

MUNDARÉU: AN ANTHROPOLOGY PODCAST AS A POLYVALENT TOOL

DOI
10.11606/issn.2525-3123.
gis.2021.172390

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ABSTRACT

This article is about characterizing the creation process of Mundaréu, one of the first Anthropology podcasts launched in Brazil. It is produced as a partnership between the Laboratory of Advanced Studies in Journalism (LABJOR) at Universidade Estadual de Campinas and the Department of Anthropology at the Universidade de Brasília. The article discusses definitions of podcast, podcasting, podosphere, podcasts as science communication and Anthropology podcasting as an activity of teaching, research and extension. The article presents and reflects on Mundaréu's production steps and creation process along the last biennial.

KEYWORDS:
Podcast,
Anthropology,
Science
communication.

1 INTRODUCING MUNDARÉU¹

Mundaréu is an Anthropology podcast, idealized by two friends, fellow anthropologists, Daniela Manica from the Laboratory of Advanced Studies in Journalism from Universidade Estadual de Campinas (Unicamp) and Soraya Fleischer from the Department of Anthropology Universidade de Brasília (UnB). Conceived in 2018,

¹ This text has greatly benefited by the attentive, critical and affective reading of the Mundaréu team, especially by Daniela Manica, as well as the generous reviewers from *Gis*.


organized throughout 2019 and released in November 2019. Mundaréu ended its first season in July 2020 with eight episodes. Its second season is to be launched in November of 2020.

Mundaréu has a main purpose: present, translate and expand the understanding of Anthropology as an area of study of the Social Sciences. It intends to produce content for the academic public, especially in the classroom, and also for the more general public, not always in direct contact with the scientific world. Among the three areas of Social Sciences, Anthropology may have the most exotic and least known name, at first glance. There is a lot of confusion about what this area actually does, with immediate associations with Archeology, Museology, Paleontology. Questions about our research topics, our ways and methods of work, our employability are common². We face a problem of translatability, visibility and outreach. Since 2019, many podcasts from Humanities and Social Sciences have been aired. In the case of Anthropology, several new programs were launched, as initiatives by students and professors from universities across the country, as well as private initiatives. Below, we will detail this community. The purpose of scientific dissemination unites them all, but there are different formats, durations, participants, periodicities etc. (Fleischer and Manica 2020).

If, outside the area, an effort of presentation and translation is necessary, inside the area, there are other challenges to face. Training processes in Anthropology need to be oxygenated with innovative and creative teaching materials. The main publishing formats in Anthropology are books and journals articles. Blogs and YouTube channels have emerged, timidly. But there is a concentration in the written text, even a certain graphocentrism, as anthropologist Luísa Günther has suggested (2013). As a side effect, Anthropology suffers from visual fatigue. Graduate students, for example, are required to read an average of 300 pages per week. Producing a podcast, an audio material, intends to create and take advantage of other senses to talk about Anthropology. With that, the eyes are unburdened, the vision is decentralized, the visual overflow reported by many researchers is relieved. There is also a possibility of inclusion, when considering public with low vision or visual disability, for example. Our bet is learning Anthropology in another way, more direct, accessible and democratic.

Mundaréu chose to bring together a specific pair, an anthropologist and an interlocutor of her choice, someone who has participated significantly


² Aiming precisely to tension this strangeness of the area, Mundaréu launching teaser, published in November 2019, brought together several of the questions and comments we heard when affiliating to Anthropology. The audio file is available on the cover of the website: <https://mundareu.labjor.unicamp.br/>



in her research. This aims to provoke the most canonical model for presenting research results, in which the scientist narrates how she designed the project, where she carried it out, what are her main findings. In Mundaréu, this narrative is challenged by another person who was in the research scene, the interlocutor. The pair will then jointly recall the stories that allowed the research to take place. There are many coincidental facts, on which they agree and complement each other. But there are times when they disagree, and then they bring different and equally interesting versions to the dialogue. On the researcher's side, we are informed about more familiar stages, such as the bibliography mobilized, the search for financing for trips, choice of neighborhood or city where the study was carried out. On the part of the interlocutor, we are presented with less common themes, for example, how they felt about having their community, family or home researched, the reasons for accepting the presence of the research and the researcher, what this researcher added to their lives, etc.

This type of encounter, with intense questions, re-enacts, in some way, how fieldwork - anthropological research *par excellence* - may have happened. Mundaréu does not, of course, have a realistic claim, but wants more voices to be brought to the public debate on Anthropology, that dialogue be the keynote of the program, similar to what anthropologists find and face in the different spaces where they do research, present and answer questions. But, of course, the conversations we conduct with the duo, whether previously and individually by phone, or collectively in the studio, also produce new contexts and situations to talk about this relationship, this production of Anthropology. And, with all this, we can have a broader perception about the research work and its nuances, understand how the parts interact, for example. The idea is to excel in the relationship between research and writing as an "ethnographic practice", to be done in co-authorship and co-production with the research interlocutors (Manica et al 2018). These are initiatives that tension and expand the canonical formats of Anthropology and have the potential, ideally, to reach a wider audience.

Mundaréu intends to focus on the stories told by the invited researchers and interlocutors. Stories are narratives that often have a beginning, middle and an end, along with a plot, suspense and adventure. Stories mobilize emotions, stimulate the imagination and demand more active participation from the public. First- or third-person narratives allow the public to approach the accountant or deponent, fueling, for example, connection and empathy with their experience or personal account (Charon, 2006). The narrative thus facilitates the transportation from one world to another, so that different worlds can communicate. The more informal speech of the conversation, for example, already helps to establish



a pleasant tone for confidences and memories. Thus, the project aims to expand the text and also reach the audio, exploring the ability to tell stories, and to imagine other stories, other gifts and possible futures (Haraway, 2016). This is an urgent call at the present moment, when we lack shared meanings, a humanistic ethic and imagination.

As Anthropology tends to happen based on the relationships established with people in the field and outside, by bringing the pair, we are evidencing the existence of this assumption, of this relationship. One of the bets is that the conversation will be filled with stories regarding how the pair met, what were the first impressions, how these impressions were improved over time. At *Mundaréu*, we prioritize the narratives with lively passages, described in detail, about where the pair circulated, who they met, with whom they talked. Vivid moments of communion, but also of conflict, of resolution, of restitution, of new ways of living together. However, when bringing the pair into a single conversation, it is evident exactly how the anthropologist's speech is not to be confused with that of her interlocutor, there are two perspectives, two experiences of Anthropology.

Mundaréu works on storytelling, meaning it is a rescue of orality, speech cadence, original accents. And the audio medium allows this information to arrive firsthand, not necessarily mediated by the text and the interpretation of the researchers, as is the case in monographs and more conventional scientific articles. "Our interlocutors instigate us to invent other ways of telling their lives, our orality impels us to oxygenate texts with other ingredients, maybe we should explore ways beyond paper, such as the podcast, romance, film, blog, comic book or WhatsApp" (Fleischer 2018, 213).

This article, therefore, intends to weave the process of creating something new, *Mundaréu* being the first Anthropology podcast at UnB and Unicamp and one of the first in the area in the country. We will report the path we took to produce it to serve as another reference for creating scientific podcasts and thus expand the field and add to the podcast community, to encourage students and teachers to work together on podcasting projects, to contribute with a Anthropology that is public and engaged in its own dissemination (Howell 2010).

We will discuss podcasts, although the bibliographic set available is still very incipient. It is clear how reflexions on podcasting is still disproportionate to the production and broadcast of programs. Our collection of references includes a first set of authors, but none from Anthropology, which demonstrates the need to systematize our experiences in the podosphere more intensively, as producers and consumers of this media. Then, we will present the structure, the team's tasks and the construction of *Mundaréu*. Finally, when thinking about our last year of work,

we also point to the challenges of creating and maintaining this scientific podcast. We aim to leave some of our learnings with this unusual and still unfamiliar medium in our area, in the hope of densifying and problematizing this field.

2 PODCASTS WITHIN TEACHING, RESEARCH AND OUTREACH

2.1 PODCAST AND PODCASTING

Podcast is a medium based on audio. For Lenharo and Cristovão (2016, 311), the term podcast itself may seem strange to those of little contact with the digital medium. According to Medeiros (2006), however, the version most publicized and accepted by the authors (Souza and Martins 2007; Moura and Carvalho 2006) is the one that considers podcast as derived from the combination of two terms: broadcasting (radio broadcasting) and iPod, the Apple device player that plays audio files in MP3 format. But there is another explanation, that “pod” would be an acronym, “program on demand”, when radio programs started to be produced for specific audiences, circumscribed niches of listeners (Freire 2013, 47). This definition seems broader and more democratic than to derive the name from a single electronics brand. In addition, this definition, in our view, reinforces the relationship of the podcast with radio media, much older and pioneering. Radios, however far they could reach, develop their programs and styles in dialogue with a community in view.

The podcast is an audio file made available on and distributed over the internet. It is usually available free of charge by network users. Its functions are varied, from entertainment and information dissemination, to educational and technical purposes. According to Medeiros (2006), the first podcast was produced in 2004 by Adam Curry, at the time, known as an MTV presenter, but who was later nicknamed as a podfather (father of the podcast).

According to Alex Primo (2005, 17), from a technical point of view, it would not be inappropriate to say that the podcast is “a media process that emerges from the publication of audio files on the internet” (*apud* Freire 2015, p. 1038). And, even with audio as a vehicle, audio production differs from the traditional model of many radio stations by the greater variety of access and the focus on content. The file can be in MP3 format and can be heard online, via streaming, by the user’s preferred digital audio player, or downloaded and saved for future listening (Freire 2013, 151). Guerrero, Duque and Peña (2017, 83) state that the type of download does not constitute a limitation for access to radio products due to the advantages of the available bandwidth for mobile, domestic and institutional internet today.

Freire also explains that this tool is not limited to audio, as there is “the podcast modality for the deaf, which is the reproduction in text of the speeches of the program participants” (Freire, 2011, 201). Thus, “this practice partially maintains orality, inasmuch as it reproduces, through its text, the fluency of the speakers, while dispensing with the use of audio files, a feature not provided for in the strictly technical definitions of the technology dealt with here” (*ibid*, 202). And the author reinforces, “in view of this, the podcast proves to be not an audio technology, but a kind of orality” (Freire 2013, 42).

Podcasting, according to Vicente, is the practice of producing and transmitting episodes from a single program. Thus, the relationship with the listener is established in the frequency of production of new episodes: daily, weekly, monthly, etc. (2018, 97). In these terms, the practice of podcasting would have an approximate equivalent in a record label or a studio that produces several songs from a disc or a singer or several chapters of a single television series. Vicente documented the thematic diversity of podcasts: journalistic, fictional, identity, scientific and cultural (2018, 98-103). And he adds:

The universe of podcasts is also occupied by productions very different from those described here, such as educational programs (especially language courses), self-help (meditation, yoga), fitness, entrepreneurship, personal marketing, humor in various formats (stand up, imitation, political satire, pairs, classes), mystery (UFOs, conspiracies, supernatural cases), crimes, suspense, terror, religion, sports, music, health, among others. (2018, 104)

The survey entitled “Podcast Consumer”, by the American company Edison Research, found that between 2006 and 2016 the percentage of adult individuals in the USA who were familiar with the term “podcasting” grew from 22% to 60%, equivalent to an increase 168 million individuals (Vicente 2017, 87). In addition, the study found that in 2016, 24% of respondents said they had heard at least one podcast in the last month while 15% had heard an episode in the last week - equivalent, respectively, to 67 and 42 million listeners (2018, 88). Alex Primo calls this picture a change from the “push” model (pushed to the audience) to the “pull” model (pulled by the audience) (2007, 3). In this way, massive content loses space for those who address specific topics and who, by treating them in depth, manage to retain their audience. This is precisely the idea of producing “on demand”.

Santos and his colleagues (2018) urge us to think about how foreign techniques and technologies are reconfigured and appropriated in Brazilian lands. For that, they take as an example the anthropophagic movement founded and theorized by the São Paulo poet, Oswald de Andrade, and his

friend, the painter Tarsila do Amaral. The anthropophagic movement, in summary, tries to equate Brazilian culture to others, not only rejecting what originates outside the country, but re-signifying and recreating from foreign art what strengthens the national/local reality. In addition, they treat Latin American identity as an “inter-place”, one that is not expressed through notions of purity and unity, as in European molds, but as a new meaning and recreation (Melo 2010 *apud* Santos et al 2018, 1-2).

For Santos and colleagues, Brazil presents itself in the “podosphere” as a space dominated predominantly by “amateurs” and has become an important communication tool for socially marginalized sectors, serving as a space for “militancy” in the defense of their rights (2018, 12). These initiatives are able to exalt national/local characteristics of the productions, in addition to reconciling the content with the possibility of using their own language to communicate with their target audience, highlighting their own trait of the format (*ibid*), the culture of podcasting implies considering the context of Brazil, and we bet that this can also extend to podcasting coming from the academic world.

Célestin Freinet (1998) considers cooperation as a joint educational action, motivated by spontaneous interest and surrounded by a free atmosphere. Paulo Freire (1971) recalls that education is not just about schooling, but also what happens outside school banks. When researching the use of podcasts in Brazil, Eugênio Freire, supported by these two authors, thinks that the Brazilian use of recent technology could configure a new educational sphere. Following this suggestion by Eugênio Freire, podcasts have also been taking up notable space in classrooms. For example, Foschini and Taddei report that Harvard and Stanford universities are among the pioneers in using podcasts as an educational tool (2007, 10). Lenharo and Cristovão maintain the project “The use of podcasts in the continuing education of English language teachers” in schools in the State of Paraná (2016). These authors assess that digital tools are a *sine qua non* for contemporary educational practices (2016, p. 309). In addition, reducing the gap between social practices and school practices is one of the contemporary tensions in teaching (*ibid*).

When dealing with the use of podcasts in higher education, Borges considers many possibilities for the use of podcasts:


In the master class or exposition (“lecturecasting”), indications for field work, explanations for laboratory work or simulations, I reinforce the consolidation of concrete contents, basic or preparatory contents, comments/personalized information, enlargement/current content and promotion teaching and institutional. (Borges, 2009, pp. 44-46 *apud* Piñeiro-Otero and Domínguez, 2011, p. 19-20)

2.2 THE PODOSPHERE OF ANTHROPOLOGICAL SCIENCE

There are thousands of podcasts on thousands of subjects, this is what has been called the podosphere. Here, we want to dwell on the scientific podosphere, in particular, in the area of Anthropology. There is more scientific dissemination about the so-called “hard” areas, such as the Biological and Health Sciences. Blogs have long been a strategic form of scientific dissemination. Now, it seems that podcasts have presented themselves as a new and promising format (Kwok 2019; Luiz 2014). But there are still few science podcasts in Brazil to date (Kwok 2019, 388), indicating a large market to be occupied. Therefore, there is room to work on rebalancing to achieve a greater representation of the Social Sciences. A podcast in the field has the potential to explain, in a clearer and more informal way, about its themes and objectives and can even become a skill for professional placement in the job market. Podcasts are a tool with a lot of potential to present and translate Anthropology to a wider audience. In the last year, 2019-2020, several podcasts from the area have emerged. It is a very new tool and, it seems, has shown to be very prolific in the area.

Currently, there are those who conduct, edit and broadcast interviews with anthropologists, the most common format. In this category are *Selvagerias* (Faculty of Philosophy, Letters and Human Sciences at the State University of São Paulo), *AnthropoLógicas* (Department of Anthropology and Museology at Federal University of Pernambuco), *Conversas da Kata* (Postgraduate Program in Social Anthropology at University of Brasília), *Antrópolis* (Department of Anthropology of Federal University of Pelotas), *Larvas Incendiadas*, *Benzina*, *Terebentina* and *AntropoCast* (private podcasts). There can be a pair or a trio who direct questions to the guest or a single hostess who receives the participant for a conversation. There is the roundtable discussions between a fixed and permanent cast of hostesses, such as *Antropologia e Pandemia* (Institute of Philosophy and Human Sciences at State University of Campinas) and the *Observatório Antropológico* (Graduate Program in Social Anthropology at Federal University of Paraíba). *In(Convenientes)*. Colleagues of the Graduate Program in Social Anthropology at Federal University of Santa Catarina present a classroom format, with several people discussing a topic, an author or a text for more than two hours, while *Mundaréu* comes in the form of a double pad -de-deux, with two fixed hosts and, for each episode, two new guests. *Poéticas Sociais* (Department of Social Sciences at Federal University of Uberlândia) and the *Social Sciences and Coronavirus* (ANPOCS et al) have very different formats. The former has a single hostess who links Anthropology with Literature in a poetic way, the later gathers testimonies, in first person, without mediation or comments from the host.

There are teams composed by professors (*Mundaréu*, *Poéticas Sociais*, *Social Sciences and Coronavirus*), graduate students (*Selvagerias*, *Conversas da*



Kata) and mixed arrangements (AnthropoLógicas, Antropólis, Observatório Antropológico, Conversas In(Convenientes). There are also programs produced by anthropologists already trained but not connected necessarily to the teaching or university (Benzina, Terebentina and AntropoCast). Selvagerias seeks “a less academic format, with sound elements that are capable of communicating to people who do not share anthropological jargon” (website, 2020). Some specialize in subtopics of Anthropology, such as Anthropolis, dedicated to urban Anthropology; others take a theme for an entire season (Social Sciences and Coronavirus); and still others have no fixed theme, but face Anthropology in general. Some present themselves as outreach initiatives of a graduate program, many outgrow research laboratories or observatories. Support comes from municipal, state or federal science financing agencies, services already available at university *campi*, such as recording and editing equipment, local radio studios, university transportation system, etc. Research grants, scientific initiation scholarships, extension and teaching grants are also put to work. But, in general, many podcasts work without specific resources and add the production to the daily work schedule. Few have tried to monetize, with the support of private donors, merchandising partnerships, subscriptions, professional podcast platforms etc.

3 PRODUCING MUNDARÉU

At first, it was important to think about how the partnership between the two universities would be established. In the first year of the project, in 2019, Soraya Fleischer, professor at UnB systematically went from Brasília to Campinas (900km apart) to work with Daniela Manica, professor at Unicamp. These meetings helped set and divide tasks between them, the students and the universities. Then, the name of the podcast, its visual identity and the the website were built to explain its purposes and hub the future episodes and list the support and funders received by the project. They also decided the platforms where the episodes would be available and the social media where they would be released. As for the name,

We didn't want a name that had the terms “pod”, “cast” or “anthropology”, “anthropo”, “anthro”. There were already other programs using these suffixes and prefixes. We wanted a name that had a meaning in itself, that did not come from the combination of parts and pieces of other words. A term that stood for itself and, more importantly, that evoked ideas. (Fleischer 2020).

In this search, we arrived at “mundaréu”:

Anthropology is concerned with the world, the whole world, the diversity of peoples, populations, societies. We want to

know and understand the other country, the other culture, the other neighborhood. The term refers to the world and also refers to the collective, a set of things, a range of ideas, a bunch of spices, a world of people (...). That is why, even, (...) the images we use on the podcast website are always of sets or collections, to suggest the social, the society, this important assumption for the studies of Anthropology. (ibid)

Once the basic format was defined - the conversation with the duo, an anthropologist and her interlocutor - we started with the internal format of the episode. There are five parts of content: Opening, Part 1, Filling, Part 2 and Closing. In the Opening, the vignette music starts the episode, the two hostesses present the podcast, themselves and their universities and introduce the theme and guests of the episode. They also report the date and location of that recording. To move on to the first Part, a song that relates specifically to that episode makes the transition. Generally, music is suggested by the guests, either because it relates to the subjects they are going to discuss, or because it is a band or singer from the region of the interviewees, for example. This initial part helps introduce the trajectory of the guests with a focus on the theme to be treated, linking these trajectories to the theme of the episode and the moment when the duo met. Another musical transition helps to reach Filling. This is when the two hostesses comment on what was discussed in Part 1, highlighting especially productive points to think about Anthropology and its way of working. Another excerpt of the song is often chosen, valuing a stanza that is directly related to the issues to come in Part 2. Here, the episode delves into how the research happened, methodological, ethical and political aspects from of the pair's perspectives. And in Closing, when we are taken again by the music-vignette of Mundaréu, which helps to consolidate its identity, and the hostesses elaborate, in a more succinct way, about contents that have appeared in the second part and conclude the episode. Acknowledgements, credits, team members, funding and scholarships are all listed at this end.

3.1 PRODUCTION STEPS

In this section, we intend to describe how Mundaréu is produced. It might be similar to several other scientific podcasts, but it is worth systematizing the experience, in order to think about this practice as part of our scientific, pedagogical and extensionist routines. Not naturalizing science's backstage is essential to elaborate it in a replicable, transparent and public way.

Although here these steps are in linear and increasing order, it is good to remember that several episodes are being produced simultaneously, each in one of these stages.

Part A: Agenda definition: guests, theme and invitations

1. We choose an anthropologist who is doing interesting research, who easily tells stories from the field, stories from her work.
2. The anthropologist chooses a research interlocutor, someone with whom she is working and who has the will, interest and ease to tell stories, remember examples and passages shared with the researcher before, during or after work.
3. The collective recording schedule begins to planned.

Part B: Preparatory conversations

4. We conduct a previous conversation with each of the guests, at a time that is both opportune and convenient for each one. It takes place over the phone, WhatsApp or Skype and is recorded with the consent of that guest.
5. We prepare a script for these conversations based on the theme, what we know about the work of the anthropologist, on her *Curriculo Lattes*, on the activities the duo did together, etc. Questions are asked and we let the guest tell, remember, reflect. We want to assist the memory and the storytelling. In general, we want to know the trajectory of people, how they met, what kind of work they did together, dilemmatic, difficult, and cool moments of the relationship, etc. This conversation also helps setting the mood for the encounter and the studio recording of Mundaréu.
6. We write down central points of the conversation.
7. The two telephone conversations are fully transcribed.

Part C: Script writing and recording

8. From the transcripts of the two telephone conversations and the notes taken down, we create the recording script.
9. Studios are very busy. The date for recording should be defined in advance with the guests and the studio. And there is not much time for recording, the conversation must be fluid, but also concise.
10. The recording takes place in a professional studio, with the help of a recording technician and with the presence of the Mundaréu's staff (professors and students). The recording takes, in general, 60 minutes. The recording script serves as the main guide for this conversation, but other spontaneous questions and answers may arise at the moment. Then, the two hostesses spend another 30 minutes to record, *impromptu*, their impressions and comments about the conversation. This second material will help compose the Filling.

Part D: Writing the editing script

11. The two recordings made in the studio - the conversation with the guests and the improvisation between the hostesses - are fully transcribed.

12. From 4 materials (2 preparatory conversations, 1 conversation with the guests and 1 improvisation), we prepare the editing script. We read everything, decided what will be the central theme of the episode, selected excerpts, stories and dialogues to compose the script. We need two parts of content and one filling (the intermediate moment in which the two hostesses comment on the overall content).

13. After selecting the text snippets, it is important to check the audio, that is, listen to the selected passages and confirm that there is sound and speech quality to be used.

14. Based on the theme of the episode and the suggestions made by the guests, we chose a band and/or a song to create the episode's atmosphere. We write to the musicians and formally ask for permission to use the songs in the episode.

Part E: Editing the audio

15. From the editing script, the audio material is cut out. The assembly is done with *Audacity*, a free and friendly software.

16. A finer edition takes place, removing and correcting problems (cacophonies, differences in volume and clarity, repetitions, excesses of information).

17. The episode name is decided. We can use words and terms that appeared as important and central in the conversations; excerpt from publications previously made by the guests; excerpt from one of the songs, for example.


Part F: Closing

18. We write the text for the website. It has a summary of the episode, the names who worked on it, credits for extra materials that were used (songs, sound settings, etc.) and thanks to everyone who, in some way, helped the episode take shape. Names should be and links to access extra materials should be double checked. A representative image of the theme is chosen. We have preferred images of collectives, groups, bunches, sets.

19. We publish the episode on the website and on the players.

20. The episode is sent to the guests and we ask for help to disseminate it.

21. Advertising materials are produced. Posts, photos taken on the day of the recording, audio clips, ideas and phrases will be published on social



networks to announce the episode. We also use email and institutional channels. We send the material to strategic groups and people, according to the theme of the episode.

22. We save the reactions we receive, with people's consent. These returns come via email, social networks, WhatsApp audios, face-to-face encounters. The feedback has been an important material to reflect on the production of podcasts in general and on this one, in particular.

3.2 CHALLENGES TO PRODUCE MUNDARÉU


Within a prolific production of Anthropology podcasts in the last year, as we have mentioned, one of the challenges was to create a different and innovative format for the Mundaréu, so that it could contribute to podosphere's diversity. The dialogue between anthropologist and interlocutor highlights the program, in our view, but it was not easy to mature and arrive at this idea.

Choosing the name was also a big challenge. We knew that we didn't want the commonplace to use "pod" or "anthropology" or "anthropo", "anthro". We wanted a name that spoke for itself, that referred to a place, an image. Dozens of ideas emerged up to agreeing on "Mundaréu".

Discovering and testing the different recording and editing freely available and most user-friendly softwares and the highest quality result was also a laborious step. We always wanted to know the means of production and not just discuss the contents. Therefore, it was important to test and get familiar to the options of recording, editing and also playing podcasts. We also learned how to subscribe to the players, create the feeds, prioritize free access, for example. Technology to convert video files to MP3 audio (in order to include music and sound effects) and create and update websites also had to be learned.

Auxiliary materials were found, such as the photographs we use on the website, which come from free image data base. In the case of vignette, two singers from Brasília, Danú and Tatá, agreed that the song "Quem canta" become the musical identity for the Mundaréu's first season. Specific songs, sometimes suggested by the guests, assured authorization with each singer, each band. Those who have the rights to their own music more easily grant us the use. But we have already been denied when a song, for example, was owned by a major local or foreign label, even when explained that our project non-profit, but educational and scientific.

The logistics with the guests were also considered. In the first season, all conversations with them were recorded in person. But, since we did



not have resources for tickets nor *per diem*, we prioritized names living and working in the São Paulo-Campinas axis. Some worked there, others were coincidentally passing through. We also tried to adapt our schedules to the guests willing to spend a few hours dedicated to working with us.

In terms of content, one of the great challenges is to be concise and clear, so that communication can be efficient. The final edition of the episode should be around 40 minutes, a deliberate choice we made to avoid heavy or long files on the one hand and, on the other hand, have time to tell stories, delve into some of them, allow for breaths and sensations. We calculate a duration to allow the episode to be heard, more or less, during the washing of a load of dishes or a daily commuting from home to work or vice-versa. Thus, we bet that the episode can fit into everyday routine. The challenge is to start from about 300 minutes of raw material (two previous interviews, collective conversation and conversation for the Filling), to reach the final edited 40 minutes. It was necessary to learn how to define the agenda, the main themes, find the best excerpts in terms of ideas and also of sound quality (and sometimes the second aspect compromised the first) and cut the material. We know, therefore, that this challenge is

not about reducing realities, always immense and complex, to 40 minutes of an episode. The tone and analysis cannot be resolute, encapsulating, essentializing. We are talking, after all, about an area that has as its heritage monographs, 400-page texts to explain a point, a rite, a practice. There is a huge challenge when we travel in another format, much leaner, much more direct. (Fleischer 2020).

Hostesses and guests are not very familiar with microphones, cranes, studios. Usually, these people speak by improvisation, they are familiar with the classroom and the lecture format. That means they also talk a lot, for many hours and without interruption. For a podcast, none of this is convenient and we had to relearn another way of talking. Staying within the microphone spectrum required better control over the mouth, head and entire body. It is not possible to move the chair too much or gesture so much to speak, because the sound becomes irregular and heterogeneous in its intensity, as well as the chair itself emits unwanted noises, rings and bracelets can hit the table and produce noise etc. Speak slowly, with an interesting and authorial cadence, avoid cacophonies and personal mannerisms. Avoiding sniffles, coughs, dry or soggy mouths have all been learned to live more harmoniously with the studio paraphernalia.

There are other challenges that have been noticed and gradually faced. Not every colleague in the field perceives a podcast as an academic production, although the evaluating metrics of the Ministry of Education and

different funding agencies (CAPES and CNPQ, mainly) are increasingly considering activities that refer to “technical production” as well as “popularization of science”. The article published in a higher strata journal is still the most valued product in and by intellectuals (Sanjek, 2015: 292-293). In addition to a certain prejudice with the initiatives that translate and apply Anthropology, we also have unfamiliarity with the podcast media, both among professors and among students, although the latter tend to be the most interested and assiduous listeners. We know that


Social Sciences have a tradition of reading, writing, and publishing books. The type of concentration required to read is very different than to listen. There is a challenge in socializing people to consume podcasts, for the time of an episode, longer than a song or a radio program. We bet that storytelling and personal narratives are good arguments in this regard. (Fleischer 2020).

As the literature has shown, the audience for podcasts has steadily increased. Finally, we have invested in deploying the project, which has a very clear purpose as research and extension, but can also have space in educational activities. How to use a podcast as a teaching resource, how to bring audio materials into the classroom, how to learn Anthropology by listening (instead of reading) to stories are challenges that we want to face in our next steps.

4 FINAL REMARKS

So far, the feedback we have received on the program has been very positive. There were reports from other anthropologists and also professors and researchers from other areas, students from various backgrounds, friends, family members and audiences directly related to the themes of the episodes (sex workers, integrative and complementary health professionals, transsexual population, rural settlers, students and indigenous leaders, mothers and family members of people with autism, etc.).

Santos and colleagues recall that the way the majority of the Brazilian public listens to podcasts is directed towards participation, the idea of collective consumption and exchanges of experience that are expressed through comments (2018, 13). Therefore, we have collected, systematized and analyzed the testimonials that people send us via email, direct messages and on social media, such as Instagram, Facebook and Twitter. It has been an important source for our self-reflection and self-criticism, always trying to improve the program. So far, there have been dozens of them and another article will further analyze them. For now, we reproduce some as illustration:



I found it very accessible, which makes life easier for those who are not from the area. It is also quite complete in showing how research in Anthropology takes place and the amount of people, networks and investment that they articulate and demand. It's very well edited too, the sound is great! I liked the idea of having a dialogue between a researcher and an interlocutor, so we have both the anthropologist's perspective, as well as the impressions about her and, especially, the dialogues that worked, the type of research relationship that worked in that context and how negotiations take place so that research can happen. Very illuminating for those who want to get closer to the topic, but also for researchers in general, especially those just starting out.

I hear Mundaréu from the very beginning, and I am very happy when there is a new episode. I especially liked and I was very moved by the episode about transsexuality and the last episode that came out, looser and with this reflection about what an anthropologist does I found very interesting. I find the topic very interesting. I also like the format they created, to always call an anthropologist and interlocutor. The interlocutor brings very interesting narratives, I love to hear them. It is like they talked about the indigenous student being part of CONSU [University Council, Unicamp's highest decision-making body]: it is different to speak for and speak with, you know. But, on the other hand, I thought that some researches might not fit this format, right? For example, someone who works with archives or images. I don't know what it would be like to [produce a Mundaréu episode about it]. But from what I understand you will be doing further seasons, right? I am very interested in what is to come. The quality of the podcast is impeccable. Don't stop, please.

The podcast can help us in anthropological work, not only because of the stories that Mundaréu has brought, but also because of its format.

I understand many things about Anthropology with ethnographies. Furthermore, the chosen agenda is an emergency in these times when prejudices show that we close our eyes to people, that we leave many people out of the idea of humanity. The approach to methodology helps me a lot and, I believe, helps many Anthropology students. The podcast is beautiful, with generosity, sensitivity, acceptance, respect, seriousness,

commitment. Elements that I have thought I need to put more into practice. Oh, and it still has the importance of listening.

We also received suggestions, for example, to speak in a less scripted and more spontaneously way. Names, research and universities were suggested to us. We believe that feedbacks are fundamental to set the course and continue producing quality Anthropology and, more importantly, in an accessible and understandable way, challenging the hermetic, wordy, and deliberate sophisticated prose of our area.

In the future, Mundaréu intends to find more resources so that, once we leave the physical isolation imposed by the Covid-19 pandemic, we can visit our guests, instead of receiving them on the telephone or in the studio. We aim to talk about research in the place where it is happening, *in loco*, exactly when anthropologist and interlocutor are in dialogue, negotiation and coexistence. Also, we have been writing up results, which systematize our processes and learnings. We currently develop a project with the Distance Learning Center (CEAD/UnB) to experiment Mundaréu as a didactic material inside Anthropology, Sociology and Public Health classrooms. Six undergraduate students were selected, half will receive a scholarship from CEAD and the team will follow these experiments and also produce their own episodes, in a specific season of the Mundaréu, which we will call “The world in the classroom”.³

In times of physical isolation, we also bet that podcasts can especially connect with students. It can allow continuous and updated learning about Anthropology, meeting researchers, bibliography, ideas. It can help translate the planetary phenomenon of the Covid-19 anthropologically and to imagine ways of doing research within the context of immobility and risk. Also offering company during loneliness and hopelessness, creating a community of podcasters, students and researchers in the area.

Given that so many Anthropology podcasts have appeared in the last year, we want to propose a meeting of podcasters, either face-to-face or in the form of a webinar in order to exchange experiences and create collectivity. We also intend to start the project “Scientific waves”, where Mundaréu and other similar podcasts can be presented to public and community through radio stations. The idea is to negotiate a weekly space on local radio stations for the reproduction of a consortium of science podcasts, such as Anthropology and other areas, aiming to disseminate and democratize access to scientific production, making it increasingly closer and clearer for the general population, not just the academic one.

³ This series came to life while we finished the writing of this article. Nine episodes were produced by the students that participate in Mundaréu team and were published from August to October 2020: <https://mundareu.labjor.unicamp.br/series/mundo-na-sala-da-aula/>

Mundaréu's experience has been very positive for the whole team. In general, it has been a chance of producing Anthropology in another format, creating an opportunity for professionalization for so many students involved while overlapping teaching, extension and research, strengthening the Brazilian university and science. These are effects we aim for with this podcast, through the adventure of making Anthropology gain ground.

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Received: 07/13/2020

Accepted: 09/09/2020