

Lindenwood University

Digital Commons@Lindenwood University

---

Theses

Theses & Dissertations

---

1995

## Lindenwood College Football 1990: A New Tradition

Jay Keith Murry

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/theses>



Part of the Education Commons

---

LINDENWOOD COLLEGE FOOTBALL 1990: A NEW TRADITION

Jay Keith Murry

BA Psychology, BA Speech & Dramatic Art



An \*Abstract Presented to the Faculty of the Graduate School  
of Lindenwood College in Partial Fulfillment of the  
Requirements for the Degree of  
Master of Science

This LCIE Culminating Project will exhibit the skills that I have gleaned from my courses in the LCIE Master of Science degree program in Mass Communication. My project will incorporate the fundamentals of video production, documentary journalism, photo-journalism, documentary film/video production, and what I learned from my internships at KMOV-TV and KMOX-AM.

I have completed a videotape presentation depicting the highlights of Lindenwood College's first varsity football season. This topic was chosen for three reasons: (a) I was able to combine my acquired skills with my interest in sports broadcasting and journalism, (b) I still was able to display mastery of all of the aspects of video production; scriptwriting, video photography, serving as a producer, editing videotape, and (c) it would give the Lindenwood football coaching staff an audiovisual aid that would help player recruitment to the college. So, I was able to satisfy my needs and provide a useful service to Lindenwood College.

What follows this abstract is the Process & Analysis Summation; a detailed description of the entire process of creating this presentation. From the genesis to the completion of the project, the Process & Analysis Summation discussed the choices that I made along the path to completion of the LCIE Culminating Project, as well as the obstacles that I had to overcome en route to that destination.

LINDENWOOD COLLEGE FOOTBALL 1990: A NEW TRADITION

Jay Keith Murry

BA Psychology, BA Speech & Dramatic Art

A \*Culminating Project Presented to the Faculty of the Graduate School  
of Lindenwood College in Partial Fulfillment of the  
Requirements for the Degree of  
Master of Science

1995

COMMITTEE IN CHARGE OF CANDIDACY:

Professor Michael Castro, Chairperson and Advisor

Assistant Professor Edie Gibbons-Barnard

Adjunct Professor Carolyn Scott

TABLE OF CONTENTS

"Lindenwood College Football 1990 -- "A New Tradition"

I. Abstract	
II. LCIE Culminating Project: Process & Analysis Summation	
A. Committee in Charge of Candidacy	(i)
B. Table of Contents	(ii)
C. First Version of Culminating Project	
1. Genesis of Project	(1)
2. Preliminary Organization	(2)
3. Project Discussion	(3)
4. Creative Process	(4)
5. Problems to Overcome	(8)
6. Completion & Submission	(10)
7. Unsatisfactory Grade	(11)
8. Requirements for Revision	(13)
D. Second Version of Culminating Project	
1. Span of Dormancy	(14)
2. Addressing Revision Requirements	(14)
3. Old Problems	(14)
4. New Problems	(15)
5. Revisions Made	(17)
6. Submission & Grade	(17)
7. Summation Delay	(17)
8. Epilogue	(18)
E. Vita Auctoris	(19)

The genesis for my Culminating Project occurred in mid-December 1990. I was in the process of wrapping up a successful fall quarter in an LCIE Documentary cluster. During a break within a class meeting, classmate Greg Bryant asked me if I had begun work on the Culminating Project. I told him that I had not done so, since I was still indecisively juggling some ideas in my mind. I had been too busy with my activities and responsibilities at KCLC and KMOX to give that topic some focused attention.

Greg helped my decision-making process by stating that he had been approached by Jeff Driskill, an assistant coach for Lindenwood College's varsity football team, about the possibility of making a videotape for the football program. This videotape presentation would be targeted for potential high school football recruits; it would feature game highlights and a closer look at how the athletes succeed off the field with their academic endeavors. Greg told Coach Driskill that other commitments prevented his participation with the proposed project, so he thought that this endeavor would be something that would interest me. Indeed, I was intrigued by the idea; but I told him that further consideration would have to wait until my completion of a documentary journal and a 30-page term paper due in two weeks.

Unencumbered by schoolwork during the Christmas holiday season, my thoughts returned to the Lindenwood football videotape idea. Quite frankly, I had no other alternatives that were as attractive; and my brain vociferously protested the thought of writing any more lengthy term papers. Plus, it made much more sense to create a Culminating Project that embodied the knowledge that I had gleaned

from my Mass Communication studies rather than write a document that would not actively display my acquired skills. The logical decision was then made: to produce a videotape presentation of Lindenwood College's inaugural varsity football season.

The first step to take following my decision was to further crystallize in my mind how this video would look and sound, since I would be required to discuss the project in some specific detail with my advisor, Dr. Michael Castro.

I certainly would have to devote at least one-half of the total videotape length to highlights culled from the video footage of the 1990 football games, since the presentation would be depicting Lindenwood's 1990 season. I was fortunate to have easy access to footage filmed by the college's Mass Communication department. Using that footage, I would construct a chronological review of the football season similar to what NFL Films produces for each NFL team year after year.

I also would need to document the academic emphasis that is placed upon the Lindenwood football players. To do this, I would film the players in class, professors and administrative personnel, and garner responses from the student body pertaining to the effect that a football program has had on student life at Lindenwood. This portion of the presentation would be assembled in a way similar to the commercials touting the merits of a particular university, and shown during college football games broadcast on television.

These elements would be combined in a manner much like the technique used by Bud Greenspan, producer and director of many films of past Olympic Games. He would construct a presentation



that was unobtrusive as possible (in other words, letting the video pictures tell the story of an event without much audio narration). As I mentioned before, the videotape construction would follow the basic principles of video production learned from the LCIE clusters Beginning and Advanced Video Production.

Dr. Castro approved the following structure of the videotape presentation:

The first portion of the presentation would trace the chronological progression of the formation of Lindenwood's football program. Lindenwood President Dr. Dennis Spellmann would discuss why he wanted to have football at the college; Head Coach Dave Schroeder would discuss his selection of assistant coaches, desired traits of football recruits, and how he prepared his players for the upcoming season. The elapsed time during this section would be approximately five to seven minutes, or about 20% of the video presentation's duration.

The second section of the presentation would consist of actual game highlights that would last tentatively 10 to 15 minutes, or roughly 60% of the video's total length. The decision to devote the largest share of the video to game highlights was based on what I had seen on other recruiting films; lots of highlights were used to hold the attention of the young recruits.

The third part of the video would cover academic requirements of athletes and a discussion of the football program's effect on the entire Lindenwood campus. Responses would be solicited from Dr. Spellmann, Jeff Driskill (an Associate Director of Admissions, in addition to his role as Assistant Football Coach), and members of

the faculty and student body. This last segment would last five to seven minutes, about the same as the opening section.

After getting Dr. Castro's approval for my proposed Culminating Project, I scheduled a meeting with Coach Driskill to discuss my plans for the football recruiting video. I created a storyboard to show him, via hand-drawn pictures and a preliminary script, how the presentation would appear and sound. He liked what he saw regarding my plans, so we addressed three other potential problems. First, I assured him that the Lindenwood TV studio in Young Hall possessed tapes of all of the home games; there would be more than enough taped footage to use in the presentation. Second, he told me that he would help me obtain interviews with the team and all of the coaching staff. Third, he asked me if I could possibly finish the presentation by the end of February. It was the third week of January, but I felt then that the presentation could be completed by his suggested date. Having addressed these concerns, I was now ready to begin filming.

My first task was to gather "B-roll" video footage, enough to comfortably cover a 30-minute presentation. B-roll footage is the amount of video segments available to supplement the audio narration. The basic theory on gathering B-roll is to compile twice the length of your presentation. Since my Culminating Project was to be a half-hour in length, I would need at least an hour of B-roll footage. With camera in tow, I was able to amass between one and two hours of B-roll in a variety of venues; team meetings, visits to the weight room, selected locations on campus (buildings, classrooms with football players in attendance), as well as com-

piling B-roll from the game tapes in the TV studio.

Next, I filmed interviews with the entire coaching staff, four star players on the squad, Dr. Spellmann, and KCLC General Manager Glen Cerny. With the completion of filming the interviews and selecting the desired B-roll, I now moved on to the task of reviewing all of the game tapes; more specifically, logging each of the games' highlights that I might need to tell the story of Lindenwood's first varsity season.

One of the most time-consuming aspects of this Culminating Project was the perusal of each game tape for the chosen highlights to be implemented into the presentation. Each of Lindenwood's six home games were filmed, and two videotapes were used for each game. Thus, I had to analyze 12 tapes in a painstaking manner for a total of 15 hours of videotape. Add to that the amount of time spent rewinding the tape for second and third looks at particular points of a game before rendering a decision on their value to my presentation. As a result, this review process totalled nearly 24 uninterrupted hours of viewing distributed over days of two to four-hour segments in the TV studio.

The sequence of game-tape review consisted of (a) logging the start and end times of the selected highlights, (b) picking the key events that told the story of each game, and (c) choosing additional highlights that depicted a continuing theme throughout the football season (a rugged defensive unit, for example). They would soon be edited together in a chronological fashion to show the progression of the quality of the team's performance from the start to the end of the season.

At this point, I had to develop my script. I had a rather

fluid form of its structure in my mind, based on my storyboard; and I referred to the storyboard often as I began putting together the selected B-roll excerpts as they would appear in the script. With enough footage in tow, a solidified script was necessary for two reasons: (a) it was easier for me to write the script first, then select the B-roll to match it, and (b) with a finished script, I could also begin to eliminate some of the obsolete B-roll from further consideration. The storyboard is extremely important in this process, for it serves as a compass to keep the scriptwriting process from meandering in the wrong direction.

Once the script was finished, the videotape editing could begin. The most difficult aspect of this task is finding a piece of video that exactly matches the length of a particular portion of audio narration. Sometimes all that was needed was a simple combination of a ten-second video highlight with a ten-second section of narration; but more intricate edits were often needed as well. Many required a method called "backtiming"; determining how far back to go in a piece of video footage in order to properly lay it up to the end of the accompanying narration, before a change in the type of narration or the topic of discussion within the presentation. For example, from time to time I needed to find a section of video to match my narration, just before a new portion of narration that featured a play-by-play broadcaster's description of the video. I would backtime the video far enough to allow the inclusion of my narrative to set the stage for the play-by-play broadcaster's call that described the remainder of the section to video footage. If I did not use the backtiming method in this instance, the video that you would see would be out of synchronization and seem out of place

with both my narrative and that of the play-by-play broadcaster. So, to illustrate a touchdown play that properly meshes these two narratives, I would start the video edit as the offensive players approached the line of scrimmage. This gives my narration enough time to finish before the play begins, and allows the play-by-play broadcaster's narration to describe the actual play and provide a smooth and audiovisually-pleasing end to that edit.

After a bit of practice (and I received a substantial amount in my two video production clusters of my LCIE program), videotape editing became less and less vexing. In comparison, I originally thought that adding audio narration via audio editing would be easy; since my extensive radio broadcasting and audiotape editing experience would be easily applied to this presentation. However, I soon discovered that adding audio excerpts onto videotape would be very difficult.

The videotape-editing machinery that I was using consisted of one videotape editor (VTE), and two videotape recorders (VTRs). The VTE has one channel reserved for video editing, and two separate channels for audio editing. I planned to use one channel for the narration, and the other for a music bed that would span the entire length of the presentation. To begin the odyssey of adding audio narration to the videotape, I first had to record it onto a separate videotape. The next step is to insert this tape into the "playback" VTR, and electronically transfer the narration from there onto the master videotape in the "record" VTR; making sure, of course, that it is inserted at the proper place in the presentation. For the music bed, I had to record the music from an audiocassette (placed in a stereo system linked to a VTR) onto a third videotape. From

there, the music bed could be edited onto the master tape. Special care had to be taken to make sure the proper audio channel was used, in order to avoid accidentally recording over part of the narration.

In summation, the sequence of assembling the video segments and the audio portions to produce the finished videotape presentation occurred in this manner: a video segment was edited first, then the narration accompanying the video segment would be added. Finally, after all of these tasks were completed, the music bed would be recorded.

With this kind of project, ideally there is a team of audio-visual personnel assigned to it: producer, director, talent, camera operators, audio and lighting equipment technicians, writers, editors, et cetera. For my Culminating Project, I chose to be a one-man production company. I could not enlist students or faculty members due to their varying and uncertain schedules; besides, I felt that this was an assignment to tackle by myself in order to show my skills in each aspect of the production.

There are problems that seem to sprout quickly like weeds in a garden. Such was the case with my Culminating Project.

Securing the proper video and audio equipment was my first (and perhaps, my biggest) headache. I had reserved a camera, tripod, lighting equipment, and a lavelliere microphone two days in advance. As bad luck would have it, I could not gain access to them on the afternoon of my first scheduled shoot (interview sessions with four players and the coaches, along with shooting B-roll at the field-house). The faculty caretaker, Dr. Edie Gibbons-Barnard, was ill for three days; and since she had the keys to the storeroom, I had no access to the needed equipment with an hour before the start of

Fortunately, my sister-in-law had an old camcorder that was available, and I had a regular, hand-held microphone at home that could be used in a pinch. After a frenzied drive to retrieve both, I made it back to Lindenwood with about ten minutes to spare. The borrowed equipment worked well, but the lack of access to the lighting equipment and tripod would prove to be very problematic later.

Obtaining interview subjects from the student body and faculty was difficult. I wanted to get a balance of male and female respondents who were not affiliated with the football program. Many of them unfortunately would not even consider being interviewed, because of their negative opinions about the team's off-the-field behavior. I finally was able to find three male students and one faculty member who would participate in my project and had positive views of the football program.

One new problem that incensed me was the all-too-frequent incidents of students and/or faculty switching the wiring of the two VTRs, the videotape editor, and the display screens. I did not mind the actual rewiring itself, but I did mind not restoring the wiring to its previous state. Due to this activity, some days that were reserved for my work were wasted due to my inability to decipher the altered wiring system. Quite aggravating, considering that the time reserved was so precious to the many students needing to use one editing suite.

Studio availability (or lack thereof) was definitely difficult to resolve. I often had to coax security personnel to give me access to the TV studio well after midnight, the only hours that were not taken by the over two-dozen communications students who also needed to use the sole editing suite. I also had other commitments to work

around, most notably my play-by-play sportscasting and disc jockey duties at KCLC and a tutorial cluster to complete for Mr. Jim Wilson. After some of these late, late nights, I probably looked like a zombie.

Another problem that occurred was my misjudgement of the time needed to complete the project. I planned to start in mid-January 1991, and completion was scheduled for early March. This would allow Head Coach Dave Schroeder to take a copy of it on his recruiting trips to different regions of the country. Unfortunately, I was unable to complete it until late May; due to the aforementioned problems and commitments, as well as my inexperience with a project of this size and detail.

My Culminating Project was finished and submitted in late May 1991, just days before the graduation ceremonies. Three faculty reviewers evaluated it: Dr. Michael Castro, my LCIE advisor and chairperson of the reviewers; Dr. Carolyn Scott, my LCIE Documentary Cluster instructor; and Dr. Edie Gibbons-Barnard, an instructor for Lindenwood's undergraduate video production program. All of the three needed to issue a passing grade in order for me to receive my Master of Science degree. Two reviewers passed my work with a minimum of criticism, but one would prove more difficult to please.

Dr. Castro and Dr. Scott gave my work a passing grade with a couple of suggestions to consider that would improve any future production work. Dr. Castro thought that I could have reduced the length of the project from nearly a half-hour to ten minutes by re-focusing on a theme or key players that led to the success of the football team, instead of covering each home game in detail. Dr. Scott had no major criticism of my effort, and asked me if she could



show the video to her documentary classes. It looked as if I should be on my way to a Master of Science diploma.

However, one of my reviewers did not give me a passing grade. Dr. Edie Gibbons-Barnard cited the following problems that kept her from doing so: (a) various minor audio problems--the audio track during two of the interviews stopped in mid-sentence, irregular audio volume levels and quality, lack of audio portions to cover all of the video, and brief but "audible" audio edits, (b) mediocre lighting quality of a few sections of the presentation, (c) periodic camera vibrations, and (d) the excessive length of the script.

Needless to say, I was unhappy about receiving the failing grade from Dr. Gibbons-Barnard; especially since my other two reviewers had very minor criticism to offer regarding the quality of my Culminating Project. My displeasure stemmed from what I felt was an unfair decision on her part, considering the difficulties that I had to endure in order to finish the project.

I attempted to refute her aforementioned points of criticism by responding with these sound reasons for their occurrence:

As for the minor audio problems listed above, valid reasons can be offered for each. I purposely stopped two pieces of two interviews because I had secured the exact statement that I had wanted to use in each instance. The inclusion of any more of those interviews would have been extraneous and detracting from my point of emphasis on those two topics covered in the interviews. Plus, TV stations have made this process a common practice--showing only excerpts of entire interviews, even excerpts that are edited to end in mid-sentence; to concisely state a point of view from an interview. I felt that I could use this same method without being penalized for

doing so.

The irregular audio volume levels and quality took root from the unfamiliar rewiring of the video production equipment discussed earlier. This forced me to resort to recording the narration directly into the "record" VTR, instead of obtaining a richer-sounding audio track by using a stereo system routed through a multi-channel audio mixer. The result of this inconvenience was a significant difference in the sound of the narration, when compared to the audio quality of the interviews.

I intentionally did not provide audio accompaniment for some parts of the video, for good reason. As I mentioned early in this document, I wanted to create a presentation in the spirit of the work of Bud Greenspan; the producer of the Olympics documentaries. He keeps narration to a minimum, letting the action of the athletes tell the story of the event. In my project, especially during the game highlights, I wanted the football players' efforts to describe the 1990 season instead of a chattering narrative heard during every second of the videotape. Since this method was successful for Mr. Greenspan, NFL Films, and other top sports production companies, I believed that it would help my project as well.

To close the discussion concerning the audio problems as stated by Dr. Gibbons-Barnard, the audible audio edits resulted from something inherent within the VTE and the two VTRs. I followed the editing procedure correctly and to the letter, so I do not know how the audible edits occurred. My other two reviewers made no mention of them, so the entire problem must have been nearly imperceptible.

The problems concerning the mediocre lighting quality of two interviews and the periodic camera vibrations can be summed up with

this statement: I had no access to the proper equipment. If Dr. Gibbons-Barnard had not been ill for three days, I would have been able to use the lighting equipment and a camera tripod. Thus, the problem never would have happened.

Her final point of criticism, the excessive length of the script, was another source of disagreement between our points of view. When I was completing the development of the script, I believed that, to tell the story of Lindenwood's 1990 football season, I needed to show highlights of the significant games of that campaign. With two to three minutes devoted to each of the six games featured in the presentation, in addition to the other two sections dealing with the genesis and academic emphasis of the football program, a half-hour seemed to be the correct allotment of time for my Culminating Project. Again, using the format employed by NFL Films, I thought that my script length was entirely appropriate.

The most irksome aspect of Dr. Gibbons-Barnard's criticism was that both Dr. Castro and Dr. Scott did not mention these problems as obstacles in my quest for my Master of Science degree. Based on that, and the all-or-nothing nature of the manner of grading my Culminating Project (on a pass/fail basis), I vehemently feel that my project was not a failure. Not perfect, to be sure, but certainly much more worthy of a passing grade than vice versa. Since she remained steadfast with her decision, I had to start over and revamp my Culminating Project.

Dr. Gibbons-Barnard suggested that I either re-shoot the interviews that had poor lighting or eliminate them altogether; and, she wanted me to shorten the length of the program from 26 minutes to less than ten. I did not want to go through the same difficulties

that I endured when I attempted to obtain the proper video equipment to shoot my first edition of my Culminating Project. The interviews of coaches, players, administrators, and students were excised to expedite the revision process. I also heeded the suggestion from Dr. Castro to make the presentation a theme-based one, enabling me to eliminate more footage and more time from my original project. I kept some of the footage depicting some of the players attending class, but even that was scaled down in an effort to streamline the project.

I began my revision during the summer of 1993. Why did I wait so long to do so? A number of factors were at play: (a) shortly after I completed the first version, my wife gave birth to our son. My evenings were tied up caring for him while my wife worked 13-hour overnight shifts at an area hospital; (b) I also secured work at KMOV-TV as a per-diem sports producer and at WGNU-AM as a play-by-play sportscaster and account executive, and (c) my days were filled by serving as a substitute teacher in two school districts, as well as working in the St. Louis County Government's Summer Youth Employment and Training Program; finding summer jobs for economically-disadvantaged youth aged 14 to 21 years old. With all of this going on, it was impossible to budget enough time to plan and execute the completion of the second edition of my Culminating Project.

By the summer of 1993, I was able to set aside a block of time to get started with the revision of the project. As I rolled up my sleeves to begin work, there were some old and new problems that I had to confront.

The old problems had not diminished in familiarity. Studio availability was in shorter supply than it had ever been. I had to

fight with approximately 50 other students for the precious few openings on the editing-booth schedule. The amount of available time had been pared as well; no more overnight-to-dawn editing sessions were permitted by Lindenwood President Dennis Spellmann. That trump card, used extensively during the completion of the first edition of my Culminating Project, was now taken away from me. I had to piece together many short sessions from May through August to ensure completion of the second edition of my project.

I also had to allot some time for my reacquaintance to the process of videotape editing. Since it had been two years from the completion of the first edition, two lengthy editing sessions were devoted to bringing my editing skills up to speed. I was fortunate to be able to use the same videotape editor and VTRs that I had previously employed, allowing me to begin making competent edits much sooner.

Retooling the script for the second version was also time-consuming. Trimming a 26-minute presentation to under ten minutes while reshaping its focus was much akin to transforming a Lincoln Continental into a Geo Metro. I eliminated all of the interviews that were poorly lighted and the game-by-game breakdown of each home game; and I switched the emphasis of the first half of the presentation to a thematic discussion of a few key players on the team's offense and defense. By doing this, I sharply reduced the length of the videotape that resulted in creating a smoother, more entertaining sports documentary.

Along with those old problems, some new problems sprouted forth. The least troublesome was securing a new Lindenwood College campus identification card in order to gain access to the TV studio. There

were other problems that were less easily resolved.

One problem became a blessing in disguise. A new audio mixer was in place, which naturally required patience to decipher the method of its operation. Once that was accomplished, I could run the audio through a stereo system to attain a richer-sounding narration and music bed. Quite an improvement over the hollow sound quality that I got from recording the audio track directly into the VTR, sans stereophonic capabilities.

Another small but annoying occurrence was overcoming what I will call "glitches" on the old source tapes (containing the B-roll) and the new record tapes. The glitches were spots on the tapes that prevented the completion of a particular edit, because the VTE was unable to "read" the tape past the point of the glitch. Selected B-roll footage that I wanted to extract from the old source tapes could not be used, because the glitches would disengage the VTE before an edit was finished. And, glitches on the record tapes foiled many edits and forced me to reassemble the sequential flow of the edited material past or around the flawed spots on the tape. Dealing with this problem came at the expense of losing valuable time that could have been reassigned toward further progress on the project's completion.

The most distressing development was the disappearance of the game tapes of the 1990 Lindenwood College football season. I never did ascertain what happened to them; they most likely were recycled for other use or were in an unknown person's possession. Whatever the reason, that development forced me to use footage from the first edition of my Culminating Project; instead of having a wider variety of B-roll to choose from. If the game tapes would have been present,

I could have used my B-roll log to quickly select and install the desired B-roll. Without them, I had to review the available B-roll with intense scrutiny to be sure that I did not use the same video segment twice. This inevitably consumed more time than I planned to use.

Despite these old and new problems, I was able to complete the revision of my Culminating Project in August of 1993. I received Dr. Gibbons-Barnard's passing grade upon her review of the second edition, and Dr. Castro was notified as well. The reason for the delay in completing the last step, this Process Analysis & Summation, was due to (a) working many different jobs to broaden my work experience and enhance my future employability in the TV and radio broadcasting fields, and (b) much of my available time during the evenings was devoted to caring for my son while my wife continued to work overnights at an area hospital.

To illuminate further the diverse record of employment that occupied much of my time, I am submitting the following list of jobs in which I have been retained: (a) my aforementioned work for WGNU-AM, KMOV-TV, St. Louis County Government's Summer Youth Employment & Training Program, the Francis Howell and St. Charles School Districts, and (b) new employment for One On One Productions; serving as Producer for various sports-event productions and sports merchandising promotions, in addition to being an instructor for the company's Midwest Sportscasters School. I also started my own sports production company (Jaybird Sports); holding the broadcast rights to Washington University football and basketball--wearing the hats of account executive, producer, travel secretary, and play-by-play man. All of this activity has prepared me for future employment in play-

by-play sportscasting, television sports production, promotions, and teaching communications and broadcasting courses. Thus, during this delay in completing the Culminating Project, I have been enriching my work experience, as opposed to sitting idle on life's sideline without diversifying my skills and employability.

It is with great relief and satisfaction that I have finally reached the epilogue of my LCIE Culminating Project. I am grateful for the skills that I have mastered, and the lessons that I have learned (some of them hard). I would also like to thank my three reviewers for their patience and understanding: Dr. Michael Castro, Dr. Carolyn Scott, and Dr. Edie Gibbons-Barnard. In closing, I want to express my deep regret pertaining to the delay of completing my revised Culminating Project. I understand that my request for my Master of Science degree in Mass Communication is being submitted in an unorthodox manner. However, in light of the extenuating circumstances that I have had to confront and overcome, as well as the outstanding quality of my work already completed in the LCIE program (reflected by my superior grade-point average), I feel that I have sufficiently completed the work necessary to receive my Master of Science degree.