphics and interface fit the subject matter?)	5
How would you rate the presentation's treatment of Rochester Polonia and Polish traditions?	5
How would you rate the presentation's treatment of St. Stanislaus Church and religious subject matter?	5
How would you rate the computer presentation's ability to describe Polish town and what it was like to live there?	5

Instructions: Please answer questions in the spaces provided.

How much time did you spend at the computer presentation? _35 minutes_

Did you enjoy the presentation? (Please circle one)   (YES)   NO

Please provide any additional thoughts or comments on the computer presentation:

I thought the computer presentation added greatly to the exhibit. The visual looks made the exhibit come alive. The whole exhibit was outstanding but the computers' visual interviews personalized it completely and was the frosting on the cake. An outstanding presentation – Congratulations

Remembering Polish Town computer presentation questionnaire

Instructions: Please write the number that best indicates your rating for each question below.

1 = Poor   2 = Fair   3 = Good   4 = Very Good   5 = Excellent

Questions	Rating
How would you rate the content in the computer presentation? (Did the content interest you?)	5
How would you rate the usability of the computer presentation? (Was it easy to use? Instructions clear?)	5
How would you rate the video clips used in the presentation? (Were they entertaining? Interesting? Easy to follow and understand?)	5
How would you rate the audio in the presentation? (Could you hear and understand the audio in the video clips?)	5
How would you rate the visual look and style of the computer presentation? (Did the graphics and interface fit the subject matter?)	5
How would you rate the presentation's treatment of Rochester Polonia and Polish traditions?	5
How would you rate the presentation's treatment of St. Stanislaus Church and religious subject matter?	5
How would you rate the computer presentation's ability to describe Polish town and what it was like to live there?	5

Instructions: Please answer questions in the spaces provided.

How much time did you spend at the computer presentation? _15-20 min. (3 times)_

Did you enjoy the presentation? (Please circle one) (YES) NO

Please provide any additional thoughts or comments on the computer presentation:

I am far from being computer-literate, but I found your presentation very easy to follow and use. I was amazed by all the links to be able to view the church. I applaud you for your expertise and for choosing Polish Town as your subject. This is something that will remain as a reminder of the Polish history in Rochester forever. I will also be forever grateful to you for capturing my mom and her memories on film. Thank you.

Remembering Polish Town computer presentation questionnaire

Instructions: Please write the number that best indicates your rating for each question below.

1 = Poor   2 = Fair   3 = Good   4 = Very Good   5 = Excellent

Questions	Rating
How would you rate the content in the computer presentation? (Did the content interest you?)	5
How would you rate the usability of the computer presentation? (Was it easy to use? Instructions clear?)	5
How would you rate the video clips used in the presentation? (Were they entertaining? Interesting? Easy to follow and understand?)	5
How would you rate the audio in the presentation? (Could you hear and understand the audio in the video clips?)	5
How would you rate the visual look and style of the computer presentation? (Did the graphics and interface fit the subject matter?)	5
How would you rate the presentation's treatment of Rochester Polonia and Polish traditions?	4
How would you rate the presentation's treatment of St. Stanislaus Church and religious subject matter?	5
How would you rate the computer presentation's ability to describe Polish town and what it was like to live there?	4

Instructions: Please answer questions in the spaces provided.

How much time did you spend at the computer presentation?   3 SESSIONS; 1 HOUR EACH

Did you enjoy the presentation? (Please circle one)   (YES)   NO

Please provide any additional thoughts or comments on the computer presentation:

THIS PRESENTATION WAS EXTREMELY HIGH QUALITY WITH EXCEPTIONAL CONTENT COVERAGE. I WAS ABLE TO EASILY MOVE THROUGH ALL MENU ITEMS AND WAS IMPRESSED WITH THE BRANCHING OPTIONS WITHIN A MENU CATEGORY — EVEN THE ADDED FEATURE OF LISTENING TO A SPEAKER IN ENGLISH OR POLISH. THE VISUAL IMAGES AND PRESENTION OF TEXT WERE SUPERB, EXCITING TO VIEW AND VERY DIVERSIFIED TO SUSTAIN A VIEWERS "LONG TERM" ATTENTION. THIS WAS ONE VERY WELL DONE (PROFESSIONAL) PRESENTATION — FROM CONCEPT THROUGH EXECUTION. I APPLAUD ITS CREATOR.

XI. Conclusion

Remembering Polish Town successfully answered my problem statement; "can interactive multimedia help preserve the history of this community?" Many people have commented that I captured the spirit of Rochester's Polish community and what it was like to live in Polish Town. Multimedia was an effective solution. It engaged the user and let them explore the history of Rochester Polonia in a new and unique way.

A. Some Good Advice

Remembering Polish Town was a large project and I learned quite a bit about "what to do" and "what not to do." It is my hope that someone about to begin his or her thesis reads this documentation and follows the suggestions listed below:

1. Choose your thesis topic wisely

This decision deserves careful consideration. Please take some time to think about your thesis topic. My first thesis topic was a nightmare. I was in a unique situation because I was working full-time and finishing my studies out part-time. I was given the opportunity to change because I could afford the time. If you are on a full-time two-year track, you <u>will not</u> have the time to change. Please think over the following questions the summer before your second year of grad school:

What interests excite me outside of computer graphics?

What issues am I passionate about?

How can I combine my interests with multimedia and computer graphics?

What courses did I enjoy most in my first year of CGD? QTVR? Video? Instructional Multimedia? Motion graphics?

How can I use my thesis to reach or impact an audience?

2. Respond to your content

Once you have decided on your topic, immerse yourself in the content. This will allow you to hold to your problem statement, but shape the best solution to solve it. For example, I realized the answer for my thesis was not just in the past, but what was happening in the Polish community around me. It required studying the content, talking to my target audience, and attending events to figure it out. Therefore, because I immersed myself in the content, I was able to respond to the content.

3. Meet with your advisors on a regular basis

When I first started *Remembering Polish Town,* I met with my committee and chief advisor often. This was also my most productive period. They provided great suggestions on interface design, video composition, and programming. I achieved a solid foundation for the project because of them. As time progressed I met with them less and this was one of the biggest mistakes I made. You need to involve your committee.

4. If you are stuck… ask for help!

I hit many snags. Sometimes a design solution would not come to me right away. Only when I asked for help did solutions begin to present themselves. Don't waste valuable time trying to figure out everything. Ask for help.

5. Keep working… Don't stop!

I can comfortably say that breaks from my project hurt me more than helped me. A project can suffer when left even for a week. Make sure your work on your thesis is steady, comfortably paced and consistent.

6. Involve people (outside of RIT)

I encourage you to involve people in your project, especially outside of RIT. The culture at RIT can be a bit stagnant and working with someone on the outside

can bring a fresh perspective. Working with a local historian helped me out immensely. Is there a local expert or professional that you can connect with? Ask them to review your work and provide suggestions for your project? Ask for an interview?

7. Don't be afraid to experiment

CGD Professor Bob Keough said one time, "Don't be afraid to take a part of your thesis and experiment." That advice stuck with me and resulted in brief lighting tests. The lighting in some areas of this project bothered me and I was able to prove on a limited scale that I could paint the scene with light successfully.

8. Keep the timeline realistic

I ended up pushing the timeline out for *Remembering Polish Town*. Although with this particular project there were many benefits, it also made it harder as time passed. I advise you to keep the timeline and scope of your project realistic. You can always add to your project after you graduate.

9. Save everything for documentation

Start to document and save things while you work. This includes saving every sketch and every unsuccessful idea. I am not proud of the quick messy sketches I included in this documentation, but they were an important part of the process. Also it only took a few extra minutes to snap shots of my lighting setups.

10. Call Grandma/Grandpa

You should call. You have been so occupied with school when is the last time you did? I witnessed neglect and loneliness with some of the people I interviewed. Just pick up the phone and call.

B. More Opportunities

My work on *Remembering Polish Town* has lead to other design opportunities and involvement in the Polish Community. I have become a member of the Polish Community Archives team and I am currently working on a website for the Friends of St. Stanislaus Foundation. I am also working with the Polish Heritage Society of Rochester to create an interactive multimedia presentation on the Polish community exhibit. Even though the exhibit will be taken down in June 2006, the Rochester Museum & Science Center has requested to keep *Remembering Polish Town* running on two computer stations in the museum.

C. No Regrets

I will be the first to admit that this project took too long and I am quite embarrassed about that. Despite these feelings, I do not regret my decision to change my thesis topic and the time I invested into *Remembering Polish Town*. The project has been a wonderful experience and it was meant to be. My grandmother passed away shortly after I wrapped up the bulk of my interviews with her. I have twenty-two DV cassette tapes filled with her stories. Those tapes are priceless to me. This project gave me the opportunity to spend time with her before she passed away and has connected me with my heritage. I have no regrets.

XII. References

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Urbanic, K. (2003, December). Last Restoration Project at St. Stan Launched.
  Polish Heritage Society of Rochester Newsletter, p. 11.

Church and Community - Video Interviews and Events

Person / Event	Date(s)
Angela Zamiara	1/18/04
Anna Bachner	8/6/04
Anna Ludwinek	4/3/05
Casimir Rybacki	4/3/05
Cathie Burke	8/6/05
Cecelia Markowski	10/26/03
Connie Kawka	4/2/05, 8/6/04
Dyzio Guzierowicz	4/3/05
Dorothy Urbanic	7/1/05
Edward Urbanic	7/1/05
Eleanor Kawka	8/6/05
Eugene Golomb	8/2/05
Henry Swiatek	2/14/04
Irene Lustyk	6/4/05
James Witulski	3/26/05
Janina Osimowicz	8/6/04
Joe Knutowicz	3/22/04
John Stenclik	7/1/05
Józef Zawitkowski	5/20/05, 7/15/05
Kathleen Urbanic	1/8/04, 3/13/04, 3/27/04
Kurt Catalano	1/8/04
Ludwika Kardela	8/6/04
Martha Zielinski	3/23/04
Mary Okoniewicz	2/3/04
Pam Moore	8/6/04
Ray Serafin	8/6/05

Ryszard Kuczkowski	7/10/05
Sally Chwiecko	2/2/04
Sandra Bialaszewski	2/2/04
Sister Julia Podsiadlo	3/9/05
Sister Marie Stanislaus Chwalek	3/24/05
Sister Rita Rutzke	3/11/05
Stella Pawlak	1/13/04
Stephanie Stenclik	7/1/05
St. Stanislaus Church - Mass Celebrating the Conclusion of the Church Restoration Campaign	11/14/04
St. Stanislaus Church - Silver Jubilee Celebration of the Pontificate of Pope John Paul II	10/16/03
St. Stanislaus Church – Parishioners mourn the passing of Pope John Paul II	4/2/05
St. Stanislaus Church - Swięconka - The blessing of the Easter food	3/26/05, 4/11/04
St. Stanislaus Church – Polish Arts Festival	8/6/04, 8/6/05
St. Stanislaus Church – Remembrance Mass to Honor Pope John Paul II	4/10/05
Tad Bandurowski	4/3/05
Theresa Kierecki	11/23/03
Thomas Orczyk	4/2/05, 8/7/04
Veronica Szablowski	8/6/04
Virginia Searl	1/8/04
Walter Pawlak	1/13/04

XIII. Appendix

Sampling of sources by Kathleen Urbanic (pages 84 - 96)

Remembering Polish Town **interview questionnaire** (pages 97 - 100)

Sample multimedia storyboards (pages 101 - 105)

Under the Wings of the White Eagle **press and information** (pages 106 - 109)

For appendix see printed version in Wallace Library.