



University of Malta
Centre for Communication Technology

B.COMMUNICATIONS HONS
FINAL YEAR DISSERTATION GUIDELINES

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Overview

The eight most commonly asked questions about the dissertation

Q. *How long does the dissertation have to be?*

A. 9,000 - 11,000 words. In the case of reports accompanying practical projects, 5,000 - 6,000 words. You are required to note the word count in your submitted copy – see section 11.

Q. *Does it matter if my dissertation is longer than the word limit?*

A. Yes. You may not exceed the word limit, your grade will be negatively affected if you do.

Q. *What are the deadlines in the dissertation process?*

A. The full calendar of key dissertation events is in Appendix E. The two key deadlines are:

- 1) Your completed Dissertation Proposal Form (Appendix F) is due by end April of your Third Year.
- 2) The dissertation itself is due Friday before the Easter Recess of your Final Year.

Q. *Does the dissertation have to be presented in a particular format?*

A. Yes - see sections 12 and 13, and Appendix C.

Q. *How much does the dissertation mark count for?*

A. The dissertation is the equivalent of 12 ECTS.

Q. *How often should I see my supervisor?*

A. As often as is mutually agreed.

Q. *If my research involves in-depth interviews, how many do I need to do?*

A. This should be agreed with your supervisor, but would usually be between 8 and 20.

Q. *Are there any simple shortcuts to getting a good mark for the dissertation?*

A. No. Planning ahead, completing your data collection and analysis as early as possible, keeping to deadlines for intermediate stages of the project as agreed with your supervisor, keeping in touch with your supervisor, and plain hard work are the keys to success.

1. Introduction

These notes have been prepared to give you the information that you will need in order to complete your final year CCT dissertation successfully. They set out the basic rules and the "dos and don'ts" of the process, as well as giving some more general advice on how to undertake your dissertation. Please read them carefully and early!

2. The Dissertation Committee

The dissertation committee has overall administrative responsibility for the dissertation process. The current members of the dissertation committee are Dr Brenda Murphy (chair), Fr Joe Borg, and Dr Noellie Brockdorff. In your final year, you should normally direct queries about your dissertation to your supervisor, but you can talk to any member of the dissertation committee if you have general questions or concerns about the process. If you are in your third year, you should contact a member of the dissertation committee in the first instance to discuss any matters relating to the dissertation.

Whilst you may contact any members of the dissertation committee for informal advice, formal communications about any part of the dissertation process (e.g., applications for changes to approved proposals, complaints, notification of medical conditions, etc.) are to be made **in writing** to the chair of the dissertation committee.

3. What is the Final Year Dissertation?

The dissertation provides you with the opportunity to put together the various skills that you have learned in the course of your degree, and to demonstrate your competence as a researcher.

The dissertation allows you to demonstrate your acquired skills in studying a substantive topic in the area of Communications, either by

- (i) producing research through the application of an appropriate research method; undertaking data analysis, and presenting your results in writing, or
- (ii) through a practical project such as an original video (generally between 5min and 15min in length), audio, print or new media production, or
- (iii) a theoretical thesis.

It sounds daunting, but students generally manage to produce their dissertation in time and even enjoy doing it!

The dissertation is a major piece of work which all final year students on the B.Communications with Honours degree at the University of Malta undertake. To reflect its importance, the dissertation is the equivalent of 12 ECTS, compensatable and compulsory. Therefore, you should devote a proportionate amount of time to it.

4. Stages to Completing the Dissertation

Different people work at different rates and at different times, but in general it obviously makes sense to think about your dissertation before the final year, and it is advisable to carry out preparatory work on it in the summer before your final year, so that on return to university in October of your final year you have done some preliminary reading and have a sense of the theoretical framework that you will be working with. The notes below set out the kinds of things that you might expect to be doing in relation to your dissertation at different points during the course. See also Appendix E for a calendar of main events relating to your dissertation.

Third Year

The dissertation committee will organise a lecture about the dissertation process either late in the First Semester or very early in the Second Semester of the third year. This is a good point to start thinking seriously about what you might want to do and how you will do it. If you would like to discuss your ideas at this stage, make an appointment to see any member of the department who will be able to give you some feedback. If you prefer, you might approach a member of staff whom you think is especially appropriate for your topic, although there can be no guarantee that they will be able to supervise you. Remember that the more concrete you are about your topic, the easier it is for your supervisor to give you useful advice, so try to do some thinking before you see a member of staff.

It is extremely important that you start thinking about your dissertation project by the start of the Second Semester of your third year, as you must prepare your proposal by the middle of April of your third year (see Section 8).

Once your proposal has been accepted and you have been allocated a supervisor, it is advisable to meet with her/him once before summer recess. During the summer, it is advisable to read widely around the topic you have chosen for your dissertation. Keep notes, as some of your summer reading will come in handy when you are writing the literature review for your dissertation. Some reading, however, will serve only as background information for your own use, and some may prove to be of little direct benefit in writing the dissertation. This is not time wasted, however, as it will help you sharpen your thinking. That said, it is also advisable to practice your skimming skills during your summer reading, so that you can look at a wider variety of material. You should certainly read your key sources carefully, but there is no reason to read every word of a book or article that will be of no use.

Final Year

Most supervisors usually expect that you present a preliminary literature review in the first few weeks of the First Semester, but it is best to establish with your supervisor what he or she expects of you.

In the case of a video production, it is generally expected that you would present your preliminary storyboard/production proposal during the first few weeks of the First Semester. This would enable filming to be completed by the end of the Christmas recess, allowing the remaining time to be dedicated to editing and preparation of the written report.

In the case of practical graphic design projects, all necessary research carried out to back up the hands-on side of the project should be completed by the beginning of the second month of the First Semester. This would leave time for the work on the preliminary design and production side of the project to be completed by the beginning of January, so that the finished design could be finalised in the time remaining.

You will need to devote enough time in the final year to refine your thoughts on the communication aspects of your topic, collect and analyse the data, and write it all up in your dissertation report. This, together with the work for your other options, is usually ample to fill the time before the dissertation deadline! You should have regular meetings with your supervisor in your final year (see notes on the supervisor below). The deadline for submission of the dissertation is the last Friday before the Easter Recess.

5. Choosing a Topic

This is often the hardest part of the dissertation! This is because you must choose the topic, your supervisor cannot do it for you (though she or he can help you refine ideas that you do have). There are no hard and fast rules about the topic for your dissertation, but the following guidelines may help.

Think about the areas of communication that you are most interested in (e.g. advertising, film, journalism, media, print media, integrated marketing communication) or a topic that you yourself are particularly interested in to which a communication angle can be discerned. Along these lines, consider the courses you've taken so far. Which lectures or courses most captured your imagination? You can go back and look at your notes and textbooks to jog your memory. Perhaps choose a topic in these areas. The television and news media often spark interests in research topics, though if you chose one through this route, be sure that you find a communication aspect to it.

Find out what other researchers have written about this topic. Use the Internet, go to the library and find some books look at journal articles which are broadly relevant to your topic. You can also consult past student dissertations (a list of selected dissertation titles is included in Appendix A). A database of all past CCT dissertations that includes titles and abstracts can be accessed in the CCT Computer Lab in Rm101. There are two paper copies of dissertations available for consultation: one copy is held at the Library in the Melitensia section and another is held in the CCT Boardroom. Should you want to consult the copy in the CCT Boardroom, ask the secretary in the CCT office to show you these. Bear in mind that while there are many excellent dissertations held in the department, not all of the dissertations in the department library provide good models for you to follow!

You may also be influenced by the type of methods you wish to use or learn more about, e.g. whether you wish to interview people, analyse video data or newspaper reports, or produce a video.

On the basis of the above, try to turn your general area of interest into something more specific, by honing the topic into your research question(s). See if you can formulate a list of specific questions that you might be able to answer by doing the research. Think about what kind of data would answer the questions you propose, and whether it is possible to obtain such data, through surveys, interviews, secondary data analysis or any of the methods you've learned about during the course.

You may also fulfil the dissertation requirement through a practical project. When undertaking a project, students typically deal with an aesthetic or production theme and use it for generating reflections on alternative or exemplary production processes. Areas to be considered for such projects include print, audio, video and new media productions dealing with some aspect of the communication process. A number of similar dissertations are available at the Audio Visual Library of the CCT and you may use these materials to understand previous attempts at undertaking practical projects.

Should you choose the route of a practical project for your dissertation then you would be expected to identify and focus on an aesthetic or production problem and research how others have dealt with the problem in their productions. You might propose a new, complementary or alternative way of dealing with the production in practice. The end result would be a professional production of quality to be presented in partial fulfilment of

the dissertation requirement. Practical projects are also accompanied by a report of between 5000 and 6000 words (see Section 12).

In certain cases, original research might need to be carried out to help generate the content of the production. This is often the case in projects that deal with, or seek to redress social issues. Your supervisor can help you determine the parameters of the original research needed.

Do not try to be too ambitious about what you can achieve given your time and resource constraints. The best dissertations are analyses of modest scope done well rather than broad ones done poorly. Indeed, one can almost always say: 'there is no question too small for a dissertation' (as long as you look in enough depth). Think about the kind of research or practical project that you will actually do, and make sure that it is something that you yourself can feasibly do in the time available. For those considering practical projects do not underestimate the time required for a production to be completed!

A general word of advice is to choose a topic or project that is interesting to you. You will spend a great deal of time working on a relatively narrow issue, so choose one you will enjoy! Members of staff may be able to help you refine your thoughts, but the ideas and the motivation has to come from you.

6. The Dissertation Proposal

You are required to submit a completed Dissertation Proposal Form (Appendix F) by the end of April of the third year. Hand this in at the CCT Room 101. It will be logged and passed on to the dissertation committee. The completed Dissertation Proposal Form should be word processed and not be more than 2 A4 pages in length.

The dissertation proposal form sets out key aspects of your work:

(a) Area of Interest (Keywords)

You should list here the main topic and all factors, aspects, etc that you will touch upon in your dissertation.

(b) Background & Justification

The background to your dissertation includes the wider context within which your topic can be considered; any information, situation, previous research, events, that are relevant to anyone evaluating your proposal.

The justification essentially answers the question "why are you undertaking this research?" In the reply to this question you should outline why your proposed dissertation is of use/value/interest to the area of communications that you have chosen to focus on and/or to the wider study of communications in general.

(c) Your research question(s)/hypothesis

Once you have chosen a general area or topic, you will need to narrow down your focus to a research question, or set of questions, that can be addressed in the time allotted and with the methodology you have chosen. Formulate your research questions as precisely as you can at this stage.

(d) A short statement of methodology

This will be your early thinking on how you will approach the research (e.g., semi-structured interviews, or a semiotic analysis) or practical project (e.g., stylized filming) and will normally take a paragraph to present.

You are not expected to have developed a formal methodology with completed research instruments (survey or interview schedules, coding schemes, etc.), though of course, it is acceptable to propose these should you have thought about these. (You will hone your research method, with the advice of your supervisor early in the first semester of your final year.)

(e) Relevant literature.

Before you prepare the proposal you should have read a little around your topic and started to identify relevant research. The proposal will briefly set out the literature as it relates to your question.

Hint: You should look for empirical literature (i.e. research studies) in an area of communications that directly address your topic or research question. Look for journal articles as well as books that relate to your area. Think also about the theories or approaches in communications that might help you address your topic. Though these might, in some cases, be directly related to your topic, in many cases, they will apply to a much broader range of topics than your own research. You may find it helpful to look at research studies in areas that you can relate to your study by analogy. That is, you do not need to focus your reading narrowly on your topic and question at this point.

It is strongly recommended that students consult a member of staff for guidance and advice before they submit their dissertation proposal.

7. Proposal Evaluation Procedure and Allocation of Supervisors

The dissertation committee (DC) will evaluate your proposal and allocate you to a supervisor. You will be advised (via your University of Malta email) of the outcome of this evaluation by mid-May of your third year.

Typically, proposals are classified in one of the following categories shown in the table below. The action to be taken by the student in each case is also shown in the table below.

In cases 1 and 2 in the table below, no further submissions to the Dissertation Committee are required. In cases 3 and 4 in the table below a revised (case 3) or new (case 4) proposal must be submitted to the Dissertations Committee. The revised proposals will go through a similar evaluation process as the original proposals.

Dissertation supervisors will be allocated, to the best of our ability, on the basis of your dissertation topic and methodology. You should try to set up one supervision session before the end of your third year.

**Typical Outcomes of Proposal Evaluation by Dissertation Committee (DC)
and action required by student**

	Evaluation	Action By Student
1	Proposal Accepted. Supervisor Allocated.	Contact supervisor to make first appointment.
2	Proposal Accepted subject to changes as recommended by DC. Supervisor Allocated. Changes to be verified by supervisor	Contact supervisor to make first appointment. Prepare revised proposal to incorporate recommended changes and submit to supervisor for approval
3	Proposal Not Accepted in current form. Supervisor not allocated. Revised proposal required with changes as recommended by DC	Prepare revised proposal and resubmit to DC. Student may contact members of the DC or any other member of staff for further guidance and advice.
4	Proposal Not Accepted. New Proposal Required. Supervisor not allocated.	Prepare new proposal and resubmit to DC. Student may contact members of the DC or any other staff for further guidance and advice.

The first supervision will allow you to discuss how to sharpen your research questions, or to formulate them, if you still need to do so, what reading to do during the summer, and how the supervision of your dissertation will be managed.

If you are keen to have a particular supervisor, you should approach them as early as possible in your third year. If they are agreeable, it should normally be possible to allocate you to them. You must be formally allocated by the dissertation committee, however, even if you have approached a member of staff. Each member of staff has a certain number of students to supervise, so their allotment can sometimes get filled up early on.

Normally, the dissertation committee will allocate you to a member of staff on the basis of the topic and methodology you propose in the forms sent to you. Though it may seem ideal to be allocated to a supervisor with expertise in your particular topic and method, this will not always be possible (especially if you have had to re-submit your proposal). Indeed, any member of staff should have the general expertise to supervise any undergraduate dissertation, so do not worry too much about the match between your supervisor's interests and your own. It is always possible to discuss specific issues beyond your supervisor's area of expertise with another member of staff. A list of members of staff and their areas of research expertise is given in Appendix D.

8. Your Supervisor

Your supervisor is a member of staff to whom you are allocated who will help guide you through the various stages of your dissertation in the final year. She or he should be your first point of contact for all matters relating to your dissertation in the final year. You should meet with her or him roughly every fortnight during your final year but you will usually have most contact at the start of the year when your supervisor will be able to discuss your ideas with you and go over issues to do with the research methods that you have adopted, and also later on when he or she will be able to read and comment on draft chapters of your dissertation. In general, it is best to go to a supervision session with some specific issues to discuss. If you want comments on a draft dissertation you should make sure that you give it to your supervisor with enough time before you meet for her or him to read it, and with enough time before the deadline for you to make changes!

Supervisors are charged to read no more than one draft of each chapter in the dissertation.

IT IS YOUR RESPONSIBILITY TO CONTACT YOUR SUPERVISOR TO SET UP MEETINGS AND TO DISCUSS YOUR PROGRESS. YOUR SUPERVISOR IS NOT EXPECTED TO CONTACT YOU. ALSO, PLEASE PLAN AHEAD. YOUR SUPERVISOR HAS OTHER RESPONSIBILITIES AND IS NOT EXPECTED TO DROP EVERYTHING TO MEET YOU, TO READ YOUR WORK, OR TO GIVE FEEDBACK. SET UP MEETINGS AND ARRANGE FOR FEEDBACK IN ADVANCE.

Do keep in mind, however, that your supervisor is there to help you. Maintain regular contact with your supervisor; she or he can help you refine your ideas and can give suggestions for things to read or how to overcome problems. If you run into difficulty, do not hide out; seek out your supervisor for advice instead. If, for any reason, you are unhappy with your supervisor you should discuss this with him/her first, and if you are still unhappy you should contact the dissertation committee or the course director.

9. Doing the Research/Practical Project

Unlike most other pieces of work you do in the course of your degree, the dissertation involves your own empirical research. Above all, you need to devise a research strategy which is feasible and appropriate for the research questions that you wish to answer, and also one that you feel comfortable with doing.

The main kind of research strategies which are adopted are as follows:

- In-depth unstructured or semi-structured face-to-face interviews with individuals, usually from one or more specific sub-groups of the population relevant to your topic. Usually, these will be tape-recorded and often fully transcribed.
- Structured written questionnaires administered to one or more specific sub-groups, as above.
- Focus groups incorporating one or more specific sub-groups, as above.
- Observational/ethnographic research in a 'natural' setting, possibly supplemented with interview data.

- A textual analysis such as a semiotic analysis, content analysis, ideological analysis or a discourse analysis of relevant texts such as a news item in the press or on TV, a television series or soap opera or any other genre, films or other cultural product

You will be familiar from your methodology courses with the kinds of issues that arise in conducting each type of research. Different methods employ different types of skills and will require different kinds of analysis (e.g. statistical analysis using a computer package like SPSS, or qualitative analysis of interview transcripts). In general, all research methods can be more time-consuming than you might think, so plan ahead!

It makes sense to link your methodology with your chosen research question. Alternatively (and more commonly) students feel more comfortable with some methods than others. In that case, formulate your research question in such a way that your chosen methodology will allow you to answer it well.

It may make sense to employ more than one method in order to address different aspects of your topic. This can add strength to the dissertation, but take care not to overburden yourself with too much data collection or analysis that you cannot feasibly complete. The mark for the dissertation is based upon the quality of the final dissertation (how you write it, the connections you draw between existing theory and your research, the depth of analysis, the quality of your conclusions, and the like), and not upon the amount of data that you collect.

In the case of video productions, which are usually between 5min and 15min long, keep in mind that whilst using the latest technology and special effects might appear to make your video project more visually interesting, good filming and editing are still the basis of a good production. CCT camera equipment and editing suites are available to students who choose to undertake a video production as part of their dissertation. It is generally expected that students make use of these facilities to produce their dissertations. However non-university facilities may be used in video productions after consultation with your supervisor.

10. Ethical and Safety Considerations

It is very important for you to conduct your research in an ethical manner, and equally important that you do not risk your own safety when carrying out research. The University of Malta research ethics guidelines are available at <http://home.um.edu.mt/urec/guidelines.html>

If you intend to use other people in your research you will be required to submit an 'Ethics' form for approval of your research to the Dissertations Committee together with your research proposal. Ethics forms may be found in Appendix I and should be discussed with your supervisor.

In most types of research that involve human participants (but not generally in survey type research) it is also required that you ask your research participants to complete a consent form (Appendix G). Participants in video productions may need to complete a talent release form (Appendix H). Discuss these forms with your supervisor.

Research in the area of communications does not generally present the level of ethical problems associated with, say, biomedical research. Nevertheless, you may end up gathering information from people about intimate aspects of their lives which could be damaging to them if it were to circulate publicly.

You therefore need to take a responsible attitude to data collection, storage, analysis and presentation. Often, researchers tell interview informants that the information they provide will be treated in confidence and the results presented anonymously so that individual informants cannot be identified. If you tell your own informants this, make sure that you can and do honour it. Ethical issues of this kind are less likely to occur with documentary analysis.

Three key aspects of ethical research are:

You must not harm your research subjects. Seek approval if you wish to study any sensitive issues that might upset your respondents. Be sure, where appropriate, to protect the privacy of your respondents by ensuring anonymity.

You must not put yourself at risk while collecting data. See below on safety issues, and discuss any concerns with your supervisor or members of the dissertation committee.

You must act with academic integrity. This should go without saying, but you must not plagiarise or falsify data, or make resources unavailable to future researchers (by, for example, stealing books or acting unprofessionally in interviews). Be sure to take careful notes and use proper citation style to avoid plagiarising sources unintentionally. You must ensure that you keep all your raw data (such as original copies of filled-in questionnaires and tape-recordings and/or transcripts of focus groups or interviews) and all original source materials used for practical projects (such as unedited video footage, production schedule, etc) in a safe place. These must be kept at least until your dissertation has been examined and your mark published. Although it is not usual, examiners have the right to ask for raw data or original source materials should they deem it necessary and you must be able to provide the material requested.

For some types of research, you should bear in mind your own personal safety while conducting the research. Research in the field can involve risk and personal safety considerations. Therefore, if you intend to carry out research which may pose risks to personal safety, it is imperative that you discuss the matter in advance with your dissertation supervisor. This is to allow you and your supervisor to discuss how you may anticipate, avoid or deal with any possible risks in the proposed research or method of data collection. She or he will keep a written record of the discussion. You may be reassured to know, however, that there have been no incidents relating to the personal safety of students undertaking undergraduate dissertations.

11. Plagiarism

If it appears that you have presented the work of others as your own, this constitutes plagiarism and is therefore a form of academic misconduct. The University of Malta defines plagiarism as the unacknowledged use, as one's own, of work of another person, whether or not such work has been published (University of Malta, Regulations Governing Conduct at Examinations, 1997 and Assessment Tests Regulations, 1997).

Some useful guidelines on what constitutes plagiarism and how to avoid it may be found at <http://www.cs.um.edu.mt/resources/plagiarism/>. There are very strict penalties for those students found to have plagiarized. Students should familiarise themselves with the relevant Regulations of the University of Malta - "Regulations Governing Conduct at Examinations, 1997", "Assessment Tests Regulations, 1997", "University Discipline Regulations 1996". Copies of these regulations may be obtained from the Registrar's Office.

Students, especially those undertaking a practical project, should also be aware of the rules governing the use of copyrighted material such as music, video clips and works of art produced by other people. Use of copyrighted material is permitted for the purposes of *illustration* in research as long as (i) the author of the copyrighted work is indicted, and (ii) no commercial use is made of the material. Permission of the copyright holder is usually needed for any other use of material covered by copyright. You should consult your supervisor if you need further guidance on this matter.

12. Writing up the Dissertation

The dissertation report must describe fully the work that was undertaken, associated methodological issues and the overall significance of your research. It should be between 9,000 and 11,000 words long. In the case of reports accompanying practical projects, 5,000 - 6,000 words long. The upper word limit is strict - you may not exceed 11,000 or 6,000 words as applicable to your case. The word count includes tables, footnotes, quotes and citations, but does NOT include title page, acknowledgments, table of contents and abstract, the bibliography and appendices. **YOU ARE REQUIRED TO DECLARE THE WORD COUNT WHEN YOU SUBMIT THE DISSERTATION.**

A style often adopted in dissertations is to include an introduction and conclusion to each chapter. The introduction to a chapter would outline what material will be covered in the rest of the chapter whilst the conclusion to a chapter summarises what material was covered and how this forms part of the research context you have chosen. The introduction and conclusion to each chapter need not be very long, typically they might consist of a couple of sentences, although they may be longer if necessary.

There are few hard-and-fast rules about the structure of the dissertation, which will depend upon the kind of research undertaken. Normally, however, we would expect to see something like the following:

Title page in standard format (see Appendix B)

Statement of authenticity

Dedication (optional)

Acknowledgements (optional). It is courteous to thank people for any special help you have been given. Acknowledgements are usually placed at the beginning of the dissertation after the title page and before the contents page.

Table of contents.

List of figures/illustrations/tables/abbreviations.

Abstract – contains important elements of the dissertation in condensed form (200-300 words), allows reader a quick review. States the reason for the research, methods used, results, discussion and conclusion. Does not include information that does not appear in the main body of the dissertation. This is usually one of the last things you do.

Introduction - an introduction which sets out the general topic that you researched or the general area of the practical project, the specific questions or problems that you addressed, and why these are interesting and important from a communications point of view. Defines all important terms used. You should also include a brief overview of each chapter.

Literature Review - a review of relevant research literature undertaken by other researchers which informs the theoretical and empirical questions underpinning your own research or the production you have undertaken. While you should show that you know what others have written on the topic, do not simply summarise other research or string together a number of unrelated summaries. Instead, write a critical review of the literature which explains why the pieces you review are important and how they inform your own project.

Methodology - a discussion of methodology and the methods adopted. Since one of the aims of the dissertation is to allow you to demonstrate that you are able to apply research techniques appropriately, this should be a little more in-depth than you might find in academic research papers. Explain which method or methods you adopted, why these were appropriate, what the possible limitations of your methods were, what kind of problems emerged in the course of the research and how you analysed the data.

Results or Findings - a presentation and analysis of the results. The form of these will obviously depend upon the kind of research you undertook. Whatever method you used, however, you need to make sure that the assertions you make in your analysis and discussion can be justified in relation to your research findings. To do so, you will need to provide the appropriate evidence (tables, quotations etc.) in the text.

Discussion - a discussion in which you draw together the different parts of the dissertation. Here you should connect your own empirical research back to issues or concepts you considered at the beginning of the dissertation and to the literature you reviewed. In some cases, you may discuss literature not included in the literature review, if this helps you to analyse or discuss your findings. Results and Discussion may sometimes occur as a single chapter, especially in qualitative research, where the narration of 'findings' and 'discussion' about those findings are inextricably linked. Similarly, for practical projects it is customary to have a single chapter which contains a self-reflection on the production process used explaining /justifying the decisions taken in the production undertaken.

Conclusion - in a conclusion, which may be part of your discussion or a separate chapter, you may wish to suggest the overall implications of your study for communications in general or for the particular area you have focused on, to speculate beyond the findings in your own study, to discuss the limitations of your study (demonstrating reflexivity, critical ability, and an understanding of 'process'), and perhaps to highlight some further questions for further research or areas of uncertainty raised by your research. In the case of practical projects this chapter should also indicate

how and to what extent, in your view, the attempt at dealing with the intended problem was successful and why.

Reference List - a reference list which provides full citations for all of the sources (public documents, scholarly literature, internet resources etc.) that you have mentioned in the text. It is vital to make sure that you do this properly (see Appendix C for advice on referencing). Include only cited works in the reference list. Do not include works that you read but did not make use of in the dissertation.

Bibliography (optional) - this contains all the references in your Reference List plus any other material you read, accessed, or influenced your work but is not referenced in the main body of the dissertation.

Filmography (in the case of a video production)

Appendices - where relevant, your dissertation will include appendices which should be referred to in the main body of the text. Copies of cover letters, interview schedules or questionnaires should be presented in an appendix. You may also include some statistical tables not analysed in the text. Visual data is often included in an appendix. In general, try to keep these to a minimum. You should not feel the need to include absolutely every bit of data you have in the written dissertation; for instance, interview transcripts are considered raw data and are not customarily included in an appendix (although you still need to keep the raw data, see Section 10 above). Part of the skill of doing the dissertation lies in choosing to present the appropriate findings. You should make sure that any really important pieces of information are in the main text, and not in appendices. There is no obligation for examiners to read appendices. So if something is important make sure it appears in the main body of the text.

Notes on Practical Projects:

Productions should follow normal standards required in the industry. Thus, for example a video production should be provided on a BetaSP tape including the required lead, colour bars, tone checks and the necessary credits as per professional broadcast production standards – even though the project is intended for DVD playback. Separate DVDs are to be additionally supplied as the intended project of the student. The same holds, with the required changes, for print and audio productions.

Students are required to include as appendices:

- a complete list of equipment and software used in the production of their projects;
- a detailed budget (time/financial) for the production of the project.

Together with the production, you are required to present a report between 5000 and 6000 words. The report would be similar in structure to that outlined above.

13. Submitting soft-bound copies of the Dissertation

The dissertation is due in by 17.00 on the Friday before the Easter Recess of your final year. You should hand in three copies to CCT office 101 where it will be registered and you

will be given a receipt. The dissertation must be soft bound at this stage – spiral binding or similar is often used

In the case of practical projects, three copies of the project (e.g., on tape or DVD) must be handed in together with the dissertation.

The dissertation must be presented in a standardised format. The dissertation must be typed, with a minimum of 1.5 line spacing (preferably double-spaced), on numbered, single-sided pages with a one-inch margin all round. The title page should be set out as in Appendix A. The required format is outlined in detail in Appendix C.

The Centre for Communication Technology requires that for citations and reference you use the style set out in the *Publication Manual of the American Psychological Association*, 5th ed (2001). Copies of the APA Publication Manual are available in the main library. The parts of the APA guidelines that are most applicable to your dissertation are summarised in Appendix C.

Late submissions will be penalized by 10 marks for every week or part thereof.

It is good practice to aim to submit your dissertation a week before the actual deadline. This will give you time to recover from any unforeseen circumstance and still submit on time.

14. The Marking Process

The dissertation will be read by a first and second examiner. Your supervisor will be one of these examiners. Your dissertation may also be read by an external examiner. The external examiner may read your work for one of two reasons: (a) as part of a normal sample of student work, or (b) because there is disagreement between the first and second examiner about the mark to be awarded. The examiners will hold an arbitration meeting in June to finalise dissertation grades. All dissertation results will be submitted to the Examination Board along with first and second examiners' reports.

15. Submitting hard-bound copies of the Dissertation

Following the posting of the official results, you are to go to the CCT office to check whether the examiners have asked for any corrections to be made to your dissertation. These corrections are usually typographical in nature but will serve to improve the final copy of your dissertation.

You need to submit three hard bound copies of your dissertation (including any changes asked for by the examiners) by the first week of October.

In the case of practical projects, three copies of the project must also be handed in. Unless there have been any changes made to the practical project the three copies handed in at this stage may be the same copies you handed in with the soft-bound copies of your dissertation.

Unless you hand in the hard-bound copies of your dissertation by the deadline you will not be allowed to graduate and will not receive your certificate.

16. Guidelines for Assessments of Dissertations

These notes are intended as a guide to both students and academic staff by setting out a description of standards needed to achieve the grade indicated.

For the first two columns, 'A to B' and 'B to C', the more criteria that are met in each column, the higher the grade.

For the last two columns, 'D' and 'Fail', if the dissertation meets most of the criteria in one of the columns, then the grade is that which appears at the top of the column.

A to B	B to C	D	44% –
Relationship to Discipline			
• Builds on existing knowledge.	• Replicates existing research or practices	• Little relationship to the discipline.	• No relationship to the di
Introduction			
• Purpose, significance, direction of research stated. • Theory and concepts defined and their importance described. • Terms clearly defined. • Research questions stated as testable hypotheses. • Variables and their relationships defined.	• Purpose, significance, direction of research satisfactorily stated. • Theory and concepts adequately described. • Terms clearly defined. • Research questions and/or hypotheses stated. • Variables and their relationships defined.	• Purpose, significance, direction of research poorly stated. • Theory and concepts mentioned but not clearly presented. • Terms not adequately defined. • Research questions or hypotheses poorly stated. • Variables poorly defined, relationships unclear.	• Purpose, significance, direction of research not, or incorrectly, stated. • Theory and concepts not stated. • Terms unclear • Research questions not stated. • Variables not de
Literature Review			
• References current, primary and secondary, well-balanced, linked to and support study. • Sources often compared and important ones discussed. • Summary and implications of literature given at end of review.	• References old, few primary sources used; some sources not relevant to the study, important sources omitted. • Sources compared, important ones superficially discussed. • Summary of literature not complete or implications to study not clear.	• References secondary only, important sources omitted, only supportive sources used, do not support study. • Sources not compared and not discussed in relation to study. • Summary of literature weak, little or no implication made to study.	• References few or none used, evidence of plagiarism. • Sources not discussed, not relevant to study. • Summary of literature not given, no reason for its inclusion gi
Materials and Methods – Methodology			
• Defines how methods chosen show relationship between variables. • Methods clearly explained and easily replicated. • Randomizing of tests, controls used appropriately, well-described. • Sample composition and size lead to dependable analysis of variables. • Variations from standard methods explained, justified. • Ethical standards high.	• Defines how methods chosen but may not be best choice to show relationship between variables. • Methods explained, seldom difficult to understand or follow. • Randomizing of tests and use of controls adequate, described. • Sample composition/size give fairly dependable analysis of variables. • Variations from standard methods explained, Justified. • Ethical standards good.	• Defines how methods chosen but methods chosen not the best and their choice poorly justified. • Methods poorly explained, difficult to understand and replicate. • Randomizing of tests and controls fair, not well-described. • Sample composition and size give marginal analysis of variables. • Variations on standard methods not explained, may/may not fit study. • Ethical standards fair.	• Defines poorly how methods chosen, methods may or may not be justified. • Methods not or poorly explained, difficult to replicate tests. • Randomizing of tests and controls not used or inadequate • Sample composition and size not adequate for analysis. • Variations from standard methods not explained, do not fit the study. • Ethical standards poor

A to B	B to C	D	Fa
Analysis of Data			
<ul style="list-style-type: none"> • Statistics mainly descriptive, appropriate. • Statistical methods well-described allowing verification of results. • Data collection unbiased; data presented logically with relationships between variables clearly defined. • Tables and figures stand alone, support narrative, relate to the text and emphasize results. 	<ul style="list-style-type: none"> • Statistics mainly descriptive, appropriate. • Statistical methods described allowing verification of results. • Data collection unbiased; data presentation fairly clear with relationships between variables defined. • Tables and figures not as well organized but relate to the text, emphasize results. 	<ul style="list-style-type: none"> • Statistics occasionally flawed, inappropriate, or both. • Statistical methods may not be described so as to verify all results. • Data collection unbiased; data presentation sometimes illogical, relationships between variables weak. • Tables and figures not well-organized, some may not be necessary, relate to text. 	<ul style="list-style-type: none"> • Statistics seriously flawed, inappropriate, or both. • Statistical methods described but results cannot be verified. • Data collection biased; presentation confusing. • Relationship between variables and figures not organized. • Unimportant data, are unimportant.
Discussion and Interpretation of Data			
<ul style="list-style-type: none"> • Results of observations and analyses presented systematically and logically. • Data clearly and logically interpreted, nonbiased. • Explains how hypotheses were supported by data; if not supported, explains why not; gives alternative explanations. • Relevance of results to theories and existing knowledge discussed. • Personal opinions justified and distinguished from data or facts, the latter being properly referenced. • Results compared with most of pertinent literature. • General implications made based on specific results of study justified. • Limitations of study explained; suggestions for improvement made. • Recommendations for future research relevant to study, may form base for continued work, 	<ul style="list-style-type: none"> • Results of observations and analyses presented systematically. • Data interpretation clear, nonbiased. • Explains how hypotheses were supported by data; if not supported, explains why not; may or may not give alternative explanations • Relevance of results to theories and existing knowledge mentioned. • Personal opinions distinguished from data or facts, the latter being properly referenced. • Results compared with some of pertinent literature. • General implications made based on specific results of study. • Limitations of study explained, suggestions for improvement made. • Recommendations for future research relevant to study, may form base for continued work. 	<ul style="list-style-type: none"> • Results of observations and analyses presented randomly, making them difficult to follow. • Data Interpretation fairly clear, may be a slight bias. • Explains relationship between data and hypothesis poorly; no alternative explanations given. • Relevance of results to theories and existing knowledge partially discussed. • Personal opinions confused with data from study or facts, the latter being properly referenced. • Results of study minimally compared with literature. • General implications made based on specific results of study are weak. • Limitations of study poorly defined, no suggested improvements. • Recommendations for future work have slight relevance to study, little basis for continued research. 	<ul style="list-style-type: none"> • Results of observations and analyses presented, hard to follow. • Interpretation unclear or biased. • Does not relate it to hypothesis. • Indication of hypotheses confused. • Relevance of results to theories and existing knowledge not discussed. • Personal opinions incorrectly distinguished from data or facts. • Personal opinions not properly referenced. • Results compared with existing literature. • Implications made not based on specific results or are unjustified. • Limitations of study not explained. • No suggested improvements. • Recommendations for future work do not relate to study. no research
Overall Presentation			
<ul style="list-style-type: none"> • Title brief, accurately describes study. • Abstract gives a clear statement of the problem and important results and implications of the study. • Table of contents and appendix (if used) complete, organized, support the study. • Grammar, spelling or referencing errors are few. • Quotations are short, apt and properly referenced. • Results of study lead to future research. 	<ul style="list-style-type: none"> • Publishable quality with considerable work. • Title accurately describes study. • Abstract states the problem along with important results and implications of the study. • Table of contents and appendix (if used) complete, organized, support the study. • Grammar, spelling or referencing errors few, do not affect understanding. • Quotations are apt and properly referenced. • Results of study may lead to future research. 	<ul style="list-style-type: none"> • Publishable only with major revision. • Title awkward, study poorly described. • Abstract too long or short, important portions of the study are poorly stated and confusing. • Table of contents contains minor errors, appendix not properly used. • Grammar, spelling or referencing errors affect understanding of the paper. • Quotations are overused, may or may not be properly referenced. • Results of study may lead to future research. 	<ul style="list-style-type: none"> • Not publishable quality. • Title long or confusing, study. • Abstract too long or short, important portions of study are missing. • Table of contents contains major errors, appendix inappropriate. • Grammar, spelling or referencing errors affect parts of paper unreadable. • Quotations not apt, not properly referenced. • Results of study do not lead to future research.

Appendix A Some Recent Dissertation Titles

2006	Anastasi	Carina	Designing a print-based safe-sex campaign
2006	Bugeja	Christopher	Attitudes towards science in University population
2006	Carbone	Matthew	Attitudes toward organic food: a study among the Maltese consumers
2006	Caruana	Lorraine	The Effect of advertising on the take up and use of credit cards concerning three different age groups in the Maltese Islands
2006	Cassar Torregiani	Catherine	The Colours of Scent: A Study of colour patterns in relation to themes in print perfume advertisements
2006	Farrugia	Stephanie	Designing a Gaming Magazine
2006	Fountain	Helena	Escape between fantasy and reality: Why have Japanese media of anime and manga attracted the faithful following of Western fans
2006	Gaglione	Nathalie	The Theatrical of the still image: Parallels between photography and theatre
2006	Galea	Annabelle	Where does noise stop and music begin?
2006	Galea	Johnathan A.	Sitcoms, Sex an Young Adults: A study on the influence of foreign sitcoms on the sexual mores of local young adults
2006	Galea	Elaine	Relational and Transactional Customers: An analysis of patrous at St James Cavalier Centre for Creativity
2006	Gatt	Nicholas	Customer satisfaction: a case study of guest satisfaction at Malta Hilton
2006	Grima	Nicole	Friends of Colour: Creating a Publication for Teenagers
2006	Hodgson	Wendy	"Cyprus: A Kaleidoscopic Blend" Directing a documentary
2006	Ilieva	Kremena	Decoding Advertisements, where text meets Reader: a qualitative analysis pf the p[rocess of meaning makin in closed and open advertisements
2006	Kozlovskia	Evgenia	The Effect of Stakeholders; Awareness of a company's corporate social responsibility activities on the attitude towards the company: A case study - HSBC Malta
2006	Maslowska	Monika	The Ship of Fools: Has Walerian Borowczyk's film adaptation Blanche transcended Juliusz Slowacki's drama Mazepa in its artistic value?
2006	Meli	Maria Pia	Death of an Actor: An investigation of the Role of the Actor within Society and the Changing Audience Perceptions of the Acting Profession
2006	Mizzi	Lisa	The Popular Music Industry in Malta: support provided locally to the artists and International Barriers
2006	Muscat	Abigail	The Effectiveness of "Ixtri Malti" adverts in a Liberalised Market

2006	Muscat Azzopardi	Richard	Measuring Design: A tool for the empirical measurement of magazine design
2006	Saliba	Olwyn Jo	Oranges and Lemons: short film
2006	Sant	Kevin	Market Segmentation: A profile of the Aviation Magazine Reader in Malta
2006	Schembri	Daniel	Irregular Immigration: Content Analysis of Letters sent to The Weekly Newspapers
2006	Vella	Ingrid	Play and Learn: Animation in Education
2006	Vella	Melissa	The Communicative Language of Wedding Photography
2006	Zammit	Doreen	The Agenda-setting function of tv news in Malta
2006	Zhil'tsove	Maria	Gender Differences in Advertising Information Processing: An Empirical Test of Item-specific/Relational Processing Dichotomy
2005	Abdilla	Mark G.	Tourism Loyalty: the effect of service quality and value
2005	Attard	Charmaine	Radio listenership trends amongst Maltese and Gozitan housewives
2005	Bonnici	Dianne	Health Promotion Campaigns: A Quantitative evaluation of an anti-smoking advert
2005	Briffa	Malcolm	Corporate Reputation: Innovation and service quality in the Maltese financial services industry
2005	Budyanskaya	Yulia	Music in radio advertising
2005	Camilleri	Christina	Anatomy of a scene: a video dissertation
2005	Cassar	Sasha	Who's the Man?! An analysis of the sex-gender-desire paradigm post 20th Century's changes
2005	Cilia	Bernice	Policewomen in reality and media representation
2005	Grima	Susanne	From Bronte to B-movies: An investigation into the freedom assigned to the art of film adaptation
2005	Losco	Lisa	Bond girls and the gender stereotype: Women's portrayal, representation and gender stereotypes in the James Bond films
2005	Mercieca	Oxana	Printed promotional material: concepts, process, practice
2005	Mifsud	Catherine	The Ego-Ideal Complex: Does the subject identify with the objectives found in adverts?
2005	Muller	Angelique	Ward Sixty6: Welcome to the soul's asylum; the portrayal of "madness" in film
2005	Pullicino	Nicole	The Rebirth of Masculinity: Changing masculine identities in men's magazines and the Maltese Male
2005	Samut-Tagliaferro	Alexia	Aged By culture: A study of the social construction of ageing and old age in the 21st century
2005	Spiteri	Oriana	Creating a Health and Safety Billboard Campaign
2005	Stellini	David	Information and Communication technology innovation: A challenge to the Maltese public administration
2005	Suda	Sarah Ann	St James Cavalier, Centre for Creativity: Consumer Perceptions using the theory of planned behaviour
2005	Sullivan Ellul	Anna	Strike a pose! A female gender representation in print advertising
2005	Sultana	Walter	Newspapers' coverage of the religious aspects of the integration and the European Union debates
2005	Tanti	Cathleen	Ward Sixty6: the making of a short fiction film

2005	Vassallo	Charlotte	Imagining Malta through soap operas
2005	Vella	Lorrieann	Good Golly Miss Molly! The media's reaction to the emergence of Rock 'n' Roll
2005	Vella	Natasha	Animated cartoons merchandise: why do children want to buy?
2005	Warren	Lee	An Investigation into censorship policies in the Maltese media
2005	Zammit	Martina	Maltese TV shows and the 5th generation reality TV: A qualitative method of the production strategies used in the reality TV programmes in Malta
2004	Agius	Stanley	Video documentary production
2004	Ameen	Juan	Coverage of the drug problem in local newspapers
2004	Azzopardi	Lara-Jayne	Worlds Apart? An examination of the Gender Differences as experiences in Intimate Relationships with respect to Intergender Conflict
2004	Borg	Wendy Ann	Maltese society's perception of trade unions through daily independent newspapers
2004	Borg	Gordon	Local online journalism among the youths in Malta: its usage and readership patterns
2004	Bugeja	Ryan	The war in Iraq as covered on TVM's prime-time news bulletins
2004	Buttigieg	Daniela	The Medium and the Message: What do children's TV ads say about Gender Portrayal?
2004	Cachia	Liana	The Work-Life Balance: Maltacom PLC as a Case-study
2004	Camenzuli	Lucienne	Where do Women Stand?
2004	Camilleri	Vanessa	A glance at billboard design in Malta
2004	Camilleri	Keith	The 2003 general election campaign on TVM's prime time news bulletins
2004	Caruana	Kevin	The age factor in the digital divide: older adults, the internet, and public policy efforts to bridge the gap
2004	Cassar	Dorian	Community Radio Broadcasting in Malta and Gozo: A Comparative Analysis
2004	Cohen	Charlene	Corporate reputation: A study among shareholders of Maltacom
2004	Dalton	Adrian	Da ya wanna cha?
2004	Demanuele	Rueben	Advertising-theory vs the reality of work practices: An investigation into advertising work practices in Malta
2004	Farrugia	Mona	Form plate to page: food as communication
2004	Farrugia	Kurt	Youth lifestyle feature articles: An analysis of youth feature articles in weekly newspapers pull-out inserts
2004	Francalanza	Neil	"Alla jilghab ukoll"
2004	Genkova	Lyudmila	The use of lateral thinking in TV adverts: A semiotic analysis of de Bono's lateral leap in four TV adverts
2004	Grech	David	Rolling, action, cut.. The process of Writing, Filming and Editing two separate but interdependent films
2004	Mejlak	Pierre	Exploring identities: the Maltese migrant in New York City in a post-9/11 world

2004	Mifsud	Jennifer	The impact of the internet as a newsgathering tool among Maltese journalists
2004	Mifsud	Conrad	The effect of online quality and perceived value on the intent to purchase online
2004	Mizzi	Melvin	Launching, re-launching. And campaign planning the race to quench your thirst
2004	Pace	Fiorella	Customer services: loyalty and satisfaction
2004	Palmier	Lindsay	The Glocal touch: Why global brand strategies are being tailored to suit local tastes
2004	Saliba	Kevin	Sex Sells: Myth or Reality: An investigation into the Use of Sexually Charged Messages in Advertising
2004	Saliba	Andromeda	wil txt u l8tr: SMS and it's Role in Shaping Youths' Communication Habits
2004	Scerri	Graziella	The effect of motivations on the intention to buy newspapers
2004	Spiteri	Shirley	Running head: Planning and production of two public service announcements
2004	Stavrovskaya	Anna	More than a fashion magazine: Cosmopolitan's attempt at redefining the feminist agenda for the new generation of women
2004	Vassallo	Rebecca	Profile of rock music in youth culture
2004	Vella	Lorenzo	Does the media take sides? An in-depth analysis of the daily English press during the general elections of April 2003
2003	Attard	Anthony	The fusion of theatre and videography in love performance
2003	Borg	Nathalie	The European Union Membership issue on TVM's prime time news bulletins
2003	Briffa	Malcolm	Credibility: person perception in politics
2003	Bugeja	Julia	The importance of text in print advertising
2003	Cali'	Fabrizio	Timmy's Underworld: a video dissertation in computer animation
2003	Chetchuti	Stephanie	Signs from the closet
2003	Debono	Michaela	Shifts in portrayal: an analysis of the way gender portrayal changed from the 1980's to today
2003	Djokanovic	Bojana	Marlboro yesterday and today
2003	Duca	Lorraine	East meets West: A Maltese perspective of gender stereotypes in Japanese Manga and Anime. A qualitative study.
2003	Farrugia	Carla	Landscaped dreamtime: the ambivalent realm of Peter Weir's Picnic at Hanging Rock and The Last Wave
2003	Galea	Deborah	Black and white photography
2003	Gouder	Charlon	Analyzing Malta-EU information centre (MIC public services announcements on television
2003	Greenland	Cory	Political party, student and worker youth movements in daily newspapers
2003	Micallef	Lara	Diffusion of Information: an insight into the approach of how news travel
2003	Micallef	Janine	The influence of nonverbal communication during employment interviews
2003	Papagiorcopula	Kevin	John 14: Evangelizing through television
2003	Paris	Paula	Stereotypes in Walt Disney

2003	Pecorella	Katrina	Market segmentation in Malta: the extent of the Practical Application of the Theory of the Market Segmentation in the Retail Market for Clothes in Malta
2003	Sammut	Tamara	Harry Potter and the racial divide: an ideological and semiotic analysis of racism underlying the Harry Potter novels
2003	Serge	David	The Legionnaire's spear - prologue
2003	Tsarich	Olga	The effect of motivations on the formation of attitudes towards overseas leisure travel
2003	Vaneva	Kristina	A comparative study between advertising on the world wide web and television
2002	Abela	Maria	A transition from black and white to colour television
2002	Agius	Diane	Producing children's animation in Maltese
2002	Anastasi	Rebecca	First Impressions: Costumes, props and settings in Jane Austen Hollywood feature film adaptations
2002	Aquilina	Mary	Woman's ways of knowing: issues of participation and access for female journalists in the work place: a qualitative analysis
2002	Aquilina	Leonie	Dream Girl: Barbie's body image and young girls
2002	Attard	Louise	Globalisation in Advertising: how culturally practicable is it?
2002	Attard	Jaclyn Anne	Watching soap opera paradoxes of consumption: an ethnographic exploration of Gozitan women and soap opera
2002	Avgerinou	Fiona	The right to privacy vs the right to information: case studies
2002	Axisa	Antonella	Acting in Maltese teleserials: an analysis
2002	Bishop	Joanne	The Effect of Pictures on Adult Instruction
2002	Camilleri	Philip	Mobile data services: an investigation of utilization and adoption in mobile communications
2002	Caruan	Joseph	Advertising Gender: an insight into gender portrayal: a comparative semiotic analysis of bank brochures
2002	Caruana	Katya	Creativity Perception of Maltese teachers and lecturers
2002	Casha	Mark	Music Mansion: a multimedia magazine about the local music scene on CD-Rom and a subsequent testing of the response of potential Maltese consumers
2002	Cassar	Jacquiline	Human Resource Management within Media Organizations in Malta
2002	Denkova	Lida	Gender in adverts on prime time
2002	Dingli	Christopher	Danze: a study of the Importance of Music in Film and Video Production
2002	Falzon	Marika	TVM 8pm Prime Time News: the High Political Content in Local News
2002	Falzon	Amanda	An analysis of the perceptions of dance schools obtained through various channels of communication
2002	Farrugia	Christine	DID: Dissociative Identity Disorder. The Art of Filmmaking... A study in the cinematographic techniques affect the meaning of film content
2002	Galea	Malcolm	A Study on the intended and actual audience perception of Maltese Radio
2002	Gauci	Adrian	Visiting time: a screen play, a musical score, a motion picture

2002	Gauci	Stephen	Electronic Mail: the choice of electronic mail in the office
2002	Grech	Sarah	Visualising Poetry: an adaptaion of Vese to Video
2002	Grima	Francesca	The Impact of Images in the print media
2002	Micallef	Claire	The Oscars as a fashion event
2002	Micallef	Antonia	The Malta Drydocks: a corporate image?
2002	Mintoff	Lara	Big Brother more than meets the eye: Why do people watch Grande Fratello? A qualitative study on the reasons why people watch the Italian version of Big Brother
2002	Portelli	Maria Theresa	News value theories and principles in TVM's foreign news
2002	Pullicino	Emma	The Influence of Websites on the Design and Layout of Magazines
2002	Scicluna	Lara	Producing a corporate video for St James Cavalier Centre for Creativity
2002	Scicluna	Kenneth	Les Trous Vers le Surnaturel: Musings on the supernatural element in two films of Alfred Hitchcock - Vertigo and Psycho
2001	Abdilla	Carmelo	The Public Perception of the Malta Polivce Force
2001	Barun	Karen	Marie: Discovering subjectivity in film
2001	Bugeja	Janet	Why do people watch Xarabank? Aqualitative study on thereason why people watch the locally produced programme Xarabank
2001	Cremona	Jonathan	A study of Stanley Kubrick's analysis of the Free Will-Determinism Debate in a Clockwork Orange
2001	Degiorgio	Jocelyn	Vox pops on Maltese Television
2001	Ellul Sullivan	Francesca	Children and television: an insight into the relation between eight year old children and television
2001	Fountain	Joseph	The Myth Breakers: Challenging Roland Barthes' The Fashion System
2001	Gauci Borda	Annabelle	An analysis of the impact of cartoon violence on young Maltese children
2001	Mallia	Lara	Which medium between radio and television is more effective to capture and sustain the attention of the audience?
2001	Mifsud	Mandy	The International Diploma in Computer Studies: an evaluation
2001	Mifsud	Sharon	Refional libraries use by children and young adults: a study including attitudes and perspectives
2001	Muscat	David	Carpe Diem
2001	Overend	Ruben	Politicians' Omnipresence in Malta's independent newspapers
2001	Pace	Alexia	Advertising on the Information superhighway - a commercial big bang for a melt down?
2001	Penza	Gordon	Television news and the youth audience
2001	Spiteri	Sharon	Manufacturing the Image: Strategic and Thematic influences on the 1996 and 1998 Maltese Electoral Campaigns
2001	Stupar	Darinka	The war of words: the Kosovo conflict and propaganda war
2001	Zammit	Mario	The Design and Layout of Operating Manuals: a qualitative study
2001	Zarb	David	Neo Genesis

2000	Attard	Veronica	Making An effective Kinnie Television Commercial
2000	Bonavia	Charlotte	Newspaper readership in Malta and choice of language
2000	Brincat	Nadine	Employment and recruitment in radio broadcasting: the Maltese experience
2000	Bugeja	Nadette	The Ideal Candidate: a study of university students' perceptions of political candidates and the attributes they consider ideal for a political candidate to possess
2000	Camilleri	Andre	Falling in Love: The "Perfect" song for the Eurovision song contest
2000	Dimitrijevic	Aleksandr	The Quality of information found on internet
2000	Farrugia	Liza	Parents' views towards the use of internet by children
2000	Hartmann	Maya	Colour in the Print Media
2000	Vella	Daniela	Silent and Still : Press Photographs and the Kosovo War
2000	Zahra	Charlot	The Community Radio Station Operator in Malta
1999	Azzopardi	Peppi	Ferh ta' Genn: feature dwar the Animation Team
1999	Calleja	Theresa	The Cross-Bow: an exercise in script writing with reference to Coleridge and his poem The Rime of the Ancient Mariner
1999	Callus	Paula	Orion's Belt: A video dissertation in computer animation
1999	Coleiro	John M.	Dirty Money
1999	Grech	Engelbert	500: Five Hundred
1999	Hillman	Adrian C.	Dissemination of Information: Research into the flow of information in Malta
1999	Mifsud	Matthew	Financial Communication: is the Maltese private investor well-informed about the Malta Stock Exchange?
1999	Ronald	Susan	Does Malta need a Film Commission?
1999	Vassallo	Paul J.	Krips - from Script to Video
1998	Azzopardi	Vanessa	How tourists perceive Malta and its advertising
1998	Castillo	Ian	The written word made celluloid: the process of adapting short stories to television
1998	Dalli	Miriam	Murder Reporting in Local Newspaper
1998	Portelli	Yvette	What makes a good TV beer advert..
1998	Said	Marthese	Television audience measurements...an ongoing process
1997	Bezzina	Alison	The use of Humor in Television Advertising: Laugh to Purchase
1997	Camilleri	Kenneth	Pornography and the Maltese Islands
1997	Farrugia	Romina	Advertising Cigarettes
1997	Santucci	Eric	The documentation of the production of an educational radio series
1996	Azzopardi	James	The introduction of internet in Malta - a Maltese internet user profile.
1996	Jaccarini	Rachel	Advertising Agencies in Malta: Are they satisfying the demands of local advertisers?

Appendix B:
Title Page

The title page of the dissertation should indicate the following information:

TITLE OF DISSERTATION

by

A.N. Other

A dissertation submitted in partial fulfillment of the requirements for the degree of
Bachelor of Communications (Hons.) at the Centre for Communication Technology
(CCT)

University of Malta
Year

Appendix C Style, Format and Referencing

STYLE

The first goal of writing is clarity. Your readers must be able to grasp what you are trying to say, and you accomplish this through clear writing. If your writing is muddled, your reader is likely to assume that your thoughts are muddled, too. A sloppy manuscript may give the appearance of sloppy work in general and your mark could suffer as a result. Make sure that it is well written, with good spelling, grammar and punctuation throughout. PROOF-READ YOUR WORK AND USE A SPELL CHECKER.

Some basic stylistic conventions are listed below but further guidance may be obtained from Chapter 2 of the APA manual

Use bias-free and gender-neutral terms.

Avoid jargon. Define any specialist terms you use. Do not use big words just for the sake of it. Shorter words are often just as good, or better. More important, do not use big words (or any words) incorrectly; if unsure, check in the dictionary or use a different word.

Choose active voice over passive voice. - Do not use contractions (use "cannot" instead of "can't", "does not" instead of "doesn't" etc.) except where quoting direct speech.

Do not begin sentences with numbers.

Indent all quotes from informants as separate paragraphs in the text, and indicate the informant by name, pseudonym, or interview number.

FORMAT

Margins - At least 3.5-4.0 cm (one and one-half inch) on the left margin for binding. At least 2.5 cm (one inch) on the top, bottom and right margins. Although it is more difficult to read, you may choose to justify both the left- and right-hand margins; in this case, use end-of-line hyphens and a font that allows the proper spacing of words within the line.

Type or Font - Select a font that is easy to read; do not use script or other fancy font styles; a *serif*, rather than a sans *serif*, is often preferred; do not use compressed fonts.

Font size - 12 pt. is generally preferred throughout the manuscript. Possible exceptions include major chapter headings (12-16 pt.) and subheadings (12-14 pt.).

Spacing - 1.5 or Double-spacing is used throughout the text. Single-spacing is used for tables, charts, references (but double-spacing between references) and long quotations (more than 40 words).

Page Numbering – May be at the top, at least 2.5 cm from the right-hand edge of the page, or at the bottom, right-hand or centred, is also acceptable. Do not use running headers or footers, only numbers.

Title page, statement of authenticity, dedication and acknowledgments, and abstract page are counted but not numbered. Numbering starts with the table of contents (usually page v), list of tables, and list of figures, in lower case roman numerals. Numbering of the text, in arabic numerals, begins with the introduction and runs consecutively through the appendixes.

Headings - Headings, like an outline, organize the dissertation. The APA Manual has guidelines for up to five levels but avoid excessive fragmentation; remember - after a certain point, the clarity you seek begins to diminish with each additional heading. Each major section (chapter) of the paper (e.g. introduction, results) should start with the highest level heading.

Tables and Figure - In general: tables and figures (charts, graphs, photographs, drawings) are used to summarize data, to emphasize results, or both, in place of written text; excessive use of tables or graphs interferes with the reading of the text and should be avoided. Only include tables that are mentioned and discussed in the text.

Size: overall size is determined by the amount of data presented, labelling of the axes, etc; if less than the width of the page, tables and figures should be centred.

Labels: font sizes for axis labelling and numbers, data-point symbols, column headings and text, table and figure titles, should be easy to read and in proportion to each other and to the size of the printed text.

Titles: should be brief but must make table or figure understandable without reference to the text or other tables or figures; tables and figures are numbered consecutively with arabic numerals throughout the paper; do not add letters to table numbers, label tables as Tables 1, 2, 3, not as 1a, 1b, 1c; all non-standard abbreviations are to be explained in the title or in the table footnotes.

Position: insert tables and figures into the text as soon as practicable after they are cited; if the table or figure uses a complete page, it is inserted immediately after the page on which it is cited; if two or more tables or figures are cited on the same page, they follow that page in the same order as cited.

Tables: used to present data requiring precise numbers or to show comparisons or interrelationships; minimum number of columns or rows is two; if only a few values are to be presented, it should be done in the text rather than in a table; using large tables or too many tables is confusing and makes the text difficult to read, consider presenting the data graphically and placing detailed or extra tables in the appendix; data presented in tables should not be repeated in the text but information presented in tables should agree with text; give numerical values the number of decimal places justified by the preciseness of the measurement; subheadings should be brief— abbreviations are acceptable but non-standard abbreviations should be explained in title or table footnotes; table footnotes are designated with superscript lowercase letters; vertical and horizontal rules and boldface type should not be used in the data field; if no data are available for

certain cells within the table, insert a dash and explain the use of the dash in the table footnotes; ditto marks are never used.

Figures: figures include charts, graphs, photographs, drawings or other such pictorial presentations within the text, i.e. any illustration other than a table;

Using the tables and figures of others: the title or table footnote must give credit to the original author and copyright holder.

Quotations - Short (less than 40 words): incorporate into the text and enclose with "quotation marks." Long (more than 40 words): separate from text and indent left-hand margin of quotation one centimeter; long quotations are usually single-spaced; do not use quotation marks. "Whether paraphrasing or quoting an author directly, you must credit the source" (APA, 2001); presenting the work of another as if it were your own is plagiarism.

Table of Contents - includes list of tables, list of figures, all chapters and subheadings, reference section, and appendix.

List of tables: lists all tables used in the text and their page numbers, consecutively.

List of figures: lists all illustrations, except tables, used in the text and their page numbers, consecutively. Note: the list of tables and the list of figures may be combined.

Footnotes - If footnotes are used, they are placed at the bottom of the page on which they are referenced.

Appendices - Order them A, B, C, etc.; use a separate title page, such as "Appendix A" to separate the items in the appendixes. If more than one item is placed in an appendix, label each item "A1, A2, A3, etc." or "Table A1, Table A2, Table A3, etc.".

REFERENCING

For citations and reference you are required to follow the style set out in the *Publication Manual of the American Psychological Association*, 5th ed (2001). This section is a selective, quick reference indication of the main types of documents that are typically quoted from or referred to. It is for guidance purposes only and is not meant to substitute consultation of the APA manual.

Reference citations in the text

In general, within the text the author-date format is used. Each reference cited is followed, in parentheses, by the name of the author, a comma and the date of the publication, for example for a work with one author (Borg, 2004); for two authors (Borg & Dingli, 2005); for two or more authors (Borg et al., 2002). Every source cited in your text -and only those sources cited in your text- are to be referenced in the reference list.

The following table summarises the main types of citations used in the text.

Source	Citation	Source	Citation
No Author	(<i>Short Title</i> , 2000) ("Short Article," 2000)	Chapter	(Smith 2000, chap. 3)
1 Author	(Smith, 2000) (Smith, 2000, p. 123)	Data File	(Corporate Author, 2000)
2 Authors	(Adams & Baca, 2000, pp. 123-146)	In Press	(Smith, in press)
3/5 Authors	(Adams, Baca, & Car, 2000) Next Cite: (Adams et al., 2000)	Message	(A. B. Smith, personal communication, January 23, 2001)
6 Authors+	(Jones et al., 2001)	Multiple	(Able, 2000; Baca, 1950; Car 1975)
Corporate Acronym	(United Nations [UN], 1996) Next Cite: (UN, 1996)	No Date	(Smith, n.d.)

Source: *APA Publication Manual (2001)*.

Reference List

The reference list includes only the references cited in the text; it is usually arranged in alphabetical order by author's last name or by the title if there is no author; titles are italicized; the name and initials of all authors are listed in the reference section ("et al." is an abbreviation used only in the text); single-space each reference if it is more than one line; the second and subsequent lines of the reference are indented 3-5 spaces; double-space between references.

The listing of a book in the reference list consists of:

Surname of author

Initials of first and middle names

Year of publication in brackets. If no publication date is identified, use "n.d." in brackets instead. If you have more than one title by the same author published in the same year, distinguish one from the other by adding lower case letters (a,b,c etc) to the year of publication, e.g., (1995a), (1995b).

Title in italics.

Place of publication. Name the city.

Publisher's name. Leave out words such as Co., Ltd., Inc etc.

Information on how to prepare the references of other types of materials, such as newspaper articles, journal articles, etc can be found in the *APA Publication Manual* (2001) which contains 95 examples of different reference types (pp. 240-281). Here are a few examples of the most commonly used formats.

Book with one author

Perloff, R.M. (2003). *The Dynamics of Persuasion: Communication and attitudes in the 21st century* (2nd ed.). Mahwah: Lawrence Erlbaum Associates.

Book with two authors

Donelson, K.L., & Nilsen, A.P. (1997). *Literature for today's young adults*. New York: Longman.

Book with three or more authors

Booth, W. C., Colomb, G. G., & Williams, J. M. (1995). *The craft of research*. Chicago: University of Chicago Press.

A chapter or a section from a book (online & print)

Beers, M. H., & Berkow, R. (1999). Mood disorders. In *The Merck manual of diagnosis and therapy* (17th ed., sec. 15, chap. 189). Retrieved January 17, 2003, from <http://www.merck.com/pubs/mmanual/section15/chapter189/189a.htm>

Stephan, W. G. (1985). Intergroup relations. In G. Lindzey & E. Aronson (Eds.), *The handbook of social psychology* (3rd ed., Vol. 2, pp. 599-658). New York: Random House.

Note: Break a URL to wrap a line only after a slash or before a period. Do not add a hyphen or any other punctuation.

Journal article in a journal paginated by volume & issue

Mellers, B. A. (2000). Choice and the relative pleasure of consequences. *Psychological Bulletin*, 126, 910-924.

Note: List only the volume number if the periodical uses continuous pagination throughout a particular volume. If each issue begins with page 1, then list the issue number as well.

Klimoski, R., & Palmer, S. (1993). The ADA and the hiring process in organizations. *Consulting Psychology Journal: Practice and Research*, 45(2), 10-36.

Article in a newspaper or magazine

Semenak, S. (1995, December 28). Feeling right at home: Government residence eschews traditional rules. *Montreal Gazette*, p. A4.

Driedger, S. D. (1998, April 20). After divorce. *Maclean's*, 111(16), 38-43.

Television or radio program

MacIntyre, L. (Reporter). (2002, January 23). Scandal of the Century [Television series episode]. In H. Cashore (Producer), *The fifth estate*. Toronto: Canadian Broadcasting Corporation.

Film, videorecording or DVD

Kubrick, S. (Director). (1980). *The Shining* [Motion picture]. United States: Warner Brothers.

Internet articles based on a print source

At present, the majority of the articles retrieved from online publications are exact duplicates of those in their print versions and are unlikely to have additional analyses and data attached. This is likely to change in the future. In the meantime, the same basic primary journal reference can be used, but if you have viewed the article only in its electronic form, you should add in brackets after the article title "Electronic version" as in the following fictitious example:

VandenBos, G., Knapp, S., & Doe, J. (2001). Role of reference elements in the selection of resources by psychology undergraduates [Electronic version]. *Journal of Bibliographic Research*, 5, 117-123.

If you are referencing an online article that you have reason to believe has been changed (e.g., the format differs from the print version or page numbers are not indicated) or that includes additional data or commentaries, you will need to add the date you retrieved the document and the URL.

VandenBos, G., Knapp, S., & Doe, J. (2001). Role of reference elements in the selection of resources by psychology undergraduates. *Journal of Bibliographic Research*, 5, 117-123. Retrieved October 13, 2001, from <http://jbr.org/articles.html>

Article in an Internet-only journal

Fredrickson, B. L. (2000, March 7). Cultivating positive emotions to optimize health and well-being. *Prevention & Treatment*, 3, Article 0001a. Retrieved November 20, 2000, from <http://journals.apa.org/prevention/volume3/pre0030001a.html>

The preceding two internet-related sections are taken from the APA Website (downloaded from <http://apastyle.apa.org/elecsource.html#77> on March 11 2007). Further guidance on the referencing of electronic source material may be obtained from the APA website at <http://apastyle.apa.org/elecsource.html>

Appendix D Staff Research Interests

Hon. Evarist Bartolo	Media in small island states; media and globalization; media and the diversity of cultures; online journalism.
Rev Joe Borg	Ethics, media and society, media education.
Mr Vince Briffa	Interactive Media, New Imaging Technologies and Screen Culture
Dr Noellie Brockdorff	Consumer behaviour; consumer decision making; perception; memory.
Professor Albert Caruana	Services marketing, market research, marketing communications.
Dr Saviour Catania	Development of film language; film theory; film adaptation.
Professor Saviour Chircop	Human communication; evaluation; instructional design; facility design; corporate reputation
Dr Gorg Mallia	Visual design and print media, presentation techniques, instructional communications and technology.
Mr Joe Mercieca	Journalism
Dr Brenda Murphy	Consumption (of media) and (constructions of) identity; gender issues in the media; representation and cultural studies; advertising; diaspora and migration.
Ms Louiselle Vasallo	Video
Mr Daniel Zerafa	Computer animation, compositing and post-production, perception of moving images.

Appendix E Calendar of Key Dissertation Events

THIRD YEAR

By second week of the Second Semester

As 3rd Year Hons. students, you will attend a preliminary meeting with the Dissertation Committee to discuss preparing your proposal for submission.

By Mid-April¹

Submit Proposal to Dissertation Committee.

Mid-May¹

Dissertation Committee will give decisions regarding proposals. Students will be appointed a supervisor or asked to resubmit their proposal.

By End of Second Semester

Students make appointments with their supervisors for a preliminary meeting as soon as possible after their proposal has been accepted and they have been appointed a supervisor. An early meeting with their supervisor is especially important in those cases (see Section 7 above) in which students have been asked to develop an extended proposal for the supervisor's approval. Students should begin researching available and appropriate literature and developing a bibliography.

By End of Second Semester

By liaising with supervisor an extended reading list should be ready by end of semester so students can spend summer months reading key texts.

June/July/August/September

Summer months should be used to read around your subject.

¹ Actual date to be agreed at Preliminary Meeting

FOURTH YEAR

October

Begin meeting supervisor on a regular basis for supervision.

October

The *Dissertation Committee* will meet you again to discuss your progress and your project management schedule for your producing your dissertations.

October – March

Work on your dissertation, with regular meetings with your supervisor.

Beginning second Semester

The *Dissertation Committee* will meet you again to discuss your progress and ensure that you are on track for submission.

Last Friday before Easter Recess

Submission of dissertation

Appendix F
Dissertation Proposal Form

University of Malta
B.Communications (Hons.) – Dissertation Proposal Form

Date

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Proposal number

1 st	2 nd	3 rd	4 th
-----------------	-----------------	-----------------	-----------------

Student's particulars

NAME:	TEL:
ADDRESS:	EMAIL:

Advisor's particulars

NAME:	TEL:
Faculty/Institute/Department	EMAIL:

Brief Description of Dissertation

Area of Interest (Keywords)

Background & Justification

Central Question/Hypothesis

Methodology/ies

Key Theorists/Selected Bibliography

Committee's Use

Appointed Supervisor's Name
Contact Details
Area of Expertise

Appendix G
Research Participation Consent Form

University of Malta
Centre for Communication Technology

STUDENT RESEARCH
Research Participation Consent Form

Name of Researcher: _____

Material gathered during this research will be treated as confidential and securely stored.

Please answer each statement concerning the collection and use of the research data by circling the correct response.

I have read and understood the information sheet.	YES	NO
I have been given the opportunity to ask questions.	YES	NO
I have had my questions answered satisfactorily.	YES	NO
I understand that I can withdraw from the study at any time without having to give an explanation.	YES	NO
I agree to the interview being audiotaped and to its contents being used for research purposes.	YES	NO
I agree to being identified in this interview and in any subsequent publications or use, e.g. Joyce G	YES	NO
I do not agree to being identified in this interview and in any subsequent publications or use. Where used my name must be removed and my comments made unattributable, e.g. JG	YES	NO
I agree to the transcripts (in line with conditions outlined above) being archived and used by other bona fide researchers.	YES	NO
I would like to see a copy of my transcript.	YES	NO
I would like my name acknowledged in the report	YES	NO

Name of Research Participant (in CAPS) _____

Signature _____ Date _____

Appendix H Talent Release Form

1. I, _____, the undersigned, agree to the inclusion of my contribution in the video production being produced by _____ as part-fulfilment of his/her dissertation for the B.Communications (Honours) degree at the University of Malta during the academic year _____.
2. I understand that my contribution will be edited and there is no guarantee that it will appear in the final production.
3. I agree that my contribution is not for any payment or deferred payment.
4. I understand that this video production (or part of it) may be distributed in any medium, without restrictions, and is not for commercial use.
5. My contribution is made in good faith and I assign copyright to _____ and the University of Malta for use in all media.
6. I agree that my contribution may be used without further consent in publicising the video production.

Video Production _____ being produced as part-fulfillment of a dissertation for the B.Communications (Honours) degree at the University of Malta	
Name, address & ID of contributor	Name, address & ID of producer
Signed	Signed
Date	Date

Appendix I
Ethics Form

(starts on next page)

UNIVERSITY OF MALTA

Request for Approval of Human Subjects Research

Please type, or print legibly with black pen. You may follow this format on separate sheets or use additional pages if necessary.

FROM: <i>(name, address for correspondence)</i>	PROJECT TITLE:
TELEPHONE: E-MAIL COURSE AND YEAR:	
ANTICIPATED FUNDING SOURCE: <i>(include grant or contract number if known)</i>	FACULTY SUPERVISOR'S NAME:
DURATION OF ENTIRE PROJECT: from _____ to _____.	

<p>1. Please give a brief summary of the purpose of the research, in non-technical language.</p>
<p>2. Give details of procedures that relate to subjects' participation (a) How are subjects recruited? What inducement is offered? <i>(Append copy of letter or advertisement or poster, if any.)</i></p>

(b) Salient characteristics of subjects—number who will participate, age range, sex, institutional affiliation, other special criteria:

(c) Describe how permission has been obtained from cooperating institution(s)—school, hospital, organization, prison, or other relevant organization. (*Append letters.*) Is the approval of another Research Ethics Committee required?

(d) What do subjects do, or what is done to them, or what information is gathered? (*Append copies of instructions or tests or questionnaires.*) How many times will observations, tests, etc., be conducted? How long will their participation take?

(e) Which of the following data categories are collected?

Data that reveals – race or ethnic origin	YES / NO
political opinions	YES / NO
religious or philosophical beliefs	YES / NO
trade union memberships	YES / NO
health	YES / NO
sex life	YES / NO
genetic information	YES / NO

3. How do you explain the research to subjects and obtain their informed consent to participate? (If in writing, append a copy of consent form.) If subjects are minors, mentally infirm, or otherwise not legally competent to consent to participation, how is their assent obtained and from whom is proxy consent obtained? How is it made clear to subjects that they can quit the study at any time?

4 .Do subjects risk *any* harm—physical, psychological, legal, social—by participating in the research? Are the risks necessary? What safeguards do you take to minimize the risks?

5. Are subjects deliberately deceived in *any* way? If so, what is the nature of the deception? Is it likely to be significant to subjects? Is there any other way to conduct the research that would not involve deception, and, if so, why have you not chosen that alternative? What explanation for the deception do you give to subjects following their participation?

6. How will participation in this research benefit subjects? If subjects will be “debriefed” or receive information about the research project following its conclusion, how do you ensure the educational value of the process? (*Include copies of any debriefing or educational materials*)

