Museológicas Podcast: An experience report of our adventure in the podosphere

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In April 2019, a group of five professors from the Department of Anthropology and Museology at the Federal University of Pernambuco – Alexandro de Jesus, Daniel Vieira, Elaine Muller, Francisco Sá Barreto and Hugo Menezes Neto – founded the *Museológicas* Podcast extension project. By the end of 2020, with a pandemic in the way, we launched 79 programs, accounting for approximately 100 hours of content released for free to society, available on the main free podcast platforms [1].

We will tell you a little about our history, motivations, goals and challenges. We will also describe our work process, team dynamics and, finally, we will bring some data that quantify our experience while helping to reflect on processes and

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1   Anchor, SoundCloud, Spotify, Deezer, Apple Podcast and Google podcast, among others.

results. The aim is to exchange experiences with readers, listeners and producers of *podcasts,* feed an ongoing debate about new forms of scientific dissemination and the introduction of new media to help communication between the university and society.

A podcast as an extension project

The 2018 elections and the government that started the following year consolidated a strong movement against the public university. The function, or performance, of these institutions has been questioned by politicians who try to manipulate public opinion by placing it against the Brazilian academic experience. For example, in 2019, the education minister accused the university community of making "shambles" on *campuses.* He stated, without evidence, that "there are extensive marijuana plantations" in the teaching units, decreed severe budget cuts, extinction of research grants, suspension of competitions, end of important educational programs. Questions like "What is the university for?" or "What do professors and students do?" began to circulate in the public sphere, especially in relation to the Human Sciences.

In this context, we (the five professors involved in the podcast project) discussed the need to contribute to this debate. However, we needed to find a way to broaden our audience beyond the academic community at UFPE and still invest in an accessible language to respond to society. Our conversations revolved around new communication tools, technology as a tool for the extension and dissemination of university research.

We would like people to know what we think and do, to access our production and easily understand the proposed discussions, as we recognize that the language of academic articles has a limited reach. The idea of creating an extension project aimed at the realization of a podcast seemed the most financially viable to us, as it demands a low-cost technology for production and free access for users. It was also more interesting to meet the expectations we elaborated, since academic podcast programs dedicated to other areas of scientific knowledge were already presenting themselves as efficient tools for scientific dissemination heard around the world. In addition, it seemed like a fun idea, as we could experiment with various formats, make it our way, exploring form and content, exercising our creativity by articulating the aesthetic and discursive dimensions.

As a result of the extension project, we would deliver to society programs that everyone could listen to at any time of the day, even reconciling with other activities. In our conversations, we always imagine listeners washing the dishes or doing physical exercises, while listening to one of the programs. This is an advantage of the podcast that attracted us a lot: in the rush of life, it is possible to fit a podcast into your daily schedule without prejudice to other face-to-face activities. It is worth mentioning that the option for a podcast was also linked to the desire to produce an archive. We wanted to build a "podoteca[2]" bringing together a set of debates on topics that interested us as a collective and our students, with points of view of participatory diversion. A file that was also available to be integrated into classes and that itself was a source of research for safeguarding the record of discussions in the Human Sciences of a given moment and context and could always be revisited and its contents critically analyzed.

Some of us already followed podcasts, but we had never produced academic content for the internet, so technique and expertise with the necessary technologies were our challenges. Despite the difficulties, we took risks. We organized our ideas and prepared an extension project. We called this project the "*Museológicas Podcast*" which began to be coordinated by the professors Francisco Sá Barreto and Hugo Menezes Neto and involved the research groups of the five engaged professors [3].

Then, we managed to voluntarily join a group of students[4], forming a team that remained together until the end of 2020. This entire team has been working intensely on carrying out the project's actions, exchanging knowledge and learning to deal with the demands of the podcast, something so new for everyone. The main objective was to build a set of contents that could be collectively elaborated, as we will show later, but not only that. The general idea was that the *Museológicas* Podcast could function as an instrument to bring professors, students and other interested parties closer to those themes, believing in what Paulo Freire would call an "innovative pedagogy". In other words, from the beginning, our main interest

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2   A podcast library.

3   The Observatory of Museums and Heritage – Observamus; Museum-Logics Study Group; Multimedia Laboratory, Laboratory for Advanced Studies in Contemporary Culture, LEC; and the Curupiras Research Group: colonialities and other epistemologies, in addition to the Expography Laboratory (Expolab).

4   The students of the Bachelor's Degree in Museology: Iri Freitas, Sofia Moreira, Talita de Melo and, also, Maria Clara Costa, of the Bachelor's Degree in Cinema (UFPE), in addition to Luísa Nóbrega, Master's student in the Graduate Program in Anthropology at UFPE.

was to use the podcast as a tool to increase didactic resources for the classroom, as well as the interest in going beyond its borders, producing and reinforcing what we could freely call an arena of debates.

The name chosen derives from the undergraduate course in Museology, housed in our Department and in which all five professors work. At first, we would like to explore museum and museum logics, namely, a podcast that talks about heritage and museums, in interface with Anthropology, the graduate course of our Department. Over time, *Museológicas* became a cultural critique podcast, discussing issues of contemporary society, expanding the initial museological universe.

With the financial support of the Fundação de Amparo à Ciência e Tecnologia do Estado de Pernambuco (FACEPE), by promoting a research project, we acquired basic equipment for recording programs (recorders, microphones, soundboards, etc.). This resource, however, did not cover the items for the payment of the platform that would house our material (SoundCloud). To solve this problem, we divided the expenses between the five professors involved and, thus, for almost two years we prorated this payment with our personal resources until we transferred all the content to a free platform (Anchor), in December 2020.

We recorded and launched our first program in May 2019. It is an interview with museologist and anthropologist Bruno Brulon, a professor at the Federal University of the State of Rio de Janeiro (UNIRIO), who was in Recife to give a lecture at the Fundação Joaquim Nabuco (FUNDAJ). That first moment was a great laboratory. We ventured into the making of a program without knowing exactly a formula, a right way of doing things. Unconcerned with time and editing, each of us asked questions without a previously consolidated script. With the subsequent experience, of months of work, however, we developed our own step by step of pre-production, production and dissemination.

From then on, many programs were created, we saw our audience grow and we learned little by little, with mistakes (many) and successes, about how to make this idea work. We understood right from the start, mainly, that we needed a script and a more efficient control of time, and that one would be linked to the other. However, reflecting on our own work with the extension project, we came to understand that the script is a preliminary forecast of the program's progress, not an instrument to control the unpredictable encounter between us and those we invite. It needs to be porous and we need to be willing to let us walk through the

unexpected, what escapes the script and makes the program something surprising for those who produce and for those who listen. We quickly realized that the ideal time for a program to be played well is 30 to 40 minutes and that a script, and an edit connected to it, can help us maintain this average.

However, in the course of the project, we learned again that this must not be the most important thing, that some discussions must not be reduced and adapted to a specific time, that some people need to be heard fully, because they were historically silenced. We believe that the most important thing is the documentary value of the record we are producing and safeguarding. Thus, in the same way that we carried out programs within the stipulated average, we also aired, for example, a program with three great names of Afro-Brazilian culture in Pernambuco (Mãe Lúcia dos Prazeres and the capoeira masters Orum and Joab Jó) with more than two hours in which they brilliantly discuss racism and black ancestry.

We started with no experience and learned to do it in practice, building and deconstructing ideas daily through a critical analysis of our work and our goals towards society.

Seduced by communication

The success of academic podcasts in the field of Social Sciences, like ours, points to the demand for new communication policies with the use of technology in favor of the democratization of access to knowledge. We do all parts of the production process of the *Museológicas* Podcast ourselves, without the help of a studio or specialists in recording and editing techniques. It was necessary for us to learn, for example, editing techniques and also ways of disseminating the material produced, in order to carry out the stages of the process in our homes, even before the social isolation imposed by the Covid-19 pandemic.

Each team member collaborates on activities with which they most identify; some behind the scenes, others in the conduction of the programs and in the diffusion. It is important to emphasize, however, that we do not intend to compete for a professionalization of the techniques and the device itself. We understand that the maintenance of amateurism, in this sense, contributes to the adhesion of students and to the idea that the project is, in fact, not only commanded, but fully carried out by professors and students who learn from each other to keep the project running.

The *Museológicas* Podcast is based, as a fundamental concept, on programs of meetings with good conversations between us from the team, and people invited to participate. However, they must always be the protagonists, and we are mediators. We want to print a direct language that does not refer to an academic text. Thus, we believe that recording a podcast program becomes an excellent opportunity to meet people we want to meet, consolidate dialogue, exchange experiences. For the meeting, then, we formulate questions that drive our interaction. We don't want to make the podcast a self-promotion platform, even though it gives the team some visibility, since it circulates widely on the internet. Our interaction must be captured in a sensitive way, the conversation must be intelligible and occupy a central place in the listening experience. Therefore, we direct the listener to dive only into dialogue, almost always dispensing with the use of other sound resources. In this sense, we do not edit people's speeches, just hesitations and empty spaces. In all recordings, we only edited lines when invited people asked for it to be removed for the final version.

We also developed our own *modus operandi,* a set of procedures in stages with a view to making the programs, established as follows: pre-production, production and dissemination. The organization of these procedures is done in systematic meetings with the team.

In pre-production, we jointly discuss the theme of the program, list who the participants will be (invited people and team members), study the subject to be addressed, build the script, make contact with the guest and schedule for the recording. In addition, we decide who will be the presenters among our team members according to the affinity with the content to be discussed.

In the production stage, the actual recording takes place. Then, the recording takes place (Audacity and GarageBand are the most used software by the team) of what was recorded, with the cutting of unnecessary parts and sound editing, to achieve greater quality in the finished program.

The last step is dissemination, which consists of publishing and promoting the program. Scholars of the project develop an individual graphic project for the program, which illustrates the content aired and which will be uploaded along with it to the platforms. The graphic design is posted on social media, along with a text created specially to explain the content of the material released. The disclosure occurs especially on Instagram, Facebook, YouTube and also by WhatsApp. Behind the

scenes photos of the recording are published on the eve of the program's publication, with the art, the explanatory text and the link to access.

The entire team strives to push the programs forward on their networks. Two people are in charge of communicating with the audience, which interacts through these networks. In this respect, comments are important *feedback* on the work and even offer suggestions for new programs. But we still consider the *podcast* a cold support of interaction–without immediate interaction–with the audience, since we don't know when and how listeners are accessing the programs.

Although we make a strong effort to make the podcast programs visible, the most important thing for us is the formation of a collection, a set of debates and discussions that can serve to present to society what the public university does, what researchers think, in particular, those linked to the human and social sciences. We deliver free, accessible and informative content as a social feedback and as a strong extension activity. The number of plays or hits is an offshoot of the hard work, but it mustn't be the main concern.

In time, it is important to insist that the podcast is an invitation to an unknown audience, as it seems clear, but it is not only so. It has worked as an important tool for internal articulation between members, as well as other professors and students in the department and in the Museology and Social Sciences courses, in a more immediate way. There is, in it, the possibility of the realized desire of scientific communication executed in a more linear, less hierarchical way and in language supposedly more accessible to a user that we are still in the process of getting to know.

Series work

We started in 2019, in what we consider a year of experimentation and learning. We released two episodes a month, on average, and invited many researchers from Pernambuco. We recorded in person, with our equipment, and, due to the lack of financial resources for travel, we depended on the opportunity to get an agenda with a guest from outside the state of Pernambuco. We took advantage of academic events to articulate recordings in between activities, or when professors from other institutions were in Recife and UFPE for some scientific activity or participation in boards, and so we were able to meet people with different profiles for the interviews, but almost all of them were linked to an expanded field of cultural criticism–professionals, researchers, students of a vast thematic universe of culture.

Photo from the recording of the podcast with Professor Verona Segantini (UFMG). In-person recording made on December 4, 2019. Author: Manuela da Silva.

In our first program, we were four professors interviewing a guest: this would be the initial format to follow. The idea was to offer a qualified interview without the tone of academic quizzes, like a conversation. However, we soon realized that we could test other formats. We recorded lectures given and, after authorization, we converted the material into a program; we recorded a program with an audience, trying to capture the spontaneity of the immediate interaction; we also recorded conversation circles on specific subjects with the participation of the team's professors.

The themes of the programs were related to the public debate of the moment that could mobilize Museology and Anthropology, or to the political calendar, as important dates for social struggles concerning issues of gender, sexuality and racial relations. We made special programs, such as, for example, the month of black awareness, the period of celebrations for the month of LGBTQIA+ Pride and the celebrations of International Women's Day. Events that demanded urgent discussions, such as the fire at the National Museum, or the success of a film with a political content, such as Bacurau, also gave rise to our production. It was a very guided work at the time, at the opportunity, and taking advantage of the names of local researchers as a priority.

In 2020, the project gained new contours. The Covid-19 pandemic pushed us to produce from records in a virtual environment and we needed to reinvent our work dynamics. We were surprised, however, with the new possibilities, especially with regard to the expansion of the network of contacts and the availability of professors from various regions of Brazil, as well as abroad. Our first move was, together with the Graduate Program in Anthropology at UFPE, to build a series of programs that would present Anthropology debates about the ongoing pandemic, with anthropological researchers from all over the country.

Thirty programs were produced in the series entitled *Anthropológicas,* the same name from the Journal of the Graduate Program in Anthropology at UFPE, a resource to mark the link between undergraduate and graduate actions. Between April and August 2020, we released at least two episodes a week. We have 45 guests who gave interviews to the authors of this article, who, together with Professor Alex Vailati (PPGA/UFPE), produced the series in online meetings, with audio recorded by the Jitsi platform, all in their homes, talking about the most different cities around the country.

Online recording of program 24 of the *Anthropológicas* series. Alex Vailati, Francisco Sá Barreto and Hugo Menezes interview Salima Cure (Colombian Truth Commission) about the Covid-19 pandemic and the armed conflicts in Colombia.

The noises, delays, momentary interruptions due to the domestic dynamics of the team and unguests, the lower quality sound, all these new elements have been incorporated into what we call the aesthetics of the pandemic. We immedi-

ately answer the question of how the Human and Social Sciences can act during the pandemic: helping to think about the social experience in the course of the biggest health crisis in recent history, researching and identifying problems and effects of social isolation and pandemic experience. The *Anthropological* series had great repercussion, was reposted by the Brazilian Association of Anthropology (ABA) and in the bulletins on Covid-19 of the National Association of Graduate Studies and Research in Social Sciences (ANPOCS), in addition to having been and will continue to be used as a subsidy for asynchronous classes by several universities. We reached expressive numbers of reproduction and access to the programs. Between April and August 2020, there were more than 12.000 reproductions of the series' programs on all platforms where *Museológicas* is available.

With the installation of quarantine and social isolation in Brazil, we started to offer more programs, with themes, in many ways, focused on the debate on Covid-19 in several aspects and with more possibility of people to be interviewed directly from their homes, attracting greater public attention and reaching places we didn't expect to reach. The data produced by the platform that hosted the *Museológicas* Podcast, *SoundCloud,* helps to illuminate the growth of the project, as shown in the following table:

Made by the authors, with CANVA® *software*

These data highlight the relevant expansion of clicks and circulation of a type of program that is not inscribed as mere entertainment. They indicate that the podcast is consolidating itself as a (new) technology in favor of the construction and dissemination of knowledge, showing society what the university has done, more specifically the Human and Social Sciences, during the pandemic.

The successful experience of the *Anthropológicas* series led us to reorganize our work dynamics. We divide time and effort between the production of new series, with episodes interconnected by a guiding axis, and individual programs related to the dates of social struggles and important events that occur in the course of social life. The objective of continuing with individual programs is not to lose the freshness of the debate that follows a critical event, and to prevent us from becoming disconnected from the mobilizations around politically important themes with which Anthropology and Museology work, and which are also directly related to the public university.

We then produced the series *A China e a Covid-19,* about China's place in the discussion about the pandemic, and the series *Linhas Cruzadas,* which discusses the intersection between Museology and other areas of knowledge. We innovated with partnerships and new formats. The podcast was the platform for the launch of a book, with the series *Carnaval Sem Fronteiras* (in partnership with UFRJ and UFF), consisting of four episodes in which authors of the homonymous collection participated, talking about their articles, released in the second half of 2020. We also experimented with the podcast being part of the schedule of a virtual event with the *Museums and Resistance* series. In it, every week of October a program was launched as part of the activities of this Congress of the same name promoted by the Museology course at the Federal University of Santa Catarina (UFSC).

Examples of graphic designs from the *Anthropological, Covid-19 and China series;* and *Carnival without borders*

In 2020, 46 programs were produced, distributed in 5 series. In addition to them, the Museológicas Podcast has 14 other "single" programs, which present questions about museums and heritage, and also discuss other topics in the Social Sciences, totaling 60 programs throughout the year. Below is a table with data from the 2020 series systematized for better appreciation:

Series	Episode Number	publication period	partnerships
Anthropológicas /anthropological Dedicated to the discussion of Anthropology on social issues related to the context of the pandemic.	30	April– August	The last four episodes were made in part- nership with the PPGA of UFPB.
Linhas cruzadas/crossed lines Discusses themes that permea- te Museology and other areas of knowledge.	4	June July	
A China e Covid-19/China and Covid-19 Debates China's place in the discus- sion about the Covid-19 pandemic.	3	July August	
Carnaval sem fronteiras/Carnival Without Borders Held for the launch of the homony- mous book about samba schools in Brazil and around the world. The au- thors present their articles published in this collection.	4	September	UFRJ and UFF
Museus e Resistência/Museums and Resistance This series was an integral part of the event of the same name. It deals with themes that articulate museums and an agenda of urgent social debates.	5	October	UFSC

Programs published, in addition to the series, in 2020.
- *Frevo patrimônio Imaterial do Brasil* /Frevo Intangible Heritage of Brazil
- *O 8 de março e a luta social das mulheres*/March 8 and the social struggle of women
- *Desafios das Museologia 10 anos depois*/Challenges of Museology 10 years later
- *Gênero e democracia*/Gender and Democracy
- *A Museologia e a pandemia partes 1 e 2* /Museology and the pandemic parts 1 and 2 (double episode for the anniversary of the program).
- *Cidades Globais e pandemia*/Global Cities and Pandemic (Interview with Saskia Sassen).
- *Políticas culturais, Neoliberalismo e pandemia* /Cultural Policies, Neoliberalism and Pandemic (Interview with George Yúdice).
- *Musealização de objetos de carnaval no Museu Nacional*/Musealization of carnival objects at the National Museum
- *Questão racial na perspectiva marxista* /Racial issue in the Marxist perspective (interview with Jones Manoel).
- *A Universidade e o ensino remoto* /The University and the remote teaching (interview with the Rector of UFPE, Alfredo Gomes).
- *As tarefas políticas da Museologia e a formação universitária*/The political tasks of Museology and university education
- *O pensamento de Paulo Freire e os Museus*/The thought of Paulo Freire and the Museums
- *Representatividade de gênero e raça nos museus: mulheres negras na Museologia*/ Representation of gender and race in museums: black women in Museology
- *Ancestralidade e cultura negra: uma conversa com os mestres*/Ancestry and black culture: a conversation with the masters

Organizing the work in a series format allows for deeper discussions on important topics, presenting different points of view, based on more than one meeting with different guests, on the same or related topics. With the series, we gained more space for debate and brought more people into dialogue. However, even if we previously organized ourselves to produce programs within series, we believe that there must be room in our agenda for individual programs that respond to the demands of the moment and the calendar of political struggles. As well as the series, the individual programs aim to disseminate research, qualify the academic experience, but they also propose to give space to voices of militancy in favor of feminist and anti-racist causes, in favor of sexual and gender diversity, against

LGBTQIA+phobia, racism and sexism. We understand, along the way, that the podcast can be an important tool for political formation and in symbolic disputes to favor historically oppressed and subordinated groups.

The world as an audience

The project has its vast majority of reproductions based in Brazil (75%, approximately). The remaining 25% are distributed across 54 different countries, especially the United States, France and Portugal. In Brazil, being a project originating from UFPE, about 25% of the reproductions are from Recife (2449). Rio de Janeiro (868), São Paulo (466), Brasília (381), Salvador (367), Porto Alegre (351), Goiânia (335), Fortaleza (263), Paris-FRA (253) and Belo Horizonte (225) complete the list of the 10 cities that most listen to the project's programs on the SoundCloud platform. We also highlight the presence of Aushburn, San Francisco and Columbus (United States), Dublin (Republic of Ireland), Vila Nova de Gaia and Lisbon (Portugal), Ris-Orangis (France), Maputo (Mozambique), Brussels (Belgium) and Jakarta (Indonesia) – 11 foreign cities – among the top 50 cities. Among the top ten, we are talking about three cities in the Northeast, three in the Southeast, two in the Midwest, one in the South and one foreign.

These data demonstrate a circulation throughout the Brazilian territory, notably when the people interviewed–from the most diverse Brazilian universities–were from these cities. Perhaps the best exception to these observations are, fundamentally, the programs that circulated the most: episode 3 (Jean Segata, on epidemics and digital sociability) and 7 (Lília Schwarcz, on China and contemporary racism), both with a large number of reproductions distributed throughout the territory and with a more modest percentage in Recife.

Both in the *Anthropológicas* series and in the other programs of the project, the data show that the circulation of content has also accessed cities without a university *campus,* as well as less prominent centers in the production of Social Sciences in Brazil, configuring itself as a potentially promising device for scientific communication. During the pandemic, our podcast minimally maintained connections between very different actors, either in the programs themselves, or in the geographic profile of their audience, which allows us to infer a complex understanding of the audience dimension in times of a pandemic.

The public can turn out to be a diffuse and uncontrollable set of digital files, articulating houses and streets in large and small cities and different social classes. This characteristic has always guided the project, which understands the set of products as a file to be consulted by listeners interested in the subjects, not necessarily when the programs are published. The programs with greater circulation reflect the presence of more well-known guests, who manage to circulate the program more widely, an effort beyond what we already do to promote it.

What does (or could) it mean to have an even greater circulation of published material? If, on the one hand, the processes of knowledge circulation incorporate typical dynamics of the "click economy", we cannot deny, on the other hand, that these processes make it possible to reach a wider audience and further democratize the contents of the Humanities and Social Sciences in Brazil. This dilemma clearly arises from our experience with the podcast and is punctually inscribed in the debate on multimodal ethnography, understood here as the use of a specific infrastructure, which allows producing specific forms, and which, at the same time, enables a critical analysis of the infrastructure used.

Final considerations

In these almost two years of the project, of learning and intense exchanges between our team, and with the hundreds of guests who were part of our programs, it is possible to identify, in addition to the joys and successes, some challenges to be faced.

The first of these is funding and maintaining the team. An extension project like a podcast needs people with very specific expertise. We need grants to attract and keep students involved in the activities, as well as funding to invest in the qualification of personnel in the various technical stages of producing a podcast, even though we have chosen amateur as a political language. However, extension is the component of the university experience that receives less attention, resources and scholarships, which limits our actions and makes us work with a reduced team and with technical restrictions due to the impossibility of acquiring equipment to achieve greater sound quality of our products. The project does not yet stand on its own. At this moment, after a year and eight months of paying from our own resources, in an apportionment format among the five professors of the team, we are moving from a paid host to a free one, *Anchor*.

Another challenge is in terms of promoting or disseminating the work. It is not easy to circulate programs and also access similar material produced by different universities. To this end, we are organizing around a promising network of Anthropology podcasts, *Kere-kere,* devising solutions to promote each other. *Kere-kere* has been a great group for exchanging experiences and techniques to seek solutions to the problems that impact, in one way or another, all Anthropology podcasts in Brazil. We are very excited about the idea of being in a collaborative podosphere, which includes interesting people with different products, as well as the real possibility of designing the podcast as a didactic-methodological tool and a more accessible place for reflection and analysis of the social, part of new communication policies to bring academia closer to society.

Still, a challenge to be overcome is the valorization of this work. Making a podcast takes time, study, articulation and results in academic content material. However, where to put it in the *curriculum lattes*[5]? How can graduate professors get involved with an extension project that demands so much if it counts (almost) nothing for their curricula or for the institutional evaluation of the professor? How can graduate studies welcome and encourage projects like the ones we have spread across universities in Brazil if they don't earn points with podcasts*,* like other academic-scientific productions, for their evaluations with science incentive and promotion agencies? Professors linked to graduate courses are not encouraged to invest in projects such as the production of podcasts because they are not yet part of the accounting of institutional evaluations, although new forms of scientific communication are a topic in the debate of universities worldwide.

Finally, we understand that the biggest challenge in question remains that of structured communication in dialogue. Can the podcast operate as a powerful instrument for the production and circulation of communication, in the Freirean sense of the word? In times of digital sociability, we cannot and do not want to avoid the challenge, not necessarily of answering this question, but of continuing to qualify its elaboration. Knowing, communicating, articulating and expanding seem to be major pedagogical challenges that comprise expanded areas of our work at the university for the university, but also at the university for what sustains and justifies it: Brazilian society. The dialogicity that challenges us, therefore, is the one that mobilizes us from a policy of meetings that does not end in classrooms;

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5   Brazilian academic curriculum platform: https://lattes.cnpq.br/

that it expands to the countless corners of the country, but, still, is also willing to rebuild the teaching and student experience in such dark times.

Access the *Museológicas* podcast page on Radio Kere-kere here

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