

From the Creative Economy to Touristic Pilgrimage on the Sun Way (São Paulo)

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Abstract

The activities of the creative economy are characterized by being a new perspective of regional development, occupying local opportunities and using creativity as a driving force. Tourism is one of these segments, providing experiences for offerers and claimants. The objective of this article is to analyze the Caminho do Sol (São Paulo/BR) and to problematize the relationship of creative tourism as a potential for development among the different aspects of the creative economy through the narratives of a group of pilgrims. Basically, it was used a theoretical revision on the subject and interviews with hospitable ones. It was concluded that creative tourism, through the Pilgrimage to the Sun's Path, has potential and offers advantages to the local community, under the socio-economic approach. However, it will still require greater commitment from the authorities to make it a greater possibility of development, involving relations between productive agents, civil society and walkers.

Keywords: Creative Economy, Tourism, Caminho do Sol, Pilgrim

Introduction

A peregrination is a journey from one place to another and they are part of mankind history. For instance, there is an annual pilgrimage to Mecca by muslims, and the Christians go to the Holy Land Caminho de Santiago routes dates from the middle ages and in 2016, there were 277. 910 pilgrims, according to Oficina de Acogida del Peregrino website (2019). This kind of tourism, as a creative part arouse different areas of studies and became called creative tourism, which involves a customer with a new profile, as it relates a cultural or landscape product with an experience, social and co creation relationship. Aspects that include interdisciplinary relations such as geography, demography, as cultural and landscape, tourism and religion promote reflection according to Matias (2013). This new definition of creative tourism is based on “[...] en la colaboración experiencial y creativa entre turistas y destinos autóctonos, con la finalidad de desarrollar experiencias únicas, memorables, participativas y creativas”(MONTERO, A. 2019). Besides promoting access to culture c creative tourism also carries the local history, the development and a bigger commitment with the villages. In this article the Caminho do Sol way is going to be questioned according to the relationship between the different dimensions of the creative economy, through the narratives of a group of pilgrims. The methodology used for this research was a bibliographic review in papers and Institutions that develop studies in this area. Moreover, interviews were made from November 2017 to January 2018 with the hosts of Caminho do Sol. The article is divided into five parts besides the introduction, the theoretical background of creative economy. Then tourism, culture and definitions of itinerary, after that peregrinations and pilgrimage. And methodology, interviews and considerations. Last but not least, the bibliographical reference.

Theoretical Background

Creative economy acts in human and financial resources in the world serving as a great potential of employments, taxes, business in the regions and income among the productive parts they belong. Being considered as a competence to regional development once in some countries the investments opened new opportunities to produce and consume in different scenarios. So, from 1990's on studies in the area were major in different countries in reference to the economic and social effects at the same time it was noticed that the local culture was a dynamic source for these new development opportunities. Picture 1 presents different concepts of creative economy and the productive areas

Table 1 concepts, areas and references of creative economy

Creative Industry Definitions	Source
Creative industries produce goods and services that it is widely associated with cultural, artistic or simply entertainment values. Publishing books and magazines, visual arts (painting and sculpture), performing arts (theater, opera, concerts, dance), recording music, film and TV are included, even fashion, toys and games.	Caves (2000)
Activities that have their origin in creativity, skills and individual talent, with the potential to create work and wealth through the generation and exploitation of intellectual property" [...] "The creative industries are based on individuals with creative and artistic skills, in alliance with managers and professionals of the technological area, who make profitable products whose economic value lies in their cultural (or intellectual) properties "	DCMS (2005)
"A set of commercially driven businesses whose primary resource is creativity and intellectual property and which are sustained through profit-making."	Hotn (2000)
"The idea of creative goods aims to describe a merge of concepts and practices of creative arts (individual talent) with the cultural dimensions of a new insight economy, in view of their use by new consumers-interactive citizens.	Hartley (2005)
"In my opinion, it is more reasonable to restrict the term creative industry to an industry where intellectual work is important and where the result achieved is intellectual property ".	Howkins (2005)
"[Creative industries are those that] produce goods and services that use images, texts and symbols as a mean. They are industries regulated by an intellectual property system and, in fact, push the technological frontier of new information technologies. Most of all there is a kind of agreement that the creative industries have a core group, a soul that would be composed of music, audiovisual, multimedia, software, broadcasting and all the processes of publishing in general. However, an interesting thing is that the boundaries of the creative industries are not clear. The term is used as an equivalent with content industries, but what is seen more and more is that a wide range of processes, products and services that are based on creativity but that have their origins in much more traditional things, such as craft or folklore are increasingly using management technologies, computer technology to transform into goods, products and services of large distribution.	Jaguaribe (2006)
"The creative industries are developed with the merging of the media and information industries and the cultural and arts division, becoming an important (and questioned) ground of development in knowledge-based societies ... performing in important contemporary elements of cultural production and consumption. [In addition,] the creative industries sector displays a great variety of activities that, nevertheless, have their hub in the creativity.	Jeffcutt (2000) Jeffcutt & Pratt (2002)
"Cultural (or creative) industries are activities that deal mainly with symbolic goods whose primary economic value comes from their cultural value. This definition includes what has been called as the classical cultural industries (broadcast, films, publications, music, design, architecture, new media) and the traditional arts "(visual arts, crafts, theater, theater music, concerts and performance, literature, museums and galleries) - all those activities are qualified for public funding as "art".	O' Connor (2006)
"The activities of the creative industries can be located on a group of activities ranging from totally dependent on the act of bringing the content to the audience (most live presentations and exhibitions, including festivals) that tend to be labor-intensive and, (publication, recorded music, film, broadcasting, new media).	Cornford & Charles (2001)
"Creative industries are an idea that follows the political, cultural and technological scenery. It is based on the double truth that (i) the culture core "is still creativity, but that (ii) such creativity is produced, organized, consumed and enjoyed very differently in post-industrial societies."	Cunningham (2002)
By saying creative industries" the New Labor of the British government (...) merges the creative arts into a political economic agenda. New Labor purposely used the term creative industries to replace the cultural industries, since it was conceived with a "unifying and democratizing notion. It bridges the gap between high and low culture between the mass market and cultural products of cultural industries and the high art of creative arts, now called snobs. It also creates a bridge between the art and industry gap - between what is openly funded and what is commercial.	Galloway & Dunlop (2007b)

Culture or creative industry refers to cultural products and services that involve creativity in their production, consider a certain degree of intellectual property, and convey symbolic meaning"	Throsby (2001a)
The development of creative industries is connected with the rise of cultural industries, the importance of knowledge in all aspects of economic production, distribution and consumption, and the growing of the service sector. It is associated with "new economy," whose form is increasingly explanatory, global and interconnected."	Flew (2002)
Creative industries such as music, entertainment and fashion are not ran by trained professionals, but by cultural entrepreneurs who make the most of the talent and creativity of other people. In the creative industries, large organizations provide access to the market through retail and distribution, but the creativity comes from a pool of independent content producers.	Leadbeater (1999)
The term creative industries covers not only a broader set of activities that include cultural industries but also any cultural or artistic production, whether live or produced as an individual unit. Creative industries are those whose product or service contains either an artistic element or a substantial creative effort including activities such as architecture and advertising.	UNESCO (2007)

Fonte: BENDASOLI et al., 2009, p. 21.

According to UNCTAD (2008) the creative economy is composed by productive sectors or industries divided in heritage, arts, media and functional creations described as follows: Patrimony, the cultural aspects from a historical, anthropological, ethnic, aesthetic and social point of view, influences the creativity and determines the source of a range of heritage products and services, as well as cultural activities. This group is therefore divided into two other groups: traditional cultural expression such as crafts, festivals and celebrations; and cultural places as archaeological sites, museums, libraries, and exhibitions. Arts which is inspired by heritage, identity values and symbolic meaning. This group is divided into other major groups as visual arts: paintings, sculptures, photography and antiques; performing arts: live music, theater, dance, opera, circus, and puppet theater. The media produces creative content aiming at communicating with large audiences ("new media" receives a separate rating); publishers and printed media as books, press and other publications; and audiovisual: films, television, radio and other broadcasts. Functional creations are more on demand-driven and service-oriented industries developing products and services that have functional purposes. It is divided into the following subgroups: Design: interior design, graphic, fashion, jewelry, and toys; New media: architecture, advertising, cultural and recreational, creative research and development, and other creative digital services (UNCTAD, 2008, p.9).

The different divisions known in the international literature embrace tourism among those segments, as all belonging to cultural sites. It is important to focus that UNCTAD1 (2008) broadened the concept of cultural industry and included creative activities or industries, highlighting those that have a strong artistic component to any economic activity that provide symbolic products very dependent on the intellectual property, targeting the largest possible market "(UNCTAD, 2004, p.4). In this sense, UNCTAD perform a fundamental distinction between upstream activities such as performing or visual arts and downstream activities, such as advertising, publishing and media activities. This second group arises its commercial value from low cost reproduction and easy transfer to other economic domains, something not considered until now: culture is an activity that enters the market as a commodity something that the Frankfurt school had previously done.

Creative tourism and intangible aspects

According to Junqueira (2018, p.105) the new scenario of intangible aspects of production is one of the traits of this model, as well as the assumptions such as sustainability, improved well-being and socioeconomic inclusion. Tourism is a creative activity as it is, especially when handled in cultural, religious, rural, gastronomic modalities among others. It represents a complex system of connected activities that are in a constant ongoing transformation, whether it is for applicants or service providers, these interactions are now considered as the most important part of the processes. As Fundación Sociedad y Cultura (FUSIC, 2010, s.p.) mentions among the benefits of creative tourism one can see:

- Enriquecimiento cultural y efectos positivos sobre la autoestima de los residentes que ven apreciada su cultura;
- Valorización del patrimonio material e inmaterial del territorio, rescatando y recuperando tradiciones;

¹Conferência das Nações Unidas sobre Comércio e Desenvolvimento.

- Diversificación del turismo sin inversiones previas, contando con los recursos del propio territorio y posibilidad de destacar como destino turístico independientemente de su importancia demográfica o proyección internacional inicial;
- Efectos positivos sobre la rentabilidad de los equipamientos culturales gracias a esta nueva demanda;
- Atracción de un turismo comprometido y con notable poder adquisitivo;
- Mejor repartición del turismo a lo largo del año (des estacionalización);
- Posibilidad de destacar a nivel internacional con una propuesta turística basada en los recursos creativos del territorio;
- Competitividad a partir de una propuesta diferenciadora sobre los destinos potencialmente similares al nuestro;
- Empoderamiento de la población local. Una propuesta del pueblo y para el pueblo.

There are characteristics of goods and services and cultural products similar to the tourist product as a circulation fact: in both situations when the consumer moves to enjoy their local products, the same ends right away. It can also be pointed out that there are cultural goods and services, such as cultural tourism, which are public goods. The consumption of one individual does not make the consumption of others unfeasible. As Matias (2013) mentions creative acts must be ensured so that they remain in need of structure, system or organizational flows and tend towards some stability. As a consequence the resulting activities, for the welcoming, demand major attention and creativity from the hosts. The idea of entertaining is built from the given conditions (spatial, social, cultural and economic) or imported ones. Moreover, the creativity involves the productive activities that are incorporated in cultural and natural spaces and transforms / creates a place, service or good that provides the best to its guest so that it is going to be reminded or engraved in their memories forever. Bendassolli et al. (2009, p. 14) admits that the consumer's market reconstruction is also one of the essential characteristics of consumption within the creative industries. The International Council on Monuments and Sites (ICOMOS)² indicates that cultural itinerary deals with a terrestrial, aquatic, mixed route or otherwise with its own historical dynamics and functions, serving a specific concrete goal (ICOMOS, 2008, sp). Unlike the cultural itinerary, the cultural tourist route of interest appears with the search for the existing cultural points. However, there is no connection between them.

Pinheiro (2007) discloses that cultural itineraries are those that take advantage of one or more preexisting routes and make it their theme. Touristic Itineraries of Cultural Interest are thematic routes (historical, literary, archaeological, intangible or others) that use a cultural resource as a merger to construct a route through which the tourist can go through the history or the culture of a place. The circuit approaches the concept of nomadism. It is understood that the pilgrim "knows where s/he is going, follows a well-known or partially known path, s/he knows the environment and easily finds reference in it, sites that allow him/her to continue it" (BOUVET, 2010, p.317). Sanchis (2006) mentions the pilgrimage consists of an often and even painful walk, in voluntarily precarious conditions, often time consuming but always full of charms. The pilgrimage is a journey that is carried out by devotion to a sacred place, containing three fundamental elements: the pilgrim, the sacred place and the path. However, according to Pereira (2003) it is important to point out that the reasons that lead the individuals to go on a pilgrimage are quite diverse and are not only religion related.

Sanchis (2006) points out an important function to pilgrims which is to fill the religious imagination people in general. It means that a singular, individual and / or collective experience related in many cases with the years, the stages of life (dating, marriages, children's arrival, career, health problems)(SANCHIS, 2006. p.86). Pilgrimage is a journey to holy places of devotion, undertaken by those who wish to pay a promise, to pray for granted wishes or to show gratitude for their wishes. People usually go together to carry out this journey either on foot or in vehicles.

Toniol (2012 p.31) mentions that walking is important not only as the movement of passing from one place to another, but also a kind of interaction of the body with the world and the other way round. Steil e Carneiro also believe that new way of pilgrimage, which is called modern seems to revitalize the phenomenon of pilgrimage not only as a religious experience, but also as a cultural expression (STEIL E CARNEIRO, 2008, p. 108). It is observed that authors have agreed with the concepts. Another point that seems to be part of these new habits of walking are the paths implanted, that are based on the business structures. Santos and Fagliari (2003) comment that this is motivated by the idealist who, in addition to spiritual and religious aspects, also bring economic issues such as practical results to the economic and social development of the regions on the route and the financial sustainability of the project itself (SANTOS E FAGLIARI, 2003. p. 49).

These characteristics are related to a cultural movement identified with a contemporary spirituality posture less institutionalized, a kind of spirituality without religion, a striking feature that has been called the New Age Movement

²Conselho Internacional de Monumentos e Sítios é uma organização não governamental global associada à UNESCO.

(STEIL e CARNEIRO, 2008, p.112). These movements seek a blend between the religious side of the projects that aim at the rescue of the faith and the economic side aims at developing new products in the national tourism scenario." (SANTOS AND FAGLIARI, 2003, p.49). Steil and Carneiro (2008) mention that it would be a trend driven by the crisis that affects the economy and the social reproduction of the small and medium municipalities in the country, that see in rural, ecological and religious tourism a way out of the crisis. Therefore the new form of spirituality and economic factors is placed as some of the factors of creation / implantation of new creative routes. Consequently, the creative economy that involves the tourism segment allows different scenarios and new cultural products that are intangible, but that are current.

Methodology

To contemplate the objective above, the techniques used were exploratory and descriptive in nature (MINAYO, 2009). Gil (2010) also mentions that aiming at giving an overview of the topic, offering information and limiting the issue seeking a qualitative approach in the search for behavior and opinion through the narratives, as well as the links in the social contexts where the events are inserted in. The sample consisted of convenience and the subjects were deliberately chosen. The choice of the interviewees occurred based on the information available considering the representative population. There were twelve hosts interviewed at Caminho do Sol, in São Paulo. However, due to technical problems, only nine we interviewed during November /2017 and January/ 2018 in the following places. (Table 2) The interviews were orally, which according to Manzini (2004) it is considered the best way to collect information about past event. The identities will be omitted and the interviewees will be identified by letters from the alphabet beginning with A until the end. This was done for ethical reasons.

Table 2 - Interviews done on Caminho do Sol

Route	Place the interview were done
1. Santana da Parnaíba – Pirapora do Bom Jesus	Santana da Parnaíba
2. Pirapora do Bom Jesus – Cabreúva	Pirapora do Bom Jesus
3. Cabreúva – Harás do Mosteiro (Itú)	Harás do Mosteiro (Itú)
4. Hárás do Monsteiro – San Marino (Salto)	Elias Fausto
5. San Marino (Salto) – Elias Fausto	-
6. Elias Fausto – Fazenda Milhã (Capivari)	Fazenda Milhã (Capivari)
7. Fazenda Milhã (Capivari) – Mombuca	Mombuca
8. Mombuca – Arapongas	Arapongas
9. Clube Arapongas – Monte Branco	-
10. Monte Branco – Artemis (Piracicaba)	Artemis (Piracicaba)
11. Artemis (Piracicaba) – Águas de São Pedro	Águas de São Pedro

Source: done by the writer

In the case being analyzed, narratives were associated with the inquiries of how the hosts organized themselves and how different lodging facilities were offered on the routes, food services, and souvenir sales for the pilgrims who make the journey of the Way of the Sun. The analysis of the data follows.

Results and Interview Analysis

Caminho do Sol is a 241 km route that runs from Santana da Parnaíba to Águas de São Pedro, in São Paulo. José Palma (2017), founder of Caminho do Sol, says that this route was not only born with objective of offer walkers a pleasant environment, passing almost entirely only in rural areas, but also of search introspection and material deprivation. Picture 1 shows one of the views of the route.

Figure 1 - Visão parcial do Caminho do Sol – São Paulo.

Source: Site Caminho do sol (2019).

Note: Bicigrino is where one can find rental bike for the route.

To define the pilgrims of Caminho do Sol from the hosts' point of view these are the narratives show that they are very eclectic. When pilgrim B (2018) mentions that people vary from businessmen to young people, students and children, many families and sportspeople. Some of them with locomotion restrictions and even there was a group with prosthesis on the legs. Blind and visually impaired people were on the route as well. Interviewee H (2018) also mentions that the pilgrims are always very cultivated who know what they are doing and saying. He has never had unpleasant experiences with walkers, and then there are always many good things. Being close to the nature was a prominent feature in this creative tourism. However, the relationship around the Caminho do Sol route have different aspects. The interviewee C (2018) says that "Look, they are people in contact with nature. On the Caminho do Sol, the walkers are not connected by faith. They are into walking and nature. Some are there for the challenge, since it is an adventure. The interviewee D (2018) stresses the spiritual search. I think it has a bit of everybody. There are adventurers, who may not be so connected and there are people who are in a crisis in life, anyway, and those who want to be alone for a moment to think. "

According to Santos and Fagliari (2003) there are many movements that search the religious and economical side such as these new tourism products. As Steiland Carneiro (2008) mentions these trends affect the social reproduction of small and medium municipalities related to rural, ecological and religious tourism. This idea is reinforced by pilgrim D (2018) when he says that there are some people who already work internally and who want to go a bit deeper into their issues. So I believe that if you have everything, I've talked to people and I've seen everything from physical attention to the deepest and most emotional issue. (INTERVIEWEE D, 2018). On the same line, the person who walks on Caminho do Sol today is someone who wants to meet themselves, who wants to get to know themselves better. And we have a great opportunity to get to know ourselves better at this moment in which we are making the journey. To walk, to reflect about your life, to experience the world with little, with much less than what we have every day. (INTERVIEWEE I, 2018)

In addition to that, the interviewee F emphasized: "[...] there are people who are generally searching for something, seeking self-knowledge ... the pilgrim who is walking, he is always in search of something." In this sense, there are different moments along the way. When he arrives here, he is in the middle of the path and then he is no longer questioning, "Why am I doing this?", Blisters, sun, rain, all this discomfort, sleeping together, washing the clothes, because to some people this is a new thing [...] it is a simple way finding the human being inside them. (INTERVIEWEE F, 2018). Similarly, this is what brings most people here. Something in life to be solved. Mainly after the 40s or 30s years to achieve many things, to understand a little more about God. A better experience of themselves. (INTERVIEWEE G, 2018).

However, when focusing on the walkers profile the main characteristics of the individuals who completed the path were: In general what I see from women, men, and young adults is that women are those who travel the most. OK. Men too. But among them, they are all over 40s. There are some people under 40s as well. Okay, if you can determine that 95% of the women finish the route. And from the men, let's say that 80% men would walk all the way. Women are more determined than men. (INTERVIEWEE G, 2018).

And this walk "[...] is a way to travel, to experience and also at a much cheaper cost [...] it is a way that you have to travel, to experience other cultures and, other gastronomy "(INTERVIEWEE D, 2018). In the view of the hosts, the Caminho do Sol walkers notice the influence of other routes, such as the Way of Saint James. All the interviewees were unanimous in mentioning that there are influences on the part of the pilgrims from one route (Sol) to the other (Santiago). On the Caminho do Sol the walker receives a credential that must be stamped along the path (Figure 2), which is called Ara Solis - Altar to the Sun.

Figure 2 – ARA SOLIS – Path of the Sun Certificate of Completion



Fonte: Acervo do Autor, 2018.

The group was also questioned if there is a follow-up of the walker's progress along the route, meaning if there is any control of his condition along the way. Many people mentioned the mobile phone and the WhatsApp³, as sources used by the group to check the progress of walkers. The interviewee G highlighted that the groups are formed at the beginning of the route in Santana da Parnaíba where all walkers are included. Interviewees "E" and "H" pointed out that the controls also done by his pace of the walk itself.

Hostel has to know the time each walker left; so that one can know the time approximate that he or she will arrive and if that does not happen, we can always send a car to meet the hiker in case of any problem (INTERVIEWEE H, 2018). The habit of sending the support car contemplates the idea of clouds and angels along the way. The interviewee F (2018) reminded that the support offered to the walker is the main differential of the Caminho do Sol: This is a great differential of Caminho do Sol, where people are not left alone along the way. The time they left from a place, how the group is walking, when they are arriving on the next station, if the hiker is alone or not are known. [...] there is a frequent check where the hikers are, why they have not arrived yet.

The interviewee A, the organizer of the Way (2018) pointed out that the relationship with the walker is a huge differential. Therefore, they hold preparatory meetings and lectures: "here I worry a lot from the talk, emphasizing not only the pre-path, but also the path and the post-path. So our path has this characteristic. Thus, with the data analysis, it

³Aplicativo de celular para troca de mensagens e ligações via internet.

was possible to identify that this type of tourism, as a creative segment, awakens different areas of study, as well as new type of consumer. These social and co-relation relations deal with geography and demography, with culture and landscape, with the economy and other branches of the creative economy not discussed in this article.

Final considerations

The activities that involve the creative economy grow around the segments that are more or less technology intensive or local culture. Even if there is no real socio-economic impact, it is possible to identify that the segments involved in creative activities pre and post chained effect, both in the way of economic and social activities. Creative tourism through walks or pilgrimages offers a positive effect on the doers, taking advantage on the population nearby to develop individual skills and talents with the potential to create work and wealth through generation and exploitation of intellectual property and transmission of symbolic meanings. O Caminho do Sol, in the countryside of São Paulo, is a new and unique route, since it is characterized by being developed by a devotee of Santiago de Compostela. The creative group involves 12 hosts who receive the pilgrims. The interviews allowed to see the advantages to the local community under the economic aspect, through the development of new products. It was also noticed that the hosts seek contact with the environment and are distinguished from the pilgrims who seek self-knowledge. At the end of the journey the pilgrim shows another impression either through difficulties along the way or through contact with other cultures and locals. The tourism as a creative activity deals with cultural, religious, rural, gastronomic issues. It is this complex system that connected that the Caminho do Sol must take advantage of deficiencies in the direction of local growth. All interviewees, in one way or another, have shown that the journey represents a new social, cultural and economic moment for those involved. There is room for articulation or expansion of the services available to walkers.

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