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Creating a Publication

University of Lisbon

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Title	Creating a Publication, University of Lisbon
Number of Pages	43 pages + 1 appendice
Date	9 November 2015
Degree	Bachelor of Business Administration
Degree Programme	Economics and Business Administration
Specialisation option	Marketing
Instructor	Lecturer Pia Väkiparta-Lehtonen

The aim of this thesis was to develop and create a guide that provides relevant information supported with visually appealing design for new incoming students at Faculalde de Letras of University of Lisbon for the academic year 2015-2016. Faculty of Arts and Humanities, Faculdade de Letras da Universidade de Lisboa (FLUL), is part of Lisbon University and it consists of linguistics, historic, philosophical, geographical and literature departments.

This is a study with a focus on operational aspects and it looks at the elements of designing and creating a publication and matters that have to be considered when going through this process from both marketing and technical perspectives. The aim was to create not only a visually effective guide, but a guide that the students find interesting and relevant for them. The target of the thesis was to provide information about the technical elements that have to be considered when creating a publication and also tell about marketing perspectives related to this process. The technical elements consist information about the visual and technical planning of the guide and the marketing perspectives focus on visual perception, human behaviour and human cognition and tell how they can be exploited when creating marketing communication. Based on these aspects the final product, the guide for new students, was designed and created. The process of this project is reported in this thesis.

The result of the thesis, the guide for new students at FLUL 2015-2016, was found pleasing from both the author's and FLUL's personnel's perspectives. The guide was based on the perspectives presented in the theoretical part of this thesis and the guide corresponded to the expectations set for it.

The author recommends that research about the visual attractiveness and importance of the contents of the guide 2015-2016 would be researched by quantitative research targeted to the new students of the year 2015-2016. The answers would give valuable information of how successful the students found the guide and how it could be improved for the coming years. Also the importance of creating visual guidelines for FLUL should be considered to help the designing process of publications in the future. Visual guidelines would also help to keep the appearances similar in different publications.

| Keywords | Visual designing, creating a publication, human behaviour |

Tässä toiminnallisessa opinnäytetyössä käsitellään osa-alueita, jotka tulee ottaa huomioon suunniteltaessa julkaisua. Opinnäytetyön tavoitteena oli luoda sisällöltään merkityksellinen ja ulkonäöltään miellyttävä opinto-opas Lissabonin yliopiston humanistisen tiedekunnan uusille oppilaille lukuvuodelle 2015-2016.

Opinto-opas on luotu teoreettisiin näkökulmiin pohjautuen. Näkökulmia ovat julkaisun luomiseen liittyvät tekniset elementit sekä julkaisun myyvyys ja markkinointi. Markkinoinnin näkökulmasta tarkasteltiin ihmisen käyttäytymistä ja havainnointia eli sitä, kuinka ihminen huomioi tekstiä ja mainontaa. Markkinoinnin näkökulmasta tarkasteltiin myös kuluttajien käyttäytymistä ja ostopäätösten tekoa. Teknisestä näkökulmasta esitetään julkaisun teknisiä valintoja ja ominaisuuksia Opinnäytetyössä on kuvattu oppaan luomisprosessi.

Tämän toiminnallisen opinnäytetyön tuotos, opas uusille opiskelijoille - miellytti niin tekijää kuin toimeksiantajaa. Yhteenvetona voidaan todeta, että työn tuotoksena syntynyt opas vastasi sille asetettuihin odotuksiin.

Jatkokehitysidea olisi tehdä oppaan visuaalisesta houkuttelevuudesta ja sisällön tärkeydestä määrällinen tutkimus, joka olisi kohdistettu lukuvuoden 2015-2016 uusiin opiskelijoihin. Näiden vastausten pohjalta opasta voitaisiin kehittää paremmaksi tulevaisuutta ajatellen sekä saada arvokasta tietoa siitä, miten onnistuneeksi oppilaat kokivat käyttämänsä uuden oppaan. Myös visuaalisten ohjeiden laatimista Faculdade de Letras:lle olisi hyvä harkita, jotta voitaisiin helpottaa tulevaisuuden suunnittelu- ja luomisprosesseja erilaisille julkaisuille ja pitämään niiden ulkonäkö samankaltaisena.

| Avainsanat | Visuaalinen suunnittelu, julkaisun luominen, kuluttajien käyttäytyminen |

Helsinki
Metropolia
University of Applied Sciences

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Appendix 1. The Guide for New Students at FLUL 2015-2016

1 Introduction

When deciding whether or not to read a book, try on a t-shirt or buy curtains the customer first notices the visual elements of the product and these elements often play a crucial role when it comes to the purchasing decision. This is why it is important for marketers to be familiar with the importance of design in marketing. Especially the adolescents of this decade have been influenced to visual designing since their childhood due to TV, movies and internet. This is why they are more capable to read the design faster and this also makes them more demanding audience when it comes to visually effective designing. (Schieszka 1998, 29.) The decisions towards the layout, colors and pictures used in the product are not irrelevant. All decisions towards design of the product have a purpose when it comes to intriguing the customer to be interested in purchasing your product or service.

This thesis provides information from both marketing and technical perspectives when creating an appealing and effective publication. Information about how to intrigue readers with visual features and what technical elements have to be considered when going through the process of creating a publication are provided in the thesis. Also information about human perception and target groups in marketing communication are provided in the thesis. The main objective for the thesis was to develop and create a guide for new incoming students at Faculdade de Letras da Universidade de Lisboa (FLUL) for the academic year 2015-2016. The aim was to create a guide that provides relevant information supported with visually appealing design.

The idea for designing the visual concept for the guide for new students came up when corresponding with FLUL at University of Lisbon via email prior to the internship. The subject was chosen on the fact that it was closely related to the internship and it would also be useful for FLUL. The guide for new students was created to help the student support office of FLUL with the designing process of the guide as they had moved from professionally designed guide to self-designed guide last year. This is why it was considered as a good idea to create a design for the guide 2015-2016 based on theoretical views which can also be exploited when creating the design for future guides. Also being interested in the importance of design, human behaviour and human cognition in marketing were some of the reasons why this subject was found interesting.

1.1 The Goal and the Target of the Thesis

The main goal of the thesis was to create a visually effective guide for new Portuguese students at FLUL. The idea was to design and create a guide that the students find visually attractive, easy to read and adopt. The goal of the thesis was to create a guide that contains relevant information, meets the target group's needs and is designed so that the reader won't get exhausted or bored while reading it. To reach these goals, technical elements of creating a publication and marketing perspectives were researched and the guide was created based on these references. Theoretical references of how to create a guide and what elements have to be considered are mostly based on the book "Julkaisijan käsikirja" written by Elisa Pesonen. For the marketing perspectives different references found from the internet were used.

The target for the thesis was to provide general information of the technical perspectives of how to do publication: how to do visual planning of the guide and what elements should be taken in consideration when creating a publication. The thesis also aims to provide information about marketing views of human perception and target groups: information about how do people observe and perceive information. The thesis also provides information about how to understand the target group and their motivations and mind-set behind their purchasing decisions.

The main questions of the thesis are:
- How can human perception be exploited when creating a publication?
- How do consumer's behavior, motivations and mind-set affect their purchasing decisions and how can they be exploited when creating a publication?
- What technical elements have to be considered when creating a publication and how can they be exploited to create visually appealing publication?

1.2 University of Lisbon

University of Lisbon was established on 17 April 1911 and today the University of Lisbon is the largest university in the country regarding the number of students and budget. There are nearly 48 000 students studying in 18 different faculties. One of them is Faculdade de Letras to whom this thesis was created. (University of Lisbon.)

Faculty of Arts, Faculdade de Letras da Universidade de Lisboa (FLUL), is part of Lisbon University and it consists of linguistics, historic, philosophical, geographical and literature departments. Portuguese Republic provisional government established FLUL in 1911 as part of the Lisbon University but its origins date back to 1859 to the times of King Pedro V. (University of Lisbon.)

The Academic Services Division of the Faculty of Arts, University of Lisbon, is in charge of the administration related to students and taking care of the academic interest information. It is divided into the following areas:

1. Graduate students
2. Postgraduate students
3. Accreditation and Evaluation
4. Educational management
5. Student support center
   (University of Lisbon 2014.)

The thesis was created in co-operation with the student support center at Faculdade de Letras in University of Lisbon. Tasks done in the Student support center are: hosting, reporting and monitoring students, including students with special needs and special status. The student Support center at FLUL is also in charge of: advancing and coordinating volunteer programs in FLUL, advancing and coordinating scholarship programs, coordinating the production of learning materials, organizing events and training activities, particularly in the area of special educational needs. (University of Lisbon 2014.)

1.3   Thesis with a Focus on Operational Aspects

This is a thesis with a focus on operational aspects that includes both theoretical and functional parts. A thesis like this can be, depending on the area of the study, for example a recruitment guide, environmental guide or safety instructions (Vilkka & Airaksinen 2003, 9, in a work Tallqvist 2015, 3). The operational part of this thesis is the guide for new students at Faculdade de Letras at University of Lisbon for the academic year 2015-2016.

The theoretical part of the thesis provides information about technical perspectives of how to create publication and what elements have to be considered when creating one.

The theoretical part also provides information about marketing perspectives such as target groups and how to understand their needs and motivations. Information about human perception and human behaviour are also provided in the thesis.

1.4 Demarcation

Marketing perspectives and technical perspectives of designing and creating a publication are both wide subjects and they can be approached from several different aspects. This is why some limitations towards this thesis were made.

As this is a thesis focuses on creating a new publication it doesn't contain new research but instead it is based on references and literature that can already be found about this subject from both online and book references. This thesis focuses on the technical elements of how to create a publication and how they can be exploited to create visually appealing design. From the marketing perspectives the point of view was limited to human cognition, human behavior, target group and visual perception.

The thesis does not provide refined information about how to use designing programs such as Photoshop or InDesign but these programs play a crucial role when combining all the elements in to the final product, the guide for new students at FLUL 2015-2016.

2 Human Behaviour and Perception in Marketing Communication

Marketing communication makes the company and its products and services visible. Communication has a big part when it comes to creating company image and make customers purchase the products or services. Marketing communication creates company image, raises the awareness of the company, and gives information about the products or services, prices and places where they can be bought. It aims to affect to the demand of the products and maintain customer relationships. (Bergström 2014, 252.) To create effective marketing communication it is essential to consider elements of human perception and consider how people perceive marketing communication. Perception plays a big part when it comes noticing marketing communication and advertisements whereas the AIDA model helps to consider the steps that the customer takes from noticing the product to actually getting the will to use and purchase it.

2.1 Sensory Marketing

In the past years there has been rising interest towards sensory experiences when it comes to customer's purchasing decisions and judgement from both marketing and psychology perspectives (Krishna & Schwarz 2014, 159). From a marketing perspective sensory marketing can be defined as "marketing that engages the consumers' senses and affects their perception, judgment and behaviour." (Krishna 2012, 332.) In today's world where consumers are exposed to limitless amount of marketing every day, marketing that appeals to basics senses can be seen as more potential way to engage consumers (Krishna 2012, 332).

The area of sensory marketing is a growing field. According to Peck and Childers (2008) one third of the researches towards sensory studies in consumer behaviour have been published within the last five years and there is still lot of research to be done. (Peck & Childers 2008, in a work Krishna 2012, 334.) For marketers and advertisers it is essential to understand the importance of senses in marketing. Considering human senses paves a way for successful marketing, but in advertising only hearing and eyesight are relevant senses.

Most people are strongly dependent on their sense of sight so it is no wonder that most of the research of sensory marketing and even in marketing general are based on the sense of sight (Krishna 2013, 22–24). Because the guide for new students at FLUL is only based on the sense of sight, information about visual perception is presented in the next chapter.

2.1.1 Visual Perception

We use our senses such as vision and hearing all the time to perceive information about our surroundings. Perception is an automatic and brief process purposed to keep us out of trouble. For example you don't tell your brain to perceive noise of someone screaming, but instead your brain does it automatically. For us to connect the meaning of screaming to fear we use conceptualization which is also an automatic process attaching the perceived noise to some emotion, in this case fear. (Heath 2012, 74–76.)

Visual perception is process where we interpret visual information gained with our eyesight. We rarely notice the how important perception is to our daily life as it happens so

effortlessly and this is why the complexity behind this process is often ignored. But understanding this process is a key element when it comes to designing visual information. (Thing 2014.)

According to Raninen & Rautio (2003) humans have natural propensity to first notice things placed on the left corner of advertisements and then move to the right bottom corner (Raninen & Rautio 2003, in a work Halkola 2011, 17). But most time is spent looking at the middle of the advertisement. Allen, O'Guinn & Semenik (2009) argue that our vision moves from the big objects to the small objects, from a colourful to black and white and from lighter objects to dark ones. (Allen & O´Guinn & Semenik 2009, in a work Halkola 2011, 17.)

Psychologist Richard Gregory (1970) claimed that perception is a hypothesis. He argued that perception is a process relying on top-down process where our past experiences play a crucial role when it comes to our perceptions. He claimed that when looking at something we develop a perceptual hypothesis based on our prior knowledge and most of the time these hypotheses are correct. (Gregory 1970, in a work McLeod 2007.) Gregory (1970) argued that we encounter a lot of information all the time but by the time it enters our brain we have already lost about 90 % of this information. This is why our brain has to estimate what we are seeing based on our past experiences and construct our perception of reality actively. (Gregory 1970, in a work McLeod 2007.)

Figure 1. The Apple logo (worldofdtcmarketing).

For example when a consumer sees the logo of a white bitten apple as seen in the figure 1, they are likely to relate it to the brand Apple. Our brain is estimating what it is seeing and creating a hypothesis based on prior knowledge and we are able to connect the logo to the brand Apple. Though a person who is not a familiar with this icon will not recognize

the reference and might not understand the message or the idea behind the advertisement. As Gregory claims that we lose nearly 90% of the information that our brain encounters so a person who is not familiar with the Apple logo is more likely not to notice the advertisement in the first place and lose the information about the advertisement.

Based on Gregory's (1970) perception theory, when creating visual information it is important to:
- Flatter information with relevant theme and design
- Use purposeful headlines to set some key assumptions
- Use meaningful text to support visuals
  (Thing 2014.)

Based on binocular rivalry experiment dating back to 1998 when Frank Tong, Ken Nakayama, J. Thomas Vaughan and Nancy Kanwisher observed in their research that when presenting two different pictures at the same time to each eye, the brain creates binocular rivalry. This means that for a little while when our eyes are looking at two divergent pictures that are close together, we are not able to resolve what we actually see. (Tong & Nakayama & Vaughan & Kanwisher 1998, in a work Thing 2014.)

Based on Tong's, Nakayama's, Vaughan's and Kanwhisher's binocular rivalry phenomenon (1998), when creating visual information it is important to:
- Organize the contents in a clear and reasonable way
- Use themed icons
- Make sure that people notice important points by highlighting them
  (Thing 2014.)

When creating the guide 2015-2016 both Gregory's (1970) perception theory and Tong's & Nakayama's & Vaughan's & Kanwisher's (1998) binocular rivalry experiment were kept in mind so that the guide would be visually effective.

Figure 2. The layout and design for the guide 2015-2016

The theme and design of the guide was kept similar throughout the publication so that the guide would seem consistent and pleasing for the readers. As seen in the figure 2 information was flattered with relevant design and headlines were kept short but informative so that the reader could easily get some key assumptions of the contents of each part. The contents of the guide were organized in a clear and reasonable way, headlines were separated from the body text with a blue box and lists were used to ease the reader's job and make the publication more readable as seen in the figure 2. The design was kept airy and light throughout the guide so that the reader would find the design attractive as seen in the figure 2. Also throughout the guide, similar icons were used and important points were highlighted so that the reader can easily observe different parts of the text.

2.1.2   Golden Section

Throughout the history of mankind, golden section have been found in nature, architecture and design. It is known by many different names such as golden mean, golden phi or divine proportion. The golden section is also known by the Greek letter phi or φ and its numerical ratio is 1:1.618034… or 1: φ. The numerical pattern is also known as the Fibonacci numbers. (Fletcher 2006, 67.)

Few examples of golden section are the Egyptian pyramids and the Parthenon of ancient Greece. Due to its harmonious look that pleases the viewer's eye, it is not surprising to see the golden section rule exploited even nowadays in many designs such as websites, architecture, advertisements, logos or product designs. (Fletcher 2006, 67.)
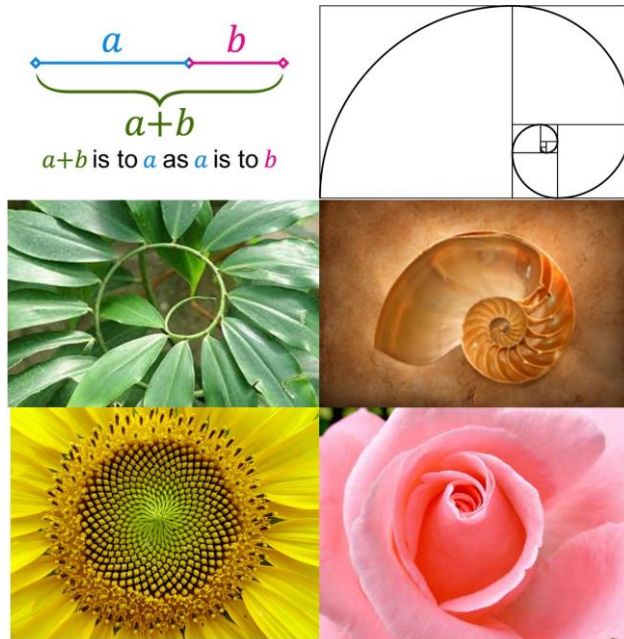
Figure 3. The golden section rule and its manifestations in nature (Gestaltreality).

As we can see from the figure 3 the golden section can be identified in numerous objects found in nature such as sea shells and flowers. It can also be found for example in human faces and fingers, astronomy and hurricane shapes. Golden section applies when line is divided with two unequal parts (a and b) so that the shorter part b relates to the longer part a in the same way as the longer part a relates to the whole line a + b as seen in the figure 3 (Lamb 2013).

Golden section is used when the aim is to create pleasant design that has a natural feeling. All in all it can be said that due to its features, using it when designing products or publications is found to be successful solution when the aim is to create a beautiful design that pleases the reader's eye. (Lamb 2013). To make sure the guide 2015-2016 was found appealing by the readers, the golden section was kept in mind and implemented throughout the guide.

Figure 4. Golden rule symmetry in the guide 2015-2016

The golden section symmetry was kept in mind throughout the creation process of the guide and it was implemented in several different pages and layouts as seen in the figure 4. The golden section rule was exploited in the cover and it was also exploited in other page layouts and elements as seen in the figure 4. The first page on the left follows the golden section rule with the layout of the text, the middle picture is combination of text and picture, where they are positioned in golden section symmetry and the cover on the left consists brown bars positioned in golden section symmetry. Also the picture in the cover follows the golden section symmetry making it visually appealing.

2.2 AIDA Concept

The main goal for any marketing or advertising is to get people buy your product or service. The AIDA concept is a traditional model to reach marketing goals.

Figure 5. AIDA model

AIDA stands for the words attention, interest, desire and action as seen in the figure 5. These are the stages of consumer interaction with advertising message. AIDA model suggests that consumers respond to marketing messages in a cognitive (thinking), affective (feeling) and conative (doing) sequence. (Promotional goals and the AIDA concept 2009, 212.)

Figure 6. The service marketing triangle (amazonaws).

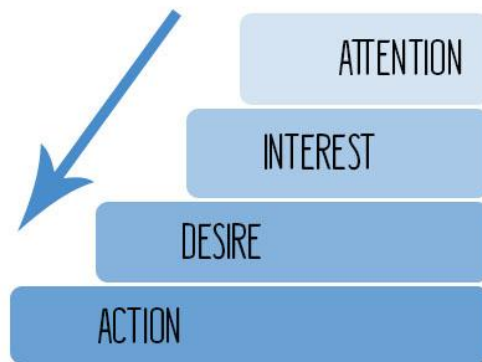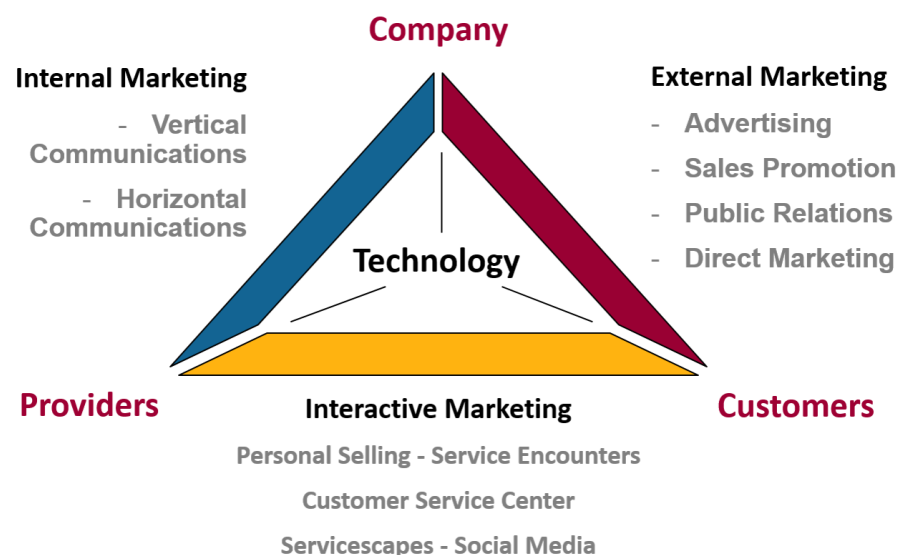The service marketing triangle connects employees (providers), company and the customers as seen in the figure 6. The guide for new students can be considered as a part of FLUL's external marketing as the aim is to provide information to the customers, in this case the students. The guide is not a traditional advertisement aiming to get the people to "buy" the service as the students have already chosen the school and "bought" the service but the aim for the guide is to provide information to the already existing customers, to promote the services it offers and give information.

Using the AIDA model for the guide 2015-2016 it could be ensured that the goals set for the guide were reached. In the AIDA model the steps are taken from the top to the bottom as seen in the figure 5.

1. **Attention**: If your customers are unaware of your product, it is impossible for them to become interested enough to buy your product. So the first step is to get your target audience awareness towards your product and raise their attention. For the students to notice and be aware of the guide, it had to be easy to get. In the beginning of the semester the new students are handed with guide either in online or paper version so it is likely that most of them will notice the product and that it will get their attention. To make sure that the guide won't be left unnoticed, the lecturer in the introduction ceremony could for example refer to the guide and point out elements that can be found from it. This would raise the awareness of the students towards the guide even more and ensure that they are aware of its existence.

2. **Interest:** After getting the attention of your target audience the next step is to create an interest towards your product-service as rarely just awareness of a brand or a product leads to a sale. Even though the students are handed with the guide it doesn't mean that they would become immediately interested in it. To make them interested in reading the guide, it has to seem relevant enough for the students to actually become interested in it. The contents have to be informative and consist the right amount of information. An elegant and eye pleasing design supporting the contents will ensure that the students find the guide easy to read and adopt. Also using subconscious marketing methods such as golden rule symmetry and elements of visual perception will ensure that the students are not repelled from the guide because of unclear and unpleasing design.

3. **Desire:** After the first two steps your customer already knows your product and is interested in your product. The next step after these is to create a desire towards your product. At this step the students are already aware and interested in

the guide but they are still lacking the desire to use it. They might for example prefer to find information online rather than from the booklet. Creating desire towards the guide can be created by pointing out its benefits such as:

- Accessibility: No need for internet as the information in the guide is always available.
- Speed: It is faster source to find information than finding information from internet.
- Convenient: Due to its A5 booklet size it is easy to carry around. Also due to the limited page numbers around 20 pages it doesn't take too much space and it is light.

4. **Action:** After the first three steps your customer is ready to step to the action stage and buy your product-service. In the action step the students are convinced to use the guide but there still might be some students who have basically stepped to this step but not yet actually read and used the guide. To make them take the final leap of reading and using the guide, reminding of its existence and its benefits for example in some classes or ceremonies is a useful idea. (Promotional goals and the AIDA concept 2009, 212.)

3   Target Group Analysis

Communication plays a big part in our daily life. It helps us to strengthen our relationships and it is also an instrument to provide and receive information. But to create a communication that is effective, you have to know your target group. If target group is not studied and analysed, your communication is bound to fail. The term target group refers to the group of people to whom the communication is directed at. It may consist people from different demographical, geographical, religious, national and linguistic divisions and classifications but they all share some element that places them to the same target group. (Banerjee 2009, 18.)

To reach the goal of delivering the message to your target group it is essential to study the group and get a precise profile of the target group. This part is critical so that the communicator can reach the goal successfully. Basic information about the people in the target group is needed to interact with them successfully. (Banerjee 2009, 18–19.)

The target group for the thesis are all the students starting their studies at FLUL in the academic fall 2015. This means around 900 students with different demographical, geographical, religious, national and linguistic backgrounds.

3.1   Generation Y and Z

Even though the target group for the thesis consists people with different backgrounds, ages and nationalities, there are some general characteristics that they all share to be put in the target group of this thesis. All the people in the target group are freshmen students starting their studies at the Faculdade de Letras in the University of Lisbon and they all belong to the Generations Y or Z.

Generation Y consist people born from 1977 to 1994 and generation Z consist people born from 1995 to 2012. Generation Y kids are very sophisticated, wise with technology and immune to most traditional marketing, to which they have been exposed since their childhood. The generation Z is even more sophisticated and wiser when it comes to technology making them even more demanding audience than generation Y (Schroer.) Generation Y is the best educated and culturally diverse generation in history making them tolerant and open-minded for diverse lifestyles such as homosexuality and single-parent households (Wolburg & Pokrywczynski 2001, in a work Djamasbi & Siegel & Tullis 2010).

Generation Y has characteristics that are important to take in consideration when creating marketing communication. As the students in FLUL all belong to the target group Y or Z, it is important to consider these matters when creating the guide for new students:

- **Picture over text**. Research indicates that generation Y doesn't have the patience and long attention span to read texts that are long and boring (Perez 2008, in a work Djamasbi et al,. 2010). Generation Y finds picture-based communication method more appealing over text-based method (Oh & Fioritob & Cho & Hofackerd 2008, in a work Djamasbi et al,. 2010). This means that using pictures and little text is found more appealing in this target group. It is also important to design the guide so that there won't be too much text in one page and that text is divided into small parts supported with visual elements such as pictures or lists.

- **Freedom**. College students are finding their places as independent consumers away from their parents care and support. This means increasing feeling of freedom towards purchase and life decisions. (Noble & Haytko & Phillips 2009.)
- **Finding yourself**. College students and young adults are still trying to figure out who they are: what they value in life, what they want to do in the future and what things are important to them (Noble et al,. 2009).

College students are on the breaking point of becoming responsible adults. Many of them have just moved out of their parent's place to start their studies in the university. They are still looking for their identities and enjoying the feeling of freedom. As they all are young adults of generation Y or Z, they are familiar and sceptic towards the most traditional marketing and they are demanding target group when it comes to marketing. They are most drawn to publications and webpages that don't have too much text and that contains pictures. The generations Y and Z have a short attention span and they are not interested to read long texts.

3.2   Consumer Insight

To create successful marketing and marketing communication today it is important to gain deeper understanding of human behaviour. This requires of going beyond traditional consumer insight techniques of asking questions like "why, when and how". Consumer insight means viewing beyond the obvious things and going deeper to understand your consumer's motivations and mind-set. Trying to be everything for everyone is impossible task for any business, but trying to offer the right things to the right people helps to pave the way for a successful future. (Florin & Callen & Pratzel & Kropp 2007, 76–80.)

Florin, Callen, Pratzel and Kropp (2007) presented four rules to help to look over the obvious and to understand target consumers:

- **Context matters.** Every consumer has their own mind-set and background that affects their purchasing decisions. The context affects consumers purchasing decisions and due to this it is essential to consider different possible contexts to understand your target consumers the best as possible.
  Each student starting their studies at FLUL have different background and mind-set. Some students might not support the fact that the guide is printed on paper, some of the students might not be fluent in Portuguese language and they find

the guide useless or some might have not brought a bag with them to carry the guide around and due to this they might leave it behind. Based on these notifications we can notice that different mind-sets and motivations guide consumers when making decision towards a product and that it is important to think about different contexts that might affect consumers.

- **Consumers are not self-aware.** Consumers make subconscious and irrational things every day without knowing their real motivations. Usually consumers are unable to explain their purchasing decisions. Marketer's job is to study consumers and ask the right questions and offer right incentives at the right time and place. The aim is to find out the true motivation behind the purchasing decision to gain valuable information about the target group.

  To understand the student's real motivations behind their actions towards the guide it is essential to consider some questions such as: what things help the student to perceive the guide? What things they would found visually appealing and what not? As we don't have answers to these questions, information from the internet was researched about the subject so that the guide would provide relevant information with a pleasing design. For example the students are unlikely to know that pages following the golden rule symmetry are pleasing to their eyes due to its harmonious and natural symmetry. Even though the students are not self-aware of this matter or not even know about the golden rule symmetry, they are still affected by it in a positive way.

- **Consideration set over competitive set.** Competitive sets are usually industry-defined views of the customer's mind-set where in fact today's customers are more likely to deal with the view of consideration set. The difference is that for example where wine producers are likely to consider only other wine producers to be fighting against them to lure the customer's attention. In fact the customer is not thinking just inside this competitive set, but in a more wide consideration set that includes options like buying juice, ciders, beers or water instead of wine. Emotional and rational feelings guide customers when going through different options and understanding these feelings help you to view the customer's consideration set over your own competitive set.

  As this is a university guide it does not have real competitive set such as other universities guides to be considered. The students have already chosen FLUL as their school and they are not likely to consider the option to find information from other university's guide over their own but they are likely to find information from other sources such as internet, their friends, teachers and older students. This is

the consideration set for this guide. To make sure that the guide would be found as a useful source of information it is important to consider the contents and the design of the guide. Even though the contents would be interesting for the student, a bad design can repel the reader to consider other options to find information such as the internet. The key is to create a design that supports the contents and makes it visually attractive and easy to adopt. But it can also be the other way around, the design might please the reader but the content might not be relevant or essential for the students and this might repel them from reading the guide. The guide must contain the right amount of information without being overwhelmingly full or lack essential information.

- **Usage not purchase.** Getting insight of why, when and how your product is used is critical to understand you target. This can provide you useful information for you to provide opportunities to help your customers to resolve real problems and help you to be creative when it comes to your new product development.

(Florin et al,. 2007, 76–80.)

For this thesis it is essential to consider that how the students will use the guide and for what purposes they might need it. All the students are handed out with the guide, but not all will actually use it. To create a guide that is most likely to be used it is important to consider the options that the students would use it for:

- To find information
- To gain knowledge about the school
- To find the important dates of the school year
- To find contact information for the teachers
- To find instructions of where to find more information

4 Creating a Publication

When creating a publication it is essential to reserve enough time for the designing process so that the final product pleases both readers and the designer. To create a publication the designer has to do visual planning and go through the visual and graphic guidelines of the company so that the publication meets the requirements set by the company. It is also essential to consider the elements of how to create effective communication and how to communicate to the target group.

When creating a publication it is important to keep in mind that not all readers are interested in the same issues nor can we always be able to please everyone at the same time but it doesn't mean that we shouldn't try to achieve this nearly impossible goal and give every issue the most impressive visual presentation as possible. To get there we have to know our readers' habits, expectations and know what ways to use to please them as best as possible. (Rantanen 2007, 75.)

When going through the process of creating the appearance of the publication, the designer performs graphic designing. The term graphic design has many different explanations but generally it is understood as visual planning and implementation. Downs (2012) argues that graphic communication is a problematic process which includes thinking, planning and putting the ideas into visual messages so that the target audience can understand them. Basically this means that the designer has to have wide knowledge of things such as cultures, meaning of symbols and know what channel to use and how to communicate in them. (Downs 2012, 4–7, in a work Pilch 2014, 9.)

4.1   Appealing to Readers

When deciding whether or not to read a book or a magazine, the reader goes through three steps. First the reader scans the cover to estimate the visuality of the publication. Cover is the most important page of the publication. When deciding between books, the readers are more likely to pick up a book that is visually more attractive than others. To make sure that your publication stands out from the crowd, the cover has to be interesting, selling and also give a little taste of the contents of the publication. (Rantanen 2007, 71-86.)

After scanning the cover, readers glance through the pages to decide whether or not it contains relevant information for them and if the texts are worth to read. Readers only see random pieces of the publication while glancing through it and based on these glances they create the image of the whole publication. Clear visual design and informative subheadings gives the reader an impression of a clear publication. In the last phase the reader is already interested in your publication and finally starts reading it. In this phase the visuality of the publication is aimed to make the reading experience easier and pleasant for the reader. (Rantanen 2007, 69.)

When trying to appeal to your readers and make them interested to read your publication it is important to design and plan your publication well. Interesting headlines, powerful pictures, clear typography and design that elegantly connects all these parts to a good combination will ensure that the reader is intrigued to read the whole publication (Rantanen 2007, 75).

For the reader to understand the message and aim of your publication, it is important to consider features that help the reader to understand the purpose of your text and make them conceive the message easily. There are five general visual features that will help the reader to perceive the publication better:

- Simplicity
- Clarity
- Contrast
- Tabulation
- Using visual effects instead of plain text.
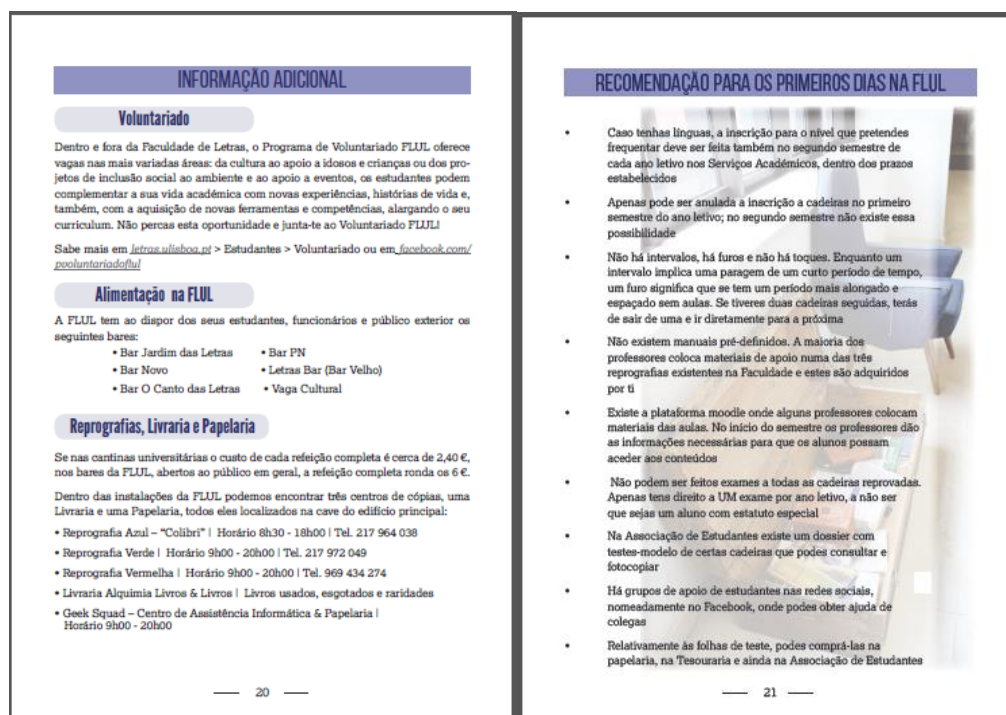 (Rantanen 2007, 75.)

Figure 7. The layout and design for the guide 2015-2016

When creating the guide 2015-2016 these five general features to help the reader perceive the text where kept in mind. As seen in the figure 7, information was divided into

clear parts and organized logically to keep the reader interested throughout the publication. Also by using colours, shades and shapes as seen in the figure 7 it was tried to ensure that the reader is intrigued to read the whole publication. Parts of the text were put into a visual form such as list helps the reader to observe and understand the message better. Tabulation and contrast were also used to help the reader perceive the text easily. These also made the publication look more clear and simple.

4.2   Visual Planning

Visual planning can be said to give a publication its gestures, expressions, tone and emphasis. The appearance of the publication is part of its non-verbal communication and it is the basic foundation of the publication. (Pesonen 2007, 2.)

When planning a publication it is important to consider the following questions:

1. **Who** is sending the message?
   Student support Office at Faculty of Arts in Lisbon University wanted to develop a guide for new incoming students that is visually appealing and contains relevant information for the academic year 2015-2016.
2. **To whom** are we creating the publication?
   The publication was created for new Portuguese students starting their studies at FLUL in the autumn 2015.
3. **What and why?** What is the purpose of the publication and what is the message we are trying to send: marketing, strengthening or changing the image or giving information?
   The aim was to develop a guide that is visually attractive and provides relevant information about FLUL and about the services it offers.
4. **How?** How big is the target group, who will create the publication, where will the publication be printed or will it be offered only in online format?
   Around 900 students started their studies at FLUL in October. The guide was downloaded as PDF version to FLUL's website and also A5 colour booklets of the guide were printed and given to the students.
5. **When?** When will it be ready and when should it be published?
   The guide had to be ready for the autumn semester 2015. The due date was on September 2015 and it was published when the new students arrived to FLUL in October. (Pesonen 2007, 2–5.)

When these questions have been answered, it is time to choose the format of the publication, i.e. form, size of the page and type of the paper, and create the basic foundation for the publication including layout base, master, template and grid. This basic foundation helps in the planning process and works as a combining element throughout the whole publication. Typography has to be created and decide what kind of artwork will be used throughout the publication. Also choosing the colors used in the publication is an important matter. (Pesonen 2007, 5.)

4.3   Visual and Graphic Guidelines

Many companies and communities have their own visual guidelines (design management) which are usually made by professional graphic or advertising agency. These visual guidelines are used throughout the company's communication. The aim for these guidelines is to create visible personality for the company and communicate about the company's attitudes, values and goals. Basically the idea is to distinguish the company from any other similar to it and these guidelines should be consistently followed as it helps the audience to recognize and remember the company. (Pesonen 2007, 6.)

Good visual guidelines are based on facts of what the company actually is. It sums up the company logo, colors that are used and typography. When creating visual guidelines it is important to do thorough groundwork and analyze these questions:

- What and what kind of company it is?
- What the company does and how?
- What is the company's past?
- In which way the company wants to proceed in future?
- What kind of message the company wants to send with the visual guidelines?

(Pesonen 2007, 6.)

Good visual guidelines are not created in a minute but instead it takes time and it should be created so thoroughly that it also lasts for a long time. When changing the visual guidelines it is important to consider whether the change is necessary, companies shouldn't change their visual guidelines just because of the fact that they want to change something. This can lead to worse solution than they had before. This is why no change

in visual guidelines should be done quickly or based on wrong arguments. (Pesonen 2007, 6.)

FLUL did not have any visual guidelines that had to be followed when creating the guide 2015-2016. As visual guidelines shouldn't be changed dramatically without good reasons and all the changes have to be considered carefully, this is why decision towards typographic decisions such as colours and format used were not changed too dramatically for the guide 2015-2016. To make readers recognize the guide as a part of FLUL, ideas towards the colours, photos and fonts used were searched from their website and old guides so that the appearance of the guide would seem consistent to the publications already made.

To maintain the visual guidelines as a consistent combination the company needs a clear guide about how to use it in different situations such as in a guide, advertisement on newspaper, in a newsletter or in anything else. Graphic guidelines are created to tell how to use visual guidelines in different formats. Extend of the guide depends on the company but it should consist at least the following elements:

- Logo and information how to use it in different formats
- Main colors defined in CMYK- and PMS-colors (Pantone Matching System) and how to use colors in different formats
- What fonts are used and what to use in which format
- Examples of business cards, newsletters, envelopes and forms (Pesonen 2007, 7.)

Because there were no visual guidelines to be followed, there were also no graphic guidelines that could have been used in the guide for new students at FLUL. Due to this fact some extra work had to be done to create the design for the publication. This extra work included tasks such as deciding the colours, fonts, layout and pictures used in the guide.

4.4   The Cover

To appeal for the students to read the guide, the design of the publication had to be visually attractive and easy to adopt so that they would be interested to read the publication. As the cover is the most important page of the publication, quite a lot of time was

used to create different ideas for it so that the final version would be as appealing as possible.

The cover wanted to be kept simple and clear but at the same time it had to include something intriguing so that the students would find the publication interesting enough to read it. For this an appealing picture connecting the cover to the contents and visual elements supporting the picture were chosen. When creating ideas for the cover section rule symmetry was kept in mind as it is known to please the reader's eye.

Figure 17. The cover ideas for the guide 2015-2016

The last three ideas for the cover are seen in the figure 17, they all exploit the golden rule symmetry so that they would appear appealing and pleasant for the reader. The photo on the right was chosen by the personnel at FLUL to be the cover of the guide 2015-2016. The brown bars in the final cover are positioned following the golden rule symmetry and the colours were chosen to support the picture used in the cover as seen in the figure 17. The picture on the final version of the cover is a photo of the library of FLUL and was also a good picture to be chosen to the cover because the triangle in front of the library is positioned in the picture so that it creates golden rule symmetry. To make the picture even more appealing it was processed and modified in Photoshop.

4.5   Layout

Every publication needs some kind of surface where it will be shown. Layout combines all the visual elements and text into a good combination. When creating the layout it is critical to be able to observe that what information is essential and what is not. Layout should help the reader to easily perceive the contents of the publication, intrigue and motivate the reader. It parses the data and makes it easy to distinguish the publication from any other. It guides the reader and helps them to understand the contents. Basically it can be said that the shape should serve the contents, not the other way around. (Pesonen 2007, 9.)

To keep the inner balance and appearance of the publication, it is good to design the layout model which works as a guideline for page layouts and keeps the appearance similar. The layout model can be done to the master page of the layout program or to the publishing model of the drawing program. (Pesonen 2007, 9.)

To make sure that the inner balance and appearance of the guide for new students at FLUL was kept similar throughout the publication, two different master pages were created for the guide 2015-2016.

Figure 8. The master pages for the guide 2015-2016.

As seen in the figure 8 the master page A on the right had the logo of Faculdade de Letras in the background and master page B on the left side is similar to the master page A but it is just without the logo in the background. The master page B was created so

that the page numbers would be in the same place regardless of the master page used. The master page A was used for the pages were there was only text and for the pages with different layout, master page B was used.

Usually the layout is done with layout- or drawing program but many designers sketch the publication by drawing on a paper first. It is good to get the general idea and plan how to put the contents on a paper before starting to do it with a computer. But for some designers it is easier to go straight to the computer and start to combine the elements, all in all, it can be said that every designer has their own way. (Pesonen 2007, 9.)

When creating the layout for the guide 2015-2016 the first step was to sketch ideas for the layout on a piece of paper. This was just mostly to have a rough idea of the publication and to create some ideas. After this the ideas were moved to InDesign program to have an idea how it actually could look. Most of the designing and sketching was done with InDesign program as it was easier way to create ideas and change them if needed.

4.5.1   Margins

Margins adjust the empty space between the contents and the edge of the pages. They are space that frame the page, rhythm the publication and give the publication space "to breathe". The wideness of the marginal affects the atmosphere of the page. If all the margins are the same width it makes the atmosphere heavy and the text seems to be coming out of the pages. Wider bottom marginal makes the atmosphere lighter. (Pesonen 2007, 11.)

The wider the margins are, the lighter and airy the whole publication seems. Wide margins can also create the image of festiveness when instead small margins make the page seem darker. Page with too small margins can also seem breathtakingly full which could expel readers. When deciding margins, it is important to consider the format of the publication as it affects the space needed for inner margins. (Pesonen 2007, 11.)

Figure 9. The margins in the guide for new students at FLUL

To make the atmosphere of the guide 2015-2016 light and festive, the margins used in the publication were kept wide throughout the publication. As seen in the figure 9 the bottom margin was left wider (17.78 mm) than other margins to keep the atmosphere light and pleasing for the eyes. The inside and outside margins were both set to 12.7 mm but the top margin was left wider (15.24 mm) so that the page would seem more airy and easier to read.

When the wideness for margins has been decided, it shouldn't be changed without good arguments in the middle of publication as this affect the balance and consistency of the whole publication. (Pesonen 2007, 11.) In some pages of the guide 2015-2016 the margins had to be adjusted a bit narrower so that the contents would seem more appealing and that they would fit to the page but mostly the margins used in the guide followed the margins seen in the figure 9.

Margins can also be exploited for other purposes such as pictures, explanations and page numbers (Pesonen 2007, 11). The bottom margin was exploited to contain the page number in each page in the guide 2015-2016. The page numbers were placed in the middle of the page as seen in the figure 9 and they were framed with two horizontal lines. The page numbers were put in the middle of the page in a vertical symmetry, which is known to raise more attention in readers than horizontal symmetry.

4.5.2   Columns

Publication can be divided into one or more columns depending on the page size and the amount of text. The more columns used, the narrower the space is for one. The wideness of the column affects the readability. They have to be wide enough so that the text maintains to be readable. The wideness of columns is also related to the size of the letters. (Pesonen 2007, 12.)
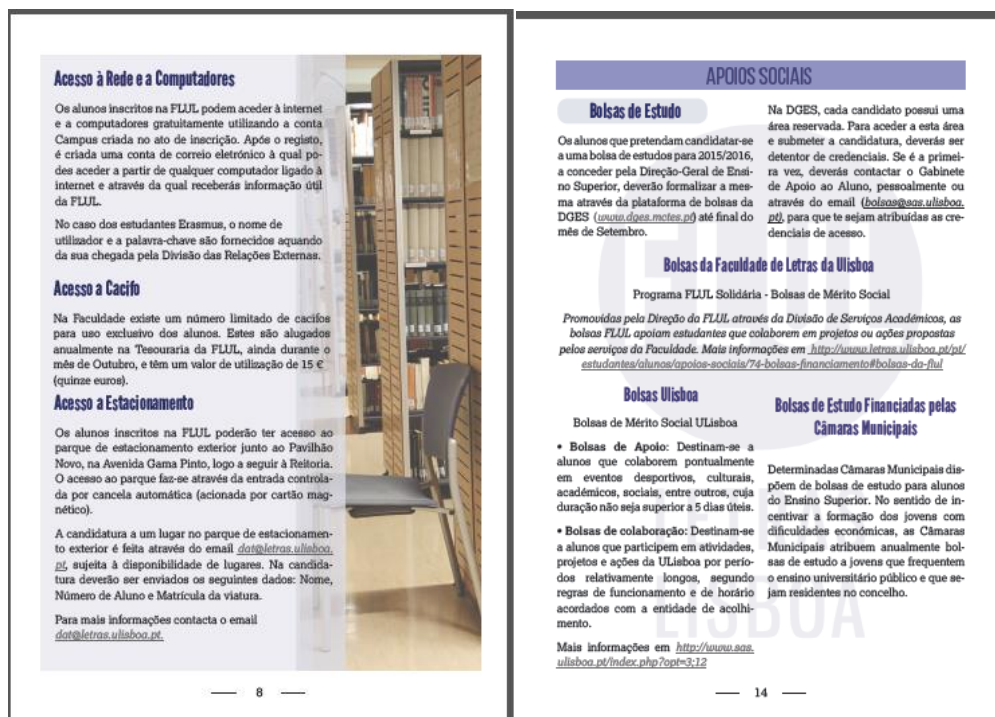
Figure 10. The layout of the guide 2015-2016

As seen in the figure 10 in the guide 2015-2016 decision towards columns were changed throughout the publication to keep the layout interesting. For the pages with a lot of text, two columns were used as they are faster to read and make the page look more airy and lighter. For example in the figure 10 the page on the right consists a lot of text which makes it more suitable to use two columns instead of one. Using two columns instead of one in a page that has a lot of text makes sure that the reader won't get exhausted and bored while reading the publication.

Using just one column in the whole page was used for pages with a picture or a different layout. For example in the figure 10 the left page has a picture that takes some space of the page leaving narrower space for the text than in the right page. As the space for text

is already more narrow than in the right page, using one column instead of two suits this page well.

4.6   Typography

Typography is something that can be seen without reading: the atmosphere and the style of the publication. If considered as a wide concept it can be said that typography is the publications appearance: choosing different elements and organizing them. If considered as narrower concept it can be said that it means letter typography: choosing between different letters and fonts, arranging text, deciding columns and so on. It is said that one picture says more than thousand words and the same applies to typography. It is not indifferent that what font and design you use in the publication. Every font has their own character that is based on their historical style features and the images their shape creates and also their practical usability in different tasks. (Pesonen 2007, 13.)

The most important choice in typography is deciding what font or fonts to use. There are no general guidelines to ease the decision-making process as every work is unique. If there are visual guidelines already made, the decision process is easy as the visual guidelines tell you what fonts to use in specific situations. If there are no guidelines, the designer can choose it by him/herself. In this situation the decision can be hard as there are wide range of options and you can't always trust your instincts and preferences as everyone has different taste regarding to fonts. (Pesonen 2007, 29.)

There are two different font families which separate from each other with different visual features: serif and sans-serif fonts. Serif fonts are usually used in body text as they are usually easier to read than sans-serifs.
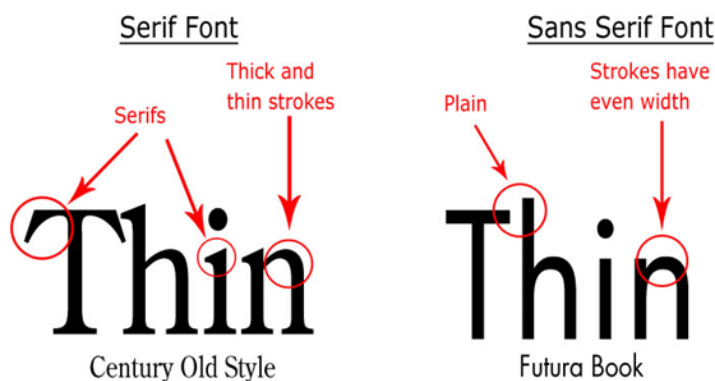
Figure 11. The difference between serif and sans-serif font (Kissmetrics).

As seen in the figure 11, serif fonts have thick and thin strokes and they have serifs which makes them easier and faster to read than sans-serifs. Serif fonts guide the reader throughout the text and helps them to stay in the right line. Sans-serif fonts don't have serifs and strokes are even. They are most efficient in short, highlighted text parts as in headlines, photo captions and so on. (Pesonen 2007, 30.)

Sans-serif fonts are best in short captions and text parts, which is why it doesn't suit this kind of guide the best way as in some parts there are a lot of text and using sans-serif font in these parts makes the readers job harder and slower. This is why serif fonts were considered and used in the body text in the guide 2015-2016. To make the publication visually attractive combination of sans-serif fonts in headings and serif font in body text were used.

As there were no visual guidelines already existing, the decision making process towards the typographic decisions for the guide 2015-2016 was more complicated as there were quite a few options to choose from. Different ideas and combinations were considered and evaluated when making the decision towards fonts used in the publication. The final decisions towards fonts were mostly based on the opinion of the designer with the approval of the students support office employees.

Things kept in mind when making decisions towards fonts used in the guide 2015-2016 were:

- The purpose – Professional and neutral image
- Readability of the font – Serif font is easier and faster to read in body text
- The images that the font raises in the readers mind – Nothing that creates too strong images in readers mind or seems too messy and uncontrolled. (Pesonen 2007, 29.)

Using many fonts can create a text that looks uncontrolled and is hard to read. The worst case scenario is that it confuses reader so bad that he or she stops reading. If you are using more than one font, it is important to make sure that the letter types are different enough from each other and to make sure that you are consistent when using them so that the reader can easily recognize different parts of the text. (Pesonen 2007, 29.)

For the guide 2015-2016 one body text font and two heading fonts were chosen. To ease the reader's job to observe different parts of the publication, headings and subheadings were written in different fonts. There was a risk that using two different heading fonts could confuse the reader, so it was made sure that they were easily separated from each other based on their visual features.

BEBAS NEUE 20 PT - HEADINGS

League Gothic 17 pt - Subheadings 1

League Gothic 16 pt - Subheadings 2

BEBAS NEUE 13 PT - HEADINGS FOR THE LISTS

Lexia 9,5 pt - body text

Candara 12 pt - short texts, captions
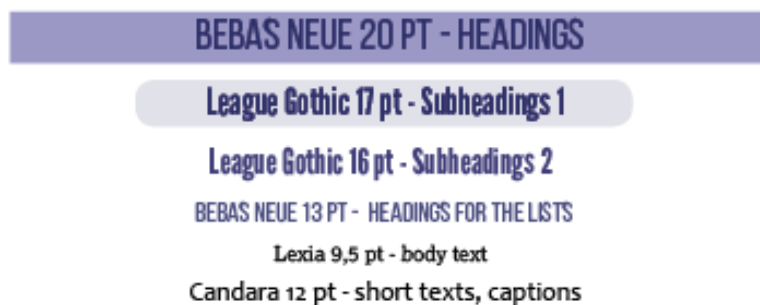
Figure 12. The fonts used in the guide 2015-2016

To create a combination with serif font in body text and sans-serif font in headings, serif font Lexia was used in the body text as seen in the figure 12. Lexia was originally created to capture the clarity and accessibility of Comic Sans font without the association to American comic books. It aimed to capture the power, friendliness and readability of Comic sans but it was targeted for more mature audience. Lexia's simple handwritten

forms and the non-symmetry of some letters, spacing and good screen clarity make it easy to read and also might make it easier for people with dyslexia to read it. (k-type.)

For the headings Bebas Neue font was chosen due to its characteristics. It was chosen also because it is used in the FLUL logo making it easier to connect the guide to FLUL. Bebas Neue is sans-serif font which is clear, modern and elegant font created by Ryoichi Tsunekawa. Its success has grown something to be considered as "Helvetica of the free fonts" and it is simple and elegant design makes it proper for web, print, commerce and art. (Fontfabric 2014.) It is easy to notice as the font is written in capital letters, which is known to be a good option when used in short parts such as headings. The same font was also used in the headings in the lists but in smaller size. Using lower case letters and capital letters in a publication has to be carefully thought through. In long texts lower case letters are preferred as the letters diverse from each other more and they are easier to read compared to capital letters. Capital letters can be used for example in headlines but when using them, the writer has to keep in mind that for example in e-mails, capital letters can be seen as yelling and the message can seem more angry as it was intended to be. (Pesonen 2007, 31.) To make it easier for the reader to separate a beginning of a new chapter, the headings were framed with a blue box following the colours of the guide as seen in the figure 12.

For the subheadings League Gothic font was chosen. League Gothic is a revival of an old classic font called Alternate Gothic No.1 which was originally created by Morris Fuller Benton (Fontsquirrel.) It is a modern and clear sans-serif font, but it is written in lower case letters. This makes it easier for the reader to observe the difference between headings and subheadings. The subheadings were also framed with a grey box to make as seen in the figure 12 it easier to separate the subheadings from headings and subheadings 2. For the reader to separate difference between subheadings and subheadings 2, subheadings 2 were written in a bit smaller font size and they were coloured with a bit lighter blue colour as seen in the figure 12.

4.7   Colours

Colour is a strong message and it can have many functional purposes. It can highlight, separate, organize or show different matters. It can be used to lighten typography or for example to separate different headlines. Colour can also be used to recognize the company, for example Nokia is known for its dark blue logo. (Pesonen 2007, 56–57.)

When using colours it is important to know that the readers' culture, experiences and habits affects how the reader reacts to different colours. Culture is big part of viewing some colours, for example black is the colour of grief in Western countries whereas Far East countries recognize white as the colour for death and grief. (Pesonen 2007, 56.)

	Meaning	Caution
Red	Love, passion, heat, joy, power, failure	Has negative connotations in some cultures
Orange	Change, warmth, healthy, sociable, earthy	Can over stimulate the eye, especially bright orange
Yellow	Happy, joy, cheerful, optimistic, positive	Difficult to project or see on monitors
Green	Nature, growth, nurturing, stable, harmony, money, success	Avoid using with reds and browns
Blue	Calm, loyal, conservative, strength, intelligence	Can appear fuzzy next to or on top of black
Purple	Wisdom, sophisticated, spiritual, royalty, creativity	Can be perceived as too exotic for business
Grey	Independence, sophisticated, neutral, modern	May be perceived as non-committal
White	Neutral, calm, purity, innocence, clean, inviting	Can convey sterile, stark or cheap
Black	Conservative, serious, mysterious, sophisticated	Can be difficult to see if overused
Brown	Earthy, wholesome, simple, friendly	May be perceived as too casual

Figure 13. Meanings of different colors (Gargasz).

As seen in the figure 13, different colors have different meanings and using them in some situations might cause some problems. For example yellow represents happiness, joy and positivity but it might be hard to project or see on monitors. When deciding colors in publications it is important to consider all of these features and consider if some colors are inappropriate or impractical to use in the publication.

The colours for the guide 2015-2016 were decided based on the colours used in FLUL's logo and website so that the guide would be easy to connect and recognize as part of FLUL.

Figure 14. FLUL's logo and the colours used in the guide 2015-2016

As seen in the figure 14 FLUL's logo is dark blue and this colour is also used in their website. For the students to attach the guide to FLUL the same colour was used in the guide so that the appearance wouldn't separate from other FLUL's publications too much. The main colour used in the guide 2015-2016 was dark blue as seen in the figure 14. Blue colour suits this guide well because of its connection to FLUL's logo and website and also due to its visual features. Blue represents calmness, loyalty, conservatory, strength and intelligence which all suit university's educational image. The body text was written in black which represents conservative, serious, mysterious and sophisticated image. Grey colour was used to highlight some parts of the text. Grey colour represents sophisticated, independent, neutral and modern image which all suit this kind of guide very well.

4.8   Composition

Composition means organizing the elements such as pictures and text in a limited space such as the printing surface. With the composition you are able to express variety of different things. You are able to guide the reader, awake interest or express atmospheres. (Pesonen 2007, 62.)

With composition you are able to guide the reader to make observations. Even though not all preferences can be known and trends change within time, there are some general features that remain the same despite of the time. The main rule is to focus on the essential parts. Pacing, sequencing and putting things in hierarchical order helps the reader to find the information and observe it. (Pesonen 2007, 64 – 65.)

Figure 15. Composition of the guide 2015-2016

When creating the composition for the guide 2015-2016 the aim was to compose things in a way that the reader could find the information easily. The guide was composed in a way that the things were paced and sequenced in a clear way as seen in the figure 15. The composition of the guide was kept airy throughout the guide and the reader was guided with composition solutions to perceive the text easily by organizing thins in hierarchical and clear way as seen in the figure 15.

4.9   Using Pictures

Pictures affects the viewer in many ways: they create images, atmospheres and arguments. When using pictures they should be considered carefully: what kind of pictures we want to take? With people or view? What kind of pictures we need and how would we use them? It is important to consider these questions and sometimes you might even realize that picture is not needed in every situation. (Pesonen 2007, 48.)

Pictures have many duties in the publication. They attract attention, lure and orientate the reader. They help to get the message through, complete and set the tone for the text. With a picture you can support or soften the message what is said the text or also change it. Sometimes picture can even invalidate the message said in the text. (Pesonen 2007, 48.)

Pictures should be used when they have some kind of mission. They shouldn't be used just because of the fact that you want to make your work more striking or fill in empty space. Picture should be used when it:

- Contains necessary message
- Brings out essential further information
- Brings out new and interesting point of view to the issue
- Presents the issue more clearly and concisely than text
- Evokes reader's attention and makes the publication more lively (Pesonen 2007, 48.)

When deciding the pictures for the guide 2015-2016 the guidelines found above for using pictures were kept in mind. The pictures chosen for the guide are all aimed to evoke reader's attention, make the publication livelier and to support the text or bring out a new point of view to the matter. For the guide 2015-2016 the aim was to create an appealing combination of text and pictures. The aim was not to fill the guide with pictures that have no point but instead support the text and use only limited amount of photos.

Pictures used can be informative or decorative. Informative photo brings out something new or completes the text whereas decorative photo supports the atmosphere that is brought out together with the text, typography and layout. (Pesonen 2007, 48.) The pictures used in the guide 2015-2016 are mostly decorative photos but almost all of them are somehow related to the topic in which they are used and due to this they can also be considered as informative photos. But good illustration is both at the same time: it brings out the message and at the same time separates and enriches the appearance (Pesonen 2007, 48).
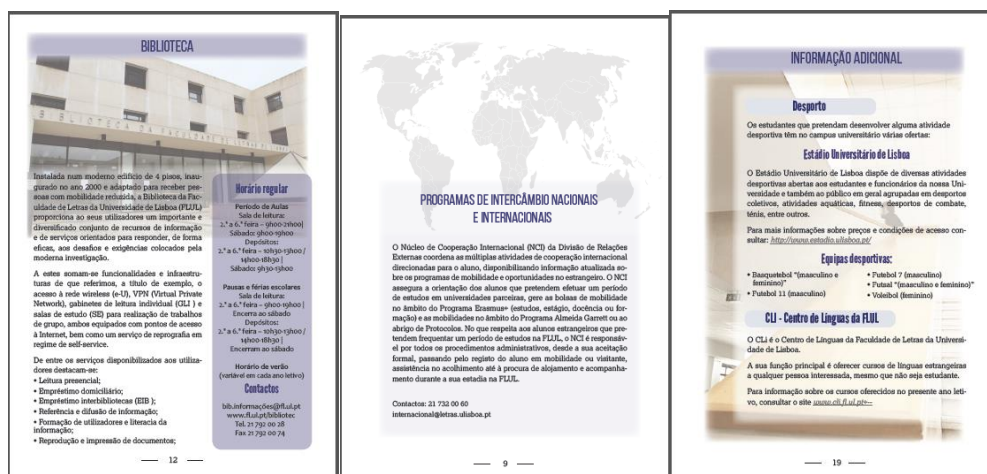
Figure 16. Examples of pictures used in the guide 2015-2016

As seen in the figure 16 the pictures used in the guide 2015-2016 are combined together with the text and they are aimed to support the text with a design that enriches the atmosphere. It can be said that the pictures used in the guide 2015-2016 are mostly decorative pictures but they also support the text making them informative pictures. The main idea for the guide 2015-2016 was to create a good combination of text supported with a picture related to the subject. For example in the left page the text tells about the library of FLUL and the photo supports the text by showing a picture of the building of the library of FLUL. In the pages on middle and right the pictures are mostly used to create the atmosphere. The middle page tells about the exchange programs of FLUL and this is supported with a picture of world map that is related to the topic. The right picture is fully decorative photo that was used to set the mood and support the atmosphere. As it can be seen from the examples on the figure 16, most of the pictures used in the guide are decorative while aiming to support the text with informative pictures but there are also pictures that are used purely from decorative view.

5 Description of the Process

5.1 Timetable and the Steps of the Process

As the elements used in the guide had to be argumented with the theoretical information found from this thesis, the process of creating the guide 2015-2016 began with finding information to the theoretical part of this thesis. The theoretical part was combined from multiple different references found from Metropolia's library and online databases as they

seemed to consist reliable references. Most of the information for the technical part was required while in Finland but for the marketing perspectives most of the research was done during the internship in Portugal. This created some challenges to find suitable references. Even though there were many different articles found from the databases, only few of them were written from the point of view that was relevant for the subject.

After finding information about the technical elements of publications, the first ideas of the guide were drawn to a piece of paper to create the first layout of the guide 2015-2016. As the guide was created with the program InDesign and it wasn't that familiar to the author, some practises with the program InDesign and Photoshop had to be done to be able to create the guide. After creating the first layout, the designing process was moved to the program InDesign as it was easier place to change and adjust ideas. While finding information and references to the theoretical part, preparing the ideas for the layout was done simultaneously. As the content for the guide wasn't ready, the first ideas for the layout had to be created based on imagination and previous year's guides.

After creating the first version for the design and making multiple ideas for the cover of the guide 2015-2016, it was sent to the personnel at FLUL to give feedback and improvement ideas. After this the contents for the guide 2015-2016 was waited to be ready so that the final design could be created with the right contents. As examples of the design of the guide are used in this thesis and the decisions had to be argumented based on the theoretical views, both the designing process and writing the thesis were stuck before getting the contents. The design should serve the contents, not the other way around and because of this the design the guide couldn't be finalized before getting the contents for which to create the design for. After waiting few months for the contents to be ready the matter was taken forward and the last year's content was rewritten to author's design so that finalization process for the design of the guide 2015-2016 could be started and that the writing process of the thesis could be continued.

After creating the design for the guide with last year's contents it was sent to the personnel at FLUL to give an opinion about the design and contents. The personnel at FLUL approved the design but asked to change cover. As the author had rewritten the guide by hand from last year's guide, there were lot of small changes in the text that had to be changed and corrected before it could be published.

After doing the corrections to the text and creating a new cover, the guide was sent to FLUL for approval. There still appeared small things to be corrected in the text and the cover wanted to be changed again. After the new corrections and a new idea for the cover, the guide was sent to FLUL's personnel and finally the new cover and the changes were approved. After the approval, an online version of the guide was created to be put to FLUL's website and the guide was prepared for printing by organizing the pages in A5 booklet format. After organizing the pages for the booklet format 100 pieces of the guide was printed in colour and folded to be given to the new students.

5.2 Challenges

As the thesis was mostly written during author's six month internship in Portugal, there were some challenges faced with this process:

1. **Finding references online.** Finding references online didn't sound as challenging idea as it actually turned out to be. Some of Metropolia's databases wouldn't work that well without being in Metropolia's network and assistance from Metropolia's library personnel was needed to read some articles. The process of finding a specific article or a journal was harder than expected. Also the fact that using books as references was not possible was challenging. Many good books were found form Metropolia's library that could have been use in the thesis, but due to the fact that the thesis was written was abroad, they were not accessible.

2. **Finding references to the marketing perspectives.** For the marketing perspectives it was hoped to have found more accurate and precise information related to visual perception and how it could be exploited when creating publications. Research from both psychological and business administration databases had to be done to find relevant information and even then finding information that would suit this thesis perfectly seemed impossible. As there seemed not to be found good references about this matter, a combination of different aspects was created. More information could have been required already back in Finland to avoid issues with finding references for the marketing part or the point of view could have been changed to find more relevant information.

3. **Writing thesis abroad and in English.** Writing thesis abroad was hard because of the challenges faced with finding good references but also because getting feedback and improvement ideas for the work was hard. Normal meetings with the guiding lecturer to ask questions and get guidance with the thesis was impossible which made the writing process more challenging. Also the fact that this

thesis was written in English created some challenges because it isn't author's native language but some challenges with the language barrier were expected. The decision to write this thesis in English was made to improve author's skills in English, seek new professional opportunities abroad and so that the client would be able to read the thesis.

4. **Timetable and Portuguese culture.** In Finland projects like this are done well in time which is totally different way of doing things when comparing to Portugal. As the creation of the guide had to be based to the theoretical views presented in the thesis there appeared many challenges when there came up changes that had to be done to the guide within the last week before its publishing. The cover had to be changed two days before the publishing and there appeared more text to be put to the guide. These were both big problems to be dealt with in such a short period of time. As the cover is the most important thing when it comes to appealing the reader, it felt like there was not enough time to create a new idea for the cover. Also the fact that there appeared more text only one day before the publishing was a big deal because this meant that the layout for the whole guide had to be changed. The guide was planned in a way that there was no empty pages in A4 paper and adding even just a one page meant that then there would be three empty pages as an A4 paper contains four A5 pages. All in all it felt like the finalization of the guide should have been done earlier to leave enough time for checking it and doing small changes.

6   Conclusions

When creating a publication there are many small details that have to be considered from both technical and marketing aspects. From the technical aspects there are many different elements that have to be considered such as the layout, typography and colours and pictures to be used. To create a publication that is efficient and appealing, it is essential to use enough time and effort towards the decisions of the technical elements. The designing process is easier if there are already existing visual guidelines to be followed. From the marketing point of view it is important to understand the target group and their needs and motivations so that the publication will answer to their requirements. Using the AIDA model helps to meet the goals set for the publication and considering aspects of human perception is successful way to create publication that attracts the viewers' attention and seems appealing.

The main goal of the thesis was to create a visually effective guide for new Portuguese students at Faculdade de Letras for the academic year 2015-2016. The idea was to design and create a guide that contains relevant information for the students and that has an appealing design. To make sure that the readers found the guide 2015-2016 appealing the design was kept simple and clear. The target group for the guide 2015-2016 consisted around 900 students from generation Y and Z. People from generation Y and Z have a short attention span and they respond better to picture based communication where text is divided into short parts and supported with visual elements. This is why text was supported with visual features such as colours and pictures in the guide 2015-2016. When creating the layout the golden rule symmetry was kept in mind throughout the guide as it's known to please readers' eye and create appealing design. The layout was kept airy and festive with big margins and different parts of the guide were separated with different visual and typographic elements such as different fonts and colourful bars. To make the readers' job easier and faster the body text was written in serif font and the headings were written in sans serif fonts. The pictures used in the guide were mostly decorative photos to create and support the atmosphere but they also aimed to support the text with relevant subjects chosen for the photos. To keep the appearance similar and recognizable the colours used in the guide followed the colour used in the FLUL logo and website.

The result of this thesis, the guide 2015-2016, was found appealing for both to the designer and the personnel at FLUL. The functional part answered to the requirements of FLUL and the result was found useful and successful. A further research idea could be to research the visual attractiveness and importance of the content of the guide 2015-2016. This could be examined by doing a quantitative research targeted for the students of the year 2015-2016. Based on the answers the guide's design and contents could be improved for the coming years. It is also essential to update the information of the target group as their needs and motivations change within time. Also the importance of creating visual guidelines for FLUL should be considered to help the designing process of publications in the future. This would help the designer in the designing process in the future and also make sure that the appearance of the publications is kept similar in all formats. The information in the guide has to be updated yearly and the design has to change according to the contents but the main ideas presented in this thesis can be exploited in the future guides and they can also be exploited in other publications regardless of the company or subject.

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The guide for new students at FLUL 2015-2016

FLUL
LETRAS
LISBOA

GUIA DO ESTUDANTE
2015/2016

Indice

BEM-VINDAS / BEM-VINDOS À FLUL

A FLUL é a Escola de Humanidades da Universidade de Lisboa. Aqui se cultivam os saberes que, com as ciências exactas, constituem o cerne da Universidade.

Os alunos são a razão de ser da Universidade.

A Faculdade de Letras reconhece-o, e quer oferecer-vos as condições para que nela iniciem e prossigam a vossa educação.

Tudo o que fazemos no ensino e na investigação depende da vossa colaboração e da vossa exigência. Queremos alargar o domínio do que fazemos e, no diálogo com outras Faculdades, torná-lo mais universal.

Temos um corpo docente altamente qualificado, serviços atentos e profissionais, e um corpo de alunos de graduação e pós-graduação de grande qualidade intelectual e humana.

Queremos ser melhores.

Contamos convosco!

Bem-vindas / Bem-vindos à FLUL!

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FACULDADE DE LETRAS DA UNIVERSIDADE DE LISBOA

A Universidade de Lisboa foi em 1911 estruturada em torno daquelas que são hoje as suas mais antigas Faculdades: Letras, Direito e Medicina.

A Faculdade de Letras da Universidade de Lisboa dava continuidade ao projeto do Curso Superior de Letras de Lisboa, fundado em 1859 por D. Pedro V e, entretanto, reformulado por duas vezes, em 1878 e 1901.

Ao longo da sua história, e através de várias reformas curriculares, a Faculdade de Letras de Lisboa tem desenvolvido um vasto trabalho científico e pedagógico, centrado nas grandes áreas do saber da Arqueologia, Cultura, Filologia, Filosofia, História, História da Arte, Línguas e Literaturas (Clássicas e Modernas), Língua e Cultura Portuguesa, Linguística, Literatura, Teatro e Tradução.

Entre 1859 e 1958, primeiro o Curso Superior de Letras de Lisboa e, depois, a Faculdade de Letras funcionariam por empréstimo gracioso em anexos do edifício da Academia das Ciências de Lisboa. No ano letivo de 1958/59 foram inauguradas as novas instalações da Faculdade na Cidade Universitária, ao Campo Grande, onde ainda hoje se encontra.

Em 2006, os cursos da Faculdade foram adequados ao Processo de Bolonha e integrados no Espaço Europeu do Ensino Superior.

A Faculdade de Letras tem uma intensa atividade de investigação científica a nível nacional e internacional, e de promoção à sua divulgação. A sua intervenção tem sido inestimável no domínio da cultura em Portugal.

A maioria dos seus Centros, acreditados na FCT, tem obtido a classificação de Excelente e Muito Bom.

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FUNCIONAMENTO DA FACULDADE
Órgãos de Governo

DIRETOR: PAULO ALBERTO

Diretor: Órgão superior de governo e de representação externa da Faculdade. Cabe-lhe assegurar o bom funcionamento da Faculdade, em todas as suas atividades de ensino, de investigação e de prestação de serviços à comunidade.

Conselho Científico: Define e promove a política científica e de investigação

Conselho de Gestão: Órgão de gestão administrativa, financeira e de recursos humanos da Faculdade.

PRESIDENTE: MARIA INÊS DUARTE

Conselho de Escola: Tem funções deliberativas e de supervisão, elege o Diretor, aprova planos, relatórios de ativade e orçamentos apresentados por este.

PRESIDENTE: MARINA VIGÁRIO
conselhopedagogico@letras.ulisboa.pt

Conselho Pedagógico: Acompanha todas as matérias de natureza pedagógica.

Áreas: Formas de agregação da Faculdade para efeitos de coordenação estratégica, de articulação da investigação e do ensino, e de racionalização dos recursos humanos e materiais.

DIRETORES:

Área de Ciências da Linguagem	Maria Inês Duarte
Área de Filosofia	António Pedro Mesquita
Área de História	António Ventura
Área de Literaturas, Artes e Culturas	Maria João Brilhante

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Cursos

LICENCIATURA	DIRETOR
ARQUEOLOGIA	Victor Gonçalves — arqueologia@letras.ulisboa.pt
ARTES E HUMANIDADES	Maria de Fátima Reis — artesehumanidades@letras.ulisboa.pt
CIÊNCIAS DA CULTURA – ESPECIALIZAÇÃO EM COMUNICAÇÃO E CULTURA	Angélica Varandas — cc-comunicacaoecultura@letras.ulisboa.pt
CIÊNCIAS DA LINGUAGEM	Madalena Colaço — cienciasdalinguagem@letras.ulisboa.pt
ESTUDOS AFRICANOS	José Horta — estudosafricanos@letras.ulisboa.pt
ESTUDOS ARTÍSTICOS, VARIANTE DE ARTES DO ESPETÁCULO	Margarida Madureira — ea-artesdoespectaculo@letras.ulisboa.pt
ESTUDOS COMPARATISTAS	Luísa Afonso Soares — ecomparatistas@letras.ulisboa.pt
ESTUDOS ASIÁTICOS	Luís Filipe Barreto — estudosasiaticos@letras.ulisboa.pt
ESTUDOS CLÁSSICOS	Rodrigo Furtado — estudosclassicos@letras.ulisboa.pt
ESTUDOS EUROPEUS	Teresa Nunes — estudoseuropeus@letras.ulisboa.pt
ESTUDOS GERAIS	Maria de Fátima Reis — estudosgerais@letras.ulisboa.pt
ESTUDOS PORTUGUESES	Annabela Rita — estudosportugueses@letras.ulisboa.pt
FILOSOFIA	Maria Leonor Xavier — filosofia@letras.ulisboa.pt
HISTÓRIA	Ana Maria Rodrigues — historia@letras.ulisboa.pt
HISTÓRIA DA ARTE	Luís Urbano Afonso — historiadaarte@letras.ulisboa.pt
LÍNGUAS, LITERATURAS E CULTURAS	Isabel Almeida — linguasliteraturaseculturas@letras.ulisboa.pt
TRADUÇÃO	Pierre Lejeune — traducao@letras.ulisboa.pt

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Planos de Estudos e Conteúdos Programáticos

Os planos de estudos das Licenciaturas podem ser consultados em http://www.letras.ulisboa.pt/pt/cursos/licenciaturas-1-ciclo. Acede também aos programas das Unidades Curriculares em http://www.letras.ulisboa.pt/pt/cursos/programas-das-unidades-curriculares/-2

Calendário Escolar

		DATAS
1º SEMESTRE	Período de Aulas	21.9.2015 – 19.12.2015
	Período de Avaliações	4.1.2016 – 15.1.2016
	Férias de Natal	21.12.2015 – 2.1.2016
	Época Especial de Avaliações (Exames de Língua de 1.º semestre)	25.1.2016 – 29.1.2016
2º SEMESTRE	Período de Aulas	15.2.2016 – 4.6.2016
	Período de Avaliações	6.6.2016 – 25.6.2016
	Férias de Carnaval	8.2.2016 – 9.2.2016
	Férias de Páscoa	21.3.2016 – 26.3.2016
ÉPOCA ESPECIAL DE AVALIAÇÕES		4.7.2016 – 16.7.2016
SEMESTRE DE VERÃO	Período de Aulas	6.6.2016 – 15.7.2016
FÉRIAS DE VERÃO		18.7.2016 – 27.8.2016
ÉPOCA ESPECIAL DE CONCLUSÃO		7 e 9.9.2016
INÍCIO DO ANO LETIVO 2016 – 2017 (PREVISÃO)		12.9.2016

Prazos para Mudanças de Turma

1º SEMESTRE	14 a 25 de setembro
2º SEMESTRE	10 a 19 de fevereiro

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Horários das Unidades Curriculares

Os horários das Unidades Curriculares estão disponíveis no link http://www.letras.ulisboa.pt/pt/cursos/horarios-2015-2016. Estes, sendo de escolha livre, são elaborados pelo próprio estudante que, após a consulta do plano de estudos do seu curso, gere a carga horária e seleciona as disciplinas que pretende frequentar.

Propinas dos Estudos Graduados 2015/2016

Valor da Propina: Total – 1063,47€ Bolseiros – 1063,47€ |Tempo Parcial – 694,10€

Alunos Normais e Alunos a Tempo Parcial

PRAZO DE PAGAMENTO	MONTANTE DA PRESTAÇÃO PARA ALUNOS NORMAIS	MONTANTE DA PRESTAÇÃO PARA ALUNOS A TEMPO PARCIAL
ATO DA MATRÍCULA E/OU INSCRIÇÃO	212,67€ 20% do valor da propina	212,67€ 31% do valor da propina
2ª PRESTAÇÃO À 9.ª PRESTAÇÃO (Até ao último dia útil de cada mês, de outubro 2015 a maio de 2016)	106,35€ 10% do valor da propina	60,18€ 8,6% do valor da propina

Nota: Os alunos bolseiros dos Serviços de Ação Social da ULisboa devem proceder ao pagamento das propinas a partir do momento em que são notificados da decisão que recaiu sobre o seu pedido.

Consulta a tabela de emolumentos a Taxas na seguinte ligação:

http://www.letras.ulisboa.pt/pt/cursos/propinas-2015-2016

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PROCEDIMENTOS ADMINISTRATIVOS

A Divisão de Serviços Académicos tem a seu cargo a gestão administrativa referente a alunos e o tratamento e circulação de informação de interesse académico. Alguns dos seguintes procedimentos são da sua competência:

MUDANÇAS DE TURMA:	De 14 a 25 setembro para o 1.º semestre e de 10 a 19 de fevereiro para o 2.º semestre.
MUDANÇAS DE DISCIPLINA E DESISTÊNCIAS:	Até 31 de dezembro.
ANULAÇÃO INTEGRAL DO ANO LETIVO:	Até 31 de janeiro de 2015.
INSCRIÇÕES EM EXAME:	27 de junho a 1 de julho de 2016. As inscrições para os Exames de Língua de 1.º semestre decorrem de 18 de janeiro a 22 de fevereiro de 2016.
MELHORIAS DE NOTA:	A melhoria pode ser feita uma única vez ao longo da licenciatura com qualquer docente que, no ano letivo em causa, assegure a lecionação da respetiva Unidade Curricular.
ESTUDANTE EM REGIME DE AVALIAÇÃO ESPECIAL:	O Regime de Avaliação Especial compreende os estudantes com necessidades educativas especiais (NEE), o trabalhador – estudante, as mães e os pais estudantes, os dirigentes associativos, os atletas de alta competição, os estudantes que se encontrem sob o regime militar e quaisquer outros para os quais a lei preveja um regime especial de proteção no estudo.
ALUNO A TEMPO PARCIAL:	Considera-se aluno em regime geral a tempo parcial aquele que, num determinado ano letivo, se inscreve num ciclo de estudos conducentes à obtenção de um grau académico até 30 ECTS. O aluno deve entregar um requerimento dirigido ao Diretor da Faculdade e entregá-lo presencialmente nos Serviços Académicos.

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Acesso à Rede e a Computadores

Os alunos inscritos na FLUL podem aceder à internet e a computadores gratuitamente utilizando a conta Campus criada no ato de inscrição. Após o registo, é criada uma conta de correio eletrónico à qual podes aceder a partir de qualquer computador ligado à internet e através da qual receberás informação útil da FLUL.

No caso dos estudantes Erasmus, o nome de utilizador e a palavra-chave são fornecidos aquando da sua chegada pela Divisão das Relações Externas.

Acesso a Cacifo

Na Faculdade existe um número limitado de cacifos para uso exclusivo dos alunos. Estes são alugados anualmente na Tesouraria da FLUL, ainda durante o mês de Outubro, e têm um valor de utilização de 15 € (quinze euros).

Acesso a Estacionamento

Os alunos inscritos na FLUL poderão ter acesso ao parque de estacionamento exterior junto ao Pavilhão Novo, na Avenida Gama Pinto, logo a seguir à Reitoria. O acesso ao parque faz-se através da entrada controlada por cancela automática (acionada por cartão magnético).

A candidatura a um lugar no parque de estacionamento exterior é feita através do email *dat@letras.ulisboa.pt*, sujeita à disponibilidade de lugares. Na candidatura deverão ser enviados os seguintes dados: Nome, Número de Aluno e Matrícula da viatura.

Para mais informações contacta o email *dat@letras.ulisboa.pt.*

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PROGRAMAS DE INTERCÂMBIO NACIONAIS E INTERNACIONAIS

O Núcleo de Cooperação Internacional (NCI) da Divisão de Relações Externas coordena as múltiplas atividades de cooperação internacional direcionadas para o aluno, disponibilizando informação atualizada sobre os programas de mobilidade e oportunidades no estrangeiro. O NCI assegura a orientação dos alunos que pretendem efetuar um período de estudos em universidades parceiras, gere as bolsas de mobilidade no âmbito do Programa Erasmus+ (estudos, estágio, docência ou formação) e as mobilidades no âmbito do Programa Almeida Garrett ou ao abrigo de Protocolos. No que respeita aos alunos estrangeiros que pretendem frequentar um período de estudos na FLUL, o NCI é responsável por todos os procedimentos administrativos, desde a sua aceitação formal, passando pelo registo do aluno em mobilidade ou visitante, assistência no acolhimento até à procura de alojamento e acompanhamento durante a sua estadia na FLUL.

Contactos: 21 732 00 60
internacional@letras.ulisboa.pt

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EVENTOS DE DIVULGAÇÃO DA FLUL

O Núcleo de Relações Externas e Comunicação (NREC) da Divisão de Relações Externas organiza e participa em eventos e atividades de divulgação dos cursos da FLUL, nas suas instalações ou noutras, nomeadamente escolas e encontros específicos. É também responsável por elaborar suportes de divulgação da oferta formativa da FLUL e apoiar a comunicação de iniciativas académicas, científicas e culturais promovidas pela Faculdade.

ESTÁGIOS E ORIENTAÇÃO DE CARREIRA

Contactos 21 792 00 33 | noc@letras.ulisboa.pt

No Núcleo de Orientação, Gestão e Aconselhamento de Carreira (NOC) da Divisão de Relações Externas o aluno encontra apoio ao nível da realização de estágios (curriculares e extracurriculares) nacionais e internacionais, ao nível da preparação para o primeiro contato com o mercado de trabalho, assim como na procura ativa de emprego. Através da dinamização de ações de promoção do desenvolvimento de competências de empregabilidade, o NOC apoia os alunos na integração na vida ativa. Neste Núcleo, o aluno encontra, ainda, orientação e aconselhamento na definição de percursos formativos e profissionais

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APOIO AO ALUNO

O Núcleo Apoio ao Aluno (NAA) desenvolve acções que promovam o bem-estar e successo académico dos estudantes da FLUL e a sua participação na vida académica. Este núcleo acolhe, informa e acompanha os alunos, designadamente alunos com necessidades educativas especiais e estatuto especial. O NAA dinamiza e promove também programas de voluntariado e de bolsas de mérito social ou afins, coordena a producção de materias didácticos em suporte alternativo ao material libro, promove acções de formação na área das necessidades educativas especiais, dinamiza o accesso modalidades de apoio psicopedagógico e colabora com a Divisão Relações Exterrnas na promoção e imagem da FLUL.

Apoio Psicológico

O Apoio visa promover o bem-estar psicológico dos alunos e o seu sucesso académico. Quem recorrer ao Apoio Psicológico terá oportunidade de aprofundar o seu autoconhecimento e de, juntamente com o psicólogo, desenvolver estratégias mais adequadas para ultrapassar dificuldades a nível psicológico ou para lidar com os desafios do percurso académico e da vida pessoal. Para mais informações consulta a página: http://www.letras.ulisboa.pt/pt/estudantes/alunos/desenvolvimento-pessoal-e-academico/142-apoio-psicologico

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BIBLIOTECA

Instalada num moderno edifício de 4 pisos, inaugurado no ano 2000 e adaptado para receber pessoas com mobilidade reduzida, a Biblioteca da Faculdade de Letras da Universidade de Lisboa (FLUL) proporciona ao seus utilizadores um importante e diversificado conjunto de recursos de informação e de serviços orientados para responder, de forma eficaz, aos desafios e exigências colocadas pela moderna investigação.

A estes somam-se funcionalidades e infraestruturas de que referimos, a título de exemplo, o acesso à rede wireless (e-U), VPN (Virtual Private Network), gabinetes de leitura individual (GLI) e salas de estudo (SE) para realização de trabalhos de grupo, ambos equipados com pontos de acesso à Internet, bem como um serviço de reprografia em regime de self-service.

De entre os serviços disponibilizados aos utilizadores destacam-se:
- Leitura presencial;
- Empréstimo domiciliário;
- Empréstimo interbibliotecas (EIB);
- Referência e difusão de informação;
- Formação de utilizadores e literacia da informação;
- Reprodução e impressão de documentos;

Horário regular

Período de Aulas
Sala de leitura:
2.ª a 6.ª feira – 9h00-21h00|
Sábado: 9h00-19h00
Depósitos:
2.ª a 6.ª feira – 10h30-13h00 /
14h00-18h30 |
Sábado: 9h30-13h00

Pausas e férias escolares
Sala de leitura:
2.ª a 6.ª feira – 9h00-19h00
Encerra ao sábado
Depósitos:
2.ª a 6.ª feira – 10h30-13h00 /
14h00-18h30 |
Encerram ao sábado

Horário de verão
(variável em cada ano letivo)

Contactos

bib.informações@fl.ul.pt
www.fl.ul.pt/bibliotec
Tel. 21 792 00 28
Fax 21 792 00 74

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ASSOCIAÇÃO DE ESTUDANTES

aeflul
Associação de Estudantes

A Associação de Estudantes é a estrutura representativa dos estudantes dentro da escola, nas relações interuniversitárias e em todas as situações que envolvem o relacionamento com o meio social e político onde se insere.

A Associação de Estudantes promove as suas próprias atividades e iniciativas e, ainda, os serviços indispensáveis aos estudantes.

Os seus campos de atividade vão desde o pedagógico ao cultural, passando pelo desporto e pelos serviços oferecidos aos estudantes.

Secções

Secção Cultural   Secção Pedagógica
Secção Informativa   Secção Desportiva
Secção de Gestão e Serviços   Secção de Política Educativa

Núcleos

- Artec (Grupo de teatro)
- GTL (Grupo de Teatro de Letras)
- Inoportuna (Tuna Masculina)
- Letras fora do Armário (LGBT entre outras causas)
- Le'Tuna (Tuna Mista)
- NuCiVo (Núcleo de Cinema e Vídeo)
- Núcleo de Artes e Desenho (inativo)
- Núcleo de Dança (inativo)
- Núcleo de Estudos Africanos
- Núcleo de Estudos Asiáticos
- Núcleo de Filosofia (inativo)
- Núcleo de Poesia
- Núcleo da Rádio
- "Os Fazedores de Letras" (Jornal Literário de Letras)
- T-Única (Tuna Feminina (inativa)

Horário

2.ª a 6.ª feira
9h30-20h00

Contactos

Tel. 21 799 05 30
Tlm. 91 683 71 47 | 96
474 06 31

geral@aeflul.ul.pt
www.aeflul.pt

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APOIOS SOCIAIS

Bolsas de Estudo

Os alunos que pretendam candidatar-se a uma bolsa de estudos para 2015/2016, a conceder pela Direção-Geral de Ensino Superior, deverão formalizar a mesma através da plataforma de bolsas da DGES (www.dges.mctes.pt) até final do mês de Setembro.

Na DGES, cada candidato possui uma área reservada. Para aceder a esta área e submeter a candidatura, deverás ser detentor de credenciais. Se é a primeira vez, deverás contactar o Gabinete de Apoio ao Aluno, pessoalmente ou através do email (bolsas@sas.ulisboa.pt), para que te sejam atribuídas as credenciais de acesso.

Bolsas da Faculdade de Letras da Ulisboa

Programa FLUL Solidária - Bolsas de Mérito Social

Promovidas pela Direção da FLUL através da Divisão de Serviços Académicos, as bolsas FLUL apoiam estudantes que colaborem em projetos ou ações propostas pelos serviços da Faculdade. Mais informações em http://www.letras.ulisboa.pt/pt/estudantes/alunos/apoios-sociais/74-bolsas-financiamento#bolsas-da-flul

Bolsas Ulisboa

Bolsas de Mérito Social ULisboa

• Bolsas de Apoio: Destinam-se a alunos que colaborem pontualmente em eventos desportivos, culturais, académicos, sociais, entre outros, cuja duração não seja superior a 5 dias úteis.

• Bolsas de colaboração: Destinam-se a alunos que participem em atividades, projetos e ações da ULisboa por períodos relativamente longos, segundo regras de funcionamento e de horário acordados com a entidade de acolhimento.

Mais informações em http://www.sas.ulisboa.pt/index.php?opt=3;12

Bolsas de Estudo Financiadas pelas Câmaras Municipais

Determinadas Câmaras Municipais dispõem de bolsas de estudo para alunos do Ensino Superior. No sentido de incentivar a formação dos jovens com dificuldades económicas, as Câmaras Municipais atribuem anualmente bolsas de estudo a jovens que frequentem o ensino universitário público e que sejam residentes no concelho.

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Alimentação

Para além dos bares existentes na FLUL, a Universidade de Lisboa possui vários refeitórios, nos quais é necessário apresentar o Cartão de Identificação Único da Universidade de Lisboa.

Nos refeitórios, o preço de uma refeição completa é de 2,50 €.

Para mais informações, consulta a página *www.sas.ulisboa.pt/index.php?opt=4;05*

Alojamento

Existem 19 Residências Universitárias às quais os estudantes se podem candidatar, online.

A determinação do custo do alojamento é feita de acordo com as seguintes situações:
• Aluno bolseiro 73,36 €
• Aluno não bolseiro: 140 €
• Estudantes estrangeiros: 160 €

Para mais informações sobre alojamento, consulta a página *www.sas.ulisboa.pt/index.php?opt=5;02&chpP=0*

Centro Saúde Escolar

Têm acesso ao Centro Saúde Escolar os alunos da Universidade de Lisboa, fazendo prova desse estatuto mediante apresentação do Cartão de Estudante. Este centro oferece consultas das seguintes especialidades: Clínica Geral, Psicologia, Planeamento Familiar, Ginecologia, Oftalmologia, Psiquiatria, e Medicina Preventiva e Dentária.

Outras informações em *http://www.estadio.ulisboa.pt/gca/?id=294*

Centro Médico da Alameda
Alameda das Linhas de Torres, nº 78
1750 – 147 Lisboa

Informações e Marcações de Consultas
Telf: +351 217 817 445
Email: centro.medico.estadio@estadio.ulisboa.pt

Centro Médico da Ajuda
Av. da Universidade Técnica
Pólo Universitário do Alto da Ajuda
1349 – 055 Lisboa

Informações e Marcações de Consultas
Telf: +351 210 493 560
Email: centro.medico.cedar@estadio.ulisboa.pt

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ESPAÇOS DA FACULDADE — PISO 0

BLOCO A — BLOCO B

Biblioteca

Acesso interior ao edifício da Biblioteca

Salas
Sala TICs
Sala de Vídeo
Sala de Estudo

Caves
1
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A
B
B.2
C
C.2
D
F
F.2

1. Bar Românicas
2. Instituto de Cultura Italiana
3. Instituto de Cultura Francesa
4. Instituto de Cultura Espanhola
5. Departamento de Estudos Clássicos
6. Papelaria
7. Clínica Informática
8. Reprografias
9. Associação de Estudantes
10. Bar Novo
11. Bar Velho/ Coca-cola
12. American Corner Portugal
13. Sala de Estudo
14. Instituto Confúcio
15. Sala TICs
16. Sala de Vídeo

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PISO 1

BLOCO A — BLOCO B

Biblioteca

Anfiteatro I

Esplanada

Entrada principal

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3.1
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5.1
5.2
7D
Anfiteatro I
Anfiteatro II
Sala Fernão Lopes
Sala de Atos
Instituto de História da Arte

1. Gabinete de Informática
2. Centro de Estudos Indianos
3. Instituto Oriental
4. Instituto de Estudos Árabes e Islâmicos
5. Centro de História
6. Centro de Arqueologia
7. Instituto de Cultura e Língua Portuguesa
8. Cátedra de Estudos Sefarditas
9. Centro de Estudos Geográficos
10. Departamento de História
11. Sala Fernão Lopes
12. Área de Literaturas, Artes e Culturas
13. Direção
14. P.B.X.
15. Divisão dos Serviços Académicos
16. Bar
17. Instituto de História da Arte
18. Estudos Eslavos
19. Sala de Atos

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PISO 2

BLOCO A — BLOCO B

Anfiteatro IV
Anfiteatro III

Salas
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2.12
2.13
2.14
2.18
6.1
6.2
7.1
7.2
8.1
8.2
9
10.1
10.2
Anfiteatro III
Anfiteatro IV
Sala de Eye Tracking
Sala Matos Romão
Sala Lindley Cintra
Sala Leite Vasconcelos

1. Departamento de Linguística Geral e Românica
2. Sala Lindley Cintra
3. Sala Leite Vasconcelos
4. Departamento de Estudos Germanísticos
5. CAPLE
6. Serviços de Pessoal
7. Centro de Exames Português Língua Estrangeira
8. Núcleo de Apoio ao Aluno — Student Support Office
9. Departamento de Estudos Anglísticos
10. ADFLUL CLi
11. Divisão de Serviços Financeiros
12. Divisão de Relações Externas — External Relations Department
13. Departamento de Filosofia
14. Tesouraria
15. Assessoria Jurídica
16. Sala Matos Romão
17. Sala de Eye Tracking

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INFORMAÇÃO ADICIONAL

Desporto

Os estudantes que pretendam desenvolver alguma atividade desportiva têm no campus universitário várias ofertas:

Estádio Universitário de Lisboa

O Estádio Universitário de Lisboa dispõe de diversas atividades desportivas abertas aos estudantes e funcionários da nossa Universidade e também ao público em geral agrupadas em desportos coletivos, atividades aquáticas, fitness, desportos de combate, ténis, entre outros.

Para mais informações sobre preços e condições de acesso consultar: http://www.estadio.ulisboa.pt/

Equipas desportivas:

- Basquetebol "(masculino e feminino)"
- Futebol 11 (masculino)
- Futebol 7 (masculino)
- Futsal "(masculino e feminino)"
- Voleibol (feminino)

CLI - Centro de Línguas da FLUL

O CLi é o Centro de Línguas da Faculdade de Letras da Universidade de Lisboa.

A sua função principal é oferecer cursos de línguas estrangeiras a qualquer pessoa interessada, mesmo que não seja estudante.

Para informação sobre os cursos oferecidos no presente ano letivo, consultar o site www.cli.fl.ul.pt←

INFORMAÇÃO ADICIONAL

Voluntariado

Dentro e fora da Faculdade de Letras, o Programa de Voluntariado FLUL oferece vagas nas mais variadas áreas: da cultura ao apoio a idosos e crianças ou dos projetos de inclusão social ao ambiente e ao apoio a eventos, os estudantes podem complementar a sua vida académica com novas experiências, histórias de vida e, também, com a aquisição de novas ferramentas e competências, alargando o seu curriculum. Não percas esta oportunidade e junta-te ao Voluntariado FLUL!

Sabe mais em letras.ulisboa.pt > Estudantes > Voluntariado ou em facebook.com/pvoluntariadoflul

Alimentação na FLUL

A FLUL tem ao dispor dos seus estudantes, funcionários e público exterior os seguintes bares:

- Bar Jardim das Letras
- Bar Novo
- Bar O Canto das Letras
- Bar PN
- Letras Bar (Bar Velho)
- Vaga Cultural

Reprografias, Livraria e Papelaria

Se nas cantinas universitárias o custo de cada refeição completa é cerca de 2,40 €, nos bares da FLUL, abertos ao público em geral, a refeição completa ronda os 6 €.

Dentro das instalações da FLUL podemos encontrar três centros de cópias, uma Livraria e uma Papelaria, todos eles localizados na cave do edifício principal:

- Reprografia Azul – "Colibri" | Horário 8h30 - 18h00 | Tel. 217 964 038
- Reprografia Verde | Horário 9h00 - 20h00 | Tel. 217 972 049
- Reprografia Vermelha | Horário 9h00 - 20h00 | Tel. 969 434 274
- Livraria Alquimia Livros & Livros | Livros usados, esgotados e raridades
- Geek Squad – Centro de Assistência Informática & Papelaria | Horário 9h00 - 20h00

RECOMENDAÇÃO PARA OS PRIMEIROS DIAS NA FLUL

- Caso tenhas línguas, a inscrição para o nível que pretendes frequentar deve ser feita também no segundo semestre de cada ano letivo nos Serviços Académicos, dentro dos prazos estabelecidos

- Apenas pode ser anulada a inscrição a cadeiras no primeiro semestre do ano letivo; no segundo semestre não existe essa possibilidade

- Não há intervalos, há furos e não há toques. Enquanto um intervalo implica uma paragem de um curto período de tempo, um furo significa que se tem um período mais alongado e espaçado sem aulas. Se tiveres duas cadeiras seguidas, terás de sair de uma e ir diretamente para a próxima

- Não existem manuais pré-definidos. A maioria dos professores coloca materiais de apoio numa das três reprografias existentes na Faculdade e estes são adquiridos por ti

- Existe a plataforma moodle onde alguns professores colocam materiais das aulas. No início do semestre os professores dão as informações necessárias para que os alunos possam aceder aos conteúdos

- Não podem ser feitos exames a todas as cadeiras reprovadas. Apenas tens direito a UM exame por ano letivo, a não ser que sejas um aluno com estatuto especial

- Na Associação de Estudantes existe um dossier com testes-modelo de certas cadeiras que podes consultar e fotocopiar

- Há grupos de apoio de estudantes nas redes sociais, nomeadamente no Facebook, onde podes obter ajuda de colegas

- Relativamente às folhas de teste, podes comprá-las na papelaria, na Tesouraria e ainda na Associação de Estudantes