

“Anthropo... what? Humanities, Science and Audio Dissemination”

Presentation Script

Daniela Tonelli Manica

Milena Peres

Soraya Fleischer

Captions:

Parts Sound design

To be recorded yet

Extra material

OPENING

Program opening song: “Mudernage”, by singer Ellen Oléria, only the instrumental part. (The music must be in the background (BG), until the end of the third sentence. This way, it will be in the background of the three presentations).

Daniela: Hi everyone! I’m Daniela Manica, anthropologist and researcher at Unicamp.

Milena: Hi, hi, I’m Milena Peres, journalist and Master’s student in Scientific and Cultural Dissemination at LABJOR, also at Unicamp.

Soraya: And I'm Soraya Fleischer, anthropologist and professor at the University of Brasília.

Daniela: The three of us worked on the *Mundaréu* podcast, which was born in 2019 with the aim of disseminating research stories in Anthropology. The podcast appeared as a new medium, accessible and full of possibilities to explore. This experience led us to find other people who had the same goal and, just over a year later, *Kere-kere*, an Anthropology podcast network, was born. And it is because of it that we are here, organizing and presenting this book! *On Air: Anthropology. Podcast stories* are the result of a set of experiences. The main goal of this book is to show the podcast as a way of disseminating science, especially Anthropology, which is part of the social and human sciences.

Milena: The podcast is an audio medium, which has voices, music, silences, breaths, crying, laughter and other soundscapes. And it is produced with conversations, interviews and testimonials. The word “pod” has different origins. Some people say it comes from an acronym, “program on demand”. Podcasting is not like the radio, where you turn on and listen to whatever is on the air at that time. You, as the listener, can choose the subject, format, style and time of listening. You can pause, listen again, send a suggestion to someone who might like that theme too. Podcasts can be listened to on the computer or cell phone, from files left on electronic sites, or on players or aggregators of this type of media. And there are several aggregators, too, for the taste of each listener.

Soraya: I also like another explanation: “pod” is an English word that means “pod” or “cocoon”. In the case of the pod, it is nice to think about the small amount of beans, broad beans, grains that are there together in the same plant. I like the idea of having similarities and being together, even if each clump, each seed, is a little different from the next.

Daniela: “And what can the pod do¹?”. Jokes aside, in this book we want to think about how the podcast has been intensively used in the last two years by Brazilian Anthropology to talk and discuss how we work and do research in this area of Social Sciences.

Transition song “Mudernage”, Ellen Oléria (minutes 2:52 to minutes 3:07):

1 This a joke that only makes sense in Portuguese and that plays with the sonority of the words “pod” and “pode”, which means “to be able”.

This magic comes from the meeting of our magnets

And it unbalances me, but it doesn't out of tune

Direct from Brasília, Ceilândia, Taguatinga

*The herbalist heals with *sucupira**

My old father teaches me that swing contaminates

stamp, grooveria

old poetry

And this beat, feel this beat

It is a rich source of vitamin

(From 3:06 until, leaving BG for the following excerpt, and closing with a fade out at the end of Soraya's speech, in the following Block)

BLOCK 1: The pod can publicize, teach, keep company

Soraya: Dani, why do you think the podcast can be a medium for doing and talking about science? What does a podcast do differently from a scientific article, a newspaper column, a lecture, for example?

Daniela: Sóra, I'm suspicious to talk, because I've always loved radio. And radio has this difference in relation to television of being a much less demanding medium: you can listen while doing other things, you don't have to be "stuck" there, with the image, because it is not presupposed. The podcast also has the advantage that on-demand media brings, as Milena just mentioned. Science podcasts won people's hearts and headphones very quickly, as they can be heard when we get tired of working on the computer, on the commute by car, by bus, on foot.

Soraya: And they relieve the eyes, which have been super used in this intense moment of using screens, right?

Daniela: Exactly! In short, they "fit" in different situations.

But I think the main reason for this recent explosion of *podcasts* in science communication is that they allow researchers to "embody" their voices. And the voice conveys so much, right? It shows our emotions and our accents. It shows our thinking in action, happening right there in the heat of the moment. This allows

for a kind of intimacy with listeners that is very seductive. Oral expressions such as laughter, stuttering, hesitation, long silences, and crying also communicate different feelings, such as fascination, fear, joy, surprise, revolt. The tone of voice communicates all these affections with an intensity that the audiovisual does not always do and that the text needs to use many narrative and graphic resources to be able to transmit as well. In podcasts, we can tell the stories of scientific facts and achievements humanizing scientists, showing how science is done by specific people, in a specific world.

The stories narrated in audio also free up a space for the imagination that the visual support delivers as closed. In this sense, podcasts are also similar to literature... we listen to people being interviewed and we wonder what they are like and what the places they are describing are like, we wonder how the stories happened there. It has a creative openness to inventing his own version of these stories and characters, as in fictional stories. I think this is really cool! And it helps to translate the science for those unfamiliar with terms, jargon, and practices. It helps students get interested in science.

Soraya: Students can learn many ways to choose a topic, search and process the bibliography, and then conduct field research. Podcasts can serve as a teaching resource within the classroom. Not only at the university, but in technical education, in teacher training, and even in high school, elementary and even children's education, in my opinion. Podcasts, by bringing in so many anthropologists, present a huge variety in methodological, ethical, political terms, right?

Daniela: That's it! By captivating listeners, we hope to contribute to a reevaluation of science, and especially the human sciences, which have been little or poorly understood. And this is an urgent political agenda! To yesterday.

Soraya: Dani, in your opinion, what is the importance of a scientist, a department, a university doing scientific dissemination?

Daniela: In this pandemic, the biomedical sciences felt firsthand how important it is for the population to have a minimum of scientific culture so that scientific health policies can be implemented in tragic situations, such as the one we are experiencing. In Anthropology, we have also felt this, with fronts that promote the discredit of humanities researchers, and with the political persecution of researchers and professionals who work in the area of demarcation of indigenous

and *quilombola* lands. Communicating science is fundamental for us to be able to build a fairer world, to cultivate a collective open to dialogue and knowledge about the world and people.

Soraya: There are a lot of words that science uses and that only science understands, right? For example, “*ibid*”, which we find inside a parenthesis after a phrase that came in quotes. It is one of so many Latin words that have entered and stayed in the language of science, even if we are doing science in a country where Portuguese is spoken. All these characteristics of the academic text are important, of course, but they are not enough in all contexts.

Transition song, “Mudernage”, Ellen Oléria (minutes 2:15 to 2:39):

Gotta raise dust and stuff

Raise dust and such

have to step thin

Gotta have shimmy and stuff

Thing and such

(From 3:07 to 3:16, leaving BG for the following excerpt, and closing with a fade out)

BLOCK 2: The podcasts gathered in this book

Soraya: How is this book composed, Milena?

Milena: This book has nine chapters. It brings together the first set of Anthropology podcasts that appeared between 2019 and 2020. In each chapter, the team that produces the podcast tells a little about its creation story and the format chosen for the programs.

Soraya: And the challenges faced in each of these stages.

Milena: That’s right, the challenges, solutions and lessons learned along the way. In 2019, the podcasts *Museológicas*, from the Federal University of Pernambuco, appeared; *Selvagerias*, from the University of São Paulo and *Mundaréu*, which is carried out in partnership between Labjor, Laboratory of Advanced Studies in Journalism, of the State University of Campinas and the Department of

Anthropology of the University of Brasília. Also at the end of 2019, *Conversas da Kata*, by UnB, was born.

Soraya: And in 2020, *Antropotretas (Observantropologia)* came from the Federal University of Paraíba and *Antropópolis*, from the Federal University of Pelotas. Also *Sensibilidades Antropológicas*, from the Federal University of Uberlândia, the Campo Podcast, linked to the University of the State of Rio de Janeiro and *Compósita*, in the Pará Amazon. Over the course of the Covid-19 pandemic, many other podcasts have emerged. Here, we will gather initiatives from all regions of the country, it's amazing how 2020 was the year of the podosphere!

Milena: So, you can imagine the world of people who mobilized, teams with professors, students and technicians from all these universities, to produce these programs. It takes time, resources, people, a lot of effort and creativity to present Anthropology to a wider audience. It's hours of recording and editing, and then hours and hours of episodes available to choose from and listen to. This book wants to show the many strategies to produce scientific podcasts, telling research stories, doing interviews, promoting dialogues and round tables, going to know where Anthropology is made. Reveal the backstage of this process and show that it is possible, relatively cheap and very promising.

The book also brings, from the experiences of each of the productions, the various possibilities that exist to make a podcast. The 2020 pandemic showed that it is possible to record online, from a distance, and that even the background noises of audio recorded at home also become content. Each team that created these chapters shared, in a very supportive way, how they went about defining themes and agendas, scheduling conversations, editing, re-editing, publishing... and making the podcast happen! They also told some stories that the episodes bring, such as that of a researcher in an MST (*Movimento Sem Terra*) camp, or of a mother in search of emergency assistance during the pandemic, interesting cases that populate the episodes of this network of researchers, the *Kere-Kere* radio.

Soraya: These nine podcasts have reached the four corners of the world, to very different audiences, inside and outside the university. And the book is a way of bringing to this medium that we love and are so much more used to working – the text on paper – with a little of this novelty. But we want to tell you one more thing.

In *Mundaréu*, in general, we have tried to adopt the feminine as generic, in the Portuguese language. So, when we talk about anthropologists in general, we say “anthropologists”, in the feminine: “*antropólogas*”. This has a funny effect on people, especially men, who think that, because of this, we are only talking about women and not men. But in fact, this is a feminist resource to think about what counts, and what doesn’t count, as “human”, as “generalizable”. This is part of what we learned from Anthropology and gender issues, which are part of the Humanities. Gender is language, it is culture, and it talks about power relations too. And our social experiences – including in the world of science – are guided by the centralization of power between men. In this book, we suggest that authors try together another strategy in this direction: the use of gender-neutral language when talking about people. Therefore, instead of doing as we do in *Mundaréu*, when using the feminine as a universal generic, here we are going to try to use the derivation in “e” to try to “neutralize” the gender in a non-binary form (masculine/feminine), except when we speak of specific people who have a binary gender identity. So in the English version there will be no difference, but in Portuguese we invented a lot of new gender-neutral words.

Milena: It’s a little weird, we know. It was weird for us too and for the authors to write like that too, inventing, making mistakes, experimenting and fighting with the proofreader. But “making things strange” is an anthropological practice that we wanted to bring to the book, to also remember that culture and language are not fixed. They change! And we believe that many of the problems we are experiencing today have to do with the devaluation of minority populations, such as LGBTQIA+ populations, women and many others.

Closing: Readers for the book, listeners for the pods, and Acknowledgments

Music: “Mudernage”, by Ellen Oléria, with the instrumental excerpt in BG until the end of the lines in this Closing block (starting at minute 3:35 and continuing until the end).

Milena: For those who want to know the creation and production trajectory behind each of these podcasts, the book will be a good company. Who are these anthropological scientists? How do you study with people? When and why did you

start using audio to talk about your Anthropology? The chapters are short and written in a language more accessible to non-university students.

Soraya: The stories told here are really cool. We want to suggest that you visit the websites of these podcasts, subscribe to their players, follow their social networks and get to know the extra materials on their websites. There is also the Kere-Kere Network website, where you can find these and other podcasts that have appeared more recently. But, above all, we suggest that you publicize these projects in your classes, research groups, lectures and Sunday lunches with the family. Anthropology talks about many topics that have to do with our life, about the differences between peoples, their habits and ways of living. It always makes for a good conversation and, on top of that, it already serves to undo prejudices and misunderstandings about the differences of others! Enjoy these stories, voices and laughter as company when cleaning the house, washing dishes, exercising or circulating in cars, buses, on walks.

Daniela: And help us to publicize these very cool programs precisely for those who say that the Humanities do not promote science, or that they do not deserve funding, because they do not directly contribute to the GDP, or that they are simply called “useless”, “frills” or “glow”. The Humanities, and Anthropology in particular, teach critical thinking, a fundamental ingredient for a fuller citizenship. There’s a lot of good stuff being done! When you hear, give us feedback about the programs, so we can improve every day. Our email is podcastmundareu@gmail.com. Look for social media and podcast pages on the internet. And send email or message. You will find this information in the extra materials.

Milena: We are very grateful to the authors who were willing to tell us about their podcasts and to their teams that work together in the production of this work. We were very happy with the preface written by Bia and Sarah, from the podcast 37 graus, and the back cover, made by Simone, from the podcast Oxigênio. And we are also grateful for all the support received from the Graduate Program in Scientific and Cultural Dissemination; the Graduate Program in Social Sciences, IFCH/Unicamp and Pontes Editores.

Daniela: As you may have noticed, we took the opportunity to write this book presentation in the form of a script for Mundaréu. This strategy reveals to you, how we produce our podcast. And, more importantly, it is a way to get into the mood

of this media, this way of talking and navigating the podosphere. You will be able to listen to this presentation in Portuguese, if you want, through the QR Code that will appear below, and in the other chapters of the book. Just point your phone at the symbol, and the page will open in your phone's browser.

Soraya: Now, it's your turn! Turn the page, press play and let's go!

Extra materials

Kere-Kere Network website

Mundaréu website

Ellen Oleria's website



Daniela Tonelli Manica is a mother, anthropologist and researcher at Labjor/Unicamp. She studied at the State University of Campinas, was a professor at the Department of Cultural Anthropology (IFCS-UFRJ) between 2011 and 2018 and is a professor at the Graduate Program in Scientific and Cultural Dissemination (IEL-Unicamp) and at the Graduate Program in Social Sciences (IFCH-Unicamp). Produces *Mundaréu* and coordinates the *Labirinto* research group. *E-mail:* dtmanica@unicamp.br

Milena Peres is a Publicity and Propaganda technician, a journalist from the University of Vale do Paraíba and has a Master's Degree in Scientific and Cultural Dissemination at the Laboratory of Advanced Studies in Journalism (Labjor/Unicamp). She is interested in the areas of body, gender and technology and their relationships. *Email:* milenacp1005@gmail.com

Soraya Fleischer is a mother, anthropologist and professor at the Department of Anthropology at the University of Brasília. She studied at UnB, the Federal University of Rio Grande do Sul, the Johns Hopkins University and more recently at the Federal University of Santa Catarina. Produces *Mundaréu*, coordinates CASCA (Collective of Anthropology and Collective Health) and researches the Zika virus epidemic. *Email:* soraya@unb.br