

REVIEWING ANPPOM'S OBJECTIVES, ACTIONS, AND CONGRESSES

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September 2019

Although the meaning of adaptation, from a biological point of view, is closely related to survival, being adaptable is more than just not dying [...] Previously, despite the many disruptions that had to be endured, there was less need for reinvention. Evolutionary changes took two or three generations to become radically new. With the acceleration of change, we improve our ability to integrate, acclimate, and adjust, becoming more adaptable and less resistant to change. We have reached the point where the current speed of technological evolution has surpassed the ability of the average human being and social structures to adapt and absorb change, [...] Humanity begins to feel that it is completely unadapted [...] Today, higher education, besides being insufficient in securing a profession, often times develops professionals whose assumptions learned during their formative years are already outdated. [...] To develop means to grow and progress and knowledge will only advance development while it is still useful (RONSONI, 2018, p. 2-3). [Own translation]

ANPPOM, a non-profit association in its 31st year, has been working to fulfill its primary objective which is to support research and the development of scholars and postgraduate students of music in Brazil. Along with this objective, other goals include: to convene and encourage interaction between Brazilian postgraduate programs (from here abbreviated as PPGs) in music; work for and advocate for the interests of the field of music with respect to research and postgraduate funding agencies; promote scientific events aiming to communicate and exchange works in the field of music; promote and disseminate artistic/intellectual production in the field of music; foster teacher exchange and cooperation between postgraduate programs in music; identify and stimulate topics of interest for music

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research in Brazil; provide advice, consultancy, and technical services in our area of expertise; implement and facilitate agreements, covenants, settlements, and other legal instruments with institutions domestic and foreign, public and private that ensure resources to achieve our purposes; contribute to the maintenance and development of music creation and research in the academic field.

Working in nine subareas: Composition, Music Education, Ethnomusicology, Performance, Music and Interfaces, Popular Music, Musicology and Aesthetics, Sonology, and Theory and Analysis, we have organized, to date, twenty-nine annual congresses involving conferences with international scholars, thematic round tables featuring speakers from the various subareas, thematic symposiums, work groups, postgraduate student presentations, exhibits of artistic production and posters from various subareas. Every year ANPPOM has held its congresses at universities and educational institutions that offer music programs across a variety of locations, also having published the results of this work in its ANNALS found on our website.

Alongside organizing annual congresses, ANPPOM publishes several publications that have grown in number year after year with the purpose of disseminating, in greater depth, the work of researchers in the field of music, namely:

- a. **Opus**, Electronic Journal, ISSN 1517-7 017, Vol. 25, No. 3, receiving A1 grade classification from CAPES *Qualis Periódicos* (Quadrennium 2013-2016). Currently an online version, it is open to collaborations from Brazil and abroad. It publishes articles, reviews, translations, and interviews in Portuguese, Spanish, and English under a system of continuous publication. Its Qualis A1 classification was maintained during its last two evaluations (Quadrennium 2013-2016 and evaluation 2017-2018). In 2016, an agreement was made with CrossRef via ABEC (Brazilian Association of Scientific Editors) to assign DOI to its articles. In the same year, we contracted Similarity Check, a plagiarism detection service, also by CrossRef. In addition to RILM indexing (Répertoire International de Littérature Musicale), during the last two administrations *Opus* was included in the Latindex, Scopus, Web of Science, and DOAJ (Directory of Open Access Journals) databases. In 2017, periodicity was changed from semiannual (January and July) to quarterly (Jan.-Apr., May-Aug., Sep.-Dec.) through continuous publication (pre-publication or ahead of print). Also, in 2017, the layout of the printed format was adapted for online viewing preserving the visual identity created by Prof. Dr. Rogerio Budasz.
- b. **Series: *Pesquisa em Música no Brasil*** [Music Research in Brazil], created in 2010 and is in its seventh edition. Its editorial proposal is to map the domains, methodologies, and trends of music research in Brazil offering new perspectives to develop the field, examining the applicability of new theories, and seeking to cast a new eye on established theories and objects of research. The first volume entitled *Pesquisa em Música no Brasil* [Music Research in Brazil], was organized by researcher Rogério Budasz. The second, entitled *Criação Musical e Tecnologias* [Music Creation and Technologies], was organized by Damián Keller. The third, entitled *Estudos de gênero, corpo e música: abordagens metodológicas* [Studies of genre, corpus, and music: methodological approaches], was organized by Isabel Porto Nogueira and Susan Campos Fonseca. The fourth volume, *A pesquisa acadêmica na área de música: um estado da arte (1988-2013)* [Academic Research

in Music: A State of the Art (1988-2013), was organized by Lia Vera Tomás. The fifth volume followed with the title *The Preparation of Music Teachers: A Global Perspective* organized by Sérgio Figueiredo, José Soares, and Regina F. Schambeck. The sixth volume entitled *Fronteiras da música: filosofia, estética, história e política* [Music Boundaries: Philosophy, Aesthetics, History, and Politics], was also organized by Lia Vera Tomás and the seventh volume, entitled *Aplicação em música Ubiqua* [Application in Ubiquitous Music], was organized by Damián Keller and Maria Helena de Lima.

- c. **Series: *Pesquisa e Ensino em Música no Brasil*** [Music Research and Teaching in Brazil], introduced in 2019 and organized by Monica Vermes and Marcos Holler, aims to advance research and develop scholars and postgraduate students in music, as well as to contribute to the maintenance and development of music in the academic field as an area of research and scientific and artistic creation.
- d. **Coletânea de Obras de Compositores Brasileiros** [Collection of Works by Brazilian Composers], created in 2018, is in its the second edition; the first entitled *Coletânea de Composições para instrumentos de metal* [Collection of Compositions for Brass Instruments], was organized by Paulo Ronqui, et al., is an electronic resource; and the *Coletânea das obras de Almeida Prado para instrumentos de metal* [Collection of Almeida Prado's Works for Brass Instruments], organized by Paulo Adriano Ronqui and Sonia Regina Albano de Lima, available in printed and digital versions. Forthcoming in 2019 is a new collection with works by Dr. Eliana Sulpice, composer and percussionist. This initiative met the objectives of the project *Fomento, Editoração e Divulgação de Composições Musicais Brasileiras* [Promotion, Publishing, and Dissemination of Brazilian Musical Compositions] that was initiated by Paulo Ronqui and Sonia Albano de Lima. It endorses publishing musical works by Brazilian composers not yet edited or published in order to foster and disseminate the compositional processes of Brazilian authors in Brazil and foreign territories, to privilege the execution of this repertoire among Brazilian and international performers, and to encourage and value the creation of works by Brazilian composers.
- e. In its first edition is the publication of a master's dissertation and a doctoral thesis awarded at the 2019 ANPPOM AWARD for Bibliographical Production chaired by Prof. Dr. Marcos Nogueira alongside the ANPPOM's administration. The award aims to advance excellence in Brazilian bibliographical production linked to postgraduate music research and its various subareas.
- f. Another journal that has been funded by ANPPOM and other art associations in Brazil is the *Art Research Journal – Revista de Pesquisa em Artes*. It is a bilingual academic publication (Portuguese and English, or other Western language), serialized, arbitrated, and available online, under the auspices of a consortium of Brazilian research and postgraduate associations in the arts: ABRACE (Dramatic Arts), ANPAP (Visual Arts), ANPPOM (Music) and ANDA (Dance) in partnership with the Federal University of Rio Grande do Norte (UFRN) and supported by the State University of Santa Catarina (UDESC). This periodical aims to socially integrate the results of art research to artistic, academic, and scientific communities, to disseminate reference materials on art research to undergraduate and

postgraduate courses in Portuguese-speaking countries while simultaneously promoting Brazilian art in the international academic community.

All publications are supported with peer reviews by ad-hoc researchers of ANPPOM's Database of Peer Reviewers and by the watchful eye of our current editor-in-chief, Marcos Holler. In fact, this database of peer reviewers is renewed every year, facilitating access of new scholars from various subareas.

THE FORUM OF COORDINATORS OF POSTGRADUATE PROGRAMS OF MUSIC

During these last four years, as the president of ANPPOM, we initiated the Annual Forum of Coordinators of Postgraduate Programs of Music in Brazil aiming for greater interconnection between postgraduate programs and the discussion of issues related to the area. We also maintained the thematic round table with representatives from the arts research funding agencies aiming to increase the effectiveness of the dialogue between agency representatives and postgraduate coordinators and associates. As a result of this effort, on August 31, 2018, during the XXVIII ANPPOM Congress, a group of postgraduate music coordinators wrote a whitepaper with the purpose of cooperating with the discussion process and updating methods, instruments, and review procedures used by CAPES, especially those related to music.

The whitepaper presents the characteristics, objectives, and approaches of music-oriented research since the arts comprise a heterogeneous area of knowledge and have their own research tools developed from interdisciplinary models that are based on specific knowledge produced to address various objects and enriched by the eyes and filters of researchers in various fields of human thought and production: from sociology to anthropology, from history to identity issues, from mathematics to informatics, from physics to biology, from health sciences to education, from psychology to the neurosciences. Thus, to maintain a dialogue with the documents pertaining to these areas of CAPES and to update the characteristics of the subarea of *Music*, the coordinators participating in this Forum expressly confirmed the existence of three major fields of music research, namely: *Education*, *Creative Processes*, and *Theoretical Studies*, fields that continually connect and intersect.

The field of *Education* encompasses reflections both on music making and the multiple facets of teaching and learning processes. In both cases, the aim is to understand the diverse communities of producers both from an inside-out and an outside-in perspective of the universe of music production. These multidirectional perspectives contribute not only to grasp the meaning of the phenomena but are also propellers of new models of artistic creation, pedagogy, and generators of new methods and tools of research, theory, and practice. In music, the field of *Education* is also a field of action when understood as a research process that is constantly innovating and reinventing itself.

The field of *Creative Processes*, on the other hand, embrace the practices of musical creation, both the theories that emerge from them and the theories that provoke them. Composition, improvisation, interpretation, performance, notational and *writing* models, process analyzes, and reflections aim not only to safeguard consecrated practices, but to renew them or produce new ones. As in the field of *Education*, this field is in a continuous process of feedback. Practices developed through research return to themselves always striving to reallocate their centers, rebuild bases, restructure discourse. It is essential, in these cases, to ensure creative self-criticism, reflective experience, and dialogue with various domains in the production of knowledge.

With regard to *Theoretical Studies*, this field permeates both *Education* and *Creative Processes*. A variety of research strategies and intradisciplinary perspectives are the basis of dialogue to produce critical, reflexive, speculative, and conceptual knowledge among diverse types of knowledge on the most diverse musical phenomenon. These three major fields sustain, give purpose, provoke, continually reterritorialize objects of study, and characterize music as an area of research.

Therefore, research in music exists as much in artistic practice as in the production of theory (articles, dissertations, and theses), while theory may be based on practice or a result of it. Practice and theory are the continuous flow of the production of knowledge in music and they constantly refeed themselves. This feedback is processed through pedagogical models, fruits of this continuous coming and going in which reflection is built on doing and the theoretical constructions are the result of dialogue with various areas.

Its products have multiple formats: papers, concerts, shows, recordings, videos, exhibitions, classes, courses, and others and are evaluated by CAPES' official evaluation system, *Qualis*. Articles are evaluated according to *Qualis Periódico* [Qualis Periodicals] criteria; books and chapters, *Qualis Livro* [Qualis Book]; classes in short-term courses, conference presentations, lectures, among others, *Qualis Eventos* [Qualis Events]; while artistic production, concerts, shows, compositions, and arrangements are evaluated by the criteria provided by *Qualis Artístico* (Qualis Artistic). This research makes up the core of production of the area of arts and music; and it is from its results that we may apprise its scientific and social impact. In music research, innovation is constant. It is always understood from the production of differentiated approaches to recurring subjects, in addition to the production of new theories in respect to practices, techniques, and methods of production and teaching, or the creation of new artistic practices, either in the field of interpretation and performance, or in the subareas of composition and arrangement.

This document, composed by several PPG coordinators, was delivered to CAPES and, as of December 2018, began to conduct through its area coordinators a considerable number of meetings with presidents of art associations and coordinators of postgraduate art programs who jointly discuss and evaluate new assessment tools to be implemented during the next quadrennium, including: the Assessment Form, the area document, *Qualis Artística*, *Qualis Evento*, *Qualis Periódico*, and *Qualis Livro*. These discussions have been very productive for the area of music despite the limited number of participating coordinators since most postgraduate programs have frequently suffered budget cuts and CAPES is unable to provide funding to host them.

ANPPOM OBJECTIVES

Although ANPPOM has been holding its annual congress, fulfilling its agenda of publications relevant to the class, and maintaining its legal and accounting viability, some objectives set forth in its current bylaws are not yet being met, or are being partially met. I especially highlight the full integration of the various postgraduate music programs in Brazil. The number of participating coordinators has fallen at the Forum of Coordinators held at ANPPOM'S congresses and the ongoing dialogue that ANPPOM must establish with music and arts PPGs is not being properly addressed, neither at its congresses nor in its role as a representative association of the class. Although the reasons are centered on reduced funding allocated to PPGs (preventing coordinators to consistently participate at the event) and the limited number of members, it is important to mention that the failure to achieve these goals increasingly leads ANPPOM to isolation that is enormously detrimental to its scientific and academic recognition.

Another objective minimized by ANPPOM is its potential to establish permanent teaching exchange and full cooperation between music and arts PPGs. This stance would require regular attendance by its administrative members and associates at events and meetings to discuss matters relevant to the area which cannot be subject to consideration only at annual congresses.

It would be important for ANPPOM to afford specialized aides to fulfill these purposes. However, we lack funding, time, and training of elected directors who themselves perform a workload and specific music-related duties that prevent them from fully participating in events of this nature.

Also, we have not performed significant technical services for the area, facilitating agreements, covenants, settlements, and other legal instruments with institutions domestic and foreign, public or private that ensure resources to achieve our purposes. These proposals allied to the political situation of educational sectors and scientific research have not afforded ANPPOM a scientific impact of notoriety nor made possible partnerships with the international scientific community. Its political performance has been somewhat limited and consequently, a limited number of music professionals wish to join this organization.

The reasons for failing to fulfill some of our goals are several. The first of these is centered on the low number of members that join ANPPOM and the volubility with which they leave each year. The latest survey conducted in September 2019 by the administration confirmed only 181 paying members, which makes it impossible for the directors to meet all proposed objectives, to manage the current publications, and to organize the annual congress.

As an association of class interests, it has failed to attract the attention and expectations of musicians in general. Other associations, established after and under ANPPOM'S auspices, have achieved a more representative number of members in sub-areas of greater demand, among them I highlight the Associação Brasileira de Cognição e Artes Musicais (ABCM) [Brazilian Association of Cognition and Musical Arts], the Associação Brasileira de Educação Musical (ABEM) [Brazilian Association of Musical Education], the Associação Brasileira de Etnomusicologia (ABET) [Association of Ethnomusicology] and the Associação Brasileira de Performance Musical (ABRAPEM) [Brazilian Association of Music Performance]. If these associations have advanced the amount of communication and research in the area, they have assumed some of the functions performed by ANPPOM, and therefore, some of our associates have gradually disengaged themselves from the parent association.

In 2017, during the Ordinary Assembly of the XXVII ANPPOM Congress, the administration was defeated in proposing biannual congresses and the creation of sectorial poles in some regions of the country that would increase the number of members, foster music research in these poles, and more readily service music PPGs in the region as a means of more effectively integrating them in discussions related to the category.

Moreover, the congresses held every year in different locations give rise to the high turnover of undergraduate and graduate student members, who enroll in these locations and, for various reasons, especially financial, do not renew their registration the following years. This fact prevents issues and problems specific to a particular location from being discussed and addressed at later events.

Another negative factor is the volume of activities offered at each congress, hindering, in a way, a more fruitful dialogue and discussion between its participants and guest researchers. The program implemented each year needs to be reorganized to better meet new demands, favoring quality over the quantity of activities.

Hence, the relevance of Marcus Ronsoni's arguments based on the thoughts of Zygmunt Bauman (2007), when he asserts that in a liquid society, personal achievements cannot solidify into permanent possessions, because assets are quickly transformed into liabilities and capacities into deficiencies. Ronsoni, with the objective of adapting the individual to this new mode of society, presents two possible alternative solutions: decelerate technology, that he doesn't believe to be the best decision and the other is to advance and develop our capacity to adapt.

The second option seems to be the most beneficial since it can be achieved with training and development by man. However, individuals must be focused on and in continuous control of their future profession; they must develop the ability to evaluate, measure, and explore different ways of professional pursuit and make sure that their cognitive potential and skills can lead them to greater adaptability to change and ways of performing their jobs. Thusly, individuals, while performing their professions, will have to develop skills for planning, anticipation, and preparation; feel responsible for actively building their career; assertively make choices that may impact their future; and use strategies of self-control to adjust to the demands of different contexts and exert some type of influence and control over them. Individuals must responsibly make their own decisions, uphold their beliefs and points of view, and act autonomously.

The prognoses presented here encompass individuals from all areas of knowledge and the most diverse work fronts. Issues involving a multiplicity of professional activities, teacher performance, the creation and maintenance of training courses for professional improvement, the dissemination and promotion of projects and research, the creation of institutions and collective entities to unify the interests of a certain class can be the stage for countless discussions that benefit not only individual development in their field of knowledge but also in their own professional performance.

In the field of the arts, the same attitudes must be present, whether in the discussion of habits and actions in teaching or in the professional performance of the artist. Therefore, to connect with other areas of knowledge, update and implement new research models and new pedagogical proposals in order to bring greater clarity, extension and understanding to the area, promote partnerships with the purpose of resolving surrounding social, political, educational and scientific challenges, are some of the artistic actions that need to be more intensely thought out. If Libâneo (2000) sees education as a phenomenon that does not happen in isolation from society and politics, the same idea extends to the arts.

Lucia Santaella states that art is not non-ideological or anti-ideological, but a thick condensed bundle of contradictory ideological forces and tensions. It results from a work that focuses on signs, on language in its ability to represent, create, or radically transform at each historical threshold what men conceive as reality. In this way, it produces meaning and in producing meaning establishes a dialectical bridge between sender and receiver, linked in a complex way to social work as a whole:

From this perspective, not only works of the present, but of the past, are shown to be bridges to the work of producing meaning and critical reevaluation of the past and present. To this extent, one of the tasks of reading in terms of productivity is the need to: first, move away from an understanding of works as being immanent, autonomous, enlightened, and non-historical entities; second, to see at each historical threshold/level, on the one hand, the works that cultivate the ideological reproduction of the rules of social production of the ruling classes, and, on the other, works that paved the way for subversion in face of the demands of social production ideology proclaimed by the ruling classes (SANTAELLA, 2000, p. 20-22). [Own translation]

If art in society is one of the forms of representation of the world, it on equal terms must integrate the process of analysis by which natural and social phenomena move. If culture, as related by L. Santaella (2000, p. 35-9), exists because there is a history that unfolds within the geographical boundaries of the country, under specific economic, political, administrative, and cultural conditions, the arts, in equal measure, should be part of this process.

Such understanding requires that scholars and researchers in the field adopt theoretical foundations and practices that can often transcend their field of coverage. I believe that artistic researchers in general, whenever possible, should bring to their investigations new perspectives and meanings, based on the most diverse fields of knowledge, not only those of the arts, so that their production can support the individual in his or her own artistic, cognitive, psychological, and physical development. This will bring to the area greater balance of forces, better prospects, greater relevance and visibility of his or her production, greater political and economic independence and greater utility.

As well expressed by L. Santaella (2000), there can be no greater error for a country's culture than a separation between managing a coherent cultural policy and the in-depth reflection on the phenomena of art. In her view, science, technique, and art, as specific spheres of the cultural dimension, have, each within their relative autonomy, an internal logic of historical development and transformation; that is, artistic products potentialize specific and singular determinations in which the qualitative and the peculiar reign.

Based on these assumptions, there may be various forms of appreciation and analysis of artistic production and the means to which it propagates in society. Some focus on the production itself, others on the way it is taught and passed on to society, others focus on this production from a phenomenological perspective, capable of exploring its surroundings. This behavior not only widens its contingent of action but also raises the issues that surround it.

ISSUES THAT SURROUND THE ARTS AS AN AREA OF KNOWLEDGE

From an educational perspective, we observe that the curricular guidelines of undergraduate courses in the arts are centered on developing a professional with the skills to perform his or her artistic function in the strictest sense or to train a primary school teacher. When it comes to postgraduate school, the focus is on training future art researchers. In this sense, discussions involving sociocultural issues relevant to the area, technological and cognitive issues are researched and evaluated in postgraduate courses and in the usual exercise of research. Even so, the resulting investigations are insufficient to obtain the same recognition as research carried out in other fields of knowledge. It would be up to its

researchers and scholars to establish within society and in the scientific community the importance of their actions and research.

Countless texts and artistic actions have conveyed the importance of the making and knowing of art by the fact that it moves through relevant zones of cognition, acts directly on the individual's subjectivity, and more closely develops human potential linked to perception, attention, observation, imagination, sensibility, sociability, and much more. This research works directly with the arts and other fields of knowledge but has not been fully recognized by the scientific community nor within public policy despite its great use to society.

No less is the problem than the teaching of arts in primary schools that must meet sensibilizing ideals and pass on integrated artistic practices, in contrast to training a higher ed teacher focused on the learning of a single artistic language even though the art produced in society is increasingly investing in integrated, cross-disciplinary languages.

In this scenario, research in the arts produced in postgraduate programs and by researchers in the area become important as it focuses more closely on the artistic phenomenon in its entirety, on the confluence of other areas of knowledge, and on training a professional concerned with the sociocultural issues involving the arts so that this production brings about greater impact, notoriety, meaning, and function in the scientific community, the artistic community, and society.

Actions inclined to investigate the specificities of each artistic language are important but insufficient. Currently, research capable of connecting the arts to education, society, and the scientific community has occupied an important point in the investigative chain. Artistic issues involving the ecosystem, ethics, morals, the confluence of other cultures, miscegenation, planetary health, the best way for the artist to interact in the sociocultural context, are continuously interconnected, bringing great benefits to the area.

ACTIONS, PRACTICES, AND RESEARCH IN THE ART AND MUSIC ENVIRONMENT

In the field of music, the focus has been on actions, practices, and research involving other cultures, other types of interconnected knowledge, other music practices, discussions involving cultural industry, sound ecology, neuroscientific studies, health, and the rights and obligations of the musician. There have been many social projects concerned with implementing a collective music education programs that reach lower income groups and individuals with physical disabilities who want to learn music. More inclusive music education has guided many of its teachers not only in formal education but also in informal and non-formal education. Technology has been applied both in teaching and learning processes as well as in the creation and innovation of instruments and in the realization of innovative art and music productions. New teaching and research methodologies are being implemented. More and more music employs paradigms related to education and the science of education, transforming music learning into a process capable of helping the individual to fully develop. Also, there has been a growing number of professionals, orchestras, and products related to the area. Issues involving distance learning and planet sustainability are being investigated with greater intensity. Even so, music research has still not achieved the same projection and scientific notoriety when compared to other areas of knowledge, a situation that has been ongoing for years.

The professional masters in the arts seem to more quickly accomplish many of these functions and goals. In a lecture held in 2018 during the XXVIII ANPPOM Congress, Prof. Dr. Aloysio M. R. Fagerlande reported that since 1990 CAPES had employed a postgraduate policy with priorities other than those favoring the constitution of a scholarly researcher. Normative Ordinance No. 17 / MEC / 2009 strengthens the position of official recognition of this type of Master's program.

The current Professional Programs Coordinator at CAPES, Prof. Dr. Lucas Robatto, in an article published in 2005, states that the function of the Professional Master's Degree is the incorporation and constant innovation of scientific and technological advances, as well as the capacity to apply them, with a focus on management, on technical and scientific production in applied research, and on exploring innovative propositions and technological improvements to solve specific problems (ROBATTO, 2015, p. 103).

There are several formats of course completion work provided for in Normative Ordinance No. 17 / MEC / 2009. These include: dissertations, systematic and in-depth literature reviews, articles, patents, intellectual property records, technical projects, technological publications, development of software applications, development of teaching and instructional materials and products, processes and techniques, production of media programs, editorial projects, compositions, concerts, final research reports, software, case studies, confidentiality reports, technical operation manuals, experimental or service application protocols, intervention proposals in clinical procedures or pertinent services, application or technological adaptation projects, prototypes for the development or production of instruments, equipment, and kits, technological innovation projects, and artistic production, as well as other formats, without prejudice, according to the nature of the area and the purpose of the course as long as they receive previous approval by CAPES (BRAZIL, 2009, P. 21).

The result of this conjecture is that PPG programs in the arts have engaged professionals who had solid professional careers but were removed from the academy and were not disposed to conduct pure research. To Prof. Dr. Lucas Robatto (2015, p. 104), the Professional Master's degree is much more suited to the reality of the professional field of art, which, if extended to its multitudes, will encompass a wide variety of approaches to its practices and products, including the processes of producing, managing, diffusing, and transmitting knowledge.

Although the original decree was replaced by Decree No. 389/2017, Professional Master's degrees have proliferated with the prospect of expanding their scope of practice to include a Professional Doctorate degree.

These new types of postgraduate programs highlight the importance of providing appropriate space at arts and music congresses to disseminate the results of their research, especially considering the fact that CAPES, since 1999, has demonstrated the need for reformulating artistic research to include, not only academic discussions, but also artistic practices and products.

The professional Master's and Doctorate degrees are favorably positioned to produce innovative research in the area of the arts, especially music, transforming the practice of art into cutting-edge research, making it possible for the academy to provide space for non-discursive forms of knowledge, and conducting non-traditional methods of research and new

formats for presenting and publishing its products. As stated by Prof. Dr. Aloysio Fagerlande (2018, p. 4 and 15), these programs represent an important, major step in addressing the variety of vocations and the training needs of musicians at the university. This narrative is corroborated by Prof. Dr. Lucas Robatto (2015, p. 97), when he says that the main objective of the professional masters and doctorate degrees is the training of cadres for non-academic markets, as opposed to the traditional academic model.

Edmundo Campo Coelho, a researcher endorsing L. Robatto (2015), explains the difficulty and resistance of academic institutions to expand the professional Master's degree in Brazil even though CAPES, since 2002, has played a major role in highlighting the importance of reformulating artistic research in its attempt to meet the growing demand for highly qualified and specialized professionals, who are not focused on conducting academic research:

There was no less resistance to the idea that, in addition to carrying out research and training researchers for scientific work, postgraduate programs were also attributed to qualifying both teachers for higher education and professionals for the market. [...] there was strong resistance to creating *stricto sensu* postgraduate programs in professional areas, not only as a result of an overly restricted, parochial, and anachronistic conception of postgraduate training, but also because the professional postgraduate program [...] would be more accessible at institutions situated in the middle and end of the “academic procession” (COELHO, apud ROBATTO, 2015, p. 99). [Own translation]

Formats of recording this production, its channels of dissemination and circulation, and the means of institutional support and funding for the Professional Master's and Doctorate degrees are some of the challenges that universities and educational institutions are facing to consolidate its research, qualified as applied research.

It is fitting that ANPPOM should promote part of this material not only at its annual congresses, but also in its publications. Such an attitude, as stated by Robatto (2015, p. 108), would more categorically favor the exchange and advancement of objectives and experiences related to the arts, especially music.

MEC Decree No. 17/2009, defines applied research as: a proposal of *innovations* and *technological improvements* to solve specific problems. Decree No. 5,798 / 06, defines this term as the conception of a new product or manufacturing process and the addition of new features or characteristics to the product or process that implies incremental improvements and effective gains in quality or productivity, resulting in greater market competitiveness, which, in a way, focuses on professional activities developed beyond the academic sphere and which, until now, were unable to fit in an academic Master of Arts program.

There is now a consensus among researchers in general in admitting two types of interdependent research: pure and applied, and since they are interdependent, the exchange of knowledge between them is extremely valuable, especially in the field of the arts, applying practice and creative doing as its main realization.

L. Santaella (2001, p. 138-14) clarifies that in pure research scientific knowledge is developed without direct concern for its applications and practical consequences. It is rather formalized knowledge that aims for generalization with a view to developing theories and laws. Its goal is to increase the amount of knowledge available that, at some point, can be used to solve empirical problems. While applied research has contributed to solving some types of problems. It uses knowledge already available and applying it may result not only in

solving the problem that motivated it, but also in expanding one's understanding of the problem, or it may suggest new questions for investigation (SANTAELLA, 2001, p. 138 -140).

Antonio Carlos Gil (1999), likewise, admits that pure research seeks the progress of science, it seeks to develop scientific knowledge without direct concern with its applications and practical consequences. Its development tends to be quite formalized and aims for generalization through the construction of theories of universal value. The fundamental characteristic of applied research, however, despite having some points of contact with pure research, is its interest in application and utilization, and its resulting practical consequences; it is more concerned with the immediate application to a given circumstantial reality. It studies the methods and theories that are relevant to certain applications in order to find solutions to everyday and sociocultural problems that occur, hence its widespread use in so-called social sciences. Its goal is to use all available information to create new technology and methods; their results are more tangible and, often times, even perceived by the public.

These two researchers and other scholars, among them Ruiz (2002) and Marconi & Lakatos (2017), do not rule out the fact that both pure and applied research are interdependent. Applied research does not occur without the knowledge generated from pure research, just as pure research will tend to temporal stagnation without applied research.

Thus exposed, we must reflect on some questions regarding research involving the arts, and music in particular: In what proportion would the theoretical bases of this field of knowledge enable the expansion of knowledge already gained? How should artistic research be evaluated, what scientific method is most effective, what theoretical basis would seem most conducive, what documents or actions would be relevant to the research process, and how effective is the research?

An article written by Bernard Darras that was published in the year 2012 in the ARS Journal, Vol. 10, No. 20, when addressing the importance of establishing Professional Doctorate degrees in Brazil, raises two important questions that should be considered: which authority of the art world can direct and validate the artistic practice and which authority of the academic and scientific world can direct and validate theoretical speculation?

Darras, in this article, states that doctoral research projects based on artistic practice exempt students from producing a written thesis, but they are still of great interest to practicing artists and designers even though they are required to take the course work and are subject to proof of originality:

Examples can be found in music, software design, engineering, law, in fact in all domains where the result can be an artifact generated in a lab or a company. Thus, one of the key notions in the international debate on doctorate degrees is that: we can address the requirements of research-based doctorates (PhD) and at the same time specialty doctorates that include teaching (design, for example) by means of practice-based research (DARRAS, 2012). [Own translation]

Darras bestows significant importance on the professional doctorate degree given that research in the artistic practice is self-evaluating, it assures perpetuation, and enables future doctorates recognition that extends to a variety of sectors (business, social, scientific, and artistic), which will allow them to compete on equal terms with other doctorates, treading a path that is more focused on creativity and professionalization in the area. Supported by Anna

Guillo's writings, Darras states that the reading and dissemination of this research allow us to enter the intimacy of a "thought in the works".

When Darras conducted his research, he held numerous informal conversations with professionals and artists who entered the Professional Doctorate program and observed how difficult it was for these doctoral students to conceptualize and rigorously theorize their practices. These students revealed how difficult it is to be, all at once, an actor in action, a witness to that action, an observer of the action and the actor, the only witness and observer, and ultimately, an analyst without methods or scientific support. Therefore, their research does not follow a precise methodology. In the course of his explanation, Darras points to some methods that could be useful to studies of self-creation but will not be evaluated here. I will only take a moment to highlight the importance of Darras's address in demonstrating how necessary it will be to soon give voice to applied research.

Darras, when referring to artistic research, states that it aims to spread the intellectualization of sensations, judgment, and discourse; the supervaluation of what is contemporary in art; the imitation and construction of modernist, and especially, post-modern artistic postures; the development of the critical and ironic spirit, with a tendency towards nihilism and the "deceptive" resulting in an antiart and deconstructivist ambience, all of this against an omnipresent background of the culture of singularity:

Opportunistically, they develop and encourage various forms of condescension or contempt for common taste and for commercial and entertainment creations, though in this context, as in many others, the palette of cultural practices is quite broad and from thence result in cultural paradoxes sometimes complicated to be managed by students (DARRAS, 2012) [Own translation]

This prognosis underlies the importance of welcoming these new research proposal by postgraduate music programs and ANPPOM giving them voice and publicity, either in its annual congresses or in future publications, which would greatly expand its scientific work.

NEW ACTIONS, NEW RESEARCH, NEW SPACE FOR THE ARTS AND MUSIC

The narrative presented thus far motivated me to present some proposals that I consider viable to be applied at ANPPOM congresses, in the activities in which it is involved, as well as in its editorial work. The suggestions outlined here are the result of my observations as the head of this Association over the last four years and must be evaluated and shared with other associates and researchers in the area so that music as a field of knowledge can gain greater importance from society and the scientific and artistic community.

New interests and initiatives must be prioritized both at annual congresses and other initiatives that ANPPOM has been conducting. What is related here is by no means intended to be exhausted, but to figure as a potential prognosis for other associates to express their opinions. Here are some of them:

- ❖ ANPPOM as an association related to postgraduate studies should take a closer look at applied research just as it has accorded visibility to pure research. Afterall, some of the research produced in academic masters and doctorate programs, in a sense, already concedes this type of investigation.

Ruiz (2002) when referring to applied research corroborates the thinking of L. Santaella and Gil, confirming that this research takes upon itself broader laws or theories as a starting point and aims to investigate, prove, or reject hypotheses suggested by theoretical models established in pure research, greatly expanding its investigative spectrum.

❖ ANPPOM as an association focused on the field of music must interconnect with other art associations to reinforce the ties of the arts in the investigative field. There is no longer enough support to hold a congress exclusively focused on music and disconnected from the area of the arts in general, or even the music associations that have detached themselves from ANPPOM to work in more specific subareas. Somehow artistic associations must deal with unifying perspectives and not isolated actions. The moment we are living is a moment of multiple partnerships, of dialogue in order to strengthen our field of knowledge.

❖ It is important that ANPPOM resumes the *Fórum de Editores de Artes* [Forum of Art Publishers], previously organized by the ART Journal Research, and the *Fórum de Editores de Música* [Music Publishers Forum] realized in past administrations so that their publications have greater visibility and interconnection with other artistic languages. Other associations are already manifesting themselves in a way to create collective forums of editors and coordinators in the area of the arts, among them, the *Federação dos Arte Educadores do Brasil* [Federation of Art Educators of Brazil] (FAEB).

❖ ANPPOM, although it is contemplating a significant number of annual publications, it should further intensify this production to provide greater visibility, either through e-books or graphic print. Therefore, translations of texts important to the area, works developed by leading researchers who are no longer affiliated with the association, and reports of applied research will greatly intensify the publications in this area. ANPPOM itself, as a class association, should be concerned with forming partnerships with scientific journals in the area of the arts, both national and foreign, establishing common bonds of partnership and dialogue.

❖ A ANPPOM precisa buscar apoio institucional nacional e internacional para que ela sobreviva independentemente do escasso número de associado; do pagamento advindo das inscrições dos interessados em participar dos congressos anuais, bem como da outorga de fomento advindo das agências de fomento a pesquisa que também se encontram bastante fragilizadas frente à política econômica instaurada nos últimos anos. Outras parcerias e medidas devem ser criadas para que ela dê continuidade as suas publicações, aos seus objetivos, as suas ações, que poderiam se reverter em bens culturais mais valiosos a serviço da comunidade artística e científica. O Estatuto vigente já pressupõe esse tipo de apoio, caberia apenas, dar ensejo a essa tarefa.

❖ ANPPOM must pursue national and international institutional support so that it survives despite its limited number of members; payments derived from registration fees by those interested in participating in the annual congresses, as well as grants from research funding agencies are weak in view

of current economic policies. Other partnerships and measures should be created to continue its publications, objectives, and activities, which could revert to more valuable cultural goods in service of the artistic and scientific community. Current statutes already provide for this type of support, it must only be carried out.

❖ Even though ANPPOM deals with several subareas, it is important that we adopt an integration policy between the various areas so that conflicting issues come to light. Research focused on a single subarea is not in line with the current state of the arts, which is increasingly consolidated from a multidimensional and interdisciplinary perspective. In this sense, ANPPOM congresses should significantly increase the focus on thematic symposiums and work groups in lieu of open presentations from specific subareas since they are able to accommodate more emerging discussions and allowing more intense explanations among participants. The same behavior should be extended to its publications.

❖ Recital presentations and diffusion must be strengthened since the main purpose of music is the making of art and its promotion in society.

❖ ANPPOM should set up a technological infrastructure that would support carrying out annual tasks and actions beyond those for congresses.

❖ The annual congress programming must be minimized in order to enhance the participation of listeners in terms of effectiveness and reflection. We have observed that a lack of time frequently hinders discussions at thematic round tables and conferences. Reducing the program would bring greater benefits to participants.

❖ Although the vote was overturn during ANPPOM's 2017 Ordinary Assembly, I still insist on biennial congresses and providing regional sectoral poles in different regions that could host a larger number of members and a greater volume of sectoral discussions.

❖ A very effective measure would be to integrate the Annual Congress with some other national or foreign scientific event, which would bring more notoriety to ANPPOM's activities.

Other measures could be implemented in defense of the following report. Accordingly, I refer to my own performance as head of ANPPOM. Therefore, I declare that the current presidential term, a two-year term, extended for another two years should members so choose, seems quite restricted for the following reasons:

The first two years in administrating this association seemed to me insufficient to fully understand the functioning of the organization and to allow me to perform my duties with a certain amount of skill. The president's face-to-face contact with associates occurs during congresses; throughout the year it is possible to establish communication with associates via the website but makes it difficult to solve problems and to communicate with them more effectively, especially in the first year of the term. The limited amount of time (two and no more than three hours) allotted for the annual Ordinary Assembly that also occurs during the

congress, makes it impossible to conduct a more profound discussion on issues of importance to the area. The president is convoked to be present at many scientific and artistic events, which for various reasons cannot be met, principally because of the Association's limited financial resources. The cost of accounting, notary and bank fees because of a change in ANPPOM's administrative members is significant; and not having a proper headquarters causes some inconvenience in filing documents, receiving interested parties, among others. Organizing the annual congresses also requires considerable attention from the directors, especially of the editor-in-chief who performs a multitude of tasks. Negotiating agreements and partnerships requires time and knowledge of other organizations which makes it impossible in the early years of the president's administration.

It would be prudent for the member directors to remain in office for four years, renewed for another two years by means of an election. This would help ANPPOM to avoid a massive amount of expense, significantly increase the possibility of deliberation between interested partners, and develop an integrated policy of the administration's actions in the succession process. It would also be a priority to contemplate specific members on the administrative team to perform certain roles that have not yet been considered.

Finalizo esse texto deixando claro que uma atuação mais intensa por parte da ANPPOM é necessária em diversas frentes. Ela precisa ser realizada para que possamos agir enquanto organismo de divulgação da nossa produção, com o intuito de conferir as nossas pesquisas e ao nosso trabalho, maior visibilidade, utilidade e sentido. Esse trabalho não cabe apenas a Diretoria da ANPPOM, mas a todos os associados, profissionais de música e docentes que desejarem ter melhor reconhecimento da sua função na comunidade científica, artística e na sociedade.

I conclude my words by making it clear that ANPPOM requires more intense action on several fronts. It must be done so that we can act with a purpose to promote our production in order to provide greater visibility, usefulness, and meaning to our work and research. This work is not only the responsibility of ANPPOM's administration, but all associates, professional musicians, and teachers who hope to advance the recognition of their role in both society and the scientific and artistic community.

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