

ENTERPRISES FOR CHANGE

A METHODOLOGICAL PATH

A decorative graphic consisting of multiple nested, overlapping chevron shapes (V-shapes) pointing both upwards and downwards, creating a complex, symmetrical geometric pattern. The lines are thin and light blue, set against a dark blue background.

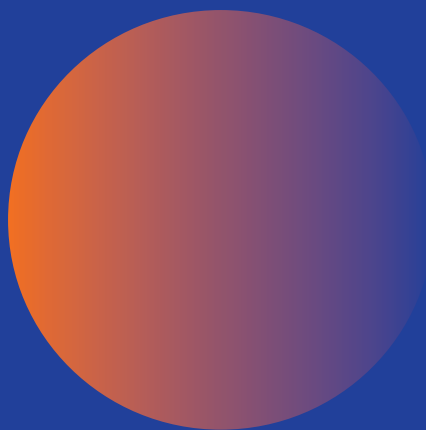
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The background is a solid blue color. Overlaid on this are several thin, orange-colored circles of varying diameters. These circles are arranged in a way that they overlap each other, creating a complex, web-like pattern of intersecting arcs. The circles are centered horizontally, with some slightly higher and some slightly lower than the center. The overall effect is a minimalist, geometric design.

INTRODUCTION

by **GEORGIA NICOLAU**,
director of the Instituto Procomum



PART 1

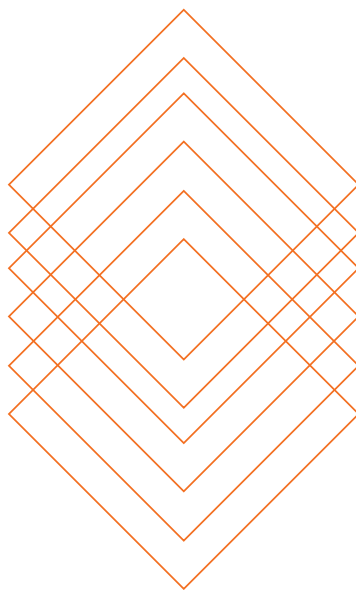
**COLABORADORA
IN ITS CONTEXT**

HOW DID WE GET HERE?

Colaboradora was born in the wake of La Colaboradora, a project by the city administration of Zaragoza, the capital of the Spanish province of Aragon, whose mission was to face the chronic lack of jobs and income that plagues the youth. Back in 2013, its creators wanted to launch a solidarity network of entrepreneurs and freelancers in the creative field and offer them a coworking space with open, free educational programs. The project was a huge success and was acknowledged by the EUROCITIES Award in 2016.

But it wasn't just the award that drew us to La Colaboradora. This project helped us reflect on how to deal in practice with the relationship between culture and development. In the last decades, the assumption that cultural features were a hindrance was replaced by an understanding of them as a fundamental dimension of local development. Next to social and environmental aspects, culture not only contributes to generating jobs and income, but also favors a development model that interacts sustainably with territories and populations.

Here at Instituto Procomum, we also believe in a community-based creative economy that values local territories, identities and knowledge and that is fostered by the political being of every entrepreneur.



With this in mind, we carried out in 2018 the first edition of Colaboradora inspired by our partners in Spain. It was aimed at artists and cultural producers that work for social transformation in peripheral areas, focusing on the neighborhoods surrounding our headquarters at the so-called **Bacia do Mercado** (Market Wharf) in Santos. We connected a collaborative network of artists and creators with a collective work space (LAB Procomum) and an educational process for cultural production and community action in defense of the commons. The project culminated in the First Arts and Communities Festival, produced in partnership with Sesc (Mission of the Social Service of Commerce) and Unifesp (Federal University of São Paulo).

**LEARN MORE ABOUT COLABORADORA -
ARTS AND COMMUNITIES:**
procomum.org/2019/04/08/revista-colab/

BACIA DO MERCADO IN SANTOS

Bacia do Mercado (or Market Wharf) is the area surrounding the Santos Municipal Market, which was founded in 1902 and rebuilt in 1947.

Right across the street, people board and disembark the *catraias*, small motorized boats shaped like canoes.

Night and day, for the amount of BRL 1.50 (30¢ in USD or 25¢ in EUR) per passenger, they travel between Santos and Vicente de Carvalho, a district of the city of Guarujá with 130,000 residents. On the way, they pass through the Santos Estuary, where huge ships dock at the Port of Santos - the largest in Latin America.

Bacia do Mercado has narrow streets, various businesses, and many tenements - cramped accommodations, usually in old, decayed buildings, inhabited by large, extremely low-income families. It is an area with a high rate of crime, drug trafficking, child sexual exploitation, and militias, but there is also a lot of liveliness on the street: products are sold from the most diverse places, especially the Northeast of Brazil, and the crowds include people of many origins and stories.

That same year, the **British Council** launched DICE (Developing Inclusive and Creative Economies), a program that supports the development of creative economy and social businesses in the United Kingdom as well as in Brazil, Egypt, Indonesia, Pakistan, and South Africa.

British Council is the UK's international organization for cultural relations and educational opportunities. It promotes cooperation between the UK and Brazil in the fields of English, arts, sports, and education. Learn more at: britishcouncil.org.br

DICE wishes to strengthen the empowerment and autonomy of vulnerable groups such as women and youth who are at risk. This happens through the intertwining of three powerful pillars: creative economy, entrepreneurship, and social impact. One of the initiatives carried out by the program was the launch of a fund for projects in the countries mentioned above. For us, that looked like the perfect opportunity to propose a new version of Colaboradora, one even more similar to the original European version. With this idea at hand, we applied to the open call released by the fund.

As in many projects by the British Council, in order to run it was necessary for us to associate with a British partner. We were lucky to find not just one, but three: Haarlem Artspace, a rural artspace; Junction Arts, a social organization working with arts and communities; and the consultancy firm Advantage Creative. Our main British partner and co-creator of the process was Catherine (Cathy) Rogers, a creative professional and consultant on entrepreneurship in the arts. She is a co-author of this publication and, in the following pages, will talk about how we met.

We ran with countless qualified projects from the entire country and won the open call alongside other proposals who also deserve to be mentioned in this toolkit: A Banca (São Paulo), Ande (São Paulo), Asplande (Rio de Janeiro), Lá da Favelinha (Belo Horizonte), and Porto Digital (Recife).

In January 2019, we began the adventure named **Colaboradora - Enterprises for Change**. It lasted until March 2019 and was shared with 25 colabs, our nickname for the participating entrepreneurs.

BUT WHY SANTOS?

“But there’s nothing in the Santos Basin...” We have heard this countless times after saying that Instituto Procomum chose Santos and the Basin as its main work location. Phrases like this reflect, among other things, the huge regional inequality in Brazil: despite amounting to 99% of the country’s municipalities, small and medium-sized cities have no

place in the game. On the other side of this reality is the narrative of the “Innovative Santos”, the city that has the largest port in Latin America and a high quality of life, recognized by **UNESCO as a Creative City**.

Creative Cities is a recognition given by UNESCO (United Nations Educational, Scientific and Cultural Organization) to cities committed to placing culture and creativity at the center of their policies, initiatives, and strategies of sustainable urban development.

Somewhere between the optimistic narratives and the sorrow, there is gigantic power coming from those who act every day because they believe in it, because they need to, because they insist on it. Since 2016, when we established ourselves as an organization, we have mapped nearly 1,000 initiatives of citizen innovation, social entrepreneurship, arts, culture, and environment in the Santos Basin. These are initiatives made by citizens in their territories, in networks, in collectives, in organizations, in their diverse bodies. However, this abundant creativity merges with income and investment inequality, creating a huge gap in opportunities and access to knowledge and networks for certain people.

In light of this, every day we invite ourselves to stay in Santos, the same land where Instituto Procomum was born, walking alongside those who seek in creativity the solutions to transform their reality and aiming for a more just life for all.



Colabs at LAB Procomum, during one of the many workshops that happened throughout the process





The colabs in our first immersion gathering, at LAB Procomum



THE SANTOS-UK CONNECTION

by **CATHERINE ROGERS**,
director of Haarlem Artspace

Towards the end of 2018, I went to Brazil on a DICE scoping visit in search for partners and, there, I met the directors of Instituto Procomum. We shared a beautiful moment over breakfast: as we talked about our personal goals, as well as those of our organisations, we realised that we wanted the same things in a deep and connected way. Together, we decided to apply for one of the DICE collaboration grants so we could co-develop a project to share stories, expertise and learning across the ocean, connecting Brazil and the UK.

I run an initiative that supports creative enterprise in the Midlands and I am a co-director of Haarlem Artspace, which opened in 2017 as a rural centre for contemporary art with studios spaces for creative businesses. It is housed in a beautiful 18th-century mill in Wirksworth, Derbyshire, and the walls, ceilings and floors of the building reflect its fascinating history. The space attracts artists and creatives who are looking for community in what can be a lonely profession.

The last couple of years have seen us grow exponentially: we now offer public exhibitions and events as well as support to the development of our studio holders. Through these we continue to exchange knowledge across disciplines and encourage collaboration, inviting our audiences to engage with us in dialogue about what it means to create rural contemporary art in the 21st century.

The project's British partners, Catherine Rogers and Paul Steele, take part in a conversation at one of the supported enterprises: Instituto Chegados, in the neighborhood of Vila Margarida in São Vicente

Our first hub exchange with Instituto Procomum took place in May 2019, after we successfully began our project together. Georgia, Marília and Simone visited us for a week-long residency on the theme of Collectivism and helped select six artists who met the DICE criteria in the UK. They were also invited to join us in exploring themes familiar to Procomum, particularly the subject of “commoning”. Together, we inhabited a space, got together and had the opportunity to take time out from our everyday lives to be with others in the studio.

The week in Derbyshire was followed by a week in Santos in October. I travelled alongside Paul Steele, who is the managing director of Junction Arts, also a partner in the project. Both our organisations work in rural locations and focus on communities that don't have access to the support, services, finance and development opportunities that city dwellers more often do. Similar to Procomum, we don't see that being in the periphery means that inventiveness, creativity and talent is less or that the work people create is inferior.

In Santos, we visited some of the participating enterprises, gave joint workshops to the colabs, and did work and planning meetings with the team of Instituto Procomum. Paul's words reflect well the richness of what we lived together:

“Organisationally the visit was beneficial in terms of opening up dialogue with partners in Brazil and sharing best practice. We were very interested in Procomum's approach to collaboration and how they manage the LAB. Transparency and openness are encouraged and the way they address skills exchange was refreshing. Personally, it was great to work with the Colaboradora cohort. The workshops were very successful mainly due to the honesty and enthusiasm of the participants, who took on board Junction Arts' approach to business development. It was great to show them case studies of the work we do. The experience helped me reflect on my own practice at Junction Arts and how we value beneficiaries' experiences and the collaborative process.”

PAUL STEELE,
director of Junction Arts

For my part, it always makes me humbled and thrilled to learn from the extraordinary people I meet in the programmes I am part of. One of my main interests is in the different positions people take when they are developing projects or participating in them. The opportunity to travel away from the UK to explore these questions in a different country and culture has been particularly transformative. My experiences in Brazil have shaped how I think about delivering a project - particularly one that offers training and support to others. It is a process of mutual exchange and exploration, a true sharing of hearts when they are open.

The other amazing thing that happens when this sharing takes place is an increased ability to adapt and change. I found out during my last visit to Santos that this adaptation came about by listening to the people who were taking part in the process and responding to what they needed. And there is no getting away from the fact that in Brazil the need is great. Instituto Procomum are working with people who have not had easy lives; they have been discriminated against on several levels and the road ahead doesn't look like it will get any easier. One of the differences a space like this makes is helping people share what they have. This is the essence of Colaboradora.

We are all energised by the prospect of creating new ways of working and living together where we can exchange services, ideas, and best practice - and, most of all, forge new paths.



"At the meeting with Catherine and Paul, I cried a lot. They spoke about something that I had never considered: the importance of my story for my business. That stuck in my head. I used to separate the art I made from myself - in other words, separating the person from the artist. In the end, I realized that it's all the same thing. To be able to appreciate one of them, I have to appreciate the other."

VISCONDE,

MC and creator of Ofreecina



*Instituto Procomum and its British partners
Catherine Rogers and Paul Steele visit the social
enterprise Instituto Chegados, in São Vicente*



PART 2

**COLABORADORA
IN ACTION**

THEORY OF CHANGE

by **SIMONE OLIVEIRA**, project manager of Colaboradora - Enterprises for Change

The theory of change was the methodology used to connect the central problem in which Colaboradora aimed to intervene, the activities to be carried out to face this problem, and the results to be achieved.

This is a very useful tool to understand which paths need to be taken in order for each goal to be reached. We recommend that it be used at the beginning of the project, revisited throughout the implementation to validate the intermediate actions and, finally, used as a parameter for impact evaluation.

COLLECTIVE CONSTRUCTION

To give more consistency to the path between the problem, the actions and the expected results, we suggest that the construction of the theory of change be carried out by the entire project team, eventually alongside some of the participants.

It is also important that this creation is based on a previous diagnosis of the profile and context of the target audience, and that it is aligned with the institutional guidelines of the organization in which the project will take place.

TIP: ELABORATING THE THEORY OF CHANGE IS A PROCESS THAT DEMANDS INTENSE REFLECTION AND DEBATE AND REQUIRES THE TEAM TO BE AVAILABLE AND FOCUSED. IF POSSIBLE, APPLY THE METHODOLOGY IN A RESERVED SPACE AND WITH PLENTY OF TIME.

THE THEORY OF CHANGE OF COLABORADORA - ENTERPRISES FOR CHANGE

Our starting point was the recognition that people who are part of what we call underrepresented populations have fewer opportunities to access knowledge as well as to enter and establish themselves in the labor market.

At the same time, these populations develop countless technologies of cooperation and citizen innovation on a daily basis. These technologies need to be considered when structuring a project based on the **logic of the commons**, which is our pillar here at Instituto Procomum.

We recognized in two of our essential values, autonomy and good living, a good pathway to boost the cooperation technologies already employed by the people we would work with and, at the same time, spark the creation of new forms of knowledge, practices, and networks with a social impact.

THE MEANING OF THE COMMONS

The commons are a concept and a lens to see reality in a different way. At Instituto Procomum, we understand and practice it based on a number of complementary meanings:

- It is natural for us to think about the commons as nothing but the common goods themselves (the planet, socio-environmental heritage, the body, the urban and digital spheres), but they are also composed of the management of these goods by self-governing communities. Such self-government happens through the creation of procedures and rules that guarantee that a good is not appropriated by one or some (in the so-called enclosure). As proposed by David Bollier, the commons are the sum of a resource, a community and its protocols.
- The commons are a political process that encourages us to act beyond the ossified forms of the market and the modern State.
- They are also an economic alternative that produces relationships of reciprocity, generosity, and solidarity in communities, both local and global. These communities include humans, their creations (non-humans), and other living beings that co-inhabit the Earth.
- And best of all: they are a cultural transformation of vast proportions, a practical tutorial for a life of joy, imagination, affections, meaning, and spirituality.

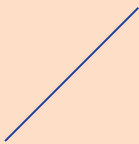
Therefore, the plan was to build an educational process to strengthen autonomy and good living among the colabs. In order to do so, our educational journey was structured with five complementary pillars:

PROGRAM PILLARS

- 1 WORKSHOPS** with the goal of fostering knowledge about the management of impact projects.
- 2 HANDS ON:** practical exercises to develop skills related to the proposed themes.
- 3 VISITS AND EXPERIENCES** to diversify repertoires and relationship networks.
- 4 CARE**, such as promoting self-knowledge, self-esteem, and self-care.
- 5 COLLABORATION**, encouraging exchanges between the participating entrepreneurs to consolidate a support network and strengthen their identity as a group.

THE THEORY OF CHANGE OF COLABORADORA

| | | | |
|--------------------------|---|--|--|
| CENTRAL ISSUE / NEED | THERE IS A LACK OF OPPORTUNITY FOR UNDERREPRESENTED POPULATIONS IN THE SANTOS BASIN (DUE TO GENDER, RACE, OR SOCIO-ECONOMIC BACKGROUND) | | |
| INPUTS | EDUCATIONAL WORKSHOPS | VISITS AND EXPERIENCES | HANDS ON |
| PRODUCTS | participants acquire knowledge and begin to use tools for the management of social and creative businesses | participants increase their repertoire of ways of working, living and being in the world, as well as of generating social impact | participants develop skills related to management, impact generation, and collaboration |
| | participants acquire knowledge about the regional ecosystem of creative business and about themselves as social entrepreneurs | participants broaden their relationship networks | participants develop their business plans |
| PREMISES | the workshops will, on their own, promote physical and cognitive access to the relevant contents | participants can only develop bonds through visits / meetings | participants don't have the resources to put their plans into practice (for example, a computer) |
| INTERMEDIATE OUTCOMES | enterprises begin to include and / or qualify social impact in their processes of creation, production, and distribution | participants reassess and qualify their work | participants enhance their businesses |
| RISKS | despite the educational process, some businesses turn out to be unsustainable and / or generate insufficient income for the financial security of the entrepreneur frustration emerges | the contacts don't establish relationships / exchanges with the participants | |
| FINAL OUTCOMES | social impact initiatives are strengthened enterprises generate financial security, well-being, and network strengthening | participants position themselves in the world with more autonomy and a perspective of good living | entrepreneurs from underrepresented populations achieve greater financial security |

| COLLABORATION | CARE |
|--|--|
| actions (events, products, and / or service exchanges) carried out through collaboration | participants identify their strengths and shortcomings, and how to act on them |
| participants have enough availability to carry out the activities | the program will have a positive effect on everyone |
| participants increase the hiring of each other's services | entrepreneurs gain more self-esteem and become more aware of their own potential |
| more, new events / products / services are generated | work contracts become more just and well-balanced |
|  | addressing certain issues activates emotional triggers |
| collaboration becomes an established practice in the social and creative ecosystem of the Santos Basin | the subjectivity of underrepresented populations of the Santos Basin is strengthened |

COLABORADORA IN ACTION

FINAL OUTCOME

INCREASE IN OPPORTUNITIES FOR THE PARTICIPANTS

PURPOSE

ENABLE AUTONOMY AND GOOD LIVING FOR THE PARTICIPANTS AND THEIR TERRITORIES

HYPOTHESIS

IF THE EDUCATIONAL WORKSHOPS CAUSE THE PARTICIPANTS TO ACQUIRE KNOWLEDGE ABOUT THE MANAGEMENT OF SOCIAL AND CREATIVE PROJECTS, THIS MAY ALLOW THE PARTICIPANTS TO ENHANCE THE SOCIAL IMPACT OF THEIR BUSINESSES, WHICH, ULTIMATELY, WILL FOSTER THE EMERGENCE OF MORE SOCIAL IMPACT INITIATIVES IN THE SANTOS BASIN, CONTRIBUTING TO MORE AUTONOMY AND GOOD-LIVING FOR THE PARTICIPANTS THEMSELVES

METHODOLOGY

How can we foster entrepreneurs from underrepresented populations in the creative sector with the capacity to generate social impact? To answer this question, after creating the theory of change, we began a collaborative process focused on building the methodological program of the project.

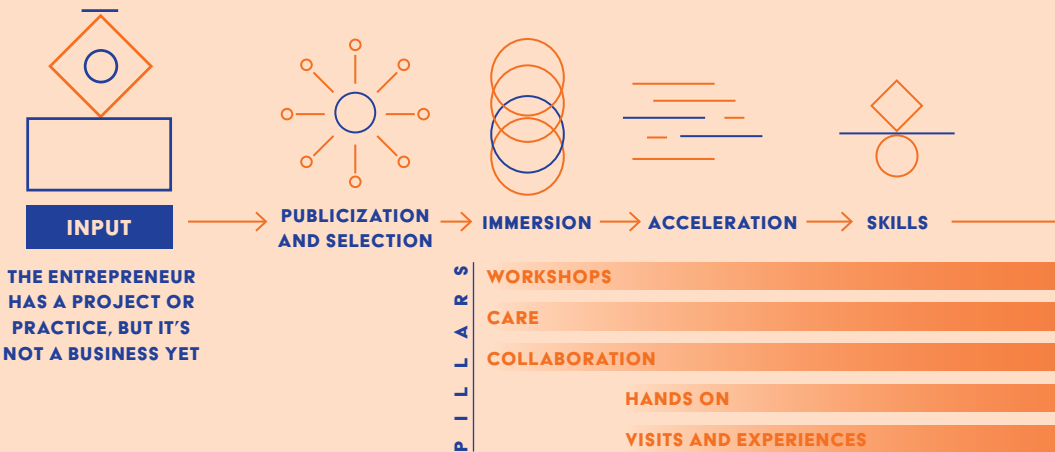
PLANNING THE BEGINNING AND THE END

In order to define the curriculum and the profile of the participants as they entered and exited the program, we carried out a co-creation immersion gathering with partners and the team of Instituto Procomum. We used as a reference a survey of the people who had applied to the open call as well as

our own knowledge about the current situation of entrepreneurs in our community. After cross-checking the information collected in these collaborations, we compared them to data from other programs that supported entrepreneurship in several fields - from the social sector to startups.

To design the program, we started with the end: first, we defined the effect that Colaboradora should have and how we would like the entrepreneurs to be at the end of their participation. Then, we sought to understand the current situation of the group, which also gave us parameters for the selection process. Only then were we able to make decisions about which path we would take.

OVERVIEW OF THE METHODOLOGY



THE METHODOLOGY OF COLABORADORA - ENTERPRISES FOR CHANGE

The program comprised different stages:

PUBLICIZATION AND SELECTION

Definition of the audience we wanted to reach and the best ways to do so. Diligence in these analyses and in the subsequent actions enabled a more precise selection of participants.

IMMERSION The moment to “shake up the mindset”. The people understood that they are, indeed, entrepreneurs, and that they can use their ventures to transform the life of those around them.

ACCELERATION

Time to move quickly along the dangerous first steps of an impact business, employing research, design, validation and modeling techniques.

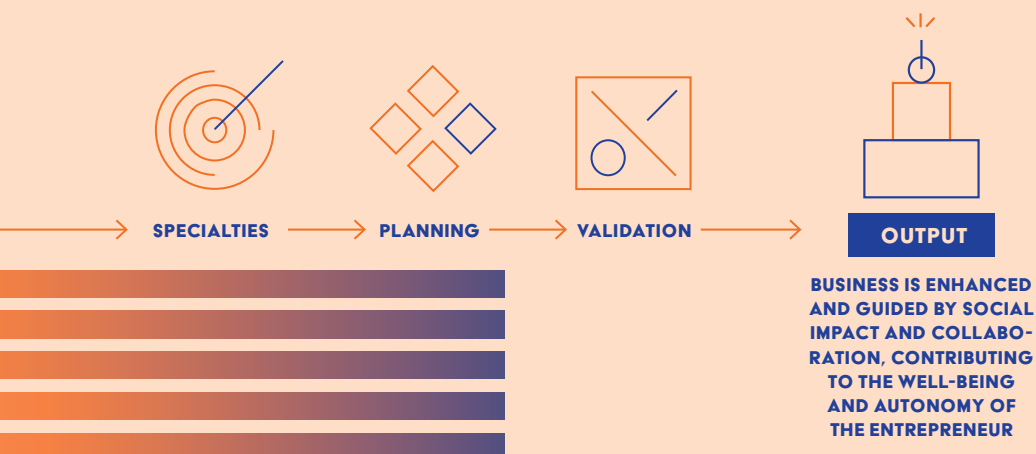
SKILLS A sequence of workshops followed by practical application to build essential knowledge, skills, and attitudes for those who manage an enterprise in the creative impact economy.

SPECIALTIES

Workshops and complementary activities defined collaboratively by the group of entrepreneurs according to their needs.

FUTURE PLANNING

A strategic planning meeting focused on preparing the group to continue their projects after the end of the program.





PUBLICIZATION AND SELECTION

The selection of the people who will participate in a project that aims to generate social impact helps define the success or failure of the entire journey. It is the people, articulated with each other, who are the agents of the transformation we seek to implement. Therefore, in addition to the individual profiles, the selection must take into account the composition of the entire group.

OPEN CALL

Instituto Procomum releases open calls in many of its projects. We consider this to be a democratic, transparent mechanism, as well as a good tool to map the area or sector we will work in.

PUBLICIZATION

To guarantee a rich selection process, we carried out an extensive sequence of steps that comprised profile definition, context analysis, mobilization and engagement, and, finally, communication. Read more about each step:



On the left-hand page, from left to right: Rodrigo Savazoni, Georgia Nicolau, and Simone Oliveira, from Instituto Procomum. In the photo to the left: entrepreneurs Mariany Passos, Luana Camargo, and Vilene Lacerda

PROFILE DEFINITION

In this stage, we determined the factors to be prioritized in the selection, such as age, gender, place of residence, ethnicity, and field of work, as well as the stage in which the business and entrepreneur should be.

Since our program was guided by collaboration, we opted for a diversity of fields of work, bringing together projects from areas as different as literature, gastronomy, music, crafts, and technology. At the same time, we needed a certain level of uniformity in business development phases to allow the educational content to be suited for everyone. For this reason, we focused on ventures in their early stages.

TIP: IT IS IMPORTANT TO HAVE A PRECISE UNDERSTANDING OF THE LEVEL OF MATURITY OF EACH ENTREPRENEUR AND MAKE A CONSCIOUS CHOICE TO FORM A HOMOGENEOUS GROUP OR NOT. HOMOGENEOUS GROUPS ENABLE GREATER CONTROL OVER THE PROGRAM AND ALLOW EVERYONE TO BENEFIT MORE EVENLY FROM THE JOURNEY. MIXED GROUPS MAY PREVENT THIS ALIGNMENT, BUT CREATE SPACE FOR GREATER EXCHANGES WITHIN THE GROUP AND OFFER A RICH DIVERSITY OF PERSPECTIVES.



CONTEXT ANALYSIS

Understanding the context in which the project will be developed helps validate the audience profile and plan the communication of the open call.

Here, we asked ourselves questions such as: in the area where we work, are there people with the profile we envisioned? Will it be advantageous for them to participate in the project? Is there a “group unit” in the segment we wish to benefit? Is the methodology of the program accessible (physically, financially, intellectually) to the audience we wish to reach? Is the daily routine of the project (time and place of the activities) compatible with the availability of this audience?

These questions can be answered through research that reviews previous surveys, reports and even interviews

with agents who already work with the target audience.

In the case of Colaboradora, we validated the profile through previous mappings and projects carried out by Instituto Procomum, such as the Citizen Innovation Circuits (www.procomum.org/tag/circuito-labxs) and the BxS Map (www.viveroiniciativasciudadanas.net/civics/iniciativas/?city=Santos). They showed us that, despite the lack of visibility, there were many initiatives in the region with the profile we were seeking.

TIP: IDENTIFY PRE-EXISTING GROUPS IN THE TERRITORY.



From left to right: entrepreneurs Camila Araújo, Amanda Aparecida, and Tayanara Dias; colabs during a debate on entrepreneurship and diversity; and the Colaboradora cohort at Vila Margarida, in São Vicente



MOBILIZATION AND ENGAGEMENT

Following the context analysis, it is possible to devise an action plan to mobilize the relevant agents.

At Colaboradora, we hired two articulators with different profiles to allow us to engage with the different subgroups in the target audience we had defined.

We were aware of the existence of initiatives in the creative sector with a potential for impact, but we found that many of them did not recognize themselves as entrepreneurs or social businesses. This could lead to a communication gap.

In this scenario, the role of the articulators was essential. They carried out a mapping and recognition of the public, publicizing the benefits of the project and putting us in touch with people who were looking for what we had to offer.

TIP: THE PEOPLE RESPONSIBLE FOR ARTICULATION CAN INFLUENCE THE PROFILE OF THE APPLICATIONS, SINCE, LIKE ALL OF US, THEY ARE NATURALLY MORE ASSOCIATED WITH CERTAIN NETWORKS OF INTERESTS AND RELATIONSHIPS. MAKE SURE THAT THEY ARE ALIGNED WITH THE AUDIENCE YOU INTEND TO REACH AND CONSIDER HAVING ARTICULATORS WITH DIFFERENT BACKGROUNDS THAT CAN COMPLEMENT EACH OTHER.

COMMUNICATION

Our choice to work with underrepresented populations helped us recognize the obstacles that hinder access to opportunities like this. This led us to think about the best ways to publicize Colaboradora, carrying out multiple outreach activities to promote the applications:

- Creation of a web page with an overview of the project, the open call, frequently asked questions, and the application form.
- Production of electronic and printed flyers and folders.
- Mapping and distribution of printed materials in places frequented by the audience we wanted to reach, such as cultural and leisure spaces, events, social centers, NGOs, and public offices, as well as places with plenty of foot traffic.
- Sending a press release to radio stations, TV networks, newspapers, and online outlets.
- Interviews given by the project team on TV shows and print media.
- Partnerships with local radio stations to broadcast an announcement of the project.

TIP: WE RECOMMEND HOLDING EVENTS TO PRESENT THE PROJECT IN DIFFERENT LOCATIONS, AS WELL AS SESSIONS WHERE THE PROJECT TEAM ANSWERS QUESTIONS ABOUT THE OPEN CALL AND OFFERS SUPPORT TO POTENTIAL PARTICIPANTS AS THEY FILL OUT THE APPLICATION FORM.

SELECTION

The entire process of audience identification, mobilization, and communication proved to be very effective for us who work at a regional scale in the Santos Basin: we received applications from all nine cities in the region. Finally, we implemented two steps:

- An analysis of the registration forms submitted through the website, conducted by a group of people from Instituto Procomum using predefined criteria.
- Face-to-face interviews with people who were preselected in the previous phase, conducted by the project coordination team. This allowed questions and other issues to be resolved before the final selection, also preventing future withdrawals.

TIP: CONSIDER SELECTING A GROUP 20% LARGER THAN EXPECTED, AS THERE MAY BE PARTICIPANTS WHO GIVE UP THE PROCESS.

THE COLABS OF THE 2019 EDITION



ANDRÉ LEANDRO

A socio-environmental articulator and the entrepreneur behind the project Óleo Noel Recycla, which collects cooking oil and other recyclables in the outskirts of Santos. He is a consultant on new social technologies that address environmental issues through workshops and games, such as Ecológico Board Game.

www.facebook.com/projetooleonoel



ANDREY HAAG

A self-taught photographer and video maker. He is the creator of Tumulto Rec, an audiovisual production company which prioritizes low income and LGBTQIA+ people and charges accessible rates.

[@andynacksag](https://www.instagram.com/andynacksag)



CAMILA ARAÚJO

An artisan and entrepreneur. She is the CEO of Chinua Acessórios (Chinua Accessories), which represents her self-affirmation and love for arts and manual crafts. The brand's pillars are conscious consumption, sustainable labor and women's empowerment. All accessories are made with original fabric from Africa.

[@chinuaacessorios](#)

CAMILLE MESQUITA

Conscious consumption and circular economy have taught her that the most sustainable clothes are those that already exist. Along with Lahra and Giovanna she runs Girô, a shopping and information platform which is designed as a thrift shop and seeks to be a concrete, accessible alternative for buying clothes.

[@girogirobrecho](#)



DANI EMILIANO

She has been passionate about drawing since her childhood. Nowadays, Dani is a freelance illustrator and graphic artist. She produces digital and traditional works that highlight one of her main abilities: drawing expressive portraits.

[@daniemiliano.artes](#)





DENER XAVIER

A founding member of Instituto Chegados, in São Vicente, and of the Global Hood Network, a program for cultural exchange and international cooperation through language teaching. With a degree in Foreign Trade, Administration and Logistics, he works as a cultural producer in many hoods and promotes initiatives for the advancement of the peripheries of the world.

[@instituto.chegados](https://www.instagram.com/instituto.chegados) [@globalhoodnetwork](https://www.instagram.com/globalhoodnetwork)

DIEZ

An artist and performer at Cia. Etra, a contemporary dance company, and an undergraduate student of Communication of Body Arts at PUC-SP (Pontifical Catholic University of São Paulo). As a cultural producer, she promotes the party SELVAGERYA - Movement for the cultural integration and freedom of bodies, which hosts LGBTQIA+ artists and productions in downtown Santos.

[@selvagerya](https://www.instagram.com/selvagerya) [@nuevediezz](https://www.instagram.com/nuevediezz)



EDGAR HENRIQUE SIQUEIRA

He studied Business Administration, Strategic Management, and Process Engineering. After working in his field of study, Edgar began to collaborate with social, cultural, and artistic projects focused on peripheral languages. As an artist, he has worked in the fields of performance, theater, video, and film.

[linkedin.com/in/edgarsiqueira](https://www.linkedin.com/in/edgarsiqueira)





FERNANDA CAMARA

A biologist, artist, maker and educator. Since 2014, Fernanda has worked as a coordinator and educator at Ateliê Hacker (Hacker Studio). A technology enthusiast, she practices digital manufacturing, biohacking, and the production of wearables.

@ateliéhacker

FILIFE RITO

A gastronome with a passion about cooking and technology, Filipe leads an initiative to build kitchen equipment at affordable prices. He hopes his project will help low-income people access the same tools used in large businesses.

@filiperito



HELOISA MELO

The cultural producer behind Mba - coworking de cultura e bem estar (Mba - culture and well-being coworking space), an enterprise based in Itanhaém with the mission to catalyze opportunities for producers and initiatives in the social and cultural fields.

@helohmelow





JONATHAN SANTOS

An apprentice musician and environmental guide in Caruara, em Santos, where he participates in the community-based tourism project TBC Caruara. He has been passionate about culture and nature since he can remember, and today he fights for freedom of expression and sustainable ideas.

@eujhows

JULIE LUA

A mother of three, art educator and social entrepreneur at Conto de Fadas Festas (Fairytale Parties). Since 2015, she has worked with parties and entertainment for children in the outskirts. Julie develops different projects, such as Colorindo a Quebrada com Poesia (Coloring the Hood with Poetry), which has raised and donated over 600 books and comic books in Praia Grande.

@fadas_contode



LUANA CAMARGO

A mother of three and social entrepreneur, Luana is passionate about home cooking. She became a baker and is now living her biggest dream as the leader of a small business named Empadinhas Luana.

empadinhasluana@gmail.com





LUCIANA DA CRUZ

An artisan and social entrepreneur behind Lumimus Ateliê - Moda e Decô Sustentável (Lumimus Studio - Sustainable Fashion and Decor) and Afro Santos - Economia Criativa (Afro Santos - Creative Economy). Luciana also created the AfroTu collective to reclaim the Afro-Brazilian identity through actions that mix art, culture, sustainability, and entrepreneurship. She seeks to value the *santista* identity and creative Afro-entrepreneurs.

@lumimus @afrotuu

LUIZ TAPIJURI

An artisan, graphic designer, and creator of Baixada Sublimática (Sublimated Basin), an initiative that manufactures garments to make special moments last forever. Based in the Northeast of Santos, the company seeks to strengthen social projects through personalized uniforms and articles.

@baixadasublimatica



MARIA SIL

A singer and cultural producer with a degree in Performing Arts at Senac (2011) and a former producer at TATÁ (Dance-Theater Group of the Federal University of Pelotas). In 2017, Maria Sil launched the single Olhos Amarelos (Yellow Eyes), where she reflects on her experience as a non-binary youth living with the HIV virus. Currently, she studies Theater at UnB (University of Brasília).

@emariasil





MARIANY PASSOS

A cultural producer, DJ, and mother. She is the creator of ELA - Empoderamento, Liberdade e Arte (Empowerment, Freedom and Art), a movement to promote female protagonism and emancipation in art and culture. Mariany works for the financial autonomy of women in vulnerable situations and for the visibility of black and peripheral artists.

@ela.movimento

MEDUZA

She is an MC, workshop facilitator and creator of the poetry slam Batalha do Caoz (Chaos Battle), in São Vicente. Determined to face racism and sexism through words, she pulled her poems out of the drawer and started rapping and freestyling. Meduza saved herself through hip hop many times, and intends to be an inspiration for other women to do the same.

@meduza.braba



NEGO PANDA

A resident of Praia Grande, Nego Panda is a griot, artisan, writer, cultural producer, poet, slammer, capoeirista, and art educator. He organizes the poetry slam Sarau das Ostras (Oyster Slam) and is in charge of the label Periferia Tem Palavra (The Periphery Has Words), which produces books, booklets, and poetry cards.

@nego_panda



TAYNARA DIAS

A social articulator and creator of Favela Fashion Dique and Florescer Hub, two initiatives focused on the development and empowerment of peripheral children, youth, and women through fashion and self-esteem.

@taydiaaas

VILENE LACERDA

A social articulator. She organizes Feira Preta (Black Fair) in Bertioga and has created the poetry slam Elas na Quebrada (Women in the Hood), an artistic platform for women in the outskirts of Bertioga, a coastal city in the state of São Paulo.

@lenee_lacerda



VISCONDE

An MC, musician, and supporter of hip hop culture. He organizes the annual event Litoral x Litoral (Coast x Coast), which promotes meetings between rhyme battles in the Santos Basin and the Northern coast of São Paulo. He also created Ofrecina (a neologism meaning "free workshop"), a rhyme workshop on the streets to democratize access to knowledge by mixing hip hop, history, and philosophy.

@condekeruvi





*A workshop during
Colaboradora -
Enterprises for Change*

IMMERSION

Following the selection of the colabs we stepped into the Immersion stage, which had several goals. The first was to inspire the participating entrepreneurs to recognize themselves as a group and bond with one another.

The second goal was to create engagement with the program, which included consolidating a collective comprehension that collaboration is a strategy of both individual and group strengthening.

Finally, we sought to encourage the colabs to get in touch with themselves. One of the purposes of **Colaboradora - Enterprises for Change** was for the entrepreneurs to build their projects with authenticity, generating, besides income, the affirmation of their existence. This can only happen through the recognition of the history, memory, culture, and identity of each and every one.

In order to accomplish this, we carried out exercises through which, in an unpretentious way, people could get to know more about those around them and about themselves. It was a space for festivities, smiles, and laughter, including a happy hour with an open mic.

Based on an observation of the group formed in the selection and their demands, we decided to also include a personal organizing and financial education workshop to help participants organize their use of time and separate personal accounts from business accounts. **We believe that it is essential to take care of ourselves before we start taking care of our enterprises!**

“Participating in Colaboradora has made me discover many things. The first and main one emerged right in the beginning of the immersion process: my identity. I have always been more than just the ‘painting lady’ but I never knew this. I barely knew that what I do has a name. I am an art educator with an impact on the peripheries.”

JULIE LUA,

Conto de Fadas Festas

ACCELERATION

Most enterprises are unable to overcome their early stages towards becoming a sustainable business. This is an even greater challenge in a business that seeks social impact and is conducted by entrepreneurs who face situations of vulnerability themselves: in these cases, an eventual failure is not only an individual affair, but also affects the groups that would come to be benefited by the initiative.

Acceleration programs exist precisely to support entrepreneurs as they increase their chance of reaching a point of sustainability. The intention is to make the journey there more brief and feasible, overcoming challenges quickly and reducing any waste of resources and efforts.

Therefore, in the Acceleration stage, we proposed a sequence of exercises to increase the colabs' awareness of their enterprises and support the necessary choices and decisions to format them. For example, the MVP (minimum viable product) allows you to test the public acceptance and potential impact of a project, enabling course corrections and reducing any time and effort invested in inconsistent ideas. After creating it, the colabs tested it at an event. Other tools used were audience research, theory of change, and Canvas, a strategic planning tool that can be used to design new or existing business models.

"The Acceleration stage at Colaboradora was one of the most important steps for my business. I used to do a lot of things out of impulse, with no rationale, not giving them any further thought. After the class with Niva, I finally discovered who I was talking to - in other words, who my clients were. That made all the difference and still does."

CAMILA ARAÚJO,

Chinua Acessórios

At this stage, our project development assistant, Hanna Pereira, came into action, after becoming part of Colaboradora's team to assist the entrepreneurs as they carried out the activities. In our experience, this role was decisive, as it provided individual support to participants who were not familiar with the tools offered.

The Acceleration stage ended with a pitch by the colabs to a panel and their peers, which encouraged them to master the ins and outs of their projects and the narrative to present them concisely. On that day, they received qualified feedback that contributed to making better decisions in the next steps.

“Peripheral entrepreneurs face daily challenges that are often related to basic needs. When essential aspects are frail, how can someone give form to an idea without being able to see its payoff? This was the question I came across when I began to offer advice to the colabs. In general, these are people who learned what they know by practice. Many had not even heard of a management tool. So my biggest role was to listen and motivate the group to find meaning in requirements they had never imagined and, in some cases, remember that this meaning may take time to emerge, but it will. Being open to what is new will make all the difference in the future. Also, identifying the reality behind each person’s difficulties was crucial when it came to me deciding how to contribute, because depending on that, it was necessary for me to use completely different approaches. My reaction could bury someone’s dream for good or leverage it. And, if someone doesn’t begin to believe in themselves, how can they ever envision an investor choosing to support their business? Before practical challenges comes self-esteem.”

HANNA PEREIRA,

project development assistant
of Colaboradora - Enterprises for Change



The colabs prepare and present their first pitch

“The pitch gave me the confidence to speak clearly in public about my project. I learned to have more emotional balance when it comes to my business, even with the difficulties that occur on a daily basis, and I was able to envision my business in the future. The process opened up paths that I had never imagined.”

LUANA CAMARGO,

Empadinhas Luana



*Workshops at LAB Procomum
during Colaboradora -
Enterprises for Change*

SPECIALTIES

SKILLS

The first half of the journey gave the participants the opportunity to define and validate their business and impact models. From then on, the colabs needed to acquaint themselves with new tools and develop skills to continue leading their projects.

The Skills stage comprised a series of workshops followed by practical exercises, always with individual support. In these, the entrepreneurs experienced the challenges of creating narratives for their businesses using storytelling, designing strategies to raise funds based on this narrative, planning financial management, structuring a marketing plan, and creating metrics and indicators to measure impact.

In the last two months of the project, after going through the general training, the colabs debated as a group what specific knowledge and skills they still lacked. Since one of the program's goals is to promote autonomy, we understood this process as essential.

To arrive at these common contents, we previously carried out individual qualitative research and then discussed with the group which of the most mentioned themes should be considered. This debate was far from trivial: we employed sensible mediation to guarantee equitable responses to everyone's needs and generate ideas that went beyond the group's repertoire. The final choices were project design, copyright and fundraising workshops.



PLANNING

In the final stretch of the program, the entrepreneurs had the opportunity to review the business model they had designed in the Acceleration stage in light of more recent experiences and learnings, as well as to outline plans for their ventures in the next year.

The strategic planning was a way for Instituto Procomum to contribute to the group beyond their time in the program. The intention was to increase the chances of survival and effectiveness of the projects that were created, ensuring that they generated lasting improvements in people's lives.

We ended **Colaboradora - Enterprises for Change** with an open event. There, we hosted the entrepreneurial community of the region's creative and impact economy, allowing them to get to know the colabs and their enterprises. The occasion allowed

"It was a year of intense learning for all. Still, education for entrepreneurs is a continuous, cyclical process, because with each improvement in the business new challenges are imposed. The Planning stage, therefore, is a way of prompting the colabs to look to the future and keep growing."

SIMONE OLIVEIRA,
project manager of **Colaboradora - Enterprises for Change**

us to expose the results of the program and create new opportunities - including mobilizing people who could potentially be interested in an upcoming edition. And, above all, it was an event to celebrate the lessons, the journey, the strengths and the life of each and every one of us, as well as the future ahead.



Mentoring with Dani Almeida

MENTORING

The mentoring took place in parallel to Colaboradora's Specialties stage and represented an opportunity to offer individual guidance to each entrepreneur.

We realized that the choice of mentors was strategic and, therefore, we based ourselves on a study of the participants' profiles and aspirations. We selected peripheral people with successful experiences in social business, female leadership, fashion, design, and cultural production. It was important that they had the wisdom to help the colabs look beyond the immediate moment, lower their anxiety, and plan ahead.

TIP: MENTORS NEED TO HAVE A PERSONAL CONNECTION WITH THEIR MENTEES AND BE SEEN BY THEM AS ROLE MODELS. THEIR ROLE IS TO ASK GOOD QUESTIONS AND SUPPORT DECISION-MAKING PROCESSES. SPECIFIC TECHNICAL KNOWLEDGE IS OFTEN LESS IMPORTANT THAN SENSITIVITY AND PERSONAL CONNECTION.

The mentoring was divided between an open session with all participants and individual meetings. Each mentor supported a up to three colabs. And, for maximum inspiration, one of the meetings was held at their own workplace.

“At Colaboradora, I was part of the training process and also mentored entrepreneurs in fields linked to fashion and culture. We discussed together the demands of each mentee and then defined objectives and a schedule of activities such as research and practical application. I employed a methodology with them that I use in my own creative process, and it was great. We visited an art circuit that included Japan House, focusing on the products and scenography of the space, Casa das Rosas, Sesc Paulista, and Itaú Cultural, with its permanent collection of images portraying the Discovery of Brazil. Then, we continued along Avenida Paulista to Rua Augusta, where we visited the collaborative stores, analyzing the products, exhibition, customer service, price range, brand communication, etc. We ended the visit at a burger shop owned by black entrepreneurs who also foster partnerships with other peripheral businesses, strengthening the creative economy ecosystem. I recognized the impact of the mentoring process through the mentees’ willingness to really change the status of their business. They became questioners, researchers, and seem a lot more interested. Even with the difficulties of a solo venture, I felt strength in them, responsibility, and the will to make the initiative work.”

Dani Gabriel,
entrepreneur and mentor

TIP: THE PEOPLE WHO ACT AS MENTORS HAVE TO BE “DOERS” IN ORDER TO CONTRIBUTE TO THE REALIZATION OF THEIR MENTEES’ PROJECTS. BRINGING IN ADDITIONAL IDEAS MAY END UP DELAYING THE EXECUTION OF A PROJECT.

“Every phase of Colaboradora was extremely important, but the mentoring was what connected everything for me. I really identified with Daiane, my mentor, who has an amazing life story and really contributed to my projects. She opened my eyes to several issues and possibilities I had not seen yet. I gained not only a mentor but a friend: we talked about our personal lives, goals, and desires, but also about work and accomplishments. I have a lot to thank her for filling me with so much strength, determination, and courage. I’m following the things she proposed to me and have been creating my personal identity. Everything is going well so far.”

TAYNARA DIAS,
Florescer Hub and Favela
Fashion Dique

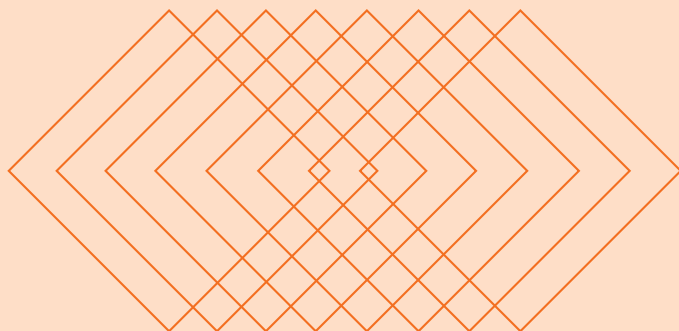
THE MENTORS

DANI GABRIEL

She has a graduate degree in Social Communications, a postgraduate degree in Fashion Design Management, and has specialized in Product Management at Fundação Getúlio Vargas. Dani has 17 years of experience in styling and development of fashion products, mastering creation processes and the entire management cycle of product development, marketing, and communication. She is a professor of Strategic Planning and Collection Development, Fashion Marketing and Communication, and Research of Fashion Trends at several institutions, among them Senac Lapa Faus-tolo. She has experience in the incubation of ventures in solidarity economy. Dani is a former assistant of Projeto Tecendo Sonhos (Weaving Dreams Project) at Aliança Empreendedora (Entrepreneurial Alliance), also having worked with the Afrolab project at Instituto Feira Preta (Black Fair Institute). She has collaborated with projects related to the creation, development, and production of products at Laboratório Fantasma (Ghost Lab).

MARI BERGEL

A journalist, she worked for 10 years as a reporter and editor in major news outlets such as Folha de S.Paulo, Diário de S.Paulo, Jornal da Tarde, BBC Brasil, and Carta Capital. In 2008 she founded Boia Fria Produções, a cultural production company, music publisher, and record label that works with career and image management for artists, sale and production of concerts, press relations, and public relations. Boia Fria focuses on black music in all of its genres, especially hip hop and Brazilian soul. Mari has worked with artists such as Seu Jorge, Banda Black Rio, Tom Zé, Edi Rock, KI Jay, Racionais MCs, Mano Brown, Elza Soares, Negra Li, Tony Tornado, Ed Motta, BNegão, and Paula Lima. She is a former manager of rappers Dexter (2011-2014) and Rincon Sapiência (2015-2018) and current career manager of artist Amanda Magalhães. She was also responsible for creating and producing the festivals Mestres da Soul and SP RAP, which was elected by Guia Folha readers the best festival of 2014.



DJ BOLA

Marcelo Rocha, also known as DJ Bola, founded A Banca in 1999 as a youth movement. In 2008, he transformed this movement into a non profit corporation in which he now works as executive director, and positioned it as a social and cultural production company in the impact enterprise field. He was honored by the TRIP TRANSFORMADORES award in 2014. Marcelo promotes connections between companies in the 2.5 sector through strategic partnerships involving players such as Artemisia, NESsT, ICE, FGVcenn, Vox Capital, Via Varejo, Fundo MOV, Quintessa, Instituto Papel Solidário, Social Good Brasil, and Simbiose Social. In May 2017 he organized the First Forum for Impact Enterprises of the Peripheries in Jardim Ângela, a low-income neighborhood in São Paulo. In partnership with FGVcenn and Artemisia, he created an accelerator for socio-environmental impact enterprises called ANIP - Aceleradora de Negócios de Impacto da Periferia (Peripheral Impact Business Accelerator), geared exclusively towards impact entrepreneurs from the outskirts of São Paulo. He also works as a supporter and mentor for social entrepreneurs in different sectors.

DAIANE ALMEIDA

Since 2017, she has worked as a manager and consultant for acceleration programs focused on startups and impact enterprises. Daiane has a solid experience in business development and has been an entrepreneur since the age of 15, having worked with communication actions for brand development as well as B2B and B2C sales. Currently, she is an associate consultant at Yunus Corporate, Semente Negócios, and the Vai Tec program, in addition to being a former collaborator of Clube da Preta (Black Woman's Club) and BlackRocks. In parallel, she leads the enterprise Delta S, a company focused on business development and innovative products. She has a degree in public relations at FECAP (Álvares Penteado Business School and Foundation) and is currently pursuing her master's degree in Entrepreneurship and Innovation at USP (University of São Paulo). Daiane has also studied Digital Innovation and Social Media at ESPM (Superior School of Advertising and Marketing) as well as neuromarketing and consumption neuroscience in a course offered by the Copenhagen Business School.

FIELD TRIPS

The inclusion of external activities in the educational process contributed a lot to the strengthening of bonds between the participants of Colaboradora. These trips encouraged them to go through new experiences and discoveries together and, consequently, weave a network of another kind: one of common memories and affections.

We carefully chose experiences that could also broaden the colabs' repertoire in order to strengthen their profile as creative, impact entrepreneurs. Therefore, we organized a schedule that mixed the expansion of knowledge in the field of business management, the identification of references and inspirations in the creative and social impact sector, and the diversification of examples (of aesthetics, forms of organization, and models of impact production, cooperation and networking).

WE'RE OFF!

We took part in the Second Forum for Impact Enterprises of the Peripheries in Jardim Ângela, São Paulo, organized by our partners at A Banca. There, the colabs listened to different people who work with social investment and entrepreneurship and participated in debates about creative economy, social impact, and social business, in addition to getting in touch with the experiences of entrepreneurs from other peripheries beyond the Santos Basin.

At Sebrae's Feira do Empreendedor (Entrepreneur Fair), we listened to acknowledged entrepreneurs, discovered new tools, and accessed information about formalization, investment, and management.

At the Red Bull Station and the Ouvidor 63 occupation - two creative hubs with different profiles - we observed different models of cultural management, occupation of spaces, and artistic residencies.

We visited the Afro Brasil museum and the CCN - Centro de Culturas Negras (Center for Black Cultures), where we witnessed Mãe Sylvia de Oxalá as she diversified aesthetic references and reflected on the participation of African culture in the formation of Brazilian society.

At Galpão ZL, we met with entrepreneurs from Inova ZL, a program by Fundação Tide Setubal in partnership with Instituto Jatobás focused on social entrepreneurship in the outskirts of São Paulo, fostering the development of other networks and connections beyond the location where each colab worked.

"It was important for us to have seen the Ouvidor 63 occupation and discovered how other collaboration systems work, with other bodies and experiences. To have contact with other cultures such as in the Afro Brasil museum was crucial to enhancing the information I use in my work. And by seeing how CCN works I realized that, although there is an essential discourse on blackness from the perspective of the black community, I don't need to be a black artist to be able to discuss this issue."

ANDREY HAAG,

Tumulto Rec production company



Clockwise: the colabs at the Red Bull Station, Museu Afro Brasil, and the Forum for Impact Enterprises of the Peripheries



TIME BANK

Put yourself to an exercise of imagination. Think of something you have accomplished or learned and of how many people were there to make that happen. Try to draw a map of the resources involved. Every time we do this exercise, it becomes evident that there is an invisible layer of support that doesn't include money, but which allows us to exist, work, achieve things, and learn.

And by giving visibility to the abundance of these resources and multiplying this web of exchanges and affections, the Time Bank came to be an essential element to our Colaboradora. After all, it is no coincidence that our free, open school has in its name the word *colaborar* (to collaborate).

WHAT IS IT?

In economy, a time-based currency is an alternative currency or exchange system where, instead of money, the unit of account is the hours of the people involved. The Colaboradora Time Bank is a mechanism to stimulate and record exchanges of services, collaboration, collective productions, and mutual support initiatives promoted by the colabs, measuring them through the time that was offered and received by each person. It gives support to the educational process of the program.

HOW DOES THE SCHEME WORK TO CREDIT AND DEBIT HOURS?

At the beginning of the process, each participant of **Colaboradora - Enterprises for Change** received six hours in credit to spend on services offered by their peers. Every month, four hours were debited from each person's "account". Therefore, to keep a positive balance, everyone needed to offer at least four hours per month worth of activities to their colleagues, to the program itself, or to the space of LAB Procomum. The outstanding hours were transferred to Colaboradora's fund. This was a way for the colabs to give back to the investment that Instituto Procomum made when we offered them a project with no costs in the current currency, while also strengthening the projects of their peers.

HOW COULD SOMEONE FIND OUT WHICH SERVICES COULD BE USED?

Services were identified by supply or demand. On the offer panel, people informed which services or skills they wished to offer that month. On the demands panel, they reported what they needed. Everyone could see and apply for the activities for which there was demand. There was also a list of suggested activities to be carried out.



Entrepreneurs Visconde and Edgar Siqueira

WERE THERE ANY SERVICES THAT WERE NOT ACCEPTED IN THE TIME BANK?

We didn't place restrictions on any services, but we recommended that services that represented the donor's main source of income be offered for a maximum of five hours, also encouraging the exercise of remuneration between peers.

COULD THE HOURS OF A SINGLE ACTIVITY BE COMPUTED BY TWO OR MORE PEOPLE?

Yes. In case both the donor and recipient dedicated themselves to the exchange and benefited from it - such as in the joint manufacture of products or production of events - they could both count that initiative as donated time.

IN CASE THE DONATED SERVICE BENEFITED MORE THAN ONE RECIPIENT AT THE SAME TIME, COULD THE DONOR COUNT THOSE HOURS CUMULATIVELY?

The donated hours were counted according to the time dedicated and not the number of recipients. For example, if someone gave a two-hour course that benefited ten colabs, their total donation would be two hours, and each person who participated in the course would take two hours off their balance. To encourage diverse exchanges, we regularly suggested that different donor / recipient pairs be established on a monthly basis.

HOW DID EVERYONE KEEP TRACK OF THE EXCHANGES?

Every 15 days, the colabs wrote down the exchanges they were part of on a panel, indicating the time that was donated, the service, and the recipients. Those who benefited from the donation validated the information by signing their names next to it. Every month, we added up the credits (hours donated) and debits (hours received), generating a scoreboard with the balance of each participant. We recommended that the colabs donate at least 4 hours per month. Those who received more hours in services than the ones they donated were left with a negative balance, and could compensate in the following months. Those who donated more hours than they received ended the month with a positive balance.

"When I heard that Filipe, who was also part of the Hacker Working Group of LAB Procomum, worked with gastronomy and technology, I was really curious, because I make pies. The partnership with him ended up bringing me a ton of good surprises. We created a new mold and cutters for my pies with my design and logo. Each step happened with a lot of care and dedication using the time-based currency."

LUANA CAMARGO,

Empadinhas Luana

TIP: DUE TO A LACK OF HABIT, SHYNESS, OR EVEN LACK OF COMPREHENSION, THE INITIAL EXCHANGES ARE FAR MORE SUCCESSFUL WHEN THERE IS SOMEONE RESPONSIBLE FOR MOBILIZING THE SYSTEM, HELPING CONNECT OFFERS AND DEMANDS. YOU SHOULD ALSO INVEST IN COMMUNICATION FOR THE TIME BANK: SPREAD AROUND SOME "I OFFER" AND "I NEED" FORMS, BUILD A PANEL... AND KEEP IN MIND THAT CALCULATING THE FINAL BALANCE OF HOURS EVERY MONTH TAKES A LOT OF FOCUS!



CARE

Care is a structural practice in the logic of the commons. It expresses itself through kindness in the relationship between peers, in the shared responsibility towards collective spaces, and in the sensible perception of each person's mood and pace.

“THERE IS NO COMMONS WITHOUT COMMONING. THERE IS NO COMMONS WITHOUT CARE.”

That's why, at **Colaboradora - Enterprises for Change**, we placed care as one of the pillars of the educational process.

People who have been historically under-represented, such as youth, LGBTQIA+, black, peripheral, and indigenous people usually suffer from the cruel effects of a system that repeatedly excludes them and induces situations of subordination and violence. This often leads them to question their own abilities. When choosing to prioritize these communities in the composition of the group of participants at Colaboradora, we considered the importance of working on psychosocial aspects that often hinder their full performance as leaders and entrepreneurs.

The topic of emotional balance was developed through exercises and reflections that touched on issues such as nonviolent communication, self-esteem, recognition and expression of emotions, anti-racism, and well-being. The colabs reviewed the meaning of their practices and behaviors through critical self-reflection, mutual support, and the understanding of oppression as a systemic, nonindividual phenomenon.

TIP: MANY OF THE FACTORS THAT LEAD TO SUFFERING ARE THE RESULT OF A HARMFUL SOCIAL ORDER WHICH WE CAN'T FULLY CONTROL. UNDER THESE CONDITIONS, PLACING CARE AT THE CENTER OF OUR WORK MEANS BEING ABLE TO AT LEAST STRENGTHEN PEOPLE TO FACE THIS SITUATION, ALLOWING THEM TO DEVELOP SELF-KNOWLEDGE AND EMOTIONAL RESOURCES THAT CAN BE DECISIVE FOR THEIR SUCCESS.

VULNERABILITIES

When prioritizing the participation of underrepresented communities in the composition of a group, it is necessary to take into account that the vulnerabilities to which they are exposed are expressed not only subjectively, but also objectively, as in situations of abuse, domestic violence, drug addiction, and racism.

For this reason, although tackling these conflicts is not the main focus of the project, we believe that offering support is the role of every civil society organization.

In addition, when someone who is participating in the project faces a situation resulting from their social and personal vulnerabilities, it is natural that the institution and its representatives become a reference in the resolution of conflicts.

Therefore, it is essential to pay constant attention to these issues and maintain sensitive listening, availability, and openness.

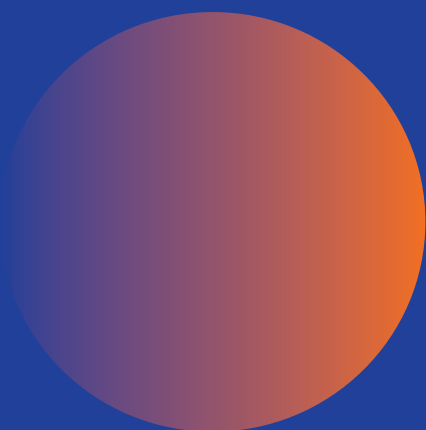
“Colaboradora was really important for me this year. I went through a lot of personal issues and, if it wasn’t for the project, the team, and the other colabs, I don’t know what would have happened to me. All of this helped me develop self-esteem and believe more in myself and my work.”

ANDREY HAAG,
Tumulto Rec production company

TIP: WE RECOMMEND THE PRIOR CONSTRUCTION OF A SUPPORT NETWORK BY MAPPING AND PARTNERING WITH AGENTS IN THE LOCAL SOCIAL ASSISTANCE SYSTEM. THIS CAN BE HELPFUL IN CASE IT IS NECESSARY TO FORWARD ANY CASES RESULTING FROM SOCIAL VULNERABILITY. IN ADDITION, COLLECTING EMERGENCY CONTACTS IN ADVANCE CAN ALSO BE USEFUL WHEN SOMEONE IS GOING THROUGH A DIFFICULT SITUATION AND IT IS IMPORTANT TO INFORM OR CONSULT WITH SOMEONE THEY TRUST.

“Since the beginning, I dedicated myself to building a relationship of trust and affection with the colabs, showing them that being the project manager didn’t mean I was neutral or distant - on the contrary, I was available and willing to also be affected by them. I always showed myself as someone they could rely on and who rooted for their advancement. This made a lot of difference in my ability to identify personal issues that could compromise their well-being and participation in the activities, which contributed to my role in conflict mediation.”

Simone Oliveira, project manager of
Colaboradora - Enterprises for Change



PART 3

WHAT WE LEARNED FROM COLABORADORA

by **GEORGIA NICOLAU**



Twelve months went by - or many more, if we consider the hours involved in establishing partnerships, building the journey, raising funds, planning, assembling the team, accounting, evaluation, and conflict mediation. One of the things we most reflected on was our relationship with time. In the second edition of **Colaboradora - Enterprises for Change**, which will happen in 2020, we will concentrate the educational process in a smaller time frame. One year is a lot: we witnessed beautiful events such as the birth of a child, but also experienced many challenging moments such as the withdrawal of some of the participants and the shift in the focus and work of some of the enterprises.

Another issue caught our attention: some of the participating entrepreneurs could no longer attend the training process because they got a full-time job. In a country in crisis, it is not true that everybody can live their dream. And this is a reality that those who choose to work with historically underrepresented populations have to face. There are no equal opportunities for everyone. There

is not a ready market to consume products from small and micro-businesses. There are few public policies and investment opportunities for entrepreneurs in the creative and social sectors, and even less for initiatives led by women, black people, LGBTQIA+ and indigenous people - bodies that aren't normally associated with what the world is used to calling an "entrepreneur".

Because of this, searching for the right opportunities, people, approach, and language is essential to a program like this. The social business and creative entrepreneurship realm often reflects a social position. For instance, we deal with words in English, our language is sourced from marketing and administration, and our tools and methodologies come from foreign countries. And although many tools are useful, not all of them are universal. Sometimes we need to translate or mediate them, build new ones, or even



Picture on the left: the colabs visit the Ouvidor 63 Cultural Occupation, in São Paulo. On the right: the final strategic planning meeting with Elis Alquezar, from Move Social

“As a travesti, the financial management class was really important for me to learn to assess the minimum financial needs for my body. My needs go beyond housing, food, and transportation: I have expenses with hormones and specific care, for example. Gabriela showed me that all of these costs should be included in proposals to hire trans and activist artists such as myself.”*

MARIA SILVINO,
singer and cultural producer

*Travesti is a South American gender identity in the transgender spectrum, more often related to female pronouns and gender expressions.

develop our own practices. For example, at the workshop offered by No Front Empoderamento (At the Forefront of Empowerment), the economist Gabriela Chaves taught financial education through rap. We received fantastic feedback, because she engaged with the reality of the people who took part in the process. While we got some choices wrong, we also got others right, such as this one.

Out of all lessons learned, the strongest one is that an initiative like Colaboradora is a choice that requires devotion, presence, and wholeness. In order to build a project that encourages collaboration, network strengthening, autonomy, critical thinking, and the expansion of possibilities and opportunities for those who have been historically excluded, there is no other way but to fully believe in the process.

By the way, Colaboradora would not have been possible if our project manager, Simone Oliveira, were not only a great professional but also an extremely sensible, generous person who is guided by valuing the life of each and every one around her. We made the choice of having in the team people who are not only committed to social transformation, equal opportunity, and a more just world, but who above all believe that these things are really possible and embody this belief in their own lives. To believe, incorporate, inhabit with our bodies and minds: this is how we hope to keep going, sometimes fighting the currents, but always treading with faith and in very good company.

SPECIAL THANKS

A Banca
Arte no Dique
Ateliê Arte nas Cotas
Aurélia Rios
British Council
Casa de Cultura Afro-Brasileira
(Vicente de Carvalho)
Dume
Encontro de Criadores
Escola Estadual Judoca Ricardo
Sampaio Cardoso
Fernanda Menna
Fundação Ford
Fundação Tide Setubal
Galpão Inova ZL
Instituto Ânima
Instituto Jatobás
Lab 4D
Malu Andrade
Ouvidor 63
Projeto ComCom
Red Bull Station
Sebrae
The House
Universidade São Judas
Winy Choe

MENTORS

Daiane Santos
Dani Gabriel
DJ Bola
Mari Bergel

SUPPORT BY

British Council and Fundação Ford

PARTNERS

The House and Instituto Anima

THE TEAM OF COLABORADORA - ENTERPRISES FOR CHANGE

Directors: Georgia Nicolau, Marília Guarita
and Rodrigo Savazoni

Project Manager: Simone Oliveira

Pedagogical Coordinator: Niva Silva (Instituto Ânima)

Project Development Assistant: Hanna Pereira

Mobilization: Mariany Passos and Catharina Apolinário

Administration: Fabrício Freitas

Coordinator of LAB Procomum: Marina Pereira

TEACHERS

Adriana Barbosa - Entrepreneurship and Identity

Dani Gabriel - Creative Economy; MVP

Daniel Cunha - Emotional Intelligence

Daniela Teixeira - Project Design

Eduardo Vianna Jr. - Personal Organizing;
Canvas for Impact Business Models

Elis Alquezar - How to Measure Impact;
Strategic Planning; Theory of Change

Gabriela Chaves - Financial Management

Georgia Nicolau - The Commons

Jau Santoli - Social Impact

Kalyne Vieira - Emotional Intelligence

Mariana Valente - Copyright

Niva Silva - Collaboration and Identity;
Discovering the Customer

Renato Melo - Marketing

Rodrigo Savazoni - The Commons

Valéria Freitas - Fundraising

Walquiria Tibúrcio - Theory of Change

BRITISH PARTNERS

Advantage Creative - John Holmes

Haarlem Artspace - Catherine Rogers,
Bev Shephard and Liv Punnet

Junction Arts - Paul Steele



THE EDITORIAL TEAM

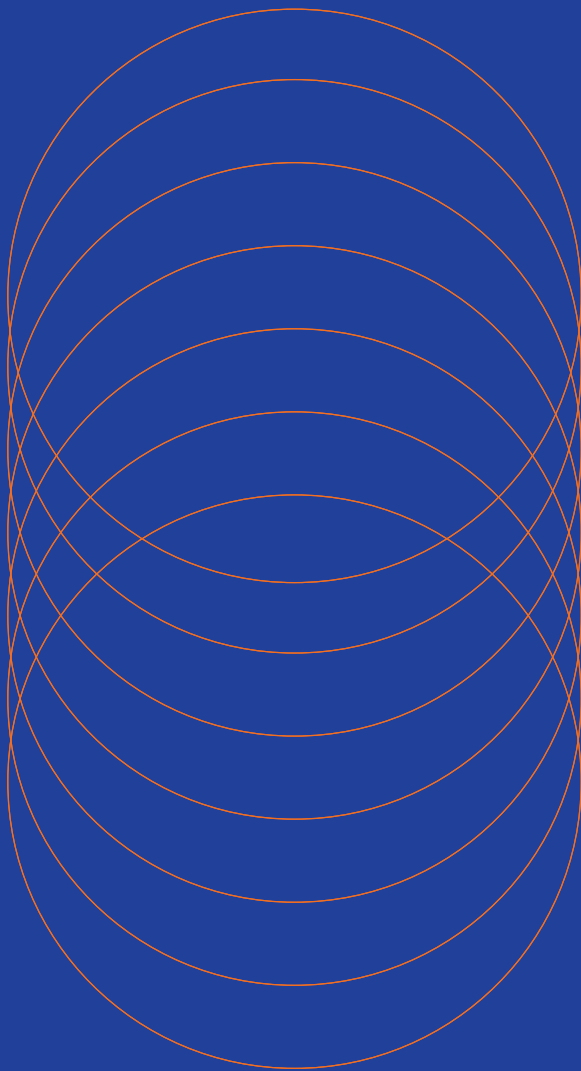
Editors: Rodrigo Savazoni and Georgia Nicolau

Copywriters: Georgia Nicolau, Niva Silva
and Simone Oliveira

Proofreader and translator: Carolina Munis

Design: Estúdio Rebimboca

Photos: Juliana Freitas, Andrey Haag, Colaboradora's
participants and the team of Instituto Procomum



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