Between a Spiritless Latin America and a Global Gospel Vision of Well-Being: The Perspective of Vasudhaiva Kutumbakam

Abstract: India has accumulated extensive experience in large-scale behavioral change programs, notably Mission LiFE, which promotes sustainable lifestyles grounded in collective responsibility. In contrast, Latin America, and specifically certain regional contexts, displays persistent patterns of unsustainable consumption. This article examines this divergence through music as cultural evidence. It contrasts the historical spiritual centrality of Great Mass in C minor by Wolfgang Amadeus Mozart with contemporary gospel lyrics in Latin America addressing hunger, poverty, injustice, and environmental and health crises. The study analyzes neo-Pentecostal appropriations of the expression “better world” in relation to common good, nation, and community, connecting them to the Indian notion of Vasudhaiva Kutumbakam. Covering Brazil, New York, Jerusalem, and India, and grounded in Critical Discourse Studies, the research applies Antônio Manzatto’s concept of musical seductions to videos and official documents, highlighting expanded neo-Pentecostal ideational logics between 2011 and 2018 within management and organizational spirituality debates.

Keywords. Vasudhaiva Kutumbakam, behavior, public policy, Pentecostalism, discourses.

Introduction

Although spirituality in organizational studies is not exactly a new topic, the presence of Vasudhaiva Kutumbakam (a Hindu philosophy that advocates harmony and cooperation among peoples) in Latin American organizational studies has been little explored (especially when filtered for the management of public organizations), even despite its strong power of communication and persuasion, which is central to festive events (FERNANDES, 2025). The debate is not about the usefulness of the concepts of unity and cooperation, but rather about the tradition of views that operate in political analysis. And this is the central argument of our article. To inform the reader that this relationship is possible, we argue that it is necessary to begin with the studies that have most predominated in Latin America: Pentecostal theologies and then relate them to the foundations of the Indian cultural system. To understand this in this way, it is important to remember that liberalism and Pentecostal Christianity have been married, in the form of an *encyclical*, to capitalism since Luther's Ninety-Five Theses in 1517 (MARTIN, 1978). And the renewal of this marriage vow is so commonplace that it is still

evident at the time of this study's publication. Brockman (2021, p. 1) provides an example of the conservative and religious Texan stance when he states that Pentecostal groups questioned "the severity of the pandemic and attacked precautionary measures such as government overreach and attacks on personal freedom" in adhering to the *lockdown*. While we know little about how Pentecostals provided space for Neo-Pentecostals to fulfill their behavioral desires (with a strong appeal to freedom, pursuit of money, opposition to science, naturalization of consumerism, luxurious lifestyles, etc.), we also live with the fact that material interests operate in the face of the paradox of praying to gain the kingdom of God and living the abundance of material life in the face of poverty in Latin America and religious conflicts in Asia, especially in Jerusalem (HEIDENHEIMER, 1983) .

In this article, we argue that new perspectives on this group are possible through their involvement in public economic development policy through unofficial means (protests, critical music, cinema, theater, etc.). As Max Weber warned us in *"The Protestant Ethic and the Spirit of Capitalism*" the truth is that poverty (RINGER, 2000) and its interferences with a fluid, calm, and joyful spiritual life coexist. The search for balance in the physical, spiritual, and mental bodies has always been a universal pursuit, intensified by the massification of what we call packages of ideas for social well-being, and for good, also economic well-being (KERSBERGEN, 1995). Just as there is a *path dependence* on the nature of the ideas that shape discourses of prosperity, the central theoretical theme is that these do not begin to form in the whole or in the group, but in the individual. Beyond the prescribed theologies, such as prosperity and spiritual liberation, the telling of this story is musicalized and replete with neologisms that construct the self as deserving of material abundance and that is inserted into the search for this balance of bodies in a naturalized way, as if it were Mendel's law. We argue that this discursive process is not isolated from the greater influences of religion, nor is it exempt from propagating ideologies that ignore other ontologies – Vedantism, Hinduism, and the Upanishads – a topic that should not be excluded from the process of formulating public policies for economic development (PAVOLINI, BÉLAND & JAWAD, 2017). In fact, it is crucial that there be strategic and cohesive cooperation between public policies established at the central level and their subsequent implementation in the territory, so that they can meet the needs of communities (CORREIA ET AL., 2024).

Formulating effective public policies for economic development involves, first and foremost, the exercise, or as we prefer, "conceptual and empirical gymnastics" of understanding the needs of its target audience, such as their difficulties in accessing services and their continued use for the proper maintenance of life (FISCHER, 2003; BAUMGARTNER & JONES, 1991). Whether in the field of education (SEGATTO, ALVES

& PINEDA, 2022) or health (TONIOL, 2022), Christian spirituality is far from being a practice separate from the affairs of the State, but rather inherent to the agents within it.

This mandate for action by and through the State has been clarified since the State's break with the Church and its dissidents, regardless of their religious background. This has resulted in the public policymaking process reserving space in the *agenda-setting topic* for religion as an element of cultural expression, and no longer as a *proxy* to guide the cycle of public policies. This reservation of space in agenda-setting certainly encountered operationalization problems. And in this article, through the analysis of song lyrics, we strive to illustrate why this operationalization has sought subtle ways to invest argumentative "force" in fueling discourses of economic development.

To illustrate the current and vibrant connection between the religious and public spheres, the case of the "Prophesying to the Nations" movement, based in Rio de Janeiro, presents an opportunity to understand Brazil's international projection in its international relations with Israel. Gospel music videos such as *"Ephesians* ," *"Pavao," "Pavaozinho,"* and *"What Your Glory Did to Me"* offer the opportunity, when analyzed diachronically and in the style of the Lancaster School of Critical Discourse Analysis, to devise how neo-Pentecostal religious discourses appropriating the affairs of the State are imputed through musicality that is not innocent: but which greatly seduces audiences, forming the ideal model of a Christian citizen self that is intertwined with a citizen self that is an activist for the economic development of their country.

Although global and multifaceted, Latin American countries (especially Brazil) have not been exempt from the advances in the sophistication of neo-Pentecostal groups' economic development discourses. The rise to power of this religious group has enabled ***modern calls*** for new, supposedly better worlds, translated and dreamed of in the objectives of public development policies, also with a social matrix (KERSBERGEN, 1995). However, there is no available literature on creative forms of discursive production between politics and religion in the context of public policies from the perspective of musicality inscribed in song texts. The objective of this article was to analyze the appropriation behavior of this constructed *better world* assumed by neo-Pentecostals in the context of the definition of the common and collective good of unity, nation, and community, a fundamental principle of Vasudhaiva Kutumbakam . The analysis is intercontinental, situated between Jerusalem (Israel/Asia), New York (United States/North America) and Rio de Janeiro (Brazil/Latin America). These three places we call the triad countries of the attacks of the unique Christian developmentalist vision.

Table 1: Literature Review

Analytical Layer	Core Dimension	Empirical Manifestation (Video Clips)	Public Policy Function	Theoretical Anchor
Ideological Core	Moralized Capitalism Tension	Prosperity theology vs anti-consumer rhetoric; critique of accumulation alongside selective justification of wealth	Normative framing of development; moralization of economic behavior	Weber (2000); Manow (2004); Martin (1978)
Creative Mediation	Musical Seduction as Governance Technology	Gospel audiovisual production; affective narratives; symbolic use of flags, blood, urban landscapes	Informal agenda-setting; affective policy framing; emotional legitimation	Manzatto (2019); Throsby (2001); Scott (2014); Baumgartner & Jones (1991)
Territorial Symbolism	Symbolic Geography of Development	Rio de Janeiro (violence), New York (capitalist ambivalence), Jerusalem (spiritual anchor)	Reframing public problems; blame attribution; development hierarchy construction	Fischer (2003); Hajer (1995); Casanova (1994)
Institutional Projection	Symbolic Governance Outcomes	Prayer for nations; criticism of Senate and Judiciary; missionary internationalization	Redefinition of legitimacy; hybrid State–Church cognitive infrastructure; expansion of informal policy arenas	Minkenberg (2002); Pavolini, Béland & Jawad (2017); Habermas (2006)

Source: Elaborated by the authors.

1. Economic development from a musical perspective: the developmental triad of Jerusalem, New York, and Rio de Janeiro

When doubts arise about what it means to be a *citizen*, musicality fulfills the role of defining who one is and how one should live and see the world, thus bringing the process of cultural anthropophagy to a close. This is how musicalized religion works: in the absence of a certainty about the self, it fulfills the role of guiding, through guardianship, or outsourcing, an *ethos* guided and pressured by an ideal self. It's like simplifying the process of identity formation, which is inherently complex. And it does so in an innovative way. Drumming, for example, has always been rejected by Pentecostals out of "fear" of being associated with African-based religions, as if they were evil. This provides a basis for a fear cloaked in the veiled protection of religious intolerance. However, instead of using the drum as a way of opening the physical body to the reception of the Holy Spirit, in *"Pavão, Pavãozinho," the* song innovates by using the drum and its symbolism in an adapted way, blending it with the naturalization of a gospel of wealth accumulation, the use of the national flag, but also of white clothing, accompanied by the demonization of the corrupt state. *In "Ephesians,* " New York appears as a contemporary Babylon where money is sin and transgression is political

activity itself, which is ineffective in implementing policies of social and economic justice. If in this music video, Rio de Janeiro is interpreted as a suburban space of violence and profit opportunities, at the same time, Israel, in " *O que tua glória fez comigo" (What Your Glory Did to Me),* presents itself as a place where the nations seek healing. In all three audiovisual productions, the combination of beat, text, costumes, setting, and intonation form what Antônio Manzatto calls *musical seduction.* It's more convincing than a text or a sermon, precisely because it combines these elements with movement, dance, and enchantment. This seduction, with a strong agency, is present in two other references to musicality, confirming, for example, that New York is the place of material and symbolic dreams:

- ➔ In *The From Frank Sinatra's New York* when he states that his vagabond shoes must prepare to explore the concrete jungle of New York, it is because it will be there in the concrete that the spiritual dominion of the empire of money and its most immediate returns provided by material exchange will exist.
- ➔ In Billie Holiday's Autumn in New York, there is a similar idea about there being empty-handed dreamers but with powerful ideas to advance in different dimensions of social life.

Certainly, the developed place has a zip code: New York. And the developing place also has a zip code: Brazil. This assignment of categories here under comparison, within the framework of the construction of public policies that guide these social and economic well-being *statuses,* is anchored in Israel. A holy place, whose vocation is prayer, for global history, for nations to become increasingly peaceful. Israel provides us with another vision of development: one in which there is peace among nations. And (neo)Protestantism acts precisely on this understanding, albeit in an appropriate and reductionist way of subjective worlds.

2. Beyond The Latin Pentecostal Vision: Vasudhaiva Kutumbakam As Another Principle

Vasudhaiva Kutumbakam is a philosophy that values and encourages cooperation, harmony, and the organic plurality of coexistence among peoples. It brings together a vision of cooperative economic development necessary for business, whether in industry, family farming, commerce, or services. "Vasudhaa (earth/world), iva (like), and Kutumbakam (large/extended family)[...]" (TIWARI & RANA, 2025, p. 375), when combined, form the mantra or the famous expression "The world is one family" Under this guiding principle,

development policies grounded in spirituality therefore utilize the political (*politics*) (FISCHER, 2003) and religious (MINKENBERG, 2002) elements as the very nature permeating human production (BAUMGARTNER & JONES, 1991), underlying and inherently belonging to the entire public policy cycle (formulation, implementation, and evaluation) in Latin America (SMITH, 1998). To illustrate that other perspectives are possible, we draw a didactic comparison based on the *healthy lifestyle* actions presented in Global Mission Life regarding the achievement of positive results in public economic development policies. The objective is to demonstrate unity (KAR, 2023) as a Hindu religious principle of the cooperative actions necessary for any vision of economic development. As concepts, unity and cooperation are pillars of Vasudhaiva Kutumbakam (the world is one family), which, in addition to being associated with the necessary requirements for operationalizing a sense of community, are present in the seven dimensions of the Global Mission Life Report's actions: (1) Energy Saved, (2) Water Saved, (3) Single-Use Plastic Reduced, (4) Sustainable Food Systems Adopted, (5) Waste Reduced (Swachhata Actions), (6) Healthy Lifestyles Adopted, and (7) E-Waste Reduced. Despite India's context with the challenges of public economic development policies, especially those related to health issues, the objective of associating music with lifestyle is based on the understanding of the binary: cooperation is to encourage consumption x cooperation is to review consumption habits.

Figure 1. Seven dimensions of the Global Mission Life Report's actions

Healthy Lifestyles Adopted	
63	Encourage use of millets in food and indigenous herbs and medicinal plants for nutrition and well being
64	Prefer consuming natural or organic products
65	Start biodiversity conservation at community level
66	Plant medicinal plants such as neem, tulsi, giloy, mint, curry leaves, ashwagandha, curry leaves etc. within household premises
67	Practice natural or organic farming
68	Plant trees to reduce the impact of pollution
69	Avoid purchasing products/souvenirs made from skin, tuskers and fur of wild animals
70	Create and volunteer at community food and cloth banks, and at animal shelters
71	Initiate and/or join green clubs in your residential area/ school/ office

Source: NITI (2023, p.12).

Of the actions listed between 63 and 71 (Figure 1), none of them encourage unconscious and socially unreflective consumption, reinforcing the feeling of community and concern for future generations.

3. Religious groups facing binary cooperation are to encourage consumption x cooperation is to review consumption habits.

The distinction between Pentecostal and Neo-Pentecostal religious groups, while important in theology, gains a new perspective here. Instead, we understand that the social world, from the perspective of Christology and the lens of a similar pragmatic sociology, can be divided into before and after Luther's theses. This temporal division, though merely didactic, remains useful for comparative studies between Catholic and Protestant Christianity, which has generated a tradition and lineages of plural studies (MINKENBERG, 2002; SMITH, 1998). Narrated by a past of sacrifice and dedication to the work of spreading the gospel, revisiting the history of Christianity is reflected and associated with the sacrifice of the Crusades, now updated as performed by Pentecostals traveling by plane (Cambodia, Cape Verde, Israel, and Ethiopia are some of the main destinations) and in comfortable hotels, foreshadowing a Neo-Pentecostal configuration. With fashionable clothing that isn't *fast fashion* but rather artisanal excellence, the pursuit of materiality, intertwined with Weber's own self-justification, finds itself contradicted and riddled with conflicts between the real world and the spiritual. Therefore, for the purposes of this research, this is the incentive for cooperative consumption, and never to revise consumer habits.

To organize my text, we chose to separate Pentecostals (after the defense of Luther's theses) and Neo-Pentecostals (progressive growth of evangelical churches between 2010 and 2018) based on the criterion of temporality rather than on the criterion of reformist change in the belief and value system. The interplay between these worlds is the State-Church productive logic, which brought the existential meaning of religious organizations, in their most participatory sense, to the processes of social production. For Bielefeld and Cleveland (2013), this logic is, above all, collaborative. The point is that for *policy analysis* (FISCHER, 2021), this collaboration presents an opportunity to understand a specific organizational logic at the intersection of the fields of (FISCHER, 2019), religion (MINKENBERG, 2002; Smith, 1998), and *public policy* (BIELEFELD & CLEVELAND, 2013). For example, we recall that *Charitable Choice,* direct funding to religious organizations for the provision of social services to families in need, which since 1996, and later in 2000, focused on health care issues. It was not a program exclusively targeting Protestant organizations, although this type of organization was most often considered in public notices, but rather an organizational form of protagonism in public or quasi-public action.

One of the reasons for explaining Protestant protagonism, in Manow's (2004) view, has been what has been conventionally called Reformed Protestantism. Evidence that the Protestant Reformation served as a learning experience for maintaining Christian ideals is certainly thriving in the literature, but it bears little relation to the understanding that the

variable of discourses is the analytical key to understanding the collective provision of public services. However, in understanding the processes of public policy formulation and implementation, with a new level of participation beyond funding calls, and building on Gøsta Esping-Andersen's 1990 work in " *The Three Worlds of Welfare Capitalism ,* " the main alarming factor has been the reductionism of the connection between religion and public policy, with the old demarcation: before and after Luther. To counter this binary, Manow (2004) proposes looking at Protestantism in a compartmentalized way through regimes, described as " *The good, the bad, and the ugly*" Namely:

- ➔ *Social democratic regime:* classified as good for seeking peace and equality;
- ➔ *Liberal regime:* classified as bad for assigning the market as the central actor. The state acts by means-testing the market and encouraging the market in an attempt to decommodify social rights.
- ➔ *Continental-conservative regime:* framed as ugly (the author uses the term " *ugly* ") because it is indecisive and full of inconsistencies between flirting with, and marrying, capitalism while maintaining a set of conservative principles. It is also ugly as an analytical category because it is a residue of the liberal and social democratic, denoting reduced conceptual precision.

The conservative source is Catholic social doctrine (from northern Italy to the Netherlands, and Great Britain and Switzerland), also called the religious heart of Catholic Europe. While for Manow (2004), Esping-Andersen ignores the anti-state stance of post-1990 Protestantism, to address this neglect, he proposes separating Lutheranism from Reformed Protestantism and the Free Church movements.

These are three religious worlds intertwined in the logic of the state that deserve separate methodological investigations. The main problem is treating Protestantism in its relationship with Catholicism, overlooking the subdivision between Lutheran and Reformed Protestantism. Even with the institutionalization of the Dutch Orthodox Calvinist Anti-Revolutionary Party (ARP), the government's results from 1901 to 1940 failed to develop a social policy – see Kersbergen (1995), proving that Protestantism has a history of failures in the provision of fundamental social rights.

Beyond their devotional character, the analyzed gospel music videos operate as components of the creative economy and, therefore, as organizational infrastructures that mediate political meaning. Rather than treating music as mere cultural expression, this article conceptualizes neo-Pentecostal audiovisual production as a form of symbolic governance that reframes public problems and reshapes citizens' expectations toward the State.

Creative industries are not politically neutral sectors. As Throsby (2001) and Scott (2014) argue, cultural production generates both economic value and symbolic capital. In the case analyzed here, gospel music constitutes a hybrid organizational field where theology, nationalism, and development discourse converge. This convergence transforms musical production into an informal arena of policy deliberation.

Through what Manzatto (2019) defines as musical seduction, affective framing substitutes technocratic language. Instead of policy briefs, there are melodies; instead of institutional reports, there are emotionally charged narratives of corruption, violence, and redemption. However, the function remains similar: defining problems, attributing blame, and proposing moral solutions.

Reformed Protestantism "modified and refracted the influence of conventional explanatory variables, such as the strength of the working class, the level of economic development, and the strength of non-majoritarian institutions" (MANOW, 2004, p. 10), as did Protestant religious culture itself, pre- and post-Lutheranism, revisited by neo-Pentecostalism. Between 1990 and 2000, Switzerland, Canada, and the United States were classified as countries lagging behind in the chronological and economic dimensions in dismantling the welfare state (MORGAN, 2002). The more mature a state becomes, the less influence religion has on its development. The resistance of groups calling for the demand for state management, already predicted by Swaan (1988), is nothing new. This is an expected characteristic (BHASKAR, 1979) when it is concluded that anti-control and anti-state behaviors are present in the organizational forms of Religion-State rapprochement, led by neo-Pentecostals (2010 and 2018).

Therefore, the research approaches secularization theory (MARTIN, 1978) when it prioritizes behaviors and attitudes of taking and constructing *ethos* (HEIDENHEIMER, 1983) by the Prophesying to the Nations Church movement, with a practice in the formulation phase of social and development policies evidenced through the texts of songs present in gospel music videos. And this is through the variable of discourses governing the nature of formative *politics* in *public policy* (MINKENBERG, 2002; FISCHER, 2021) in articulation with the concept of musical seduction (MANZATTO, 2019), explained in the next section.

4. Theoretical and methodological considerations in Critical Discourse Analysis

Based on *Critical Discourse Studies* , the *Critical Discourse Analysis methodology* proposed by Fairclough in the work *"Social Change,"* and later organized by Fairclough and

Sayer (2004), was implemented in a way that ensures the authors validate Bhaskar's (1975; 1979) critical realist perspective with *Critical Discourse Studies* (VINCENT and MAHONEY, 2018). It was found to be relevant to the examination of political processes when transplanted by Fischer's (2021) *argumentative turn to the study of religious groups* (Morgan, 2002) . These epistemological, and at the same time paradigmatic, currents are incorporated into the analysis of three gospel music videos whose production and reproduction comprise a strengthened neo-Pentecostal music industry as a business niche. To illustrate the presence of neo-Pentecostals in the provision of public policies for social and economic development, the movement of the Church Prophesying to the Nations was chosen. Launched in Rio de Janeiro by a leading front of religious activists, the movement falls within neo-Pentecostalism, as it advocates prosperity theology alongside a reformed vision of international relations between Brazil and Israel. This is both favorable and conflicting with capitalism. The movement's activity was most vigorous between 2011 and 2018, hence the video clips being analyzed diachronically and organized within this interstice.

Table 1. Metadata of the Analyzed Videos

Material / source	Artist / Track and publication date	Publishing Channel	Production Structure	Institutional location
Video 1 (ID: rZHnq0Td0qI)	Fernanda Brum – Pavão Pavãozinho (May 10, 2011)	Official artist channel	Music video associated with the album *Glória*	Production recorded in communities in Rio de Janeiro, Brazil
Video 2 (ID: 9fZph9kZkgM)	Fernanda Brum – O que tua glória fez comigo (July 23, 2015)	Official channel / music industry distribution	Audiovisual production linked to the phonographic industry	Production network associated with record labels and digital distribution
Video 3 (ID: D5IdVcV2eIo)	Fernanda Brum – Efésios (March 21, 2017)	Official channel / Vevo distribution	Audiovisual production linked to the phonographic industry	Digital distribution through music industry platforms

Source: Prepared by the authors based on metadata available on the YouTube platform.

Controversies and inconsistencies shape research results treated as expected and uninnovative. Therefore, in keeping with this assumption and seeking methodological innovation, the choice of analyzing music videos is justified by the way it reveals hidden discourses or even excerpts, through the lyrics of the songs. These assumptions contain meanings that may appear random at first glance (Rieder, Matamoros-Fernández &

Coromina, 2018), but which hold the opportunity to demonstrate the current relevance of the neo-Pentecostal movement, which is not limited to overt speeches at religious services or even plenary sessions of the Chamber of Deputies and the Federal Senate. The selected music videos were produced by this religious movement and, as a transversality, represent a construct of the State and what is seen as a representation of nationalism, to be reinforced in public policies (MINKENBERG, 2002) for social and economic development (PAVOLINI, BÉLAND and JAWAD, 2017).

The concept of musical seduction is the union of the human senses of sight (moving images), sound, and social representation (and prediction of how individuals identify with audiovisual production). In this case, music has a utilitarianism of activating emotions. And not by mere feeling, but by seducing and convincing the listener to adhere to the religious movement (MANZATTO, 2019). "The analysis of a song cannot exclusively contemplate the lyrics that are sung, but must also refer to its melody, and for this analysis, an adequate instrument is necessary" (MANZATTO, 2019, p. 15). The appropriate instrument recommended by the author is the articulation between Christology and literature, focusing on textuality, from Fairclough's perspective (1992), and compatibility with Bhaskar's episteme (1979) on the production of knowledge before being social is also partial. For this reason, this article explored interdiscursivity in conjunction with intertextuality, rescuing this recommendation in Fairclough and Sayer (2004).

The understanding is that textuality is the evidentiary set of social production phenomena that are not merely presented as entertainment, but rather a political recursion that structures reality. Textual analysis, although originally part of the French tradition of discourse analysis, has been the ultimate tool for recovering visible elements from mountains of collected data. With the aim of innovation, interdiscursivity is explored to highlight the relationship between the three audiovisual productions, a cohesive line of defense of the State-Church provider, with the assumption that there is a positive defense of the latter. The data (images, lyrics, and attentive listening to the video-lyric and user comments set) from the three music videos were combined, forming a kind of similar subject universe. Gathered from three video clips, our dataset includes 31,581 individual user comments (N=31.581). The following commands were executed by the data collection tool (Youtube Data Tools):

`id,replyCount,likeCount,publishedAt,authorName,text,authorChannelId,authorChannelUrl,isReply,isReplyTo,isReplyToName`.

This diachronic agglutination "[...] is a way of explaining the influence of the context of text production on a discourse" (Scholz, 2019, p. 131). In doing so, actors were identified, and their distinct ways of referring to events and acts of the present were accessed through open data. Discursive analysis found the same ontological level of language in the three materials: religious *ethos* serving a social role in criticism of official government and state institutions. This type of consideration "[...]is necessary because we want to ensure that our methodological apparatus compares characteristics of language use at the same ontological level" (Scholz, 2019, p. 130) and temporal level. In practice, the aggregation required partitioning the data using the "pause" feature, which generated images that could not be shared here due to copyright. Parts of the song lyrics are retrieved in the results analysis section.

As a complement to the empirical corpus, this study also incorporates music videos publicly available on the platform YouTube, owned by the company. Some of these contents are distributed through official channels of the music industry, including Vevo, a platform widely used by record labels for hosting and distributing official music videos in the digital environment. The use of these materials followed ethical principles applicable to research involving publicly accessible digital data. The videos analyzed are available in an open environment on the platform and do not require special authentication or restricted access. Therefore, the study relied exclusively on public metadata available on the video pages, such as title, artist, publication date, description and production credits (Table 1).

No personal data from platform users—such as comments, user profiles, or individual interactions were collected or analyzed. The analytical focus was restricted to institutional content related to the production and circulation of music videos within the phonographic industry, treating the videos as cultural and organizational documents. Thus, the audiovisual materials were used exclusively for academic and analytical purposes, respecting copyright regulations and the platform’s terms of service. In this sense, the music videos are approached as socio-technical artifacts that embed information about the networks of production and circulation within the contemporary music industry. The analysis of the videos was conducted through the systematic collection of metadata available on the public pages of the platform. These metadata provide information about the organizational structure of the music industry, including record labels, audiovisual production companies and professionals involved in the production of the music videos.

5. **Analysis of results**

Three communicative episodes laid the foundation for the intercontinental analytical dimension of the developmentalist notion, guided by the Protestant religion: episode 1, with the audiovisual production of " *Pavão, Pavãozinh*o" [portraying the Rio de Janeiro community]; episode 2, with " *O que tua glória fez comigo* " [portraying Israel as a place offering spiritual solutions for developing countries]; and episode 3, with " *Efésios* " [representing New York as a reference point for what it means to be developed]. The argument of this article is therefore structured in three parts corresponding to these three communicative episodes of Protestant development discourse.

Part 1, episode 1: "Pavão, Pavãozinho", a stereotypical Brazilian Carioca

This episode is explained by the notion of a new, religious government, translated by the emergence of unconventional actors: national diplomats, *designers*, and formulators and implementers of public policies (MINKENBERG, 2002) for social development (MORGAN, 2002). However, in the figure of gospel singers, they raise the issues of institutional credibility, population aging, and human rights, in the form of the freedom restriction policy adopted by the Brazilian Judiciary. This religious fiction, from the actor's perspective, through so much telling and singing, takes shape in the reality of public administration through politics *and* formal electoral processes. If Mozart's Mass previously served as the soundtrack to the Church's explicit interventions in the State, in an updated form, it is with gospel music that these fictional processes of symbolic representation of the actors responsible for formulating and implementing public policies are romanticized to such an extent that they gain material and objective life in political positions. However, with less artistic flair and more political in the sense of "more open verb." A particular meaning possible through the examination of the text of the song *"Pavão, Pavãozinho"*, contextualized, could be determined by the distinction between the real and the conceptual real. Namely:

REAL	REAL CONCEPTUAL
SAID [+]	UNSAID [-]
[1] It's time for goodness to dominate	It's time for evil to dominate[-1]
[2]Yes, it's time to believe more in the courts,	it's time to believe less in the courts [-2]
[3]Of exorcising the mold from prisons	Of imprisoning the demonic mold [-3]
[4]Seeing our elderly people singing	Of not seeing our elderly people sing[-4]

In Christology, topics -1, -2, -3, and -4 of the unspoken real concepts form the history of Christianity: the search for goodness, trust, the exorcism of the demon-possessed, and fulfillment in old age. The policy of care for the elderly, with its theme of population aging, is rhythmically articulated in the song, articulated with the stance of indignation toward a Judiciary that shows little deference toward its stakeholders (citizens, supposedly, to whom the music video's religious discourse is addressed). This power, upon request, to act in the affairs of the State has shaped what literature has already called the "strength of non-majoritarian institutions" (MANOW, 2004, p. 10). This characteristic identified in the data reinforces the framing of the concept of the Church Prophesying to the Nations within a *social democratic regime* (MANOW, 2004): framed as good for seeking peace and equality. However, incoherent and inconsistent (*ugly*) when analyzing episodes 2 and 3, as we bring in the next paragraphs.

Part 2, Episode 2: Episode 2, with "What Your Glory Has Done to Me" (Israel)

In this episode, the music video repeatedly uses the Brazilian flag as a gesture of prayer. The flag is constituted by the spirit of the symbol (as a strategy of materialization), which, when functioning, shapes the essence of what would later be called the public sphere, guided by belonging, appreciation, and especially the protection of the group. These are conceptual maxims that gained momentum in the General Theory of the State, with substantial zeal and popular fanfare surrounding the notion of peoples linked to a territory by the symbol of the flag. It is with this imagery that we see the control of the meanings one can have of the flag: functioning by restricting the meanings that matter to a conservative ideal. And in this applied case, this set of ideals is necessarily Protestant. It is like ignoring the principle of the plurality of people in subjugation, highlighting a single people: the Pentecostal colony. Perhaps this is one of the reasons why few studies have succeeded in achieving a clear trajectory of post-Luther Protestant structuring. Because, ultimately, the Christian-Protestant matrix had already initiated hierarchical processes of religious and nationalist ideals, as was the case with the Napoleonic administration, which elevated the French to a set of norms and models of being superior to those considered "the rest of the world."

Thus, although Bonaparte's legacy silenced the English and marked cultural and political differences, beyond the material and economic interests between the Portuguese and the Spanish, Pentecostals and Neo-Pentecostals acted, through the institution of prayer for

nations, in the continental blockade of those who can truly resolve social ills through religious love for the country. This is a conflicting approach to public administration because it disregards the configuration of a State separated from the peculiarities of religious experience, downgrading, through silencing and lack of appreciative mention, Hindu assumptions and even considerations of a more atheistic approach. While the ontological foundation of Hinduism, in the growing Vedantic philosophy and in the interior of Nepal, is not to conclude truths, it also does not seek to massify this foundation, in an evangelizing *manner*.

Rather, it is based primarily on the valorization of a *self-knowing knowledge* of what is good for oneself or not. A similar situation occurs in atheism: it does not see fundraising strategies and "faithful" people as anti-theistic or simply atheistic ideals. It turns out that, from a Protestant perspective, the sense of cognitive structure is what drives the expansionist conquests of faith, in prosperity. Initially, this occurs more quantitatively, and later, it is based on behavioral constraints of a more qualitative nature, we would say. The existential and actional prerequisite to justify international missions, for example, as well as the Napoleonic missions, needs to be financed.

Therefore, the funded trips of leaders (MINKENBERG, 2002) and gospel singers to different parts of the world occur through the construction of an *ethos* of a hero in the service of prayer for the nations. It's like a diplomatic position, only religious (Smith, 1998) and without a public exam or any formality. It primarily requires social capital. From this perspective, the analyzed music videos begin to act, within social structuring, as a kind of transparency report to the faithful that something is being done: the singer is indignant, she is praying, she is crying over the flag, and she is fulfilling her duty to be used by God to better formulate and implement nationalist and internationalist public policy for Christian development. And this is done in a petition to Israel, as if it were a human and spiritual category. Embedded in this action is the notion of control over public policy, the Church, which is firmly grounded in the discourse of state non-action (with the use of "It's time for the Senate to wake up," Peacock Peacock). This configuration presupposes vigilant criticism of progressive governments. However, if the temporality of the material is from 2015, it is not new to state that the appropriation of the Brazilian flag as a symbol to support this control only emerged in 2018 with the election of Jair Messias Bolsonaro, a former deputy, elected predominantly by Pentecostal believers.

Episode 3: Ephesians and the Developed Place, New York.

Starting with New York, we recall that that culture was the aggregation of *jazz*, originating, among other places, from Louisiana and New Orleans, in the United States. The main manifestation, in the form of the Minstrels, was seen through the translation of the language of permanence and the exposure of human intangible value, through face painting, imprinting, in the form of mockery and caricature, a counter-signal posture of those who insisted on hierarchizing cultures (ways of being, existing, and seeing the world) as important and less important, or even nonexistent, in the face of a notably material existence. Here, we made the methodological choice of not labeling them dissident or marginalized cultures, but simply as cultures. *Congo Square* in New Orleans in 1800, already with the restriction that slaves could gather in the square to musicalize their respective spiritualities only until sunset, represents the spatial construction of a public event of African musical culture. To speak of New York, with its immediate association with capitalism, even if based on a timeframe chosen post-Industrial Revolution and the 1929 stock market crash, represents not only a reduction of the cultural history of New York but also, in this case, through a conscious reductionist choice, violently impacts the categorical ontologies of existence and human value of the humanities that have become organic there.

Thus, in *Ephesians' work*, we have New York represented by mirrored buildings, chromaticized by gray and enhanced by intimidation through the empire of architecture that is not only futuristic but also largely considered *the locus* of the *alpha*. To be a *betha human* is to conclude, by hierarchical logic, a secondary position in the advancement of human excipients: good living, good seeing (access to privileged views and landscapes), good feeling (the wind, the high floor, and silence), and good success in the social system. This material quest, revealed as real by Weberian studies (RINGER, 2000) , is now being updated and musicalized by a gospel critique that is more confused and moved by contradiction than it actually delivers a spiritual turn *toward* new social orders guided by collective consciousness, a compendium dear to public policies of supposedly sustainable economic development. Dear because it requires a thorough examination, not shaped by conceptual precedents, but rather affected by a real ontological stratification. See Bhaskar (1975). We used the term " *spiritual turn"* because it refers to a necessary epistemology that considers ontology a powerful source for a reinterpretation of reality. And here we use it because of the imperial character of Christian knowledge inscribed in gospel critique. It is as if we think that religious knowledge has gained prominence and *the status* of scientific knowledge in the construction of public policies. This debate can be expanded with the concepts of truth and post-truth. For this, see Fischer (2021).

The act of repulsion against the accumulation of money, a phenomenon resulting from the disenchantment of the Weberian world, is represented by the reconstruction (RINGER, 2000) of what we call neopaganism (MINKENBERG, 2002). If previously there was talk of indulgences, the practice of buying salvation, or the material recursion of access to the metaphysical world through the support of worldly commerce, now there is talk of the repulsion of the faithful buyer of exemptions from the sinful consequences of capitalism: accumulation. In the so-called worldly view (MARTIN, 1978), it functions as a logic of ultra-negative appreciation of in-between life in the world and in the Church. It is a form of liminality (MORGAN, 2002), a middle ground, or, if we prefer another expression, "I don't know whether to go or stay." Evangelizing critique is always translated into a conclusion of " *come to our side, the side of good*." Establishing a doxa.

However, the beginning of the contradiction becomes apparent when the accumulation of money ceases to be a sin, depending on its supervised use. This is to recognize Protestantism's new advancement in discretion regarding the correct use of money, and in this case, extending it to the use of public resources. Using money to bring people down is frowned upon but using it to drive luxury cars or stay in six-star hotels for the sake of contemplating divine grace has become naturalized in the form of a reinvigorated consumerist quest for salvation. It is a contradiction between social apathy, selective empathy, and the convenience of being a Samaritan when called upon. The Church's stance of denial and its resistant force are ways of demonstrating its repulsion toward accumulation and the sale of forgiveness when we reclaim sinful logic.

a) Reinforcing the relationship between Rio de Janeiro, Israel and New York based on evidence in the song text

While episode 3 presents the particularity of the location (a community in Rio de Janeiro) and the action (violence against the body of the egregore, the Church) along with the reference to development and contradiction, along the lines of New York consumer culture, episode 2 references Israel. In all the materials, the bride of Christ is the protected bodies that receive the name Church. The analogy to a bride is meant to conclude that Jesus will return to marry his bride, the Church, contemplating a spiritual and physical encounter with this entire body. The wait for this marriage is recurrently announced and monitored through omens episodically confirmed by natural events: if earthquakes occur, it is concluded that Jesus is returning and that the bride is anxiously awaiting the wedding. This interpretation of natural events is, therefore, a way of attributing blame to governments for social apathy and

indifference to human suffering. It is also problematized by the concept of the order of attribution for public problems. While the Church shows concern for human and social causes, the government finds itself reduced to seducing and allowing itself to be seduced by the materialistic contemplation of political agents: crossed and anatomical nepotism and practices *for "for English to see"* (CALDAS & WOOD, 1971; IRIGARAY, CELANO, FONTOURA & MAHER, 2021) . Emerging in this context is a Church, now institutionalized, with a National Registry of Legal Entities (CNPJ), ready to take upon itself the role of formulating public policies for social and economic development, supposedly more faithful to nationalism. However, the discourse, already in its crystalline phase, leads social cognition to conclude that despite holding this noble office, the Church has been attacked. And this attack is represented by the blood staining the bride's dress, indicating a double corporal violence: physical, because Christians are dying on international missions, and spiritual, because the aim is to interrupt the happening of a great event: the wedding of Christ. By linking the *location to the action*, we can have another interpretation: that physical violence is widespread not only against Christians on international missions, but also in Rio de Janeiro as a strong sign of a territory dominated by violence. Just as the city of São Paulo is associated with the imposing buildings and the problems of traffic (robberies and accidents, especially), Rio de Janeiro is associated with violence and bloodshed, in the most brutal forms (bullets, shootings, cruel assaults, etc.).

The scene of blood, next to the Brazilian flag alternating between blood and the Workers' Party (PT) flag, under the number 13, represents a distinct way of attributing blame to governments for social ills. The context justifying the action is easily identifiable: the church is being persecuted. While episodes 2 and 3 criticize the deaths of Christians for their purpose of spreading the gospel, on the other hand, the religious movement analyzed sees itself as called to reverse this situation, hence the need to continue international missions. The missionary protagonist of the episode prays at the Wailing Wall as a way of asking for spiritual help from the Brazilian government. Two are communicative acts, set to music by the song's lyrics, illustrating the role of Pentecostals in the processes of formulating and evaluating public policies for economic and social development (Security and Food). In act 1, the construction of the self—restless and dissatisfied with the world as it presents itself – occurs. This construction is made up of eight excerpts, duly cadent and persuasive through the institute of restless *ethos* and the action of preparation and reactivity.

[1] I can't just shut up and admit it
[2] The consequences of this love wherever it may be
[3] Surrender myself as He surrendered Himself

[4]Martyr of love
[5]Rome, Babylon, the King is coming back
[6]The blood of the righteous is still crying out
[7]Rome, Babylon, the King is coming back
[8]And the Bride of Christ is preparing

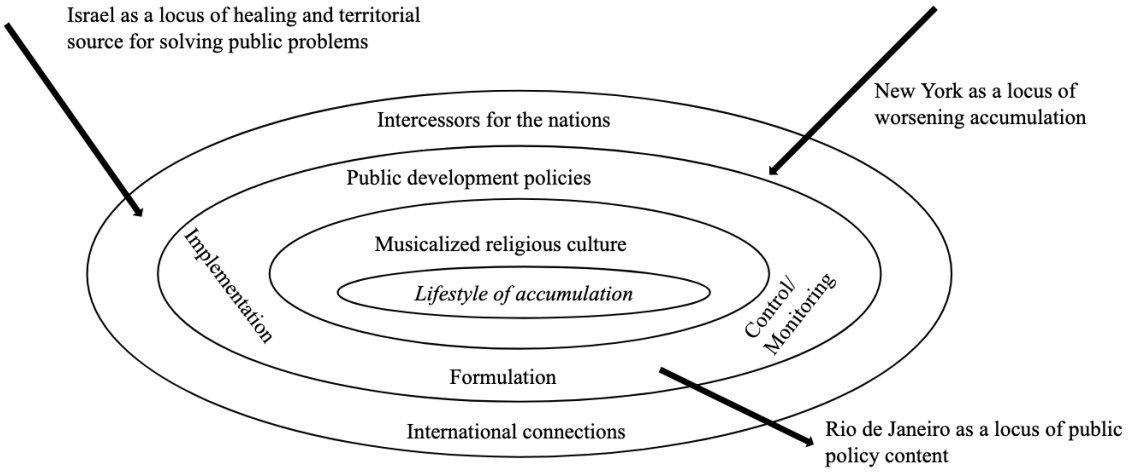
The structuring verbs of the action "return, call, and prepare" acted in the construction of the Protestant self, whose cadence of argument concludes that something needs to be done for the Church. And in Act 2, there is the dubious discursive construction between "worship" and Jesus' "return":

[1] Worship Christ whether in freedom or in prison
…
[2] Rio, New York, the King is coming back

Here, we identified the ambiguity that New York life is a form of freedom precisely because it provides conveniences (urban transportation, access to culture, multiple consumer opportunities, etc.) that lead to a separation of the individual from the group (church). And, on the other hand, the questioning of this freedom is not, in itself, a prison to materialism. This shallow criticism is the very source of the powerful argument for praying for nations, criticizing the government, and naturalizing the notion of what it means to be developed: having purchasing power to the point of also purchasing indulgences.

This entire set of analyses converges towards the argument that there is an interdiscursivity between the three locations: Brazil, New York and Israel, which, for illustration purposes, with the help of the onion metaphor, is summarized in Figure 2, full of four layers.

Figure 2. Interdiscursivity of the religious domain with *public policy* locally distributed between Jerusalem (Israel), New York (United States) and Rio de Janeiro (Brazil)



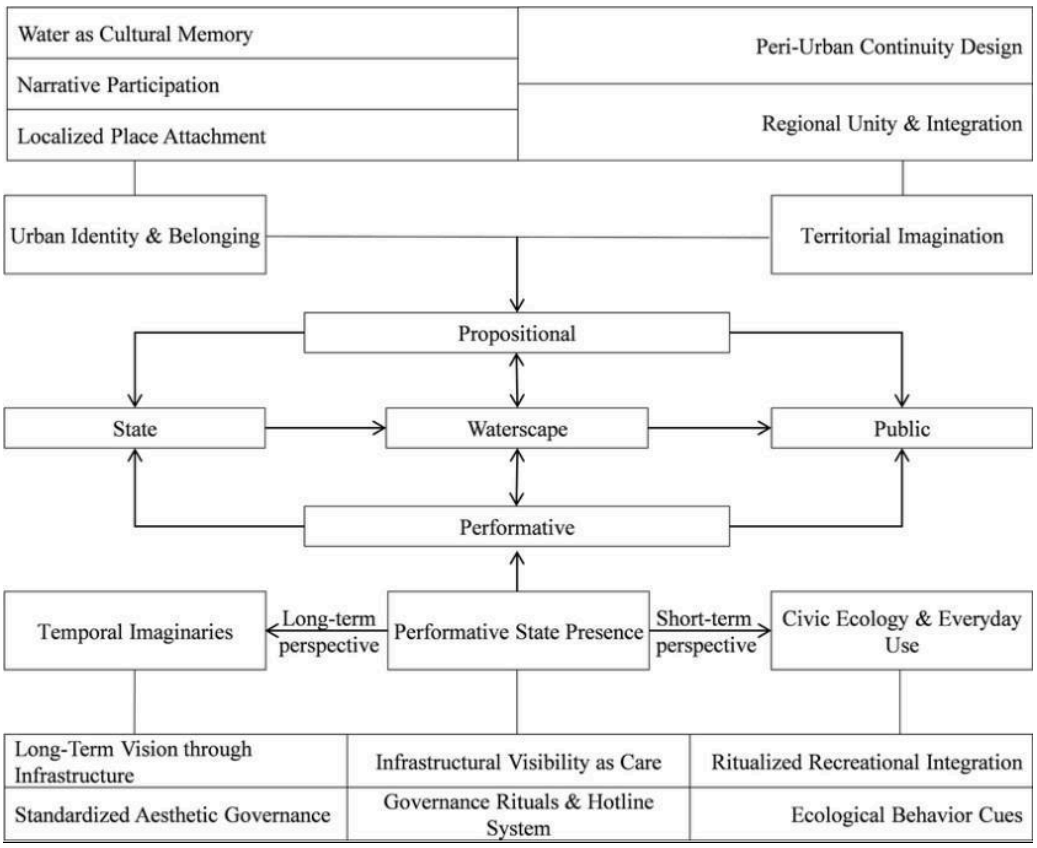
Source: prepared by the author.

The third layer incorporates the public policy cycle itself, but in discursively reframed form. Problem definition, formulation, implementation, and monitoring are not treated as neutral administrative steps. Instead, they are symbolically reconstructed through religious narratives that attribute blame, propose moral solutions, and redefine institutional legitimacy.

The outermost layer situates the entire structure within a transnational symbolic field. International missions, intercession practices, and geopolitical references are not simply spiritual acts but mechanisms of symbolic projection. They territorialize development discourse across three emblematic sites: Rio de Janeiro, New York, and Jerusalem.

These cities operate as territorial anchors within the model. Rio de Janeiro represents the locus of public policy problems, particularly violence and institutional fragility. New York embodies capitalist excess and material temptation. Jerusalem functions as a source of moral legitimacy and transcendental resolution.

Reading the model from the inside outward reveals a transformation process: moral tension becomes aesthetic mediation, which becomes policy reframing, which becomes geopolitical projection. This layered structure demonstrates how creative religious industries operate as informal governance infrastructures within public administration ecosystems.



Source: own authorship

This study contributes to public administration by expanding the understanding of how policy images are constructed outside formal institutional arenas. While agenda-setting theory (Baumgartner & Jones, 1991) traditionally emphasizes media and political actors, this research demonstrates that religious creative industries also perform agenda control through aesthetic and affective mechanisms.

The interdiscursivity identified between Rio de Janeiro, New York, and Jerusalem illustrates a multilayered governance structure in which:

- Rio de Janeiro represents the problem (violence and institutional fragility),
- New York symbolizes material development and capitalist ambivalence,
- Jerusalem functions as a moral and spiritual anchor.

This triadic structure does not merely reflect theological imagination. It reorganizes the symbolic geography of development and embeds it within public policy narratives. In doing so, it challenges secularization assumptions by revealing how religious discourse continues to operate as a structuring variable in the production of economic development imaginaries.

Rather than viewing religion as external to the State, this article proposes understanding it as an informal cognitive infrastructure that shapes policy expectations and moral econom

Reading Figure 2 "from the inside out," the onion metaphor allows us to understand that the *lifestyle* of accumulation, a capitalist ideology, is initially the target of a Pentecostal Christian

critique averse to consumption and the use of money as a source of exchange for indulgences (the recurring use of dollars pinned to the bride's dress, for example). This dimension connected with the layer of tailored development policies, through musicality, with the aim of reconceptualizing the formulation process by criticizing the ineffective implementation of crime-fighting policies (with reference to the city of Rio de Janeiro) and the distribution of wealth among peoples. In a more comprehensive but equally articulated layer of ingenious arguments (appeal to the sign of the flag, nationalism, the discourse of world peace, the safe State, etc.), the discourse of missions, appropriated by the Prophesying the Nations movement, is now seen in an international environment where peace between nations is preached under the institute of a Brazil in development but with fundamental structural problems: hunger, violence and distrust in institutions (Judiciary and National Congress).

6. **Conclusion**

Finally, it is considered that the diachronic analysis of the discourses (through the three communicative episodes of the video clips) allowed us to understand the ingenuity of the Pentecostal arguments that transit, depending on the layer of the onion represented in Figure 1, through the regimes proposed by Manow (2004) in his critique of Esping-Andersen.

- ➔ *Social democratic regime:* speeches about peace between nations referring to prayer for sick nations (social pathologies)
- ➔ *Liberal regime:* when it criticizes consumption, but finds itself inserted into it by giving way to its own theology of prosperity
- ➔ *Continental-conservative regime: when* it is indecisive and full of inconsistencies between flirting with, and marrying, capitalism, maintaining a list of conservative principles on Christian behaviors and accumulation and Christian ethics.

Furthermore, the research suggests that the nature of *politics shaping* public *policy* (FISCHER, 2021) for economic and social development is also represented in the notion of levels of development, especially regarding the labor movement, the level of industrialization, and the constitutional characteristics of each country. The international connections in Figure 1 exemplify the secularization movement (MARTIN, 1978) disguised as unconscious criticism, but which ultimately favors consumption.

This article demonstrates that neo-Pentecostal musical production is not merely a religious phenomenon, but a governance technology embedded within the creative economy. By structuring development imaginaries across three geopolitical sites, these audiovisual

narratives operate as informal arenas that influence how citizens interpret state capacity, institutional legitimacy, and economic justice. The contribution lies in repositioning creative religious industries as actors within the symbolic architecture of public administration.

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Anexos