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## **General information about the institution**

### *Work placement provider (employer):*

Centro Nacional de Folclore e Cultura Popular / IPHAN

### *Address:*

Rua do Catete, 179

CEP 22220-000

Rio de Janeiro - Brazil

### *Internship duration:*

01/04/2013 – 31/05/2013

### *Person in charge:*

Maria Elisabeth Andrade Costa (Head of Research Department)

### *Department:*

Research Department

### *Average weekly working time:*

5 working days/week, 40 hrs

### *Contact person:*

Nivia de Andrade Lima

+55 21 2285 0441 (Extension 219)

## **Search, application and profile of the company**

I came to Germany to have one of the best educations in the world, for that would give me the best ground to work for my home country, Brazil. As my studies in Germany are coming to the final phase, I started searching for an internship in Brazil on the Internet. In this search I came through the site of the National Centre of Folklore and Popular Culture (CNFCP) of Rio de Janeiro – Brazil, and thought it would be interesting to learn more about the centre and its activities. After exchanging some e-mails informing about my interest, I was asked to apply and send my curriculum vitae and transcript of records. The answer to my application was positive and I was offered a place at the Research Department as a volunteer work.

A highlight for this internship plan is that I also applied for a sponsorship from the University of Hamburg (Hamburglobal) and succeeded. Thanks to this financial support I could plan my agenda and I flew to Brazil early this year of 2013.

The National Centre for Folklore and Popular Culture (CNFCP) is the only government institution which develops and runs programmes and projects for studies, research, documentation, diffusion and promotion of expressions of artefacts and acts of the Brazilian people. Due to its work the museum has achieved a collection of 13,000 objects, 130,000 bibliographic documents and around 70,000 audio-visual documents. The CNFCP is installed in a historic building in Catete, a monument palace protected by the Institute of National Historic and Art Heritage (Iphan), surrounded by an astonishing garden in the very centre of Rio de Janeiro city.

I started my internship with the intention of getting in closer contact with the different Brazilian cultures, to contribute to the research of the many types of Brazilian artefacts and also to have a good insight of a Brazilian governmental institution. I also planned to build some contacts in order to ease the job search later on, when my studies are finished.

Before stating that this internship met all of my expectations, I will describe my work at the institution in the following section.

## **Fields of activity**

The first part of the internship was spent in getting to know the centre department and their activities, as suggested by the head of the Research Department (Maria Elisabeth Andrade Costa). Therefore, for the first 3 weeks a person responsible for each department explained me what the work and responsibilities were, introduced me to other members of staff and gave me the opportunity to take part on some events of the department. At this time, I was more of an observer and learned from others. The departments I visited were: the Edison Carneiro Folklore Museum, its collection and its technical archive; the Amadeu Amaral Library; the Institutional Archive; the Audiovisual Archive; the Educational Programme (On the Road, Topics on Tape, Looking around, Preparatory Visit to the Museum, Teachers Support); PromoArt; the

project “Um Dedo de Prosa”; and the Exhibitions Rooms (Permanent Exhibition, Mestre Vitalino Gallery, Popular Artist’s Room and Shop). Thanks to this guidance I had the opportunity to enlarge and deeper my view of the National Centre.

In the following 6 weeks I started and carried on the research. The work included listening to the interviews with artisans at each exhibition of the Popular Artist’s Room to extract any interesting sentence or fact in order to construct the celebration material of the 30 year’s anniversary of the Popular Artist’s Room and to know the documents/collections produced by the Popular Artist's Room Programme such as scientific papers, museological objects, photographs and sound records.

### **Institutional structure of the National Centre of Folklore and Popular Culture (CNFCP):**

- ❖ Direction
- ❖ Technical Division
- ❖ Research
  - Popular Artist's Room
  - Permanent shop in the Popular Artist's Room
- ❖ Edison Carneiro Folklore Museum
  - Documentation
  - Exhibition
    - Mestre Vitalino Gallery
    - Permanent Exhibition
  - Conservation
    - Laboratory
    - Technical archives
- ❖ Amadeu Amaral Library
  - Bibliographic archives
    - Reference
  - Permanent archives
  - Audio-visual archives
  - Information Technology and Communication
- ❖ Dissemination
- ❖ Visual programming and editions

- ❖ Public Service and Communication
- ❖ Educational projects
- ❖ Administration and Planning
  - Assets and Procurement
  - Human Resources
  - Building Administration
  - Budget and Finance

## **Description of a typical daily routine of my internship**

09:00 Start to work.

Activities started with a selection of the literature and materials I would need to research on the day. This included going to the library and other archive places. I planned to research 4 exhibitions each day and reserved for each exhibition a time from one and a half to two hours.

10:00 Start the research.

Read catalogues, listen to DVDs/audio and collect relevant information.

13:00 Lunch Break

14:00 Return to work activities

18:00 End of work

## **Assessment of the internship**

In summary, I can confirm I have achieved in this internship a valuable knowledge on the issues I pointed at the beginning of this report which will definitely benefit my work life as a well qualified professional. I gained a very good insight into a governmental institution which is the only one in the country that works with the intangible cultural heritage.

The first three weeks were very enjoyable, as each day I got to know a new department or project. I found it intense and rich in terms of cultural load. The other six weeks of research work I learned how to plan how I would carry my research, where

and with whom I would get the information and material, organize the outcome of the research in an understandable and simple manner. Getting to know the centre was very important for the research work I did later, as I needed to know where and with whom I could get the right information for further research.

The work atmosphere was very friendly. All the 5 researchers sit together in the same room and each has their own computer and working place. The colleagues also have a friendly relationship with each other and with colleagues from different departments, it is a mutual collaboration. I am happy to mention that all the staff was always nice and helpful and I had all my questions answered.

Working on the Research Department, I learned how research actions, documentation, dissemination and incentives for the production of Brazilian popular art and handicraft. I could also see from the work of other colleagues how an exhibition in the Popular Artist's Room (Sap) is developed from field research to photographic documentation. Working together with other researchers was a great experience, as I could consult an “expert” at any time.

During my stay on the National Centre, I got in touch with the “Museu da Gente Sergipana” from the city of Aracaju, Sergipe State, in the northeast Brazil. I was amazed with the quality of this ethnographic museum that has no collection of objects. The museum presents the culture of the state of Sergipe through the latest technology. This experience ignited a passion for ethnographic museums in Brazil and a plan to work in this direction in the future. The good experience I had in this internship also influenced my decision about the subject I intend to write for my bachelor thesis: “The future of ethnographic museums.”

Furthermore I learned significantly about Intangible Cultural Heritage, its practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith and how important are the processes of knowledge transfer, valorisation, research and documentation, support and diffusion of expressions of popular culture through different media. In addition, I learned the importance of safeguarding to support the continuing sustainability of the registered heritage.

Since the internship time was only planned for nine weeks, I unfortunately could not finish researching all the 179 SAPs exhibitions. However, I can say that participating on this project and through the interaction with others colleagues I learned extensively about the National Centre and its work. This experience added more to my understanding of the nature of teamwork and its advantages when compared to working alone at home, for example. It is helpful to have opportunity to constantly exchange ideas and be a significant part of a team, adding to the work quality with a strong, well based academic knowledge. I became aware of the importance of a pleasant, positive atmosphere in an institution/company to achieve good results in my work. I have also learned in the nine weeks what it means to work independently and to take responsibility for my work.

I received many compliments from the head of Research Department about the outcome of my work, how it was neatly presented, its precision, clarity and uniformity. These insights from such a significant person encouraged me and confirmed how important it was to pursue my studies in Germany.

Finally, it is possible to confirm I am satisfied with my internship choice and that the nine weeks in the National Centre of Folklore and Popular Culture brought me considerable experiences for my professional qualification and personal view of an ideal workplace. Fortunately, all my expectations were met. I had deeper insights about the Brazilian cultures I already knew and was introduced to a variety of others I did not know yet. I could contribute to the National Centre with a well grounded academic research work, I achieved an excellent insight of how a Brazilian governmental institution functions and it was possible to build a significant network for a future professional career. This experience was decisive for my understanding of how important a transcultural experience can be. It enables to clearly visualize the richness of each culture and to enjoy the best every country has to offer.