



Publish , Appear or Perceive: Academic Productivity, Administrative Research and Plague in the Times of Digital

Publique, Apareça ou Pereça: Produtivismo Acadêmico, Pesquisa Administrativa e Plágio nos Tempos da Cultura Digital

Publique, Apper or Pereça: Productividad Académica, Investigación Administrativa y Plagio en los Tiempos de la Cultura Digital

Michele Luciane Blind de Morais ¹  <https://orcid.org/0000-0002-0251-0608>
¹ Universidade Oeste de Santa Catarina

Correspondence Reviewer
¹ Michele Luciane Blind de Morais
 E-mail: micheleblind10@yahoo.com.br
 Universidade do Oeste de Santa Catarina
 Videira, SC, Brasil
 CV Lattes
<http://lattes.cnpq.br/3939032948966432>

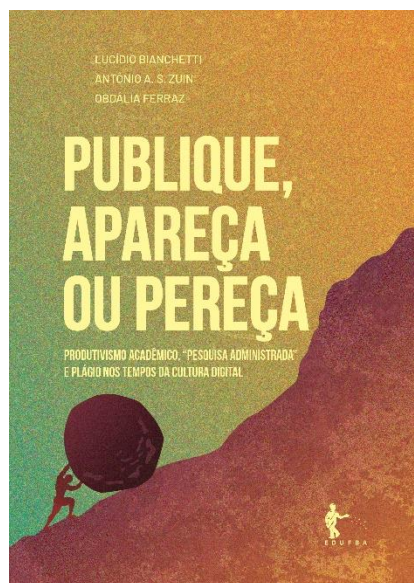
Subject : 12 Dez 2018
 Accept: 28 Mar 2019
 Posted: 20 Sept 2019

 10.20396/riesup.v6i0.8654228
 e-location: e020019
 ISSN 2446-9424

Checagem Antiplágio



Distribuído sobre



BIANCHETTI, Lucidio;
 ZUIN, Antônio, A. S .;
 FERRAZ, Obdália.
Publish, appear or perish:
 academic productivism,
 managed research and
 plagiarism in times of
 digital culture. Salvador:
 Edufba, 2018.

The six-handed book, the result of a plot of ideas on the theme of publication, perish or appear, brings a reflection on the effects of the transformations undergone by the *stricto sensu* postgraduate in terms of production and dissemination/socialization of knowledge. The authors of this book, doctors in education, present important contributions to the accumulation of scientific research, especially in the educational field. Lucídio Bianchetti is a retired professor, volunteer in the Postgraduate Program in Education at the Federal University of Santa Catarina (Ppge/Ufsc). He mainly investigates postgraduate studies, training of researchers, work, technology and professional qualification. Antônio Álvaro Soares Zuin is a full professor of the Department of Education and the Graduate Program in Education (Ufscar) and advisor to the Foundation for Research Support of the State of São Paulo (Fapesp). These are areas of interest: cultural industry, cyberbullying, new technologies, violence and education, critical theory and education. Both authors are Cnpq researchers. Obdália Santana Ferraz Silva is an adjunct professor in the Department of Education XIV, Uneb, and the Postgraduate Program in Education and Contemporaneity (Ppgeduc), works on themes that deal with: language, reading, writing, plagiarism, authorship, hypertext, (multi) literacy, collaborative work on the Web, mother tongue teaching and teacher training.

The work disproves the idea that academic production, since the middle of the twentieth century, has followed neoliberal influences in view of the productivist subject. Raises as a question:

What are the consequences of the new organization and functioning of the *stricto sensu* postgraduate course, based on the connection between the evaluation and the financing induced by the Coordination for the Improvement of Higher Education Personnel (Capes), in convergence with other official bodies, such as National Council of Scientific and Technological Development (Cnpq) and the State Foundations of Support to Research (FaPs)? (p.19).

Bianchetti, Zuin and Ferraz divide the work into three chapters. The first is entitled *Publish to not perish: limits and possibilities of work in the post-graduate stricto sensu in times of "administrative research"*. The purpose of this chapter is to present the process by which cultural products are in media terms propagated through the cultural industry of the microelectronic revolution society. Cultural products are books, chapters of books and articles in periodicals of selective editorial policy. They emphasize that we live in a society of the spectacle and, therefore, the researcher needs to find attractions that enchant an increasing public, otherwise, will not have impact before this collective.

The second chapter *Publish to appear and remain: academic productivism in times of digital culture*, deals with the cultural industry and commodification of knowledge as a condition of survival. This chapter is intended to present a critical analysis of how postgraduate programs are undergone/induced and subject to the logic of spectacular academic productivism. The authors refer to plagiarism, in its most diverse modalities, because what the researchers are looking for is related to the speed of finished products, consequently, the increase in the quantity published occurs, without concern for the dissemination of useless contents.

Differently from the first and second chapters, which include previous texts by the same authors from the period between 2011 to 2015, the third and last chapter of the book, whose title *From the text to hypertext: consequences of the production and dissemination of knowledge*, has an inspired theme in dialogue between the co-authors. Thus, it is the result of reflection and evaluation on the way in which scientific academic knowledge is produced and published, and on the changes in the current society scenario facilitated by digital broadcasting.

In this sense, there is an apprehension with the quality of the essence/content in the productions and with ethical issues related to them, inasmuch as it prevails a discarding of the university when capitalist aspects are incorporated in the sense of publishing, appearing or perishing.

Regarding the way academic publications have sprung up since the 1960s, with massive intensification in the 1990s onwards, the authors make a detailed reference to Tompson's work (2005) that mentions "the situation of North American and British publishers and the results of the publications" (p. 51). It is noted that

There is a pressure exerted on researchers, editors, but particularly publishers, especially academics, either by the production bill itself or by the novelties imposed by the digital revolution, which completely transform the work of publishers, editors, and the very content of the publications and works of scholars who need to publish (p.52).

According to Bianchetti, Zuin and Ferraz, the pressure to publish, and publish what the public wants to consume, refers to the posture of those who are intermediary to publishers and readers, that is, the researcher who was contaminated by the framework of this system. As an example, one can cite the lack of authorship in the texts, when several authors are used in the same writing; this attitude deconstructs authorship in academic everyday life. Thus, it is necessary to reflect on the scenario that is required and, to this end, readers with critical sense are required, considering their ability to re-signify authorship and identify relevant content from secure sources, namely, scientific documents.

Thus, when the debate hangs on the production of academic texts, there should be a concern with "[...] the essence of the phenomenon of production that is effective between who writes and who reads, when the knowledge of whom writes modifies the knowledge of whom he reads, bringing benefit to his personal development and that of society" (p.136). For the authors, this concern would lead to the alleged exacerbated quantification that would give rise to the quality of scientific progress.

In fact, at the heart of these changes is production as a weapon of social intervention and it is appropriate to overcome vicissitudes of the "public or perish" in the digital culture scenario, because "writing is the act of the one who takes the word as a movement of meaning" (p. 142). However, with the demands of productivism there is an increasing number of senseless productions constituting an "[...] insult to the dignity of thought" (148).

The 176 pages of the text confirm the veracity of the initial hypothesis of the investigation, that is, the strong induction of the evaluation and financing bodies, mainly Capes and Cnpq, in the graduate programs, are the main cause of academic productivism and plagiarism of the scientific knowledge.

Extensive experience ensures a plurality of ideas and perspectives, which makes the work even more attractive. It is therefore a fundamental reading to understand the ways, challenges and implications of media products propagandizes in the post-graduate programs *stricto sensu* and the academic life of contemporary researchers.