

The context and challenge of developing a professional graduate program in the arts in Brazil: the issue of research

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Introduction

Although the professional graduate degree in the arts has a solid history internationally (Robatto, 2013, p. 75-77), and a Brazilian model and regulations for a *stricto sensu* graduate-level professional education has existed for more than a decade (Fischer, 2010, p. 264), a professional graduate program for the arts in Brazil is still a novelty¹.

The recentness of such a program and the particular characteristics of Brazilian higher education generate several challenges and issues that originally came about from the need to differentiate between the professional and academic models already established in the area of the arts in Brazil (CAPES, 2013th). These challenges emerged primarily from the regulatory framework of the professional *stricto sensu* graduate program in Brazil, but further developed into specific issues related to program objectives, curriculum structure, product and knowledge production, formats for documenting production, channels for disseminating and circulating production, institutional evaluation criteria and mechanisms, and the means of institutional support and funding of both models.

¹ In 2013, the first programs created within this model were: the Professional Graduate Program in Music at the Federal University of Bahia (PGPROM/UFBA) and the Professional Master's in Teaching Drama of the Federal University of the State of Rio de Janeiro (MPEAC/UNIRIO). Created in 2014 were: the Professional Master's Program in Teaching Music Performance of the Federal University of Rio de Janeiro State (PROEMUS/UNIRIO) and the Professional Master of the arts within a national network, coordinated by the University of the State of Santa Catarina with more 11 universities associated (PROF-ARTS).

Two fundamental and complementary issues permeate all of these challenges: what research would be conducted in the field of a professional graduate program in the arts? How would the research conducted under a professional model be different from that of the academic model (that already has a consolidated framework and parameters for evaluation)? This work seeks, through an outline of a contextual overview and analysis of the relevant legal norms, to contribute to an understanding and solution of these issues.

Nevertheless, it is important to note from the start, that this work is not intended to address epistemological and theoretical questions in respect to the concept of *research per se*. "The concept of research in arts research" is a topic that is being extensively explored today in the international academic community, and in fact has been the subject title of two articles from the previous volume of this periodical. This paper will move slightly away from the content of "traditional" research on the topic, adopting an approach that is coherent with the results of the research that generated it. Therefore, this work does not intend to present a generalizing "theoretical" concept or one that is derived from experiments that have been performed or are currently in progress, but seeks a model "focused mainly on an objective or defined practical purpose" (OECD, 2013, p. 100).

The objective is to operationalize the various aspects dealing with research within professional graduate programs in the arts in Brazil. Consequently, we intend to elaborate a concept that is in some way "prescriptive", yet flexible enough to accommodate the latent diversity and variety of professional graduate programs in the arts. We seek here only "broad boundaries" that can be institutionally operational, but can also accommodate the diverse realities of the working world of the arts.

Along the same line, another important issue addressed in this work is the distinction between *academic* and *professional* graduate models. A more "practical" concept was used, since upon examining the various cases where professional and academic education is the object of graduate systems and/or structures in several regions across the world, shows that this distinction is never fully clear, and varies greatly at different times and in different regions, where the "gray zone" between them is frequently greater than the "opposite sides". Hence, for the professional model, we adopted the type of education where the main objective is to "train people for non-academic markets" (BRAZIL, 2010 p. 33), as

opposed to the academic model, "where the purpose [is] to train future researchers" (CAPES, 2002, p. 50).

Although limiting, these pragmatic distinctions are necessary to define evaluating parameters that are required of a system that will allow for the equivalency and exchange of experiences, individuals and products between different institutional practices. It is a search for a "middle ground" that facilitates exchange, not necessarily forces restrictive uniformity.

Context

Since the purpose here is to provide subsidies to develop a structural and operating model of a *stricto sensu* professional graduate program in the arts, it is important to provide a broader context where therein lie some of the issues arising from this challenge, considering that many of the specifics of the current Brazilian reality constantly dialogue with various issues that are also present in these contexts.

The history of graduate studies dates back to the establishment of the university in the Middle Ages. Many medieval universities granted titles such as *magister* or *doctor*, which were a kind of professional edict that was required for professorship within their walls. Besides functioning as an academic norm, these titles began to confer prestigious professional status like in the fields of theology, medicine and law. Gradually, these titles--especially the Doctorate--acquired honorary value, and were awarded to outstanding professionals in a specific field, not necessarily in the academic field (Rashdall, 1895; Haskings, 1923; Bourner et al., 2001; Lee, 2009; Muscara, 2012).

The beginning of the nineteenth century brings substantial change to the concept of higher education with the emergence of the so-called "Humboldtiana University." This is the time "when the university is no longer only a teaching institution and trainer of professionals and devotes itself to scientific and technological research" (BRAZIL, 1965).

Within this model, graduate programs begin to take on a leading role at the university where its main function becomes the training of researchers through the development of scientific research. Consequently, the figure of the titled research specialist assumes, in this new concept of a university, the symbolic role of a

desired profile for a university professorship within a variety of areas, and the title expected for this profile was (and often still is) the title of Ph.D. (*Philosophiae Doctor*) awarded in various fields.

The expansion of the idea of the "research university" will gradually influence even those institutions that date back to the Middle Ages, for example, the British universities. However, at the same time this model is being adopted, another begins to merge:

At about the same time as the first Doctor of Philosophy arrived in Britain, the first professional doctorate (a Doctor of Education—EdD) appeared in the USA, being awarded at Harvard University in 1921 (Bourner et al., 2001, p. 66).

These two contrasting ideas, professional and academic, then begin to coexist during a period of enormous expansion of graduate studies within the international context; so much so, that currently, higher education systems of various countries and regions contemplate the academic graduate model (training of professional researchers/scientists) and the professional model (training of other cutting-edge professionals) articulately and concomitantly, providing connections of curricular paths to interested parties from both modes. In this context, the coexistence of these models in the art field has also been the case at least since the 1950s (Robatto, 2013, p. 75-77).

Brazilian scenario

The precursors of graduate studies in Brazil date back to the 1930s--the same time the idea of a university in the country begins to take shape (Coelho, 1988, p. 22-23. Santos, 2002, p. 479. Cury, 2005, p. 7-8)--with a reference to awarding doctorates; however, it was only in 1946 the term "graduate" first appears in official legislation (Santos, 2002, p. 479-480; Cury, 2005, p. 8). In the following years, successive government initiatives are developed in support of research and graduate programs, like CNPq (1949)² and CAPES (1951)³ – along with a gradual development of a regulatory framework accompanied by the establishment of the first graduate programs in Brazil. This initial process culminates with Report 977

² Initially denominated "Conselho Nacional de Pesquisas – CNP" (Santos, 2002, p. 479-480. Cury, 2005, p. 8).

³ On the beginnings of CAPES, cf. Mendonça (2003, p. 3-8).

dated December 3, 1965 of the Federal Council of Education, the famous "*Parecer Sucupira*" (Santos, 2002, p. 479-484. Cury, 2005, p. 7-10).

According to Carlos Roberto Jamil Cury, "It can be said that from a doctrinal point of view, in official terms, this report remains the major, if not the only, systemic reference on graduate studies in our country" (Cury, 2005, p. 10). This document already describes in some detail the need and means for the operation and coexistence of [both] academic and professional graduate models.

However, the legal regulation and graduate programs established after this report tend to prioritize the academic model. As early as the mid-1980s, Edmundo Campos Coelho characterized these developments in Brazil stating:

No less was the resistance to the idea that, besides performing research and training researchers for scientific work, the qualification of professors to teach university students and professionals for the job market was also attributed to graduate programs [...] It is also true that there was strong resistance to the creation of *stricto sensu* graduate programs in professional fields, not only as a result of an excessively restrictive, parochial and anachronistic model of post-graduate training, but also because the professional graduate program (contrary to advanced training in basic areas like physics or biology) would be more accessible to institutions located in the middle and end of the "academic procession", to use again Riesman's⁴ metaphor (Coelho, 1988, p. 87-88).

Coupled with the reasons given by Coelho, the resistance to implementing the professional model was also based on the idea of a "linear" model of innovation by the federal government. The concept of a linear innovation model attempts to explain the process of creation and diffusion of innovation in business sectors, where "[...] the innovation process occurs during successive stages in natural sequence of basic and applied research activities for experimental development and, then followed by production and commercialization (Cavalcante, 2009, p. 8)."

Or, as shown in Coelho's diagram (1988, p. 31), the chronological order in which innovation occurs in a linear concept is: "basic science>applied science>invention> development> innovations available in the market".

However, as early as the 1980s, the linear model became largely replaced within academic and institutional spheres by a systemic view of the innovation process.

Here Coelho (1988) refers to the metaphor employed by David Riesman in his book *Constraint and Variety in American Education* (Garden City, New York: Doubleday Anchor, 1956), where universities can be understood as being in a procession, headed by the richest and most prestigious institutions (Harvard, for example), whose actions and ideas would be imitated, with a certain delay, by "ambitious" institutions located towards the end of the line.⁴

In the systemic model "the emphasis is on the simultaneous influence of organizational, institutional and economic factors in the processes of generation, diffusion and use of science and technology" (Cavalcante, 2009, p. 8), where the central incremental emphasis should not be exclusive to basic research. However, in Brazil there was a

[...] disparity between the analytical categories used to subsidize the formulation of innovation policies and the implementation of actions supported by less instrumental concepts. As a result, the overwhelming majority of public resources allocated for ST&I activities in the country go to institutions of higher education--where, by their very nature, scientific research prevails--and to funding agencies for the advancement of research and education of man power, that have a role essentially anchored in the linear model of innovation (Cavalcante, 2009, p. 24).

This situation led the Brazilian university system to model itself in a way that the main educational objectives expected from graduate programs were the production of science, focusing almost exclusively on the academic model.

However, Brazilian authorities have increasingly recognized the need for other types of focus for graduate education. With the intention of establishing guidelines to consolidate and develop a national system for graduate studies, as of 1975, the federal government drafted six National Plans for Post-Graduate education (PNPGs) -- 1975-1979; 1982-1985; 1986-1989; late 1990 (not enacted) (BRAZIL, 2004, p. 16-18); 2005-2010; and 2011-2020⁵. According to one of the latest:

the five [previous] Plans were protagonists of five important stages in the history of Brazilian graduate studies: 1 - the education of university professors, forming the first contingent of researchers and experts at the federal level; 2 - concern for performance and quality; 3 - the integration of university research and the manufacturing sector to promote national development; 4 - increasing flexibility of the graduate model, evaluation system improvements and emphasis on internationalization; 5 - the introduction of the principle of strategic induction, the fight against inequalities and the impact of graduate activities in the manufacturing sector and society, resulting in the incorporation of innovation in the SNPG [National System of Post-Graduate studies] and the inclusion of social parameters in the evaluation process (BRAZIL, 2010, p. 16).

We can note that it becomes gradually apparent that the PNPGs recognize the obsolescence of the "linear" model⁶, attributing more value to a graduate program that emphasizes more than just academic and scientific research. These

⁵ In regards to the PNPGs before 2011, cf. Hostins (2006).

⁶ In regards to the obsolescence of the "linear" model, cf. Cavalcante (2009), and Moreira and Velho (2008).

developments led to an official understanding of the need to strengthen professional graduate programs. According to a 2002 document by CAPES:

Principally since the beginning of the last decade [1990], when it became evident that the indicators of success of our graduate studies from the offering of academic courses, factors related to the profound changes observed in our society--expansion and differentiation of the business sector and job structures, use of high technology by various business sectors, continuous increase in educational requirements for the exercise of certain professions (masters or doctoral degrees have become required for functions previously carried out by undergraduates), economic globalization, the need for continuous and rapid modernization of business systems, fierce market competition for products and services—fuels the growing demand for professionals with highly specialized skills, yet not focused on research. Such professionals could certainly not be trained as sub-products of vocational courses for academic and scientific qualification (CAPES, 2002, p. 49-56).

This change in understanding resulted in the start of officially regulating the Professional Master's degree in Brazil, beginning with CAPES Decree no. 47 of October 17, 1995 (Fischer, 2003, p. 120-121) culminating in MEC's [Ministry of Education] Regulatory Decree No. 17 of December 28, 2009 (Brazil, 2009), which deals with the Professional Master's degree under the auspices of CAPES⁷.

These decrees symbolize the consolidation of an official position in recognizing the specificities of the professional *stricto sensu* graduate model, resulting in a gradual development of specific evaluating mechanisms for the Professional Master's program, as well as initiatives to create programs within this model (Fischer, 2010).

From this backdrop, we can better understand where differentiation takes place among the types of research expected of academic and professional graduate models, to then implement those concepts that are best suited to the arts.

Regulatory decree no. 17/2009

An analysis of the Brazilian official documentation pertaining to graduate studies does not provide any practical, objective definitions on the concept of research. While Decree no. 5798/2006 (Brazil, 2006), which regulates tax incentives for

⁷ The official regulatory framework on professional master's programs is available on the website of the National Forum of Professional Master's- FOPROF. Available at: <<http://www.foprof.org.br/documentos/>>. Accessed on: Feb. 2015.

technological research, defines the terms *directed basic research* and *applied research*, these two only differ by the objective of the former "understanding new phenomena", while they both share the purpose of practical application of the knowledge generated. However, the Ministry of Science, Technology and Invention states that the concept adopted for their ST&I indicators is based on the so-called *Frascati Manual* (OECD, 2013), and indicates this document as a reference to the abovementioned decree⁸.

The *Frascati Manual* therefore differentiates the types of research as:

Basic research consists of experimental or theoretical work undertaken primarily in order to acquire new knowledge of the fundamentals of observable phenomena and facts, regardless of a particular application or a particular use. [...] The results of basic research are usually not negotiable, but often result in publications in scientific journals or are communicated to colleagues in the field who are interested.

Applied research also consists of original work undertaken in order to acquire new knowledge. However, it is mainly directed to a goal or a certain practical purpose [...]. Applied research is carried out to determine the possible uses of basic research results [...]. It considers existing knowledge and deepens it in order to solve specific problems (OECD, 2013, p. 99-100).

This concept of research is in line with Normative Decree no. 17/2009 (Article 3, Item III), where, for example, it states that Professional Master's programs should enable

[...] the permanent incorporation and development of the **advancement of science** and technology, as well as training to implement it, **focusing on management, technical and scientific production in applied research** and proposing **innovation and technological improvements to solve specific problems** (BRASIL, 2009, emphasis added).

Here, *technical-scientific production* occurs through *applied research* – giving space for the university to also develop other types of research - but must be guided by advances in science and technology, outlining therefore a scenario where basic and applied research coexist and interact within the academic environment.

⁸ Available at: <<http://www.mct.gov.br/index.php/content/view/8586.html>>. Accessed on: 23 Feb. 2015.

The case of the arts

Since, as mentioned earlier, there are several efforts in the direction of understanding what research would consist of in academic programs in the arts, it is necessary to return to Normative Decree no. 17/2009, where questions arise that will thereby complement the understanding of what applied research would consist of in more specific contexts of professional programs in the area of arts and their professional master's programs.

In the citation presented, this decree understands applied research as a means of "proposing innovation and technological improvements for specific problems." What then would be *technological innovation*? The aforementioned Decree no. 5798/2006 defines this term as:

[...] the idea of a new product or manufacturing process, as well as aggregate new features or characteristics to products or processes that involve incremental improvements and effective gain in quality or productivity, resulting in greater competitiveness in the market (BRASIL, 2006).

Applying this to the arts, a professional master's program would then aim for "the development of applied research that results in new products or processes, as well as aggregate new features or characteristics to products or processes that involve incremental improvements and effective gain in quality or productivity"(BRASIL, 2009).

In this concept, perhaps the main challenge for professional master's programs is defining what would be the products and processes in the area of the arts, besides having to create parameters to assess what would be *incremental improvements, effective gain in quality or productivity* in the area.

In fact, the Normative Decree no. 17/2009 presents a list of 32 different formats for final course completion and for the intellectual and technical production of the faculty:

[...] dissertation, systematic and thorough review of the literature, article, patent, record of intellectual property, technical projects, technical publications; development of applications, educational and instructional materials and products, processes and techniques; production of media programs, publishing, **compositions, concerts**, research final reports, software, case studies, technical report with secrecy rules, technical operation manual, experimental protocol or applied services, intervention proposal in clinical procedures or relevant service, project to apply or

adapt technology, prototypes for the development or production of instruments, equipment and kits, technological innovation projects, **artistic production**; without prejudice to other formats, according to the nature of the area and the purpose of the course, as long as it is previously proposed and approved by CAPES (BRASIL, 2009, emphasis added).

Hence, these production formats can be understood as *products* and *processes* resulting from the applied research in the context of a professional program. This variety of formats well suit the reality of the working world in the arts, which, if understood in its plurality, will encompass a wide variety of approaches to artistic practices and products, including their production processes, management, dissemination and transmission of knowledge.

However, the question of understanding of what would be the expected qualitative improvement of these processes and products, we may adopt four levels of approach already practiced by the regulatory framework for graduate studies in Brazil, and when articulated they may allow a better understanding of this issue:

1) **Improvement in terms of solutions to specific problems.** Normative Decree no. 17/2009 states in the above cited Article 3, that one of the purposes of the professional master program is the "solution to specific problems". Thus, the production of professional master's program must indicate the specific problem that it aims to address.

2) **Improvement in terms of applicability.** CAPES cites an evaluative criterion of "applicability of the work produced" within the framework of the professional master's program in the field of the arts, specifying that the assessment of these should "examine the applicability of the master's work developed with institutions from the fields of art and education, art and culture or public/private agency, etc." (CAPES, 2013th, p. 36). Thus, the production of the professional master's program must demonstrate its applicability in these fields.

3) **Improvement in terms of the positive impact on the intended environment of the production.** The development of the *Qualis Artístico* as a tool for evaluation by CAPES for the artistic production in Brazilian graduate programs assumes:

[...] the intrinsic quality of the works is not considered, but the **context of the realization and dissemination of this production**, as well as its consistency with the respective objective of the course. It is important to know whether the production was analyzed and/or supported by

institutions, committees and curatorial committees, that is, **to identify potential repercussions of the production and its recognition by the area of the arts** (CAPES, 2013th, p. 14, emphasis added).

This approach can be extended to types of production other than artistic work, as it already occurs in the evaluation parameters CAPES for the "Technical Production Classification" of the interdisciplinary area (CAPES, 2013b, p. 53-58). Thus, the production of a professional master's program must disclose its potential impact on the working world of the arts.

4) **Improvement reflected by the integration and cooperation with organizations and/or professional institutions.**

CAPES has the following evaluation criteria:

"Integration and cooperation with organizations and/or professional institutions related to the area of knowledge of the Program, in view of **developing new solutions, practices, products or services in professional and/or academic environments** (CAPES, 2013th, p. 38, emphasis added)."

Besides verifying the establishment of effective links with other institutions, under the program this integration should also transpire through the "introduction of new products or services (artistic, cultural, educational, technological, etc.) contributing to local, regional or national development" (CAPES, 2013th, p. 38). Thus, the production of a professional master's program should seek to develop solutions that have the potential to impact organizations and professional institutions in the area of the arts.

Note here that the approaches to improve the programs – in terms of applicability and integration/cooperation with professional organizations/institutions – come from CAPES' Graduate Program evaluation criteria contained in its most recent Document in the Area of the Arts (2013), in the categories exclusively for Professional Master's Programs (or more precisely "applicability of the work produced" and "Integration and cooperation with organizations and/or professional institutions") and are not considered criteria for evaluating academic programs.

Experiments realized: the case of PPGPROM/UFBA

From its beginning, the Professional Master's Program in Music at the Federal University of Bahia [PPGPROM/UFBA] has developed a series of research projects taking into account the criteria outlined above. Exemplifying some of guiding criteria adopted by the program and the types of research can contribute to the objectives of this work as possible examples of relevant parameters for the evaluation of applied research within the context of a *stricto sensu* graduate program in the area of arts.

PPGPROM/UFBA assumes that all the research developed under the program—whether they are works of artistic, pedagogical, managerial, technical, etc. in nature--should:

- 1) Begin with problems posed by the current reality of the professional activities performed or intended by the researchers;
- 2) List the advances intended for any product and process resulting from the research, explaining which specific groups can best take advantage of such advances;
- 3) Outline the professional profiles developed and trained through the research process;
- 4) Provide detailed records that define the stages of development of products, processes and specific professional profiles.

These principles are complemented by the following challenges:

1) **Ecological situation of the research** (Coessens et al., 2009, p. 63-67). Consider the relationship between agents and the environment within the context of the research, attempting to define who is affected, who/what is observed and to which groups are the advances of the research intended.

2) **Evidence of advancement for specific groups**. Demonstrate the applicability and impact of the results by determining the innovations achieved and groups affected by them.

3) **Records**. Develop records that demonstrate innovation and advancement in the arts, creating positive impact in areas considered strategic according to

CAPES' assessment, while dealing with the issues of subjectivity/objectivity without inducing or directing the idiosyncratic and intrinsic creative processes. These records must take into consideration and respect individual and collective creative processes, without becoming "models" for inducing production. All records should take into account the comprehensibility for the groups to whom the advances of the research were intended, adapting their format and language to their practices.

Final considerations

Although the concept of research presented here is derived from the documentation relating to Brazilian graduate professional education in the field of the arts, much of the research conducted within academic programs in this area will include many of the characteristics outlined above. This fact reinforces the constant need for high-level production more directly geared to the problems posed by the immediate reality of work in the field of the arts, as well as the interest of many individuals and institutions for higher professional qualification, which may include other professional profiles beyond the academic researcher.

This demand for more characteristic practical education, aimed for professional activities beyond the academic realm, until recently has not been specifically addressed by Brazilian graduate programs, where some academic programs have incorporated many features of applied research. However, frequently fulfilling these demands within an academic model entails issues in respect to evaluation and institutional support.

Offering a *strict sensu* professional graduate model in the area of the arts as an option that parallels and mutually complements the academic model makes it not only possible to fully meet the demands for high-level professional qualifications in the area of the arts in Brazil, but also creates space for academic programs to focus more fully and intensively on research of a more basic nature.

In this regard, it is important to develop channels for the discussion and exchange of experiences between academic institutions and professionals in the country and abroad, thereby expanding the role and scope of the Brazilian university in the field of the arts. In other words, what this study pretends is to distinguish between

a concept of research that is not exclusive and restrictive in nature, but a model that encourages the exchange and enhancement of goals and experiences.

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