

COLA

FROM HUMANITIES TO HUMANITIES

THE IMPORTANCE OF STUDENT REPRESENTATION IN DECISION-MAKING AND THE ROLE OF THE STUDENT REPRESENTATIVES AT THE SCHOOL OF ARTS AND HUMANITIES



ACADEMIC *Agenda*



The Theatre Photography Workshop 2025 promoted by MEF and ULisboa is the ideal initiative for lovers of photographing shows and activities at the 24th Annual Lisbon Academic Theatre Festival.

Pointless of Art p.06

It is possible that they are right, that art is not for everyone. To merely ponder on the specialness of others does not help in the pursuit of your own. The love for art does not necessarily imply a predisposition to do it, understanding and studying it cannot assure anyone the ability to create it. So, why follow it? Why choose the complicated and not always rewarding path of art?

All The Fish You Want p.25

Look at the little girl playing in the sand! She sings the laughter that makes the world turn, and I sing about the whale that lost its course. The shine of shimmering scales gathered in your gaze, the fish I left imprinted on your brown skin. Eternal lovers and forbidden children of Poseidon, but it's alright – after all, we cured the erosion. I promised you every species of extinct fish and the seven wonders of the world – on that first day I saw you spinning, spinning, spinning.

TOP 5 POLITICAL SPACES

Lisbon in



Disgraça e Tortuga

Disgraça e Tortuga: Disgraça is an “anti-authoritarian, horizontally organised, DIY social centre” located near the Anjos Metro station, where you’ll find great workshops, concerts, fundraisers, etc. Most of these — if not all — are politically-oriented. But that isn’t all:

it’s also a wonderful bookshop, Infoshop and reading room — Tortuga — which offers a great selection of very important and contemporarily relevant books.



Casa do Comum

If you ever find yourself in Bairro Alto, don’t forget to pass by Casa do Comum — a cultural centre that hosts many exhibitions, concerts, parties, conferences and book releases. Additionally, it has both a second-hand independent bookshop — Ler Devagar — in which you can find something for your taste. The space also offers a bar, where you can catch up with friends!

ZDB

Galeria Zé dos Bois (or Zdb) is a non-profit cultural association, or, as it describes itself, “a creation, production and promotion structure for contemporary art” located in Chiado. There, you can visit different exhibitions, enjoy a variety of concerts and visit their bookshop, with an incredible selection of books — both fiction and non-fiction. Make sure to check it out! You won’t regret it!



Sirigaita

Located close to the Intendente Metro station, Sirigaita is an autonomous and self-managed space shared by multiple collectives

and social movements, A BiblioteKa, Climáximo and Colectivo Marxista. Here, you can participate in political discussions and events, workshops, support groups and their community feminist library. By contributing to its management whenever possible, whether through bartending, cleaning, or restocking essential items, you help foster and maintain a wonderful community.



Livraria das Insurgentes

Located in Rossio, Livraria das Insurgentes is an intersectional feminist bookshop that only sells books by “women, non-binary people and those oppressed by the cis-hetero-patriarchal system” — offering an amazing range of brilliant pieces. This space goes beyond a simple bookshop, as it also hosts different events, such as writing workshops!

The Lightbulbs on My Street

Author: Maria Rodrigues
Translation: Maria Pires
Illustration: Simona Bloşenco

I cannot come to terms with the change of the lightbulbs on my street.

I know that (almost) everything changes, but those lights,

Tall and yellow,

Along with the smell of the night,

Made up a part of me I thought would never change

But it did.

The lights are now white and it feels like the smell of the night is different.

But so am I.

And even though I prefer the yellow lights,

I accept the white ones and the night's different smell,

Because they are part of me.



Cabaret

Author: Beatriz Brito
Tranalition: Maria Pires
Illustration: Simona Bloşenco

Where are your troubles now? Forgotten? I told you so!
Life is beautiful. We can sleep at night, no troubles whatsoever!
I walk in my new boots, so beautiful!

Look away from the beggars, look away from the bombs, look away from the news, look away from the people, look away from the journals.

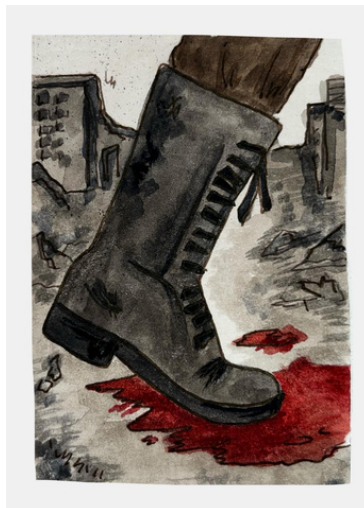
Just. Look. Away.
Life is beautiful!

That house used to be familiar, but now stands in ruins.
Look away.

My university is no longer standing.
Look away.

My boots step on something red.
Just, please, look away.

Close your eyes, because life is beautiful and the troubles are far away.
It will never get to us — it's only politics!
Where are your troubles now? Forgotten.



Desta Vez

Author: Rita Coelho

Illustration: Yuna Le Quéré

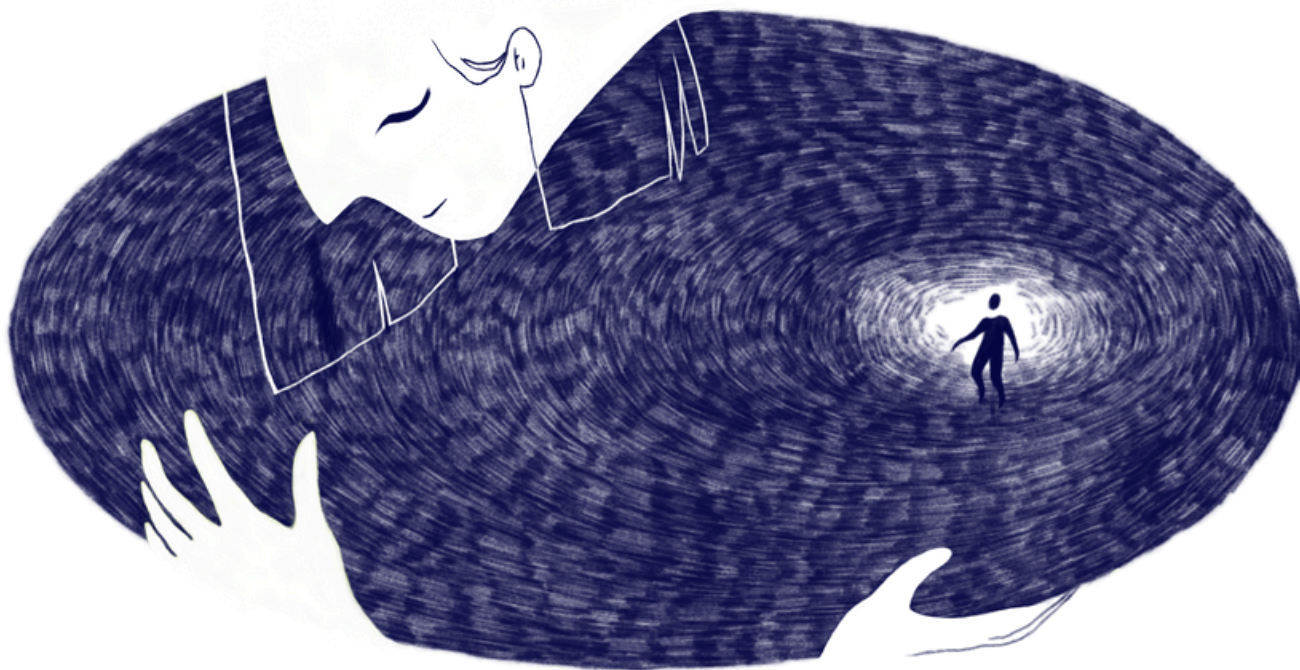
Not translated, as per the author's wish

Desta vez, dir-te-ei que te amo, por medo de que amanhã já cá não esteja para to dizer. Mas, no dizê-lo, serei breve, tão breve quanto é qualquer sentimento. Meu e teu. Essa brevidade, essa “coisa” efêmera e fugaz cuja descrição me é impossível, inconcebível, conhecê-la-ás porque sou fraca. Exteriormente nobre, interiormente pobre. Sou. Mas tu não. Tu és o bem de tudo o que conheço e o medo reside na ideia de que sejas, porém, único; de que eu nunca vá conhecer outro igual.

Estou certa de que, se for embora, como de costume, tu ficarás. E de que, se eu voltar, como de costume, tu me receberás, envolvendo-me no teu calor que arde e cura.

E eu, fraquíssima de alma e de intelecto, ser que se acha raro não o sendo, não saberei ter-te. Não saberei viver nesse calor. Mas querê-lo-ei.

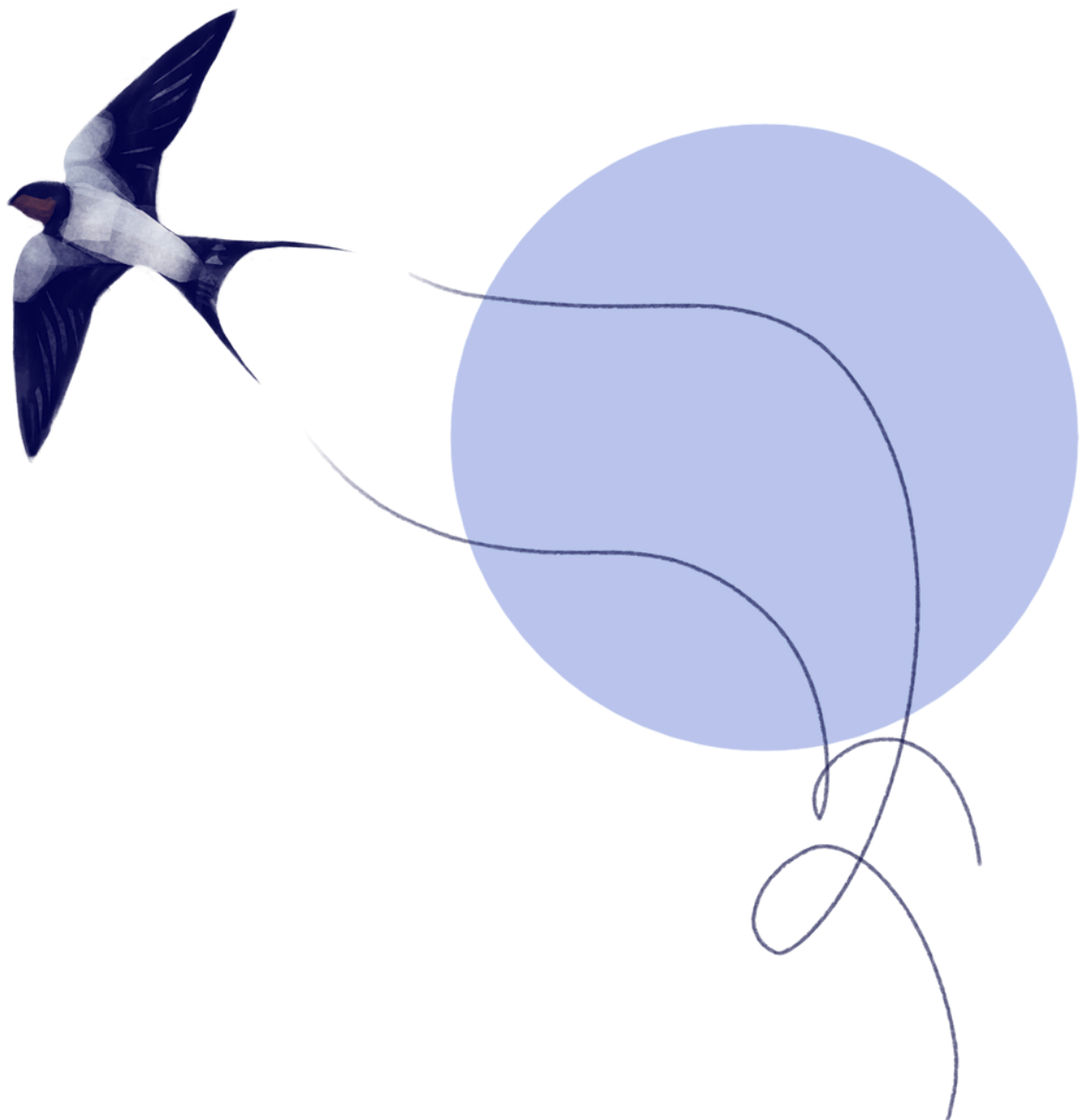
E, de repente, a vida constará da luta entre o desejo de ti e o desejo absoluto de nada querer. Restar-me-á a solidão. Essa que me abraça e que me avisa sobre ti. Significa a tua ausência e me faz querer agir sobre ela. Mas, como de costume, eu nada farei, e se não fores tu a fazê-lo antes de mim, restar-nos-á cair no abismo de não nos termos. Eu cá, tu algures. Mas, desta vez, dir-te-ei o que é verdade. Agirei em conformidade. É verdade que te amo. É verdade que vivo com o medo absurdo de partir(es) sem to dizer.



Longing

Author: Diana Colaço
Translation: Laura Prezzi
Illustration: Yuna Le Quéré

Like a bird, to leave the nest and fly into a new adventure. It's the beginning of a journey that brings growth. In a new, unknown place, full of discoveries and curiosity arousers, a new city. There is so much to see, hear, and feel! But, after the first steps of the journey, the heart remembers what is no longer close, what is no longer just a hand's reach away. The house that was left behind and waiting for a return, the home that always welcomes you back. That's when longing knocks on the door, when we find ourselves displaced.



All The Fish You Want

Author: Natacha Vieira
 Translation: Catarina André
 Illustration: Yuna Le Quéré

To be born, to live, to die. The great difference between being alive or being dead – even though there are many undead walking out there –, all that talk of not being a burden to the world, all those forms of nihilism, the chatter about not shining on the blue sphere, leave it all behind! Truly forget it. You are all light. Do me this one last favor, for all the days I chose to burn my eyes just to watch you dance. Those were the days, in the square paved with Portuguese cobblestone where we chose to feel the samba. Your fast feet and my slow butter-like skin trying to keep up. How you burn! Don't worry, my love, this is how I ease my longing for Brazil.

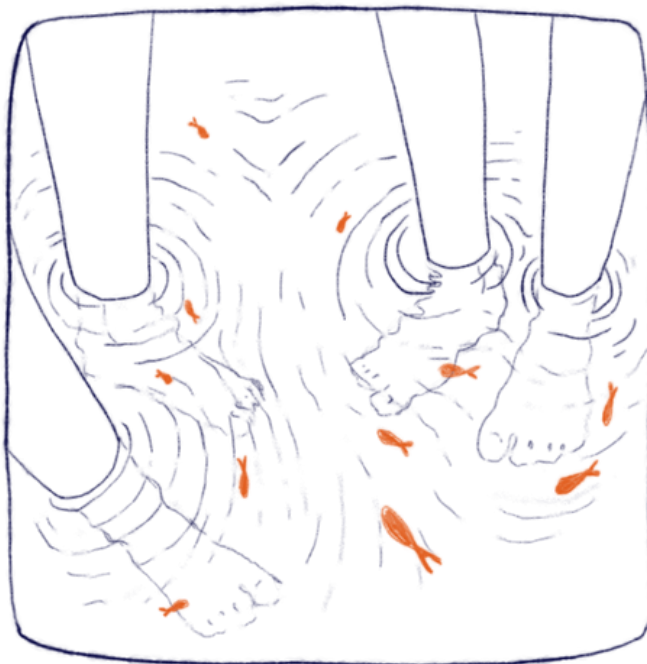
I beg you, with scorched hands and knees already turned to charcoal – all the lost sparks wherever you dance, give them to me. I collect them. Dance on me and let me dance on you, make me a solo in the ballroom where you leave everyone melting. But don't run away, okay? Sink into me, let the movement guide you. In the moment your heel broke, in the moment you embraced my pain. I tried to warn you! I left traces of ash on the altar. "Now you may kiss the bride" – and your furrowed face, in that moment, translated the vows about giving yourself and letting the smoke go. In the moment you got tired of collecting sparks for me, in the moment you started smoking again.

Blue honeymoon, your sun-like body, heat was always our ally! Exchanges of salt, sweat, and that familiar fear of mine that I whispered to the fish, our confidants. That fear was never unknown – you know my roots. I carry all the blue in the world, you carry all the blue of the sea. I am so rich! You and my blue-gold in sickness and in health. Familiar love, in our veins lives the language of the fish.

Love never unknown, a trance of beams of joy hitting my body at the speed of a revolver, with the certainty of hands trained by death. I'll miss the beach. I'll miss swimming in your arms, kisses, and curls. The fact is that, out there, heat is hated.

Look at the little girl playing in the sand! She sings the laughter that makes the world turn, and I sing about the whale that lost its course. The shine of shimmering scales gathered in your gaze, the fish I left imprinted on your brown skin. Eternal lovers and forbidden children of Poseidon, but it's alright – after all, we cured the erosion. I promised you every species of extinct fish and the seven wonders of the world – on that first day I saw you spinning, spinning, spinning. You are the joy of my carnival. On that first day of summer, when I realized – that I promise too much, want you too much, don't samba enough – that fish are far too kind-hearted creatures, they live trapped, and so do you. I created the erosion.

The terror of the emptiness that I am, the echo of the beach within me, without sunnnnnnnnnnnnnnnnn, without laughssssssssssssssssss. I was caught red-handed, but you are no fast revolver! You've always been like the cheeky little fish circling our ankles. You – so merciful, like the divine creatures of God, our Father. You – perfect for the sea. And death? It's not so frightening, not when one learns to be reborn. Not when the waves embrace me! Not when the waves kiss my forehead! You – made to love. To die, to be born, and to live. Can you guess which little fish I am?



THE IMPORTANCE OF STUDENT REPRESENTATION IN DECISION-MAKING: THE ROLE OF THE STUDENT REPRESENTATIVES AT THE SCHOOL OF ARTS AND HUMANITIES



Given the significant student abstention in the last elections for the School Board and the Pedagogical Council last year, I realised that both bodies are unknown to the majority of students.

Therefore, this article aims to mitigate this problem by making students aware of their right to representation in the decision-making and management bodies of the School of Arts and Humanities.

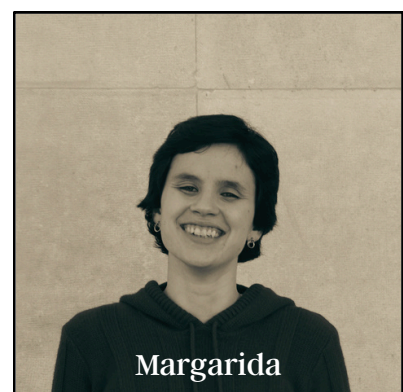
Democratic exercise at more circumscribed levels, such as in the case of a faculty, is crucial for the functioning of democracy. So, motivated by the poor functioning of the School of Arts and Humanities in many respects, Leonor (L), who has a degree in Languages, Literatures and Cultures, and Margarida (M), who is studying for a degree in General Studies, decided to run for the position of Student Representative on the School Board in 2023, to which they were elected.

On 18 September, I interviewed them with the aim of understanding their internal functions, as well as the proposals they will present during their mandate (which will end in the first semester of the next academic year). We also talked about the need to publicise and bring students closer to the democratic spaces in the School of Arts and Humanities.

Written by: Ione Simões | Interview held on the 18th of September 2024.



¹ Leonor no longer holds this role.



WHAT IS THE SCHOOL BOARD? HOW DOES IT WORK INTERNALLY (MEMBERS, TASKS, ETC)?

«The School Board is a governing body of the Faculty, made up of twelve teachers, two students, and one non-teaching employee. Its functions include electing the Dean of the Faculty and assessing the decisions of the Management Board, and some other decisions of the Dean regarding the functioning of the Faculty. For example, we approve the budget and the Statutes of the Faculty and the Research Centres. The Statutes of the Faculty are the regulations of the Faculty; whenever there is a new amendment to the statutes, each member gives their opinion, and then we vote to approve or disapprove.»

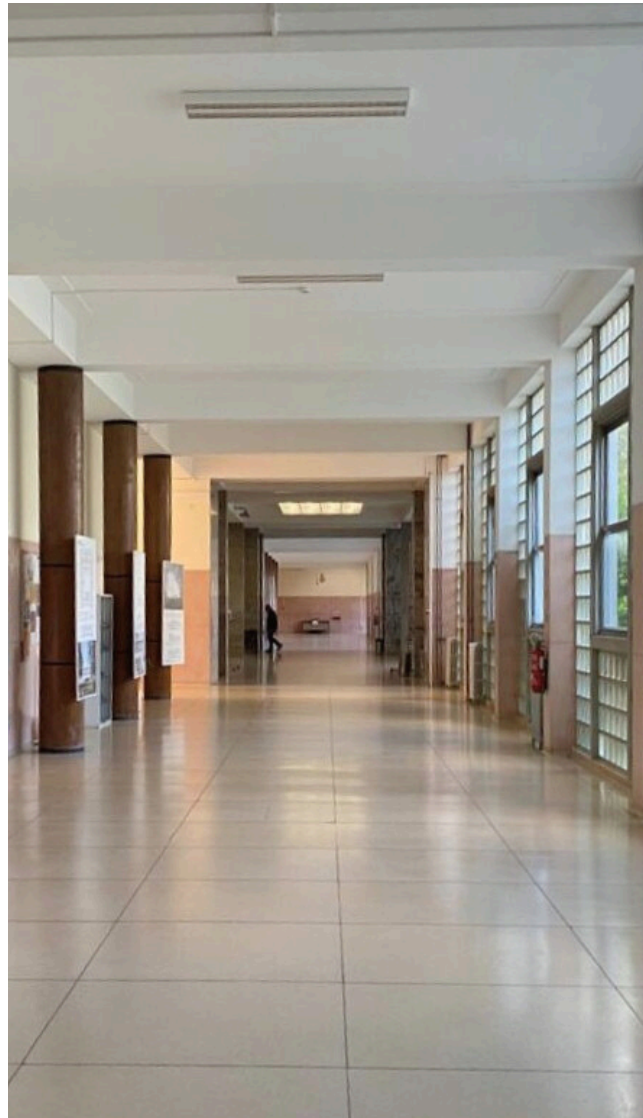
**Margarida, General Studies
student in FLUL**

«We receive a detailed budget, drawn up by the Management Board, where we can not only distinguish between the parts funded by the state and by the students, but also understand how the Faculty uses this money. Then we make our judgement.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

«Yes, the School Board is a supervisory body that exists so that power is better distributed and not just centred on the Dean and deputy dean.»

**Margarida, General Studies
student in FLUL**



WHAT IS THE PEDAGOGICAL COUNCIL? HOW DOES IT FUNCTION INTERNALLY (MEMBERS, TASKS, ETC)?

«It's a body where the number of members is equalised: there are four teachers and four students, with each area of the Faculty – Philosophy; History; Language Sciences and Literatures; Arts and Cultures – being represented by one student and one teacher. Thus, there is the opportunity for students from the different areas to point out their specific problems, to which the professors from those same areas are able to respond and also present their perspective. In addition, the Pedagogical Council is concerned with the smooth running of curricular units, the academic calendar, and assessments. Basically, it's everything that concerns students and academic life. It's also the place to go if you have a problem and feel wronged.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«That is, not only in matters of assessment, but also harassment or mistreatment. The Pedagogical Council is the body that exists to help students and has weekly office hours.»

Margarida, General Studies student in FLUL

HOW MANY MEETINGS ARE THERE WITH EACH OF THE BODIES?

«The School Board ordinarily meets twice a year, but by decision of the President, we can meet extraordinarily if and when necessary. The Pedagogical Council meets once a semester, but can also meet more often if necessary. All this is described in detail in the Faculty Statutes. The duration will depend on the number of subjects to discuss.»



«We've had School Board meetings that have taken four hours, but it varies a lot. They're quite exhausting, and by the end we're all hungry.»

Margarida, General Studies student in FLUL

«Regarding the functioning and role of the Student Representatives at meetings, the President usually sends us all the documents that will be dealt with at the meeting in advance so that we can read them carefully. What usually happens at a meeting is that we go through the agenda point by point. If we are the ones presenting a proposal, in addition to the written document sent in advance, we briefly explain it. Then the members can give their opinions and, finally, we vote by a show of hands.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«Only in the election of the Principal is the vote secret.»

Margarida, General Studies student in FLUL

«It's the same with the Pedagogical Council.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

CAN YOU EXPLAIN WHAT THE PARITY LAW IS AND WHY IT PROVED TO BE A SETBACK FOR YOU?

«We're not lawyers, so I'll tell you what the law says and then explain it in simpler words. The Parity Law aims to promote balanced representation between men and women in managerial staff and public administration bodies. In simpler words: it's a way of preventing positions from being occupied by only men or only women. It is therefore necessary for there to be at least 40% of people of each gender in the positions. What happened in our case was: as we are two girls, when we got to the Dean's office, the list was sent back because it didn't comply with the Parity Law. So the elections were cancelled and we had to stand again. This time, we put the names of a boy and a girl on the party, with the understanding that, as soon as we took office, the boy would resign and the first alternate would be me. Because our intention from the outset was, by starting this together, to continue in this together – and it wouldn't even make sense for the position to be held by someone who wasn't aware of the work done in the elections and the campaign. There's not much we can do about the Parity Law, but clearly, in cases like this, the goal of supporting women goes unfulfilled.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«In the case of Student Representatives, as there are only two positions, I think that more important than the proportions imposed by the Parity Law is the will to want to be there, because it's a position that requires responsibility and commitment, as it lasts two years.»

Margarida, General Studies student in FLUL



ONE OF YOUR PROPOSALS CALLED FOR ADDING A STUDENT REPRESENTATIVE POSITION, RIGHT?

«Before I answer that, I'd just like to mention something that wasn't mentioned at the beginning. Our idea, initially, was to make a list just for the School Board.»

Margarida, General Studies student in FLUL

«At the time, we thought that the School Board would be more helpful in solving student problems than the Pedagogical Council.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«What's more, since there had been student representation on it in the previous term, we thought that the student representatives on the Pedagogical Council would want to continue to hold their positions. This, coupled with the fact that we were still learning how to make a party – reading the complex regulations, asking for signatures, etc. (towards the end of the term, we're planning to make a guide on how to create a party on our Instagram page) – meant

that we hadn't made any for the Pedagogical Council until the last day for submitting parties. Then the President of the Electoral Commission told us that if we didn't make a party for the Pedagogical Council, we would also be left without student representatives on it.

Margarida, General Studies student in FLUL

«It's very important, especially in the Pedagogical Council, to have students representing the students, because it's the body that intervenes the most and is closest to them.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«We didn't really realise that, and that's why we're so determined to raise awareness of these positions now.»

Margarida, General Studies student in FLUL

«But to answer your question about the School Board, our opinion is that it clearly has very few students. As I said at the beginning, there are twelve teachers and only two students. We agree that it makes more sense to have more teachers than students, because they have the most experience – both in life and in the Faculty. However, we believe that everyone in the Faculty has a role to play, whether they are non-teaching staff or students. That's why we tried to increase the number of representatives, if only to three, it would be a start. But it wasn't approved, much to our regret.

Because with more students, our problems will be discussed more often, and we'll raise awareness of what's going on. As there are so many teachers, we sometimes feel that they are thinking more about the Research Centres and the problems they face.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«Yes, naturally the problems of the teaching staff are talked about more than those of the students. The disproportionate representation of teaching and non-teaching staff ends up being reflected in the Faculty in general. As the RJIES² states, the School Board must have a maximum of fifteen members, and there are a series of regulations on how it should be formed.

«Teachers must make up at least 60 per cent, students must be included, and there may be non-teaching staff as well as external entities. So our hands are tied. At the moment, there are already fifteen positions, so asking for an extra representative position would mean that one of the teachers' positions would cease to exist, so it's even more complicated for the students to have more representation.»

Margarida, General Studies student in FLUL

«On top of that, the teachers already occupy the three positions of external organisations – in other words, they're already overstretched. In our proposal, we talked about other Faculties whose councils have more students. For example, the Faculty of Fine Arts has four representatives on the School Board, and the Faculty of Law has five.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«So there's more student representation. Not to mention the fact that there is only one position for administrative and technical (non-teaching) staff, which is a crucial basis for the functioning of the Faculty. Something that should clearly change.»

Margarida, General Studies student in FLUL

«We can also refer to what the teachers told us: their main argument for rejecting the proposal was the lack of interest on the part of the students.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«That and the fact that there was so much abstention; let's remember that only four per cent of the students voted.»

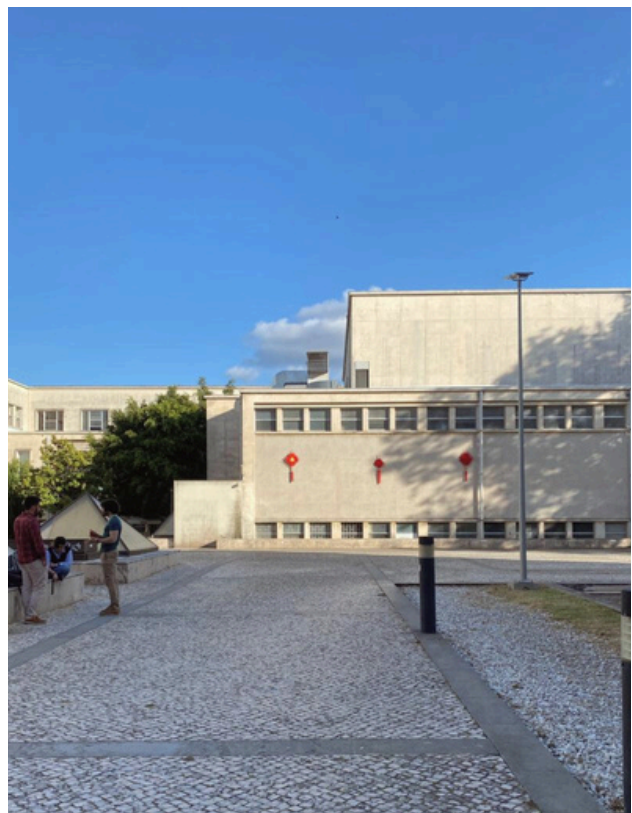
Margarida, General Studies student in FLUL

² Legal framework for higher education institutions.

YOU'VE MENTIONED THE PROPOSAL TO OPEN A CAFETERIA AND LOUNGE AREA WITH MORE AFFORDABLE PRICES FOR STUDENTS, IN THE BASEMENT SPACE NEXT TO THE TELEPHONES. BUT WON'T THIS BE RENTED OUT TO THE SAME COMPANY THAT OPERATES THE OTHER THREE CATERING SPACES AT THE SCHOOL OF ARTS AND HUMANITIES?

«Our original idea was: if the space couldn't be rented out to a company, at least make it available for socialising and eating. What the Executive Director told us is that nobody wants to open a catering company at FLUL, because it's not profitable. This company would have to implement a whole new appliance system, which means it would have to invest a lot. And of course, the aim would always be for the meals to be affordable, but there's no one who wants to be charitable and come and help the Art students. Of course, there's the old canteen [cantina velha], but as our faculty has the problem of not having a designated lunchtime, it would be good if there were a place where you could eat, even if only in fifteen minutes, because there's no time to go to the old canteen. We know that the Executive Director was trying to find solutions, such as microwaves, but we don't know how the situation is progressing.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL



THE REOPENING OF A REPROGRAPHY AT THE FACULTY WAS A TOPIC MENTIONED IN MEETINGS. WHAT IS ITS CURRENT STATUS?

«To give some context, the red reprography closed because it had two locations, one at the Faculty of Law and another at the School of Arts and Humanities. Since the Faculty of Law is quite traditional, they are required to do a lot of printing.

Therefore, it's more profitable for them to be based in the Faculty of Law rather than ours. Moreover, our semesters were quite short, so it wasn't worth it for them to pay rent in the Faculty. In the meantime, a new company has been found which will open in the Faculty.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

WAS THE PROPOSAL FOR BREAKS BETWEEN CLASSES AND A DESIGNATED LUNCH HOUR RAISED IN ANY OF THE MEETINGS?

«The issue with implementing that measure is that it would cause a huge delay in the classes, even if there were just five minutes between them.»

**Margarida, General Studies
student in FLUL**

« Since the new building was closed, all classes had to be condensed into the main building and the library building. If there were breaks, classes would have to 'shift down' the schedule, and there wouldn't be enough rooms for everyone.

The construction of the new building will provide more classrooms and will allow for breaks to return as they existed previously.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

HOW DO YOU PLAN TO FIND SOLUTIONS FOR THE LACK OF SPOTS IN HIGHLY SOUGHT-AFTER CLASSES LIKE CINEMA AND LITERATURE?

«I've never managed to enroll in that class. One of the things the new Dean included in this program is that he wants to hire more staff. That is to renew the teaching staff nearing retirement by hiring new professors. From there, schedules could be optimised. We want to identify which classes have fewer students enrolled and adjust those schedules, so that classes with higher demand become more accessible.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

«That's a task that would be done with the Academic Services, because I believe we could come up with some solutions since they have access to the enrollment data. I'm pleased with the new leadership, and I think they've done a lot since the beginning of their term and have shown greater willingness to address issues like this.»

**Margarida, General Studies
student in FLUL**

«The new Dean has shown interest in understanding and solving student problems, whereas the previous one maintained a more distant policy regarding students.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

WHAT COULD BE CAUSING THE LACK OF STUDENT PARTICIPATION IN THE ELECTION OF THE FACULTY'S GOVERNING BODIES?

«The main reason is likely the lack of information about the Faculty's Governing Bodies. It was one of the things that stood out to me at the beginning of this academic year: there was no moment in which the Faculty's Governing Bodies were introduced. Only the professors are aware of this information.»

**Margarida, General Studies
student in FLUL**

«I also think it's important to acknowledge that the professors have been at the faculty for years, constantly repeating these processes while students are only here for three.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

«In addition to the lack of publicity, I think the language used in the protocol is difficult to understand. When we applied as student representatives, we had a lot of difficulty interpreting the regulations.»

Margarida, General Studies student in FLUL

«Moreover, the Electoral Commissions are prohibited from helping us, as it would be unfair to other parties.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«Therefore, students bear full responsibility for understanding the bureaucratic procedures necessary to form a party. Inertia inevitably sets in, discouraging participation.»

Margarida, General Studies student in FLUL

WHAT ACHIEVEMENTS ARE YOU MOST PROUD OF SO FAR?

«Firstly, the proposal for electronic voting, which was unanimously approved, largely due to the fact that our elections took place during the Christmas holidays – which caused significant absenteeism among commuting students.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«Also, our proposal to reopen the reprography. It's worth mentioning that we weren't the only ones urging this point, as the student association (AEFLUL) has also been insisting on the reopening of reprography.»

Margarida, General Studies student in FLUL

«We believe that if we hadn't spoken so much with the Executive Director about this, it probably wouldn't have been an issue he would have paid attention to so early in the academic year.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

The same happened with the Minicampus FLUL space – we emphasized the need for a dining area in the Faculty.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«Also to be considered is the receptivity we've had with other council members. We've opened this space for students as well: we've managed to get students to come talk to us. Even if it doesn't directly relate to the councils, if there's any doubt, we'll try to help or redirect them to someone who can. It's important to build a relationship of trust with the students.»

Margarida, General Studies student in FLUL

IN YOUR OPINION, WHAT'S THE BIGGEST PROBLEM STUDENTS AT FLUL FACE?

«Excluding issues like accommodation, tuition fees, and social action – which are in fact problems that affect students in all faculties – the standout issue is the lack of unity, the lack of academic spirit, and a sense of belonging to something. Since there are no classes per course, if you're not a very extroverted person, it's very easy to isolate yourself.»

Leonor, bachelor in Languages, Literatures and Cultures in FLUL

«I think the more specific issue in the School of Arts and Humanities is a matter of courses that have a very flexible component, such as LLC, General Studies, and Arts and Humanities. These courses suffer the most, both with the issue of class vacancies and with classes that promise to open, but they don't. So the student comes to these courses with the idea of having a very flexible path and ends up facing the fact that there are no vacancies in anything and classes that don't open for consecutive years, which results in students feeling deceived.»

Margarida, General Studies student in FLUL



«Consequently, students end up saying, 'I just want to finish this course and leave'. It's a shame because university is a very important time in life where they will probably meet friends for life.»

**Margarida, General Studies
student in FLUL**

«Moreover, the faculty has an incredible academic offer, has excellent professors, it's really sad not to be able to study what you desire.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

HOW CAN STUDENTS GET IN TOUCH WITH YOU?

«Through our communication channels, namely Instagram: [@representantes.alunos.flul](https://www.instagram.com/representantes.alunos.flul).

We also created an email: representantes.alunos.flul@gmail.com, through which they can also communicate. We also wanted to clarify that the Student Representatives, both in the school council and the pedagogical council, belong to the same list and work together. Therefore, any issue, whether for one council or the other, can be sent to these contacts.»

**Margarida, General Studies
student in FLUL**

«Right there, we notice a lack of communication and lack of help from the Faculty and professors in guiding the students in their academic journey. There are countless cases of students who have to stay in an extra semester because they took the wrong classes or need to take another level of a language. And this information, although available on the website, needs to be constantly disseminated and discussed. For this reason, we wanted to re-implement the support of tutors.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

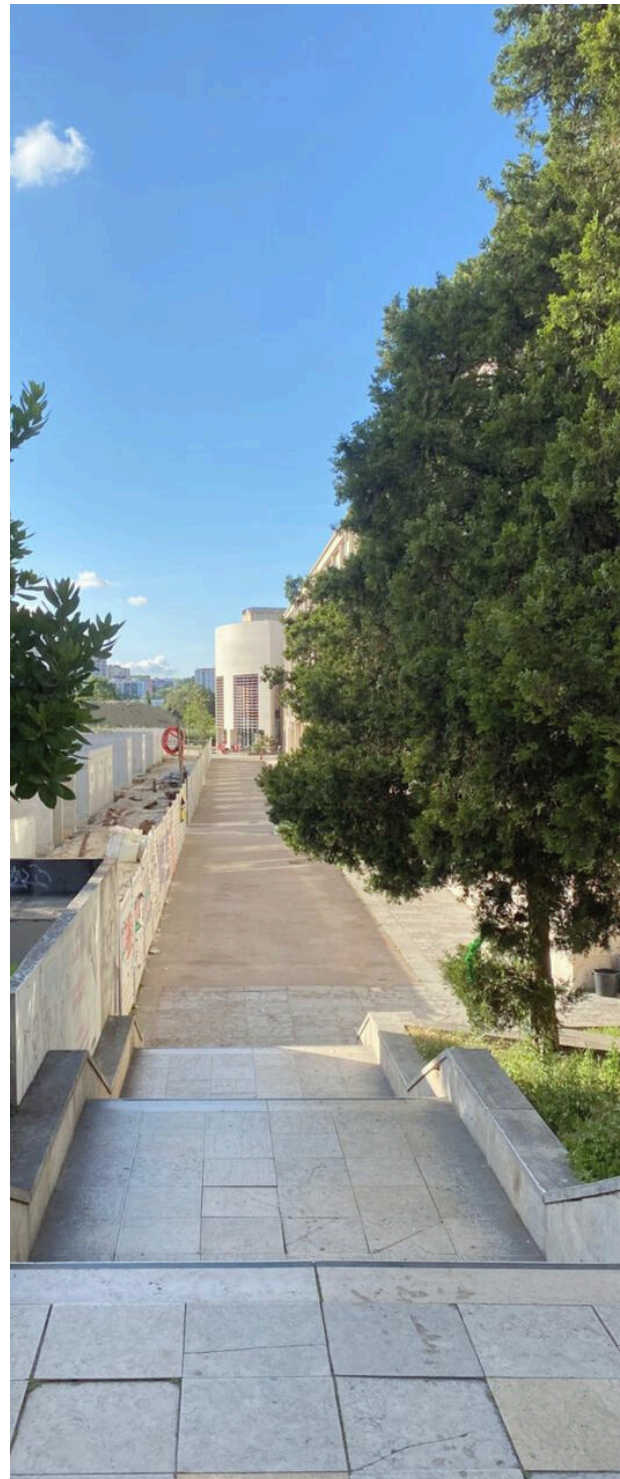
WOULD YOU LIKE TO LEAVE A MESSAGE FOR STUDENTS AT FLUL?

«The message we'd like to leave is: we want to create a united academic community because we believe that we'll only solve the faculty's problems if we unite instead of being scattered, thinking about our own problems. Our main motto is that all members of the faculty are important, whether students, teachers, or non-teaching staff. The faculty only works if these three groups work towards the same goal, and right now, we don't feel that this is happening. We believe the faculty will only progress when students become more interested and professors become more receptive to what we have to say. The goal is to enjoy the process of being here and leave all satisfied with each other.»

**Leonor, bachelor in
Languages, Literatures and Cultures in FLUL**

«Of course, naturally, our main focus is the students, but it's also important that the professors and non-teaching staff are well. Because no matter how disunited a community is, its members will always depend on each other. It's important to remember that we are more than four thousand students; we make up a large part of this institution.»

**Margarida, General Studies
student in FLUL**



Future

Author: Nuno Brandão
Translation: Ana Pereira
Illustration: Yuna Le Quéré

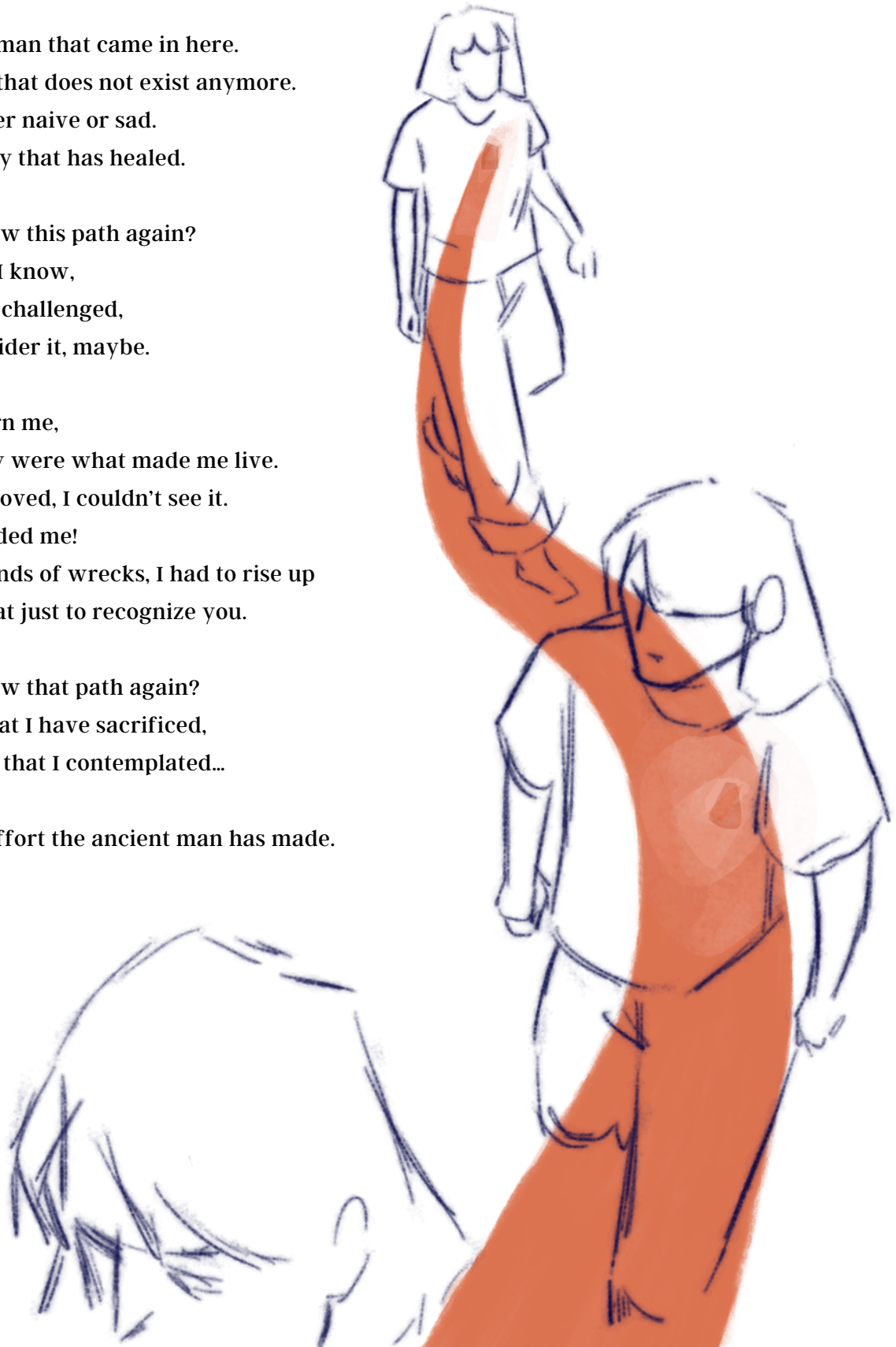
I am not the man that came in here.
I was a man that does not exist anymore.
I am no longer naive or sad.
I am an injury that has healed.

Would I follow this path again?
If I knew all I know,
The terrors I challenged,
I would consider it, maybe.

I let fires burn me,
Thought they were what made me live.
While I was loved, I couldn't see it.
Demons blinded me!
From thousands of wrecks, I had to rise up
And all of that just to recognize you.

Would I follow that path again?
Knowing what I have sacrificed,
Each destiny that I contemplated...

I thank the effort the ancient man has made.



Académic AGENDA

Want to get involved in the academic spirit?

In this Academic Agenda, we present you some events that will take place at the University of Lisbon that you can attend for free.



Theatre Photography Workshop 2025 | MEF

The Movimento de Expressão Fotográfica, in partnership with ULisboa, is promoting a workshop as part of the 24th edition of the Lisbon Academic Theatre Festival. It combines theory, dedicated to stage photography techniques, and practice, which includes photographic coverage of the festival's shows and activities.

My sailor and friend Luís de Camões

This exhibition proposes a visual and thematic reading of *Os Lusíadas*, exploring the dialogue between Camões' epic poem, his autobiography and the visual arts. This exhibition offers an accessible and engaging experience for all audiences, from specialists to casual visitors, highlighting unexpected relationships between text, image and historical-literary context.



ULisboa at the Lisbon Book Fair

From 4 to 22 June 2025, ULisboa will be present with the publications of the University of Lisbon Press (IUL). Editions from the National Museum of Natural History and Science (MUHNAC) and the Tropical Scientific Research Institute (ICT) will be available to the public. You'll find them in pavilion G28! In addition, two launches will be held on the 5th and 17th of June.



Here you can find events such as concerts, congresses and colloquia of academic interest, as well as events of an intellectual nature and with a social impact. You can find more information about them in the 'Agenda' section of the University of Lisbon and the School of Arts and Humanities websites.



III AEIST Solidarity Run

This sporting and charity event aims to support the Cerebral Palsy Association of Lisbon (APCL) and contribute to its ongoing projects. The initiative includes two disciplines - a 10 kilometre run and a 5 kilometre walk. It will take place in the Taguspark area of Oeiras on 31 May.

Season Finale Concert

The University of Lisbon Choir's final concert of the season will take place at the University of Lisbon's Tropical Botanical Garden on 6th July 2025 at 4.30pm, as part of the Music at the University of Lisbon programme.



18th Edition GAB-A / Open Galleries of Fine Arts.

During the weekend of 6, 7 and 8 June, the Faculty of Fine Arts of the University of Lisbon will host GAB-A, an event that combines an art exhibition and a discussion forum, opening up to the public the spaces where the works are created. They promote sharing between students from all cycles (bachelor's, master's and doctoral)!

Spring Remembrances

Author: Khrystyna Tsupryk

Edition: Mariana Lameiro

Illustration: Yuna Le Quére

Sunny days are finally here, and with them all kinds of blooming colours. Relief for the depressed, hell for the allergy oppressed. Seriously, if not for my antihistamine (allergy) medication, I would not be able to function. On that note, let me share some thoughts.

I hate carnations, with all my heart. I've always hated them, a sentiment passed down from my mum — she obviously hates them too. I despised them long before I knew they were “funeral flowers” in Ukrainian culture. But now, with the war, I hate them with a new kind of desperation and anger. Wilted carnations on a fresh gravesite — so many lives cut short.

Yet, I've learned to appreciate the red ones. Not to love them, or even like them, but to quietly acknowledge their significance. Growing up in Portugal taught me that red carnations symbolise freedom — the people's liberation from fascist oppression. They represent a peaceful time that was hard-won.

I love poppies. They give us, Ukrainians, our beloved poppy seeds, which we use in desserts and baked goods. But the poppy also carries weight. A lapel poppy is the symbol of military remembrance — an ever-present tribute to war. The “Never Again!” that fades away, buried in the rubble of forgotten lives.

And yet, my mind circles back to red. Red, blood. Blood, war. War, death. Death, cemetery. Cemetery, flowers. Flowers, emotions. Isn't it strange? A colour so full of passion, so tied to life's celebrations, to love itself, yet capable of capturing decay, sorrow, and mourning with equal force. The tears we shed could be from either joy or despair.

I continue my descent into my antihistamine trip.

Red, communism. Communism, oppression. Oppression, repression. Repression, tyranny. Tyranny, forced labour. Forced labour, blood. Blood, death. Historically, my people have

never had rest from the bloody grip of ruzzian claws, but when it came, socialism was a new terror, unpredictable and unrelenting. It exploited Ukrainians indiscriminately, from the poor to the bourgeoisie, without distinction.

The sixties in Ukraine were a nightmare for intellectuals and artists who dared to keep our language alive. They were tortured, mutilated, or sent into forced labour in Siberia. In the end, they were dead, gone too soon. So many beautiful minds, cut down in the flower of youth. By the seventies, some were found decapitated or hanged in staged suicides — an attempt to mask the truth of their suffering, leaving a heaping body of work written in their blood.

I'm not jealous of the Portuguese people, who have lived through the last 50 years in peace. Please, do remember to “never again”. I understand the fear of a far-right government. What I cannot fathom, though, is the glorification of socialism by some of my fellow Portuguese youth.

Whenever I hear their Marxist rhetoric, I feel like grabbing that red manifesto and smacking it over their heads. “Don't you see where this got my people? Ukrainians were STARVED in the name of a 'greater good'! Repressions, rampant corruption, and the stench of fear — everywhere. Do you want to live in that kind of world? Or are you so naïve as to think that any form of extreme socialism could ever lead to an utopian society? Open your eyes!”

My mind brings up the main timeline again. But flowers, like history, are never simple. They carry the weight of the past, and yet, they bloom. The red carnations in Portugal remind people of liberty won through blood and victory over oppression. For us Ukrainians, they are reminders of lives stolen, of dreams crushed, and a history that

won't let us rest. Each petal is a cry for those who didn't survive.

The poppies in Ukraine are the most honest of flowers. They don't lie. Growing amid the trenches, the battlefields and the rubble, they symbolise the brutal reality of war- what's lost and what remains. Their vivid red isn't just a tribute; it's a curse. Yet, they bloom again every year and anywhere, a reminder of the resilience and sorrow that persists despite the violence.

And obviously, antihistamine relief doesn't last forever. I'm back to an itchy throat and eyes. I'm sneezing non stop, and pain (burning eyes and throat) is surely to be the last step in this agony. If philosophy was an illness, it would be allergies. At first, it is just an itch that you medicate, culminating in debilitation. Secondly, you question, and then you muse to find an answer, only to come up with no solution. So I plough on.

Flowers are more than war symbols, they carry love too. On 8th May, Ukrainians remember the victory over fascism and those who died in that fight. We remember the poppies, yes, but also the people- the soldiers, the civilians, the dreamers. These flowers are a call to action: to remember, to never again.

The carnations of Portugal symbolise liberty, reminding us that victory need not be marked by violence but by a fight for freedom. Not by bullets in the chamber, but by flowers sprouting from the barrel of the rifle. In Ukraine, despite all the bloodshed, I wish for such peace, but we've never been given it. Our history is one of mourning, and yet our flowers — our red poppies — our mournful carnations, continue to bloom.

And even in the darkest times, spring comes. It comes with the promise that life will rise

again, no matter how often it's buried by sorrowful winters. But flowers will always keep popping up stubbornly, defying people's harshness. The poppies and carnations, symbols of suffering and survival, remind us that life (just like spring herself), will always return. And in that return, there is hope. Hope for the day when our flowers will bloom in peace, and we will no longer have to mourn.

Until then, we remember. Always.



A Poem For Being Reborn

Author: Gabriel Yukio Goto
Translation: Lourenço Ramos

May it be possible, in a future past,
To unmask false prophets and to absolve
Wrongfully accused villains.
May the winter sun, no matter how hard it tries, Never warm us as it would like.
I seek redemption through a peaceful love, After so much disappointment.
A new journey where the dream still persists,
And I, so often guilty,
Damned confessed felon,
Can learn how to swim.
In that oceanic vastness of your embrace, Which invites me to drown,
My last piece will emerge from the eternal draft: An eternally blue sky until the end of the
afternoon, A winter love that endures
Even the heat of hell.
If the villain is to die, may life be the one to kill them. And may you bring me back to life

Lamb

Author: Clara de Freitas

Translation: Maria Pires

Illustration: Simona Bloşenco

Avoiding dinner at her grandparents' house was a skill she did not yet dominate. Every time all the family members from her father's side were present, the girl was part of a soap opera: each one performed their role.

"Have you learned how to cook yet?", the uncle asks.

He was the aunt's second husband, seen by the family as the better spouse. She never understood why. Her first uncle had drinking problems, but he was a good man— unlike her dad, who was just a drunk. This new uncle was a drug addict and, now, a bully.

For her, who had just turned twelve a few weeks before, that question was absurd and shot randomly amidst conversations that had nothing to do with her.

"I know how to bake, but I don't really like to cook."

Her hair fell on her face, helping her avoid the uncle's angry look.

"Then you have to learn to like it, or you'll never get a man."

The girl crossed her legs and looked at the plate, still untouched. Grandmother knew that she hated any dish with lamb, but still served it often.

For a second, she felt intimidated. He was a bull in an arena and she was dressed in all red.

"I have goals in life", she challenged. "I want a successful career. I don't need a man."

Her own words surprised her. She glanced at her grandfather, expecting an expression of disapproval or a harsh look.

He was sitting at the head of the table – a king with the confidence of a lion.

Nothing.

The lion slept.

The clink of cutlery. The chirp between the foreign cousins. Swallowing.

Aunt's cell phone rang. The sound was incredibly loud, but even then a welcome pause from the noise of metal cutting against porcelain.

She couldn't hear what was being said on the other end of the line.

A slight smile was drawn on aunt's face, sharpening her beak. She laughed – nearly cackled – and crossed eyes with the girl. Then, she leaned to whisper something in the brother's ear.

"Well deserved", he said.

They all laughed. The sound resembled the howl of beasts.

The girl searched in their faces for clues about the content of the call. They chewed with their mouths open. The wine glasses were fogged up and had fingerprints on them. They exchanged familiar looks while they spoke a language that she didn't understand.

There was no food left on the plate. The poor animal had been torn apart by forks wielded with brutality. Their faces shone with grease. Sharp knives scraped the bones looking for the last traces of meat. She was convinced that they had devoured every muscle thread and layer of fat.

She was the lamb.

No prey offers itself on a platter to a predator – so, she stayed silent.

She pulled the phone from under her legs and wrote a text message to her mom: 'Come get me. URGENT.'

The lion roared.

"No phones at the table! I've told you this time and time again and you never learn. It's a matter of respect."



(In between) Sighs (breathings during a journaling session)

Author: Mar
Translation: Mar
Illustration: Yuna Le Quéré

A life of rigour or a life of (un)limited infinities.

What can worse be? Or less worst? Or better, even.

Before, I did not think of this; it was a subconscious whispering, as a choir.

What I took as right is no longer right without also being wrong.

Now that I savoured it, I no longer know where I get lost.

27.09.2023



Man's Body, Woman's Heart

Author: Lucas Encarnaç o
Translation: Maria Rodrigues

Wishes of superiority,
While feeling a hostage to
inferiority. I don't kiss the competition,
I kiss nobodies.
Spiteful or traumatized,
He expresses himself with disdain.
Love in his pants,
'Love', from the mouth out,
Love for the unknown as well.

Love will always eventually
fade. The gut hits me in the roof of the mouth
At mealtime.
My eyes roll
To the rhythm of stupidity,
In the course of the fleeting lightness of my being.
It's no coincidence
That one is said to have a man's body,
A woman's heart.

Called progressive
men, Those who cry
in turn.
Distorted images
To my sorrow.
Lack of coherence,
I have no tears to offer. It's no surprise
That my heart shuts itself,
Upon seeing you.

Pointless of Art

Author: Maria Afonso
Translation: Carolina Franco
Illustration: Yuna Le Quéré

Driving back home, I always pass right next to a gigantic billboard advertising the next big Hollywood production. This new one, I see is based on a book. I wonder how the author feels. To have their words shouted to the whole world, even if only through a screen. I wonder about the possibilities of the future and how far away I feel from those who have achieved the unthinkable. Even more, I wonder if it's even a possibility. Maybe this specialness, this influence and impact is reserved solely to those who were born different, destined to be great. I wonder if the pursuit of art is pointless.

I have always dreamt of something more. A life fulfilled by dreams and ambitions and happiness. For my name to be a synonym of greatness and achievements, for my words to be on the hearts and lips of millions. This does not make me unique. Alas, it just makes me more human. The endless longing for art is something destined for every soul that yearns to be free. This opportunity – so slim and open to so few – to live life merely as a consequence of one's feelings is a dream stuck in so many hearts. However, its common component does not make it any more accessible.

To be brave enough to pursue one's dreams in the arts is to accept that the world does not wish for you to succeed. Their view of talent and worthiness is only destined to the ones who have already made it. They believe that the pursuit of art is nothing more than a hobby, that those who need to study it, and learn it and practice it can never succeed. The main issue with the understanding of "art", as I see it, is the constant belief that it is only available to a selected – extraordinary and bizarre – few. No one believes you are going to be

different, that you will be able to distinguish yourself from all the others who hope for a chance to show their talent.

It is possible that they are right, that art is not for everyone. To merely ponder on the specialness of others does not help in the pursuit of your own. The love for art does not necessarily imply a predisposition to do it, understanding and studying it cannot assure anyone the ability to create it. So, why follow it? Why choose the complicated and not always rewarding path of art?

I believe art has the power to change. To find beauty and feeling in the most mundane part of ourselves, to see and understand each other as something beyond our humanity. Art allows us to fly as far and as high as we wish, freeing us from the constraints of everyday life. Poetry, literature, music, painting. These nourish the big hearts who starve for passion, that seek to be filled by every emotion life has to offer. Greatness and recognition are merely secondary when compared to the chance to truly touch someone. The mere production of any form of art has attached to it a pure uniqueness that can never be matched. Art is love and sorrow and disdain and excitement. To move and to be moved. Art is feeling. Art can never be pointless.



O Cola newspaper is a Humanities for Humanities project.

We always welcome your texts, poems, essays, reviews, stories (flash fiction, short stories,...), reports, illustrations, photographs, diary entries and more!



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