SUSTAINABLE DEVELOPMENT: A EUPHEMISM FOR THE ECONOMY OF CULTURE?

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ABSTRACT
The emphasis that the cultural economy theme has achieved, especially in the management of Ana de Hollanda at the Culture Ministry in Brazil, has aroused interest among stakeholders in the field. Our objective is to investigate the (in)appropriate placement of the sustainable development concept articulated to the economy of culture concept and delineate its implications for the construction of cultural public policies in Brazil. We begin with an overview of the sustainable development construct, pointing out its origin and its path to other fields. We follow with a discursive construction analysis of the Plan of the Creative Economy Department: Policies, guidelines and actions, 2011-2014 and we conclude with considerations about the risks of inappropriate placement of concepts and its praxeological implications.

Keywords: creative economy, sustainable development, public policies, Brazil, culture

INTRODUCTION

The emphasis that the cultural economy theme has achieved, especially in the management of Ana de Hollanda at the Ministry of Culture (MinC) in Brazil, has aroused interest among stakeholders in the field, that can be seen in expressions of cultural producers, popular artists and institutions corporate donors, expressed in blogs, articles, seminars, academic papers, etc. Certainly one of the great appeals of the theme is linked to its legitimizing potential as focus of investment in times of appreciation of the called sustainable development and economic crisis.

Even though it has been a study object since the 70s (Furtado, 2012), the cultural economy remains in need of further clarification and systematization, mainly for it's cover of having a crosscutting and interdisciplinary character. The same applies to sustainable development. Formulated under the World Commission on

Environment and Development composed mostly with developing countries representatives and environmental NGOs, sustainable development was defined as "... that meets the needs of the present without compromising the ability of future generations to meet their own needs "(Brundtland, 1991: 46).
The approach between sustainable development and economy of culture refers to a side debate, namely, the (im) possibility of culture and development articulation. The qualifications that both receive nowadays (economy for culture and sustentability for development) and the intersections between them seem to link the discursive strategies to align and legitimize the incorporation of culture as an economic dimension able to contribute to the reversal of the "'bad development' frame: the resources intended to superfluous grow among us quickly, while those destined to attend the basic needs of the population just move" (Furtado, 1984: 10).

Although the culture in Brazil is the target of public policies since the 30s, was the rise of the Partido dos Trabalhadores[1] (PT) to the federal government that its incorporation as a relevant dimension to promote social inclusion and improve the living conditions of a considerable portion of Brazilians started gaining prominence. The pretense to institute a popular government with capacity for social inclusion was expressed in the phrase "Brazil, a country of all" - the logo component of the Lula government. In the cultural area, proposals for democratization and participation were presented in the document *A Imaginação a Serviço do Brasil: programa de políticas públicas de cultura*[2]. Inspired by the experiences of the PT municipal governments, the document pointed to two important aspects regarding the history of cultural policies in Brazil: the extended view of culture based on the anthropological concept and the decision to democratize the management and formation of public policy (Guimarães, 2007; Silva, 2012). Also, as a consequence from the consultations in various regions of the country, the document addressed the culture as a way for tackling social exclusion through "[...] the democratic opening of public spaces to our popular creators and the inclusion of culture in the Brazilians basic basket" (Coligação Lula Presidente, 2002).

Ten years later, the creation of the Department of Creative Economy of the MinC (June 2012) effectively takes the aim of "turning culture into a strategic pivot of public policies to the development of the Brazilian state." For that, it takes the mission of formulate, implement and monitor "public policies for local and regional development, prioritizing the support and encouragement to Brazilian creative professionals and micro and small enterprises" (Brasil, 2013).

So we are facing constructs full of cross-disciplinary relationships and for this reason open to many epistemological, axiological and certainly ideological possibilities. Therefore, we consider essential to analyze this approach or this discursive construction, starting rescuing what the Brazilian sociologist Alberto Guerreiro Ramos characterized as "inappropriate placement of concepts" (Ramos, 1989: 69).The fecundity of crossing disciplines and concepts can contribute to important social issues but need to be carefully examined, particularly in areas where the "inextricable tension between the substantive dimensions of people and the functional requirements of society" (Ramos, 1989: 72) is presented as clearly as in the field of culture. The adjective sustainable of development often refers more to sustained or profitable, which would give a much clearer idea of what is meant. The improper placement of the concepts, in this case, can contribute to strengthen the "dominance of economic criteria in the social life as a whole, and the dilution of social political context" (Ramos, 1989: 81). Our goal is to investigate the (in) appropriate placement of the concept of sustainable development articulated to the concept of economy of culture and delineate its implications for the construction of public cultural policies in Brazil. For this, we begin with an overview of the sustainable development construct, pointing out their origin and then its path to other fields. We follow with an analysis of the discursive construction of the Plano da Secretaria da Economia Criativa: políticas, diretrizes e ações, 2011 – 2014[3] (Brasil, 2011) and we conclude with considerations about the risks of "inappropriate placement of concepts" (Ramos, 1989: 69) and its praxeological implications.

1 Brazilian Workers Party.
2 Imagination in service of Brazil: culture public policies program
3 Plan of the Department of Creative Economy: Policies, guidelines and actions, 2011 - 2014

SUSTAINABLE DEVELOPMENT, THE GENESIS OF EUPHEMISM

The essence of the concept of sustainable development, cited above, (Brundtland,1991: 46) is the ethical principle of intergenerational solidarity, which should guide the development (Castro, 1996; Stroh, 2000). Under the environmental stress, this principle relates to non-exhaustion of natural resources. Expanded to the social, economic and cultural refers to the mechanisms of inclusion, sustainable growth and preservation of identity. Therefore, the concept of sustainable development should not mean supplementation to rationality of conventional development, because its complexity would relate the "inseparable problems, demanding an epistemological reform of the notion of development" (Stroh, 2000: 9).

In the last two decades, the emergence of the discourse of sustainable development has become the dominant expression in the debate surrounding the issues of environmental and social aspects in a broad sense (Lima, 2003). After consensus on the concept of sustainable development, many transnational events and documents were produced as the Earth Summit in 1992 in Rio de Janeiro (the Rio'92) and the Rio Declaration, Agenda 21 and the Conventions on desertification, biodiversity and climate change (which led to the Kyoto Protocol) (Mebratu, 1998). Building a tradition in discussions around the theme, was held in 2002 in Johannesburg, the Rio+10 conference that emphasized the increasing regulation in human action on an international scale (Ribeiro, 2001). The disagreements and interpretations of the concept of sustainable development increased, generating distinct positions (Mebratu, 1998). In 2012, occurred the Rio+20 Conference in Rio de Janeiro, focusing on the development of a green economy in the context of sustainable development and poverty eradication, and the construction of a structure of global governance to deal with environmental issues (United Nations, 2012).
In parallel with the spread of the generic concept of sustainable development as presented in the Brundtland (1991) and certainly for its spaciousness, it has been possible different interpretations of its scope and application, according to the ideological orientation, values and prejudices of authors and disciplines. Thus, although the concept of sustainable development represents a shift in the understanding of humanity's role in the survival of the planet, it also gives rise to a plurality of readings ranging from a binding development with environmental justice and ethical renewal, to the resumption of synonymy with economic growth, which the environmental variable was added to (Lima, 2003).

For Kates, Parris and Leiserowitz (2005), the different interpretations of the sustainable development definition are important because they consider that this is still an ongoing discussion. Furthermore, the complexity and heterogeneity of human societies, and ecosystems around the world, attempt to challenge the definition of such unification. Here, for the authors, the importance of which is an open concept to be redefined and reinterpreted by different human groups. Robinson (2004) is even clearer: the lack of precision of the concept is political opportunity for its qualification, that the lack of precision of definition of the term may represent.
When discussing the concepts origin and essence that follow this theme, Fergus and Rowney (2005) question: sustainable development is an inclusive epistemology based on ethics and on real value? This epistemology, embedded in cultures, add benefits to organizations, or became a slogan used in the language of business, without any real meaning? According to these researchers, we must experience a paradigm shift in scientific-economic as a whole, so sustainable development can be better understood.

We can say that the discussion on sustainable development was the result of environmental movements (Sachs, 2007), hence, that the creation of sustainable development concept was stimulated by the increasing global awareness of environmental issues, socioeconomic issues and concerns about a healthy future for humanity (Hopwood, Mellor and O'brien, 2005). On the other hand, we can observe that the sustainable development discourse has emerged as a substitute to the economic development discourse, produced and distributed by capitalist countries to the rest of the world, in the context of the Cold War. Or, the developmental discourse revealed its limits through a crisis, though having greater economic visibility, was also social, environmental and ethical-cultural (Lima, 2003).

For an illustration, we highlight among the different interpretations and uses of sustainable development construct, one of the most commonly adopted, which is the one that gave rise to the three P's of sustainability (people, planet and profit or triple bottom line) referring to the incorporation of environmental, social, and economic (Elkington, 2001). The environmental aspect (planet) concerns the act of consuming what is produced (i.e. not leave leftovers), in order to ensure the ability to self-repair and resilience of ecosystems (Elkington, 2001; Nascimento, 2012). The social aspect (people) involves the poverty eradication and setting a standard for

a decent life, with fair and equitable distribution of consumption of goods and services among all inhabitants of the planet (Elkington, 2001; Felker, 2012; Nascimento, 2012). The economic aspect (profit) includes continuous innovations focused on eco-efficiency and dematerialization expansion of the economy, ensuring profitability (Elkington, 2001; Nascimento, 2012). In all aspects, production and consumption are the axes on which tries to articulate the paradoxes, as equitable with profitability; poverty eradication with dematerialization of the economy; need with availability through the subjection of consumption (demand) to production (supply).

According to Lima (2003), the continuing emphasis on economic and technological aspects in the sustainable development concept contradicts the promises of a plural and complex approach to development, favoring the dominance of the market sphere rather than civil society and State. Above all, it seems to him that the concept rests on a conciliatory appeal that provides the international political acceptability and implementation of broad coalitions of interests. Thus, in a short time, sustainable development has become an expression used indistinctly by various subjects in various social contexts and assuming multiple meanings.

From the original plasticity of concept derives the noun sustainability, congenitally, has the same characteristics polysemic. As stated by Hopwood, Mellor and O'Brien (2005), the sustainability is a loaded term with many definitions that risks having multiple meanings, at an optimistic scenario, or become a slogan for demagogy, at worst. Following, we'll be discussing the journey of these concepts – sustainable development and its derivative sustainability – to the field of public policy culture, justified by the approach between culture and development.

THE APROACH BETWEEN CULTURE AND DEVELOPMENT, SUSTAINABILITY AND PUBLIC POLICY

Our starting point on this journey through concepts will be initially guided by Celso Furtado's thinking. He is one of the most respected and internationally well-known Brazilian intellectuals, as he kept involved with the Brazilian social transformation and nation building throughout his whole professional trajectory. Furtado's thought is brought to light on this topic not only because of its originality and substance, but also because he has been constantly referred to by the PT government, which includes, explicitly, the leaders of the MinC in the past ten years.

Recognized as a great researcher in the development field, Furtado joined the Economic Commission for Latin America (ECLAC), and founded the historical-structuralist Latin American school of thought, together with Raúl Presbich. For him, the idea of development was linked to the transformation of social structures since at least the nineteenth century, and the radical changes that arose from the first industrial revolution. This link evoked, to the notion of development, "the process of cultural invention that allows to see the man as a change agent in the world" (Furtado, 2000, p. 7). The process of cultural invention is guided by the search for action efficiency and the search for meaning in life itself. Recurring to Weber, Furtado (2000) related the notion of development to the realization of human potential, in the search to satisfy human needs and to renew aspirations, not only in terms of instrumental rationality, but expanded to a substantive reasoning.

Following this rational, he derived several of his thoughts about the relationship between culture and development. For him, "a man is justified by the values he has – a corollary that development would be less the result of material accumulation process than of an invention of values, behaviors, lifestyles, in short, of creativity" (FURTADO, R ., 2012,: 9). Not coincidentally, he was called to be the Minister of Culture in the government of José Sarney, the first civilian ruler after the long period of military dictatorship.

His expectation was not only strengthen the notion of citizenship, but also to expand the capacity of reflection about the Brazilian reality. Besides incorporating the social and anthropological dimensions of the cultural expression, the artistic creation was, to Celso Furtado, "at the same time, raw material of dreams and memory, but also of utopia", a word that should be understood as "willingness to be and to transform the real world, fantasy that, in turn, drives innovation" (Magalhães, 2012: 182).
It also came from Furtado the pioneering initiative to commission a study on the economic impact of cultural activity in Brazil, since he understood culture as a productive process, not only of symbolic goods.
Besides this immediate connection between culture and development, Furatdo's contribution to the discussion that we propose is also relevant on the topic of sustainability, since, already in 1974, he warned about the impossibility, for the developing countries, to reach the development standards of the central countries, also because of the risk this possibility offered to the survival of the planet (Furtado, 1974).

The incorporation of the cultural dimension to the idea of development has deepened with the discussions about the desirable sustainability of this process. In 2003, Ignacy Sachs already stated that sustainability is comprised of eight dimensions: social, cultural, ecological, environmental, territorial, economic, political, national and international politics. For him, the cultural dimension refers to the balance between tradition and innovation, autonomy for national and combination of trust and openness to the world (Sachs, 2002).
In 2004, the document Agenda 21 for Culture, signed by representatives of cities and local governments gathered in Barcelona, stated their commitment "to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace" and recognized cultural diversity as the main asset of humanity (United Cities and Local Governments, 2005).

It is evident, just as in the discussion about development, that the sustainability concept is influenced by the predominance of an economic point of view, which, as we shall see, in the context of public policy, will transmute into synonymous of achieving financial autonomy to survival of practices and cultural expressions. In other words, runs up the path indicated by Ramos (1989) concerning the misuse of concepts, the strengthening of economic criteria and political weakening of the social fabric. Thus, to support our argument, we present following an analysis of the discursive construction of the Plan of the Department of Creative Economy: Policies, guidelines and actions, 2011-2014 (Brasil, 2011).

CULTURAL POLICIES OF THE GOVERNMENTS LULA AND DILMA

As mentioned, the PT program for the cultural sector planned the elaboration of policies that ensure popular participation. Thus, once started, the MinC in Lula's government began to develop and implement a set of programs and actions very innovative when compared to previous governments. Until then, most actions were focused on tax incentives and funding for specific events and artists closer to the centers of power and, for this reason, very concentrated in large cities, particularly Rio de Janeiro and Sao Paulo.

Appointed Minister of Culture from the first Lula government, Gilberto Gil, artist with a long national and international career, formed an advisory team that allowed him to give a new direction to the actions of the Ministry. The state's role reaffirmation in the articulation of agents and actions for the sector served as supporter for the planned actions, seeking participatory forms of policy formation, through culture conferences and the broadening culture concept, explicitly assuming his anthropological dimension. For many analysts, this conceptual orientation was seen as a landmark around which many disputes were fought.

In a speech in 2007, Gil referred to the definition that guided the MinC in his management: "Culture is the life of all that is beyond the 'buy' and 'sell' to the satisfaction of material needs. All that is subjective, expressiveness. All that is spirit. All that is language" (Brasil, 2007). More formally, the Ministry adopted a definition based on three dimensions: symbolic, economic and citizen: "[...] the symbolic dimension, related to the imaginary, to the artistic expressions and to the cultural practices; culture as citizenship, right guaranteed in the Magna Carta, in the declarations universal, prerequisite for human development; and, finally culture as economy, generating growth, employment and income" (Brasil, 2009).

Among the programs of this government, we highlighted Living Culture, whose main objective was to finance the activity of popular cultural groups that had not received any support or institutional recognition. The priority action of the Program is the creation of Culture Points. The establishment of a Culture Point is by voluntary groups and/or cultural agents, in response to public notices of summons, opened by the Ministry, by mayor or the State governments.The novelty of the proposal, the interest and generated expectations have caused that the Points proliferated rapidly. The Program has taken enormous proportion and, as a result, began to face many institutional problems. Among them, the structural weakness of the Ministry to manage the program so extensive, the difficulty of the groups fit the demands formal relationship with the state institutions involved and vice versa. Gradually came also opposition to the program that was manifested in various forms, such as suggestions to privilege some groups and the critical dependence of these groups regarding state support. As much success as the criticism helped make the Living Culture and the action specifies Culture Points target analyzes, controversies, disputes and, of course, concern for public managers and cultural groups for their continuity and format.The change of government, with the election of President Dilma and possession of Ana de Hollanda in MinC, brought important changes in the structure of the Ministry. New hierarchy of priorities was drawn and Living Culture Program was put in limbo, despite numerous demonstrations that denied it. The emphasis on the economic dimension of

culture was evident with one of the first actions of the minister to take the folder and decide to withdraw from the website of the Ministry Creative Commons license. The discussion surrounding the abandonment of Living Culture Program is focused mainly on economic buoyancy of the groups covered by the notices, reinforcing questions about the dependence of groups across the state.

The guidelines presented by the Dilma government indicate the search of transversality but also are a warning light for an implied economistic inflection, both by program partners like Creative Brazil assumed by its priorities, among them the Creative Office, with funding provided by the National Fund Culture (FNC).
The connection between culture and development is no longer restricted to a historical or philosophical orientation, but reaches the productive dimension and from that more specifically its ability to boost economic activities contributory to boost growth by creating jobs, generating products and services, including export. Besides the programmatic orientation, the official vocabulary is closer to the economic terminology, using the development as a motto and, on several occasions, appealing to thinking of Celso Furtado as a strategy of legitimation. To illustrate, the document entitled Plan of the Department of Creative Economy: Policies, guidelines and actions: 2011-2012, stars with a quotation extracted from the aforementioned Creativity and dependence on industrial civilization (Furtado, 2008).

The adjective sustainable and the noun sustainability begin to compose the theme and the guidelines of development sector automatically. Initially for its environmental appeal (called the clean economy, not aggressive to natural resources) but also impregnated by an economic intentionality implicit exoneration of the public budget for the maintenance of much of cultural initiatives.
Although our object of analysis is primarily the Plan of the Department of Creative Economy, we began to make clear that the observations that led us to this research are not isolated to a Secretariat or a Program. In video released of culture and sustainability within the Living Culture is the glaring gap between the discourse on sustainable development itself and the relationship of culture to sustainable development. The video begins with a statement of Prof. Marcos Arruda stating that the issue of sustainability:

is a very old theme, which has to do with, like the name says, the intervention that humanity makes in the world in such a way that ensures sustainability of life, that life is sustainable despite the intervention therefore has to be an intervention conceived, planned, careful, wise, to ensure that life will prevail and not be destroyed (Cultura e Sustentabilidade, 2009).

Later, in the same video, the ex-secretary of Culture and Citizenship MinC, Marta Porto, states about the need to know

the cultural factors that impact the development... how culture contributes to or undermines development processes, because there are other countries more and least developed. The culture has some level of participation or impact in these processes of development?

Further, she adds:

When we think about culture and development, we have to first define what development model is one that is being talked about and, in the background, how culture can contribute to this development, so it is not just repetition of already known. This is not to define the rules of the game that come out. The rules must be accepted, but also promote restlessness.

However, at the end of the video, Professor Marcos Arruda says about the amplitude of the reflection that performs on the relationship between culture and sustainability:

the smarter way to organize the people as a human being in the world is to be supportive. So we have to change the economic relations between humans and nature to promote prevail and cooperation, the solidarity and love, instead of competition, war and disaffection. From this, we will have a new culture that will inspire a society of well-being, happiness, joy and fulfillment.
This is one aspect that emerges from analysis of the speeches of the Ministry. In the management of the Minister Ana de Hollanda, and the SEC's plan: the linkage by important references, broad definitions and concepts and, ultimately, unquestionable - seen the arguments from authority members - for further interpretation and operationalization contradictory and reductive; or a sophism.

The Plan of the Department of Creative Economy

The SEC's plan has four guiding principles: social inclusion, innovation, cultural diversity and sustainability, which are presented accordingly the following excerpt

the Brazilian creative economy only would be developed consistently and appropriated to the national reality if it were commited to understand the importance of cultural diversity of the country, the perception of sustainability as a factor in local and regional development, innovation as a culture development vector and vanguard expressions and, finally, the productive inclusion as a base of cooperative and solidarity economy (Brasil, 2011: 32).

In the demonstration of the principles stated above, we can see a conceptual distortion. First, it ignores the social inclusion as a fundamental aspect of sustainability, according to Castro (1996) and Stroh (2000), for example. After all, we can talk about sustainability when human activities generate, at the same time, wealth and poverty, renegades and accepted, normal and abnormal, obese and hungry, clones and extinction? Following, the authors of the plan reduce social inclusion to productive inclusion.
The relationship between the principles are certainly connected with those made by the Minister when she says, in the introduction of the plan document: "despite being renowned by its cultural diversity and creative potential, Brazil is not included among the first 10 international developing countries that produces and export creative goods and services" (Hollanda, 2011: 7). That is, the recognition of cultural diversity is done for, *tout de suite*, be nullified by the fact that this diversity does not produce goods.

Is important to note the chance that the Ministry seems to lose to "[...] lead the formulation of public policies for a new development", as stated by the Minister, placing culture as the extent and purpose of the entire development. Instead, she submit the cultural policies to the criteria and market measures, as well as curve the culture to the economy, which in her view, enables it to this leadership. If in one hand, the need for subsistence and therefore, saving, must be recognized, on the other, it would be MinC's role and not of another ministry, the defense of setting this reality to culture. Hence, who must defend culture as a measure of development?But are within the presentation of the Plan, signed by Ministry Secretary the central point of the relationship established. The title of the text is the clear operationalization of the submission identified at the Minister text: "Brazilian creativity and diversity as resources for new development" (Leitão, 2011: 11). Thus, despite the magnitude of the announced goal of "leading the formulation of public policies for new development," the title of the Secretary's text denotes an understanding of the relationship between culture and development in which one (culture) becomes a means for the other (development).

The approach of the Secretary starts with a story about Mia Couto and her vision of the path traced by Africans for realizing their historic responsibility to create a new story. Which, oddly enough, makes wonder about "which development we pursue?" [...] Which economic models we must build? And, for the construction of these economic models, we should adopt that mentality?" (Leitão, 2011: 11). A *tour de force* that reduces the development history and lets we say that we live the myth of development, in which the Brazilian oligarchies are nourished from the "no development" of the poorest regions of the country, and add that the "social, economic and cultural crisis in which we live are concrete expressions of the modern model of development, based on the accumulation of wealth and the growth of Gross Domestic Product, is in full decay". Who would disagree? Thus, she can define that "development must mean, above all, quality of life and expanding choices".

Using the legitimacy of the great Brazilian thinker Celso Furtado, she discusses how this development should be: more equitable and grounded in cultural diversity. She asks, "How to turn a 'desperate effort of culture' in a fundamental right to development?" (Leitão, 2011: 13). After she calls Furtado thought, search an example in concrete action of Lina Bo Bardi, who built a museum of folk art in Salvador. From Lina Bo Bardi, Leitão appreciates the courage to expose "an indictment not humble, who opposes the degrading conditions imposed for a desperate effort of culture by men" (Bo Bardi apud Leitão, 2011: 13). If sought inspiration in that experience, the question then would be how to transform the conditions complained of degrading? How to face the oppressive oligarchy? How to prevent them from usurping the wealth produced by the mass of Brazilians who created the civilization that Bo Bardi tried to show? No, it seems that the unrest is the secretary response in development strategies Rousseff's government, facing the insertion of the Brazilian population in the consumer market. Unquestionable, as a mass of Brazilians do not have access for decades to consumer goods essential to life.

From too human findings to the idea of development as a fundamental right, there is a whole way in searching for the legitimization of the creation of a Department of Creative Economy, which "takes on the challenge of thinking about development, as less as a product and more as a cultural process", and "rescuing the economy and the traditional harbingers of modern development discarded: the Brazilian people creativity". That is, give it the value that failed to achieve in transforming the "quintessential ingredient of innovation" (Leitão, 2011: 13). Within an economistic language, they are inputs for production of goods.

After the presentation and introductory texts to the plan, the methodology of their preparation and the consolidation of the strategies outlined to address the challenges identified are presented. Four challenges are listed: 1) gathering information and data about the Brazilian creative economy 2) articulate and stimulate the development of creative endeavors, 3) education and creative skills, 4) production, circulation/distribution and consumption/enjoyment of goods and creative services.

There isn't in the entire body text of the plan one reference that considers the dimensions of sustainability. The only exception that does it is the economic dimension. In a Secretary of Ministry of Culture the focus in cultural sustainability is expected, as so as that its main concern, facing the Brazilian cultural diversity, is the preservation this diversity. In addition to a narrow view of sustainability vision, the vision of the creative economy is also distorted. This occurs when she points the forces driving the development:

a flexible organization of production, the innovations and knowledge diffusion, the mutation and adaptation of institutions and urban development planning. The interaction between these forces produce the necessary synergy able to leverage an endogenous development that would allow to Brazil a new alternative of economic growth which no longer would be built from the outside in, but as the result of the dynamic local economy. At the same time, this development would be grounded in appreciation of ethical and cultural local expressions, necessary to the consolidation of cooperative practices, to the trust growth between individuals and groups, as well as to the protection of cultural and environmental heritage of the territories involved (Leitão, 2011: 14).

A magical view of something that apparently seems to be associated with culture, automatically loses injuries of economy. The referred sustainability is either economic or magically achieved. Once the symbolic seems to be placed above the concrete, which smells, stains, use, exhausted and extinguished. As if creative economy not concretize into material elements. Hence would the absence of reflection have impact in such an economy? What are the impacts to traditional communities with tourism development? What impact to cultural manifestations that cannot be turned into merchandise?

The issues of secretariat are very different from these:

The Ministry of Culture takes up the difficult task of rethinking and renew the actual conduct, as so as leading the discussion and formulation of policies on culture and development in Brazil. These actions have the purpose to transform the Brazilian creativity into innovation and innovation into wealth: cultural wealth, economic wealth, social wealth. To this, some questions have to be faced: Why some our cultural and diversity richness don't make of Brazil one of the largest tourist destinations in the world? How can we encourage and foster the creative Brazilians talents? How the creative economy can contribute to the productive inclusion of 40% of young Brazilians who today are among the 16.3 million Brazilians living below the poverty line? How to extend and enhance the cultural consumption in the country, considering the emergence of 39.5 million Brazilians into the middle class? (Leitão, 2011: 14).

CONCLUSIONS

We believe that the analysis of the MinC's Department of Creative Economy Plan reveals the discursive strategies related to the use of the concept of sustainability. The strategies appears mainly in the use of sophistry, when statements are made and accepted for deemed reliable, then finish with a third doubtful. The extension is also frequent, through the juxtaposition of sentences and periods that allow you to extend the meaning of the above. Thus, the statements about considerations taken as legitimate, as the depletion of the economic model, are followed by others who take the creative economy as being composed of activities totally different of the capitalist system economic activities. There are also statements about strong consensus around the idea of sustainability, such as the preservation of resources, whose meaning is extended to include the creative economy, as their activities were harmless to the environment.

Ramos (1989: 70), citing Schon (1963), states that 'the concepts emergency [...] may result from the displacement of old concepts to new situation' because, "for move a concept, we try to understand the unusual in terms of the family, or the unknown in terms of the known". However, displacement can degenerate into inappropriately concepts placing. We can see these when the texts produced by the department shows the reduction of sustainability to a single dimension, the economic. The concept of sustainability is used as a rhetorical strategy able to hide the interests associated with the Ministry increasing focus, at the management of Ana de Hollanda, on economic issues. Ramos is enlightening:

The concepts inappropriate placement pervades the contemporary literature about topics and organizational problems, and as a result, the organizational knowledge citadel of our day is like a tower of Babel. The tongues confusion is almost deafening. The source of much of this confusion is the crippling language that arose as a consequence of the economic criteria dominance in the social fabric as a whole, and the social political context dilution (RAMOS, 1989: 81).

Certainly, this possibility is greater in emerging areas or themes and in issues that acquire fad characteristics, as is very common in organizational studies, particularly in the more managerialist strand. How alert Nigel (1961: 115), the researcher can enter a "possible intellectual trap". This can lead to misappropriation not only in cases ending presenting a true contradiction in terms, but also (and more often) in distortions that contribute to mitigate or even manipulating the interpretation concrete of realities that put into question the very foundations of the concepts.

Sartori (1970, p. 1034) uses the "conceptual stretching" notion to the situation that faced the scholars, especially after the 1950s, to phenomena understanding in a growing world. For him, the easiest way was the expansion of meaning and, by consequence, the range of applications of existing concepts. This seems to be the case as both the sustainability as the creative economy which, when articulated, represent a synergistic expansion of such a "stretch" – when it comes to the creative economy strengthening as a means of sustainability actions in the field of culture.

The rapprochement between culture and development is not necessarily a reason to questioning. However, it is worrying when the MinC holder (until September 2012), the agency responsible for coordinating public policies for culture in the country that so recently faced the democratizing challenge and enlarge to the popular, expects that the policies, guidelines and actions of the Planning Creative Economy Department "symbolizes a milestone in the culture repositioning as a development hub of the country" (Hollanda, 2011: 7).

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