CREATIVE ECONOMY AND ENTREPRENEURSHIP IN VULNERABLE TERRITORIES PROJECT

SOCIAL IMPACT EVALUATION
FINAL REPORT
APRIL 2016
INTRODUCTION

Cristiane lives in Cidade Tiradentes, in the far east of the city of São Paulo. In 2007, when she had to leave employment to care for her daughter, Cristiane decided to learn techniques of handicraft to supplement their income working at home. That is how the “ASO OGÉ - Art in Fabric” was born. Their dolls and fashion accessories are inspired by the African culture, the root of great pride for her, were present in various fairs around the city. Success was a growing, and her collection becoming increasingly more elaborated and original.

However, maintaining your own business and living from your craft is not a simple task. Every day there is a new challenge: how do you know if the business has the potential to sustain and grow? How to separate personal and professional life? How to find customers and communicate with them? What kind of partners it needs? How to compete with branded products purchased outside the community?

Aware of these difficulties, in October of NESTA year, Cristiane became aware of an opportunity that fit her needs perfectly: a course on Creative Economy Entrepreneurship that would happen in your region. It would be four training days, and she was sure to seize the opportunity; enrolled as
soon as it opened.

There she met Simone, an educator, responsible for the training. Besides the experience that she already had as coach, Simone had been recently prepared for these classes by Percy Emmett, an English professional who brought to Brazil a teaching methodology based on the extensive experience of the Institute of British innovation NESTA.

Percy showed Simone how to foster knowledge by using open questions, touching through personal motivations, professional organization, market awareness and business techniques. Simone then divided NESTA set of knowledge with Cristiane and the other eleven students in the course.

One of these students was Juan. He was not there to think about opening a business – his was there to listen to each entrepreneurs, understand their doubts and learning tools. Juan is a Local Development Agent, function that he performs within Cidade Tiradentes local government. It was him, who helped form the group of students in the course, as part of his tasks to promote local development in the region.

Both Juan and Simone, as well as various other Local Development Agents and trainers, were recruited by the Sao Paulo Agency of Development (ADE SAMPA). Their main focus was to act in the peripheral regions of the city by integrating the Creative Economy and Entrepreneurship in Vulnerable Territories Project.

The project, which began in August 2015, is an initiative that has been co-financed by ADE SAMPA and by the British Investment fund - The Newton Fund. The British Council - an international organization that was involved since the design of the project, runs the Newton Fund in Brazil.

NESTA partnership is responsible for bringing the coach Percy Emmett - who prepared both Simone and Juan to work with the entrepreneurs in the Cidade Tiradentes. The British Council’s intention is to actively participate in the development of creative economy in Brazil through education, by taking advantage of the experience that the United Kingdom has in NESTA area.

That is how the United Kingdom landed in Cidade Tiradentes. To help Cristiane realize that she was not only an artisan, but also a creative entrepreneurial that could put into practice a sustainable and profitable business. Business that in addition to bring balance to her future and her family’s, could also help to bring autonomy and pride to the region where she lives and inspire other entrepreneurs who, like her, bet on creative ability as a form of survival and integration into society.
THE PROJECT

INSTITUTIONAL ARRANGEMENT

BRITISH COUNCIL

The British Council is an international British organization for the promotion of cultural relations and educational opportunities. Its purpose is to build engagement and trust for the United Kingdom from an exchange of knowledge and ideas between people around the world. It seeks to achieve these goals through education, science, society, English and the arts.

NEWTON FUND

The Newton Fund is part of official assistance in the development of the United Kingdom, with the aim of deepening of innovation and scientific partnerships that promote the economic development and welfare in emerging countries. The British Council is responsible for operations of the Professional Development Program and Community Engagement of the Newton Fund in Brazil.

The São Paulo Agency for Development (ADE SAMPA) is a legal entity, with private law rights, qualified as Autonomous Social Service for non-economics purposes, with social interest and public utility. It aims to promote the implementation of development policies, particularly the ones that: contribute to economic growth, attract investment, reduce regional inequalities, increase economic competitiveness, and support the creation of jobs and income, through entrepreneurship, social economy and technological innovation. The ADE SAMPA operates in conjunction with the Municipal Secretariat of Development, Labor and Entrepreneurship of São Paulo.
In January 2015, the British Council allocated twenty five thousand pounds of the Newton Fund to invest in the Creative Economic area through a pilot project in Brazil.

In April, the British Council researched technical partners - ADE SAMPA, Sebrae, Unibes - to co-finance and operate a Creative Economy project, which would be eligible for financing from the Newton Fund.

In May, the ADE SAMPA and the British Council began a partnership. By July, they started planning the Creative Economy and Entrepreneurship in Vulnerable Territories Project.

The project has enlisted the creative potential that exists in the outskirts of the city of São Paulo with the challenges of training and advising entrepreneurs in these regions. The initiative has envisioned the opportunity to bring a creative business training systematized in the United Kingdom, through a British organization whom is allied to work for the economic development through fostering micro and small business supported by ADE SAMPA.

**PROJECT CONCEPT**

The main objectives of the project are to promote development and professional skills in entrepreneurship in the culture of creative economy by taking advantage of United Kingdom’s leadership in the sector. It is intended to generate business creativity and technological development through innovation, among low-income youth who live in regions far from the center of São Paulo. It also aims to engage networks of creative economy in the populations of those peripheral regions. It is expected to generate economic opportunities that promote social development and reduction of economic inequality.

Its central strategy was to identify and hire a British organization with methodology that can be adapted. Using the UK methodology to form, Local Development Agents and trainers/Managers and the trainings design, would be on ADE SAMPA.

The British institution chosen to do the teaching methodology provided was NESTA-INSTITUTE OF INNOVATION. NESTA sent to Brazil their senior trainer, Percy Emmett who was to instruct the methodology to trainers, Local Development Agents and public managers of Brazilian culture.
THE NESTA METHODOLOGY

The NESTA methodology was developed with the objective to train and support entrepreneurs to; develop, improve and make their creative business successful. It uses the classroom format, with minimum course load of 28 hours, divided into four consecutive days. It uses exercises in the “Assemble Your Own Creative Business Successfully” Tool Kit to build from experiences. The method values the group participation by allowing exchanges and, mainly, mutually enhance business ideas.

The Tool Kit is composed of four guides that can be used in several scenarios. It requires 3 hour sessions design, in order to complete assimilate the concept through group activities by the exchange of information and experiences. Work sessions were didactically divided into:

1. VALUES AND MOTIVATION
2. SIGNS OF SUCCESS
3. PLANNING FOR CUSTOMERS AND BUSINESS
4. PROJECTION OF RELATIONSHIP AND REFLECTION
5. THE MARKETING MIX
6. FINANCIAL AND MARKETING PLANNING

All books in the kit, have hands on materials such as; spreadsheets, diagrams and post-its. It is a reference material to be used by the participant after the course, and is generally hand out on the last day of training. NESTA didactic material serves as a guidance path (method) and does not require that the participant is qualified in Business Administration or has previous training in any specific area of entrepreneurship.

The method is based on the idea that the creative entrepreneur primarily needs to understand their personal motivations to begin a venture, since NESTA will determine the shape and direction of the business.

PLANNING OF ADAPTATION

After the training with Percy Emmett and starting from NESTA methodological guidance, the ADE SAMPA met with the four trainers to adapt it closer to Brazil/São Paulo’s reality. A keynote presentation to deliver training was created with the following items:

STAFF: presents ADE SAMPA;
CONTEXT: presents the reality of São Paulo forwarding to culture and creative economy themes and the references to 2013 Creative Economy drawn up by UNESCO;
OBJECTIVE: encouraging the establishment and development of business in the areas of creative economy and economy culture, especially between young people who live in peripheral areas of the city of São Paulo;
THE WORK CONTRACT: raises the expectations of participants;
METHODOLOGY: mentions the Tool Kit-NESTA and presents the link to download the material;
15
14

CONCEPTS AND EXERCISES: 4 working days with 10 exercises and presentation of concepts such as: Creative Economy and its main activities, Startup, Intellectual Property on Creation, Talent and Quality, Triangles of Promises, Communication and Marketing, Pricing, Collaborative and Solidary Economy.

TRAINER’S TESTIMONY

“What is unique about the NESTA methodology is the autonomy that we have to replicate the training.”

TRAINER’S TESTIMONY

“We held meetings with the 4 trainers and the ADE SAMPA team. In these meetings we programed each meeting drawing from the process that we lived in formations with Percy in the NESTA methodology. It was a collective construction, with many moments of exchange and shared perception to insert the appropriate activities that guide the NESTA methodology, focusing on what made more sense for us”.

PROJECT OVERVIEW

<table>
<thead>
<tr>
<th>Planned</th>
<th>Performed</th>
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<tbody>
<tr>
<td>To happen between August 2015 and March 2016</td>
<td>Initiated on 24 August 2015 and ended on 31 March 2016</td>
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<tr>
<td>A project launch’s event for up to 100 people.</td>
<td>The Seminar “Public Action, Creative Action” was held in São Paulo on 24/03/2015, in which 145 people registered and 80 people signed the seminar’s “attendance list”</td>
</tr>
<tr>
<td>Two training of four consecutive days for public officials and multipliers administered by a UK NESTA coach, divided into:</td>
<td>Hiring of two NESTA training trainers sections delivered by Percy Emmett, NESTA Senior consultant:</td>
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<tr>
<td>1st edition for up to 25 public officials who occupy positions of management in public cultural equipment and/or responsible for professional qualification;</td>
<td>Class 1: 25 to 28/03/2015</td>
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<tr>
<td></td>
<td>Total of participants: 14</td>
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<tr>
<td></td>
<td>Audience:</td>
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<tr>
<td></td>
<td>9 Local Development Agents of AdeSampa;</td>
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<td></td>
<td>3 Managers/technicians from the Secretariat of Culture and</td>
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<tr>
<td></td>
<td>2 AdeSampa officials (Vai tec Program ).</td>
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<tr>
<td>2nd edition for up to 25 people, of those 20 being Local Development Agents and 5 Multipliers contracted by ADE SAMPA.</td>
<td>Class 2: 31/08 to 03/09</td>
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<tr>
<td></td>
<td>Total participants: 24</td>
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<tr>
<td></td>
<td>Audience:</td>
</tr>
<tr>
<td></td>
<td>10 agents of development of AdeSampa;</td>
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<tr>
<td></td>
<td>4 Trainers multipliers (contracted by ADE SAMPA);</td>
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<tr>
<td></td>
<td>5 Managers/technicians linked to the Culture Secretariat;</td>
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<td></td>
<td>5 Managers/technicians from the Work and Entrepreneurship Development Secretariat,</td>
</tr>
<tr>
<td>15 training sessions for entrepreneurs from the 4 regions of the city of São Paulo, reaching at least 150 entrepreneurs until March 2016.</td>
<td>16 trainings ADE SAMPA –NESTA</td>
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<td></td>
<td>398 enrollments received;</td>
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<td></td>
<td>231 were present at least one day;</td>
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<td></td>
<td>215 people were considered educated, on the criteria that they attended at least 75% of the sessions and the trainer’s final report</td>
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<td></td>
<td>16 training sessions, where 11 were performed in counties sub districts located in the outskirts of São Paulo, while others in the expanded center region in the city: 5 in the central region; 2 south zone; 4 north zone; 3 east zone; 2 West Zone</td>
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<tr>
<td>An additional training on local context for the Local Development Agents.</td>
<td>A ADE SAMPA-NESTA training for agents for local development of the Municipal Secretariat of Development, Labor and Entrepreneurship.</td>
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</table>

1. The last ADE SAMPA/NESTA training, in the sub district county of Pirituba, is expected to end by 03/31/16. Therefore, their information and results are missing from NESTA analysis.
The British Council is studying the possibility of extending the scope of Newton Fund investment to Creative Economy and entrepreneurship to vulnerable territories to other partners and regions of Brazil. The organization has interest in knowing and systematizing the methodology of shared management and governance beyond the model of co-creation and co-financing.

Now that the ADE SAMPA is just over one year old, it has interest to know how the project can help it in its mission and vision. It also want to know if the project can become a program, and how it can make the formation of local development groups more effective.

Both have an interest to deepen knowledge on the participant audience’s profile and on the efficiency and replicability of the UK methodology of training, in particular their adhesion to the local context of the peripheral regions of Sao Paulo.

From the information raised, the two organizations have the intention to obtain, as part of the evaluation process, a content of communication about the project and what happened from its actions, seeking to present results and impacts for initial public with various degrees of closeness with the creation and operation of the project.

Social impact evaluation, concerns the transformations in a territory, in a community or population, at the moment that an intervention known in the system (a project, program), as in a cause and effect relationship, observed between the change and the intervention. The concept of social impact, by its turn, dialogues with distinct definitions that are sustained in the methodological requirements, temporal or territory.

**THE IMPACT EVALUATION**

**WHY EVALUATE?**

Social impact evaluation, concerns the transformations in a territory, in a community or population, at the moment that an intervention known in the system (a project, program), as in a cause and effect relationship, observed between the change and the intervention. The concept of social impact, by its turn, dialogues with distinct definitions that are sustained in the methodological requirements, temporal or territory.

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2 Text inspired from the Article - Metrics in Business of Social Impact: pleas. Daniel Brandão; Célia Cruz; Anna Livia Arêde. ICE - Institute of Corporate Citizenship and MOVE - Evaluation and Strategy on social development. 2014
Some current definitions on social impact evaluation to help us shed light on the difference between concepts.

The approach of the Development Impact Evaluation (DIME) relates to the “gold standard” of an impact evaluation for organizations and bodies of economic nature. It necessarily requires studies with random control groups (RCTs - randomized control trials). According to this school, only with the use of these control groups would be feasible to establish a cause and effect analysis likely and general between an intervention and a change in reality. Thus, a consensus on this issue is still distant. Other recent definitions of impact evaluation allow us new explorations of the concept. The IEG definition brings a new aspect to be taken into account: The intervention’s space-time coverage and the extension of territory’s reach of a project or program. By this perspective, the impact regards the sum and the relationship of results expressed after the end of the intervention in the territory. This perspective reveals that the impact evaluation can capture its transformation better if is done after the end of the initiative in question.

Such definitions point us to reflections about what it is possible to assess, currently on the Creative Economy and entrepreneurship in vulnerable territories project.

1. “Impact Assessments evaluations seek to respond to cause and effect issues. In other words, looking for changes in the results (outcomes) that are directly attributed to the program.”

2. “Impact assessments compare the outcomes of a program against a counterfactual that shows what would have happened with the beneficiaries if the program had not existed. Distinct from other forms of evaluation, the impact study allows it to assign the changes to the program on evaluation by following experimental designs and quasi-experimental studies.”

3. “Analyzes that measure the net change in outcomes of a particular group of people that can be assigned to a specific program using the best available feasible methodologies, and appropriate to answer the evaluative question investigated to the specific context.”

4. “Evaluations that consider all the interventions carried out within a given geographical area.”

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First of all, as the project is still in progress and by the choice of not opting for a methodological use of control groups (RCTs), it seems wise to consider that the evaluation will bring an objective look on results. It also will contribute to refining the possible impacts expected allied to the real possibilities brought by the strategies and activities put in practice.

As it is a pilot project, which probably will have continuity and extension of its scope, there is a window of opportunity to deepen the understanding of the results and impacts expected. As well as the relationship between the limits and potential of the interventions activities put into practice.

The absence of a base line for the project has revealed itself as an opportunity for improvement of its management and future planning.

**CINGULADO CONSULTING**

Cingulado is a social attitude consulting company that seeks to develop, incubate and articulate projects focused on sustainability initiatives and collective development. It works by placing itself in a competencies network, that fosters and shapes teams according to each project. For this proposal, we seek to ally technical competencies on impact evaluation with communication planning and narrative creation management.

Founded in 2012, it has developed social and cultural projects for Natura, Casas Bahia, Fundação via Retail, Fundação ArcelorMiHal and Arcor. Fostered various projects in the suburbs of Sao Paulo, Rio de Janeiro and Belo Horizonte. Those projects were done in conjunction with peripheral associations, such as ABanca Culture Association, Casa de Cultura de Rocinha, São Mateus em Movimento, Grupo Cultural NUC e Rede do Lado de Cà. Incubated the “Criando Criadores (Creating Creators)" project, which aimed to educate and professionalize the outskirt agents for culture change in Ermelino Matarazzo, east of Sao Paulo. It has also developed and implemented cultural projects such as the Festival Do Lado De Cà, Urban, Conectando Quebradas and Natura Musical.

**EVALUATION PROCESS**

The work begins with the internalization of the long-term overview project and of the organizations: Which are the long-term results we want to achieve? Constructing a relationship flow throughout overview, a territory will being to materialize in the form of inputs, responses and relationships: What are the informative essential indicators that will be demonstrated after each change that you want to generate? What are the constraints to which these results are carried out? What are the goals and/or central strategies that the program will carry out to reach the long term results? What is the relationship between strategies, and the results in the processes of planning and management? What are the main products (outputs) that are generated during the process of each result?

These questions, from an open reflection process, will be worked by a phenomenological perspective, a path that enables to watch and describe the process, while understanding and learning with it. In this approach, the material does not organizes itself, by only using pre-established categories and quantitative parameters. Since phenomenology is the study of how a set of phenomenon manifest themselves, either through of time or space. It consists in studying the essence of things and how they are perceived...
seeking to understand people’s living and understand how they perceive the world around themselves. To that extent, all phenomenon in the world should be thought also from every human being mental perception’s.

Thus it’s important to have clarity on this perspective of analyzes, as when we try to achieve something material, tangibly visible in the world, attached to time and separated from other elements that depend primarily on our work and participation we can exercise some control. We are also able to apply the “monitoring impact” logic, in which goals and results are assessed from specifics and pre-designed indicators. Although, when we work with complex social processes, which are possibly (at least in some respects) intangibles and invisible, whom are in such long-term plan, to the point of escaping time limitations. These social processes are intimately and inextricably linked to many other interferences and processes, which we have little control and are especially dependent on movements and energies of others (those who we served in the first place), we must work with the emergency logic and we need to employ a different way to evaluate the responses and judge whether we are on the right path.

For us, it is clear that the social complexity is our evaluation field: each situation and each community that becomes the focus of our attention is subject to innumerous influences and interventions from other communities and situations - and are in a state of change constantly. Those who seek to intervene are not separated from those who receive the intervention – They are an integral part of the whole, in which they intervene and they also modify themselves when the extent changes.

When the project’s practice is deeply considered and reflected upon, it modifies the social actor and the context of its own action field. When the context changes, the practice following it, needs to respond to this change. When the context changes and the practice responds, the social actors develop from the challenges, insights and its resilient’s intention.

From that perspective, the work of the evaluation was drawn and carried out as shows in the flow below.
**THE IMPACT EVALUATION**

**PROJECT MAPPING WITH BRITISH COUNCIL AND ADE SAMPA STAFF**
- Process
  - 2 meetings with teams
  - Timeline and project sociogram
  - Follow up meeting ADE SAMPA and BC

**GENERAL VIEW OVER THE PROJECT’S IMPACT EVALUATION**

**OBSERVATION AND MAPPING VISITS IN TWO TERRITORIES**
- Process
  - 1 day visits:
    - Cidade Tiradentes (East Side)
    - M’Boi Mirim (South Side)
  - Follow up meeting 3 ADE SAMPA and BC

**UNDERSTANDING THE NESTA TRAIN THE TRAINER**
- Process
  - Final meeting ADE SAMPA and BC

**ADE SAMPA NESTA TRAINING OBSERVATION AT THE TERRITORIES**
- Process
  - 5 ADE SAMPA NESTA trainings follow up
  - Survey for the trainees ADE SAMPA NESTA
  - Interview with the 9 local development agents responsible for organizing the training
  - Interview with the 4 instructors
  - Workshop ADE SAMPA and BC

**PROCESS**
- Report 4
- Final report, presentation, and video documentary
The Creative Economy is a concept on business models or management where their products and services are developed from knowledge, creativity, and the people capital’s intellect. According to the United Nations, the creative sector activities produce intellectual and artistic, tangible and intangible assets, with creative content and economic value. In this sense, distinguish itself from the traditional economy manufacturing, agriculture and trade.

Its activities include the sectors of culture, fashion, design, music and crafts. The sectors of technology and innovation, such as the development of software, electronic games, applications, as well as activities of television, radio, cinema and photography, in addition to the expansion of the different uses of the internet.

The special edition of the Creative Economy 2013 report, drawn up by the United Nations Organization for Education, Science and Culture (UNESCO) and by the United Nations Development Program (UNDP), emphasizes that the Creative Economy became a powerful transforming power in the world today. The report informs that world trade in goods and creative services totaled a record US$ 624 billion in 2011 and more than doubled between 2002 and 2011. In addition, in the same period, exports of sector’s products registered an average annual increase of 12.1% in developing countries.

The contribution from private and formal cultural activities represents, on average, 5.2% of GDP (Gross Domestic Product) in 40 countries researched by UNESCO. As an example, countries such as Bosnia and Herzegovina are mentioned with the contribution of creative industry at 5.7% of GDP, Ecuador (5%), Argentina (3.5%) and Colombia (3.4%). In addition to the economic benefits, the Creative Economy also contributes to social development. Its potential to generate well-being, self-esteem and quality of life in individuals and communities, through joyful activities are representative of the each locality characteristics, stimulating inclusive and sustainable growth, according to the study.

In the United Kingdom, the Creative Economy represented approximately 5% of its economy in 2013. In that same year, the Creative Economy has created 2.62 million jobs, represented one in each 12 jobs created in the United Kingdom.

In Brazil, the contribution of the creative industries was of 2.7% of GDP in 2011, according to a study performed by Firjan (The State of Rio de Janeiro Industries Federation), in 2012. The institution took the mass generated by the Creative industry companies that year, as the basis for salary. The result puts Brazil among the largest producers of creativity in the world, overtaking Spain, Italy and the Netherlands. However, there is a long way to go before the country reaches levels as The United Kingdom, France and The United States, where the Creative Economy is quite expressive.

Due to the potential for growth of the Creative Economy in Brazil, The Secretariat of the Creative Economy was deployed in 2011, under the Ministry of Culture commands. Its mission is to lead the formulation, implementation and monitoring of public policies to local and regional development, prioritizing the support and encouragement to professionals and to
Brazilian micro and small creative businesses.

In São Paulo the Creative Economy was already responsible for 3% of all the formal city's employment in 2009. Still according to the report the creative economy in the city of São Paulo: Diagnosis and potential, “as important as the number of positions, it is activities that can be developed not only in the traditional economic centers of the city, but also in more distant districts, that present greater lack of jobs and opportunities.” The numbers of growth and opportunities offered by the Creative Economy in the São Paulo are expressive if compared with the scenario in Brazil. The percentage of formal jobs and the position of the creative industries in the São Paulo are higher if compared to the data of the State of São Paulo and Brazil as it is revealed in the next figures.
Despite the rapid and consistent growth in Creative Economy in recent years in the city of São Paulo, the participation of outskirt areas in this industry is still a short representation if compared with the central regions of the municipality. The figures below show how the average personnel income, the distribution of formal jobs and the concentration of Creative Economy local units are larger in the center than in peripheral regions.

Observing the creative economy workers data in a specialized display at the 96 city districts (left map), is noticeable that the districts that show higher incomes are Moema, Itaim Bibi, Jabaquara and São Domingos, with a certain concentration pattern to the west side. The districts with the lower numbers at the creative sector are Pari, Vila Curuçá, Cidade Tiradentes and Grajaú.

This map displays data referred to creative economy activities. Here, the Morumbi and Itaim Bibi districts highlights again, but also Pinheiros and Barra Funda districts, with great importance in absolute numbers of regularly employed professionals.
In the scenario of Creative Economy growth, The Creative Economy and Entrepreneurship in Vulnerable Territories Project brings the economic projection opportunity to connecting it to the venturer context in the peripheral regions of the city of São Paulo. Creativity is present in quantity and quality in those territories where shortage is in arm wrestling with abundance. However, the lack of access to resources, credit, training and assistance, in addition to the excessive bureaucracy, are challenges to be overcome. Here, the prospect of economic development of these individuals and communities may approach the wider complex of social and local development.

The following graphs reinforce how the Creative Economy offers opportunities for employment generation and greater income than the total of formal jobs in the municipality of São Paulo.
RESULTS AND EVIDENCE OF IMPACT

EVALUATIVE MATRIX

The time line and sociogram exercises conducted by Cingulado, stimulated and helped the proposing organizations to reflect on what would their evaluating issues be in relation to the project. Thus, it led to an individual and collective formulation of questions that these groups would like to see investigated in the evaluation process.

The ADE SAMPA brought 25 questions. They were about the adaptation of NESTA’s methodology to the local context, on how the NESTA training was incorporated and has influenced the work of the Local Development Agents, trainers, culture public managers and training participant’s profiles. Additionally, more institutional questions were conceived. Questions about how the project can support and strengthen the mission and vision of the organization and how it contributes to their strategies for the promotion of local development.

The British Council brought 30 questions to the table. Its interest was to know how its partnerships may benefit organizations, the initiative results and how The United Kingdom’s experience in the Creative Economy can influence the project. They also brought questions about the NESTA methodology and its adaptation to local context; the participant’s profiles and their learning process; on what changes occur in the territories; and questions about the project’s capacity of the to indicate the challenges and opportunities in public policies.

Both organizations have raised questions about what and how to communicate the history and the results of this initiative.

After the individual meetings with each proposing organization, we made a new meeting with the two groups where we brought all the issues raised. The questions were divided into six research dimensions: partnerships, Planning, Methodology, target audience, Impact/results and communication.

At that meeting, we evaluated collectively if all these research dimensions were part of the evaluation contents. Then, we identified that the questions on planning and communication should be worked by the proposing organizations in other moments. In the case of communication, the part that fits Cingulado, in the manners of the project’s presentation, would be dealt with later in specific planning. The Partnerships theme was also was suspended at that moment, but will become an item in reports we are calling “Management and Governance”. The three dimensions that remained, had their questions prioritized and qualified by the participants of the meeting. Then, they were gathered into up to five questions by theme/dimension. In the group last sweat, we validated what factual questions would be possible to investigate, considering the scope and the project’s timeline, as well as the time and resources available in this evaluation process.

In this evaluation context, then emerged the need to create an evaluative matrix, which was not initially foreseen in the consultancy’s proposal. The need to prioritize and qualify the questions brought by ADE SAMPA and the British Council was then demonstrated by the large amount and context of the evaluation questions raised. Also, the requirement to involve the evaluative field within the time and scope of the project; and the importance of aligning the evaluative efforts with the objectives presented in the
### EVALUATIVE MATRIX - CREATIVE ECONOMY AND ENTREPRENEURISM IN VULNERABLE TERRITORIES

<table>
<thead>
<tr>
<th>EVALUATION GOALS</th>
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<tbody>
<tr>
<td>To map opportunities and challenges that are related to this project larger scope, by the Newton Fund acting on the British Council's behalf on the Creative Economy and Entrepreneurism in Vulnerable Territories.</td>
<td>To map opportunities and challenges in order to foster creative entrepreneurship and local development, especially through Local Development Agents, local opinion leaders, considering ADE SAMPA scope and the referred project as mark zero.</td>
<td>To map opportunities and challenges that are related to this project larger scope, by the Newton Fund acting on the British Council's behalf on the Creative Economy and Entrepreneurism in Vulnerable Territories.</td>
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<tr>
<th>DIMENSIONS</th>
<th>LEADING QUESTIONS</th>
<th>INDICATING CRITERIA</th>
<th>SOURCE POINT</th>
<th>SURVEY TOOLS</th>
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<tbody>
<tr>
<td>ECONOMIC DEVELOPMENT</td>
<td>What measurements can you tell changes in the vulnerable territories (specify two), related to the project’s objectives?</td>
<td>Youth numbers that have form a creative business; New creative business formalized; Value enhancement for local knowledge as creative business; income increase.</td>
<td>Territories and entrepreneurs</td>
<td>Entrepreneurs survey; Vulnerable territories visits (to be defined); Replications reports; Agents follow up reports; narrative reports from five chosen entrepreneurs</td>
</tr>
<tr>
<td>PROFESSIONAL DEVELOPMENT</td>
<td>In what measurements the individuals that took part on the project, were able to put the skills learned into practice?</td>
<td>Ideas implemented in the business by the entrepreneurs; ideas implemented in replications by the trainers; course implemented ideas by the Local Development Agents and Culture agents.</td>
<td>Entrepreneurs, DL Agents, Trainers, Cultural Department Public managers</td>
<td>Entrepreneurs’ survey; Vulnerable territories visits (to be defined); Replications reports; Agents follow up reports; narrative reports from five chosen entrepreneurs</td>
</tr>
<tr>
<td>METHODOLOGY</td>
<td>In what measurements were the individuals that took part on the course, learned the NESTA course’s content?</td>
<td>Course’s content learned by the development agents, trainers and entrepreneurs</td>
<td>Entrepreneurs, DL Agents, Trainers, Cultural Department Public managers</td>
<td>Entrepreneurs’ survey; Vulnerable territories visits (to be defined); Replications reports; Agents follow up reports; narrative reports from five chosen entrepreneurs</td>
</tr>
<tr>
<td>METHODOLOGY</td>
<td>In what measurement, was the NESTA methodology was adapted to the entrepreneur’s context for the vulnerable areas?</td>
<td>Training format and content - NESTA versus Replications format and Context</td>
<td>NESTA toolkit, ADE SAMPA Workbook, replications, trainers</td>
<td>Entrepreneurs’ survey; trainers surveys; DL Agents and focus groups</td>
</tr>
<tr>
<td>PUBLIC</td>
<td>What’s the entrepreneur’s profile after the course?</td>
<td>Income, business maturity, living, formal education, professional experience, gender, age, banking abilities; personal documentation</td>
<td>Entrepreneurs</td>
<td>Entrepreneurs’ Survey</td>
</tr>
<tr>
<td>PUBLIC</td>
<td>Em que medida o empreendedor que participou das replicações é um empreendedor de territórios vulneráveis?</td>
<td>Números de empreendedores formados VERSUS Números de empreendedores de territórios vulneráveis</td>
<td>Entrepreneurs</td>
<td>Entrepreneurs’ Survey</td>
</tr>
</tbody>
</table>

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In a last meeting in December 2015, the matrix was then presented and worked. It contained the project’s tenderers, who governed the new changes made in the organization dimension’s, in the mapping of indicators and in the writing of objectives. From the collective and collaborative work, the Cingulado’s team worked in the project’s array refining the nomenclature of dimensions and questions, as well as building indicators for each question.
**PUBLIC**

**HIGHLIGHTS**

The project has reached, in large majority, an audience with low income profile (74%) and the outskirt inhabitants (79%), coinciding with the profile of the target audience initially planned. The only exception to that topic was the low number of young people (28%) who had taken part in training.

Average data of the ADE SAMPA NESTA trainings participants revealed a profile of female majority (65%) and black/brown population (55%), showing their inclusive potential. We can still see that the average of the public is formally banking (90%), owns a home (59%), is graduated (50%) or post-graduate (25%).

Remarking attention to a more mature and educated profile of people who became interested by the training.

The project estimated to meet a minimum of 150 entrepreneurs with 15 trainings. It’s results showed that it educated 215 entrepreneurs, overcoming the initial goal in more than 25%.

As the initial planning of the project did not presented specific goals to be answered by the profiled audience, it is now a challenge to judge the project’s efficiency in attending the audience’ target care. Throughout the process of evaluation, the ADE SAMPA and the British Council defined that the criteria “low income” and “resident of periphery” would then be sufficient during this first moment, for an analyzes outcome. In this sense, and if we understand the indexes above 70% are considered satisfactory, the result of the project with respect to the public attended is very good.

**THE TRAINERS AND LOCAL DEVELOPMENT OFFICER PROFILES**

In a sample of 38 participants of both NESTA trainings with British Percy Emmett trainer, we received 27 answers (71%), and we met with 17 (45%) participants in person.

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### TABLE: PARTICIPANTs AND ATTENDANCE

<table>
<thead>
<tr>
<th>Class</th>
<th>Public</th>
<th>Participated NESTA Training</th>
<th>Attended the Cingulado Meeting</th>
<th>Answered the Survey</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CLASS 1: 14 PARTICIPANTS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LD Agents</td>
<td>9</td>
<td>7</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>VAI TEC Technicians</td>
<td>2</td>
<td>1T</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Culture Managers</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td><strong>CLASS 2: 26 PARTICIPANTS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LD Agents</td>
<td>10</td>
<td>5</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Instructors</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>ADE SAMPA Employees</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Culture Managers</td>
<td>5</td>
<td>-</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Managers SOTE</td>
<td>5</td>
<td>-</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

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10. According to the IBGE and FGV is considered low income who earn up to 4 minimum wages.
The localities where they live are spread by 15 of the 32 subdistricts of São Paulo.
Lapa, Ipiranga, Sé are within the municipality expanded center.
Butantã, Guaiianazes, São Miguel Paulista, Ermelindo Matarazzo, Capela do Socorro, Vila Maria/ Vila Guilherme, São Mateus, Cidade Tiradentes, M’Boi Mirim, Freguesia do Ó/Brasilândia, Pirituba/Jaraguá, Parelheiros neighborhood are considered outskirt regions.

Of the 33% who said they possess a creative business, 5 are Local Development Agents and 2 are trainers.
The business mentioned are linked to visual arts, crafts, music, cultural production, gastronomy sectors.
ENTREPRENEURS PROFILE (COURSE PARTICIPANTS)

A total of 231 people who attended 16 editions of the training NESTA ADE SAMPA (the last training in the subdistrict of Pirituba was not closed before the end of that report), was sent an online survey to 186 who informed their email. We received a total of 51 replies, which is equivalent to 24% of participants formed. It is also worth mentioning that 68% of the public respondent participated in training carried out in 2016.

The following figure outlines an average profile of the participants of the trainings.

The information tell us that the project was able to meet the profile of the venturer low-income and inhabitant of the outskirts of Sao Paulo. However, the young public initially thinking as the target of the initiative was in lesser presence. The following charts detail the profile of the participants and of their cultural and creative business.
INCOME

WHICH ENTREPRENEURSHIP COURSES HAVE YOU ATTENDED?

SUBDISTRICT LOCATION

Source: Survey Cingulado for participants in the two TRAINING IN NESTA

EDUCATION

Source: Survey Cingulado for participants in the two TRAINING IN NESTA
Then we will see information about the entrepreneurs who reported having a cultural or creative business:

- **Owns a business:** 67%
- **Up to 4 minimum wages:** 74%
- **Lives in the outskirts:** 79%
- **Business doesn’t bring financial return:** 53%

**Since when do you own your creative or cultural business?**

- Less than 6 months: 24%
- Less than 1 year: 8%
- Between 1 and 2 years: 10%
- Between 2 and 5 years: 36%
- Doesn’t own a creative business: 26%

**How is it formally rendered your cultural or creative business?**

- Individual Entrepreneur: 29.17%
- SIMPLES: 6.25%
- Limited: 2.8%
- Association: 4.17%
- Not regular: 37.5%
- Doesn’t own a creative business: 18.75%
- Others/Specify: 2.08%

**50% of the creative or cultural business is formal**

**How would you classify your business model?**

- Product fabrication: 40.43%
- Commerce: 27.66%
- Service: 53.19%
- Others/Specify: 12.77%

Source: Survey Cingulado for participants in the two TRAINING IN NESTA
This last graphic brings more accuracy and detail about which cultural and creative business sectors the training participants own. Such information comes from the evaluation sheets answered at the end of each training delivered by ADE SAMPA.

Source: Survey Cingulado for participants in the two TRAINING IN NESTA
METHODOLOGY: ADAPTATION

HIGHLIGHTS
When we look at how methodology was adapted, we note that the NESTA methodology presented flexibility and efficiency to the city of São Paulo’s context.

During the training sessions, the trainers were able to replicate the hands on experiences and exercises learned from the British coach in the NESTA Train the Trainer. The trainers used in The Tool Kit NESTA “assemble your own business creative successful” served to them as a document of the enhancement of its learning and advisor to the replication of the training.

The challenges and difficulties encountered by trainers for the application and adaptation of all NESTA content are understandable. As we take into consideration, the training they received was only of four consecutive days, and they did not count with additional constant moments of training by NESTA qualified professionals. They also only counted with a few moments of individual or collective supervision from the ADE SAMPA team.

TRAINER’S TESTIMONY
“Since it is a 4-day immersion, as we read and revise the kit, had a chance to replicate with the groups, and when doubts and need for exchange emerged, is when I felt that the sense of owning the methodology began to rise (...) I think that brought another look on the trainer’s role to an audience of entrepreneurs.(SIC)"

In general, the training had fulfilled its role in nearing the Creative Culture Economy to entrepreneurs in peripheral regions of the city. The NESTA methodology showed to be adaptable to this context. It derives from entrepreneur’s in awakening, enlarging and exploring his/her values and motivations. It is a methodology that has the group as its raw material as its basis, allowing the exchange of experiences and the creation of support networks and exchange. This particular aspect was more noticeable when the trainings occurred in the city’s outskirts. In these cases, the relevance was empowered by entrepreneur’s initiatives talents and local resources, which enabled new connections between the participants. In this sense, the training proved to contribute more to local development when carried out in outskirts territories, than when entrepreneurs participated in training outside of their local territory.

TOOL KIT DELIVERY
In the 2015 trainings, the delivery of a printed Tool Kit was not on the plans and the participants were oriented to download the material in digital version on NESTA site. At the beginning of 2016, the trainers and entrepreneurs presented to the ADE SAMPA the need to have the physical kit to distribute among the participants. The project management followed the demand and managed to deliver the Tool Kits gradually in the following trainings.
PLANNING AND EVALUATION
MEETINGS

At the end of 2015, once each trainer conclude its first replication of training, the ADE SAMPA held an evaluation dialogue. In January 2016, another meeting was held with the four trainers to plan the next trainings. These two meetings were the only moments of supervision and joint evaluation between ADE SAMPA and the trainers.

From one perspective, this contributes to more autonomy for the trainer but it also requires more professional experience. On the other hand, the opportunity of maintaining an institutional group of trainers of ADE SAMPA was weakened. The trainers were not unanimous about ADE SAMPA monitoring on their work: for the first half, it was satisfactory; for the others it lacked more meetings and planning. However, they all considered the moments of evaluation and collective learning productive.

TRAINER’S PERSPECTIVE

The trainers have sought to follow what was learned about the NESTA methodology with a concern to adapt the language, the exercises and dynamics in group seeking to stimulate learning individual and group. The diversity of the groups led the formators to propose and implement cuts in the program along trainings to meet the distinct dynamics of each class. The management of the time available was a challenge and demanded adjustments, considering the amount of information to be processed and the different dynamic processes of self-evaluation, individual and collective creation.

According to trainers, the methodology also allows and encourages the use of his professional experience as a trainer and as the entrepreneur to bring experiences and examples closer to the local reality.

TRAINER’S TESTIMONY

“NESTA material began to be made available for the entrepreneurs in each group. It was a request from ADE SAMPA group of trainers once it was identified the need to have the group leave the sessions with physical for later conferences.”

TRAINER’S TESTIMONY

“The content enables adjustments expertise as trainer has allowed me to use the accumulated experience to exemplify situations, cases of entrepreneurs, content and additional information when necessary for the development of each group.”

TRAINER’S TESTIMONY

“I have a lot of new concepts: Collaborative Shops (endorse), Co-working, crowdfunding, pinterest.com (collection), elevator pitch, moved to conversation at metro. I showed many cases of micro-business (virtual stores, Mexican cuisine at home). Was not much sense present major cases, Coca cola for example.”
ADJUSTMENTS HIGHLIGHTED

Names of the sessions of training adapted;

The insertion of new themes complementary;

Variation in the offering of the themes of the program initially submitted, with the omission of some of the issues such as intellectual property and exercises (coaching and processes).

Creation and distribution of materials and educational tools that the part.

The table below outlines a comparative between the two formations for Local Development Agents and trainers and 16 replications for the venturers. The efforts of the trainers and of ADE SAMPA in adapt training have been well evaluated by the venturers.

As regards the logistics of the trainings, despite the care Local Development Agents in organizing dates, spaces and locations for the training, in some cases NESTA was cited as a logistics challenge to follow the methodology. The method calls spaces where you can work in groups: with tables and chairs furniture for organising the space in distinct formats of traditional auditorium style. Some of the spaces available did not allow these arrangements.

4- day training occurred followed; 1 day interval and continuation of 3 days sequential; 2 days with a one-week interval to another; and were distributed in a diverse way between the periods of late, night and integral.

<table>
<thead>
<tr>
<th>THE MORE HE FELT THE LACK IN THE COURSE?</th>
<th>AGENTS AND TRAINERS</th>
<th>ENTREPRENEURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXAMPLES AND EXERCISES ARE MOST SUITED TO OUR CONTEXT</td>
<td>52%</td>
<td>16%</td>
</tr>
<tr>
<td>MOST APPROPRIATE DIDACTIC MATERIAL</td>
<td>33%</td>
<td>14%</td>
</tr>
<tr>
<td>MORE DAYS OF TRAVEL</td>
<td>30%</td>
<td>43%</td>
</tr>
</tbody>
</table>

Source: Survey trainers and Agents DL 2nd stage of evaluation & Survey Venturers 3rd stage of the evaluation.
METHODOLOGY: LEARNING

TRAINERS

By the data analyzes and our own observation, the trainers were the ones who learned more and putted their learning into practice. That is mainly due to clarity about the function for which they were contracted and their previous experiences as educators.

The four trainers argue that the NESTA Train the Trainer increased the confidence to replicate the contents and helped in the understanding of concepts that will support their activities. They all also claimed that they read in full the Tool Kit.

LOCAL DEVELOPMENT AGENTS

The Local Development Agents faced the difficulty understanding of what was expected of them during and after the NESTA Train the Trainer. With the understanding that they would not fit the function to replicate the content, because that would be a function of the trainer, their learning process has remained at a more general level on the theme of entrepreneurship and the Creative Economy.

The language issue and simultaneous translation also proved a hindrance to this audience.

44% answered that the training increased confidence to replicate content;

56% said they helped in the understanding of concepts that will support the activities and that increased confidence in professional skills;

33% read all the material of the Tool Kit and 50% read partially the material.

The aspect of proactivity and of individual interest had an important influence at the learning process of the Local Development Agents in some cases, such as in reveals the phrase in the right:

AGENT’S SPEAK

“We knew what was the purpose of the course to be worked in our region as Agents...”

AGENT’S SPEAK

“... was an excellent course, expanded my vision of how to entrepreneurship. I returned home with thousands of ideas to help my community, and I noticed that the potential of the cultural and creative economy in my region is enormous. It was so wonderful this course that before I just thought in two segments that i was already working Ecotourism and organic agriculture, and now we are assembling two cooperatives a sewing and another of craft.”
Entrepreneurs

We highlight that, to participants of the training ADE SAMPA NESTA, know the theme of the Creative Economy was an important result of the project. 52% of the public claimed that knew not the theme before taking part in the training.

Of the 67% who reported having a cultural business or creative, 38% claimed to disregard the theme of the Creative Economy before they take the training.

If correlating these data with the design of the project, where the British Council brings this knowledge through the NESTA methodology, we found a relationship where the United Kingdom exports innovative information to the reality of the outskirts of Sao Paulo.

DID YOU ALREADY KNOW THE CREATIVE ECONOMY?

- Yes, but I don’t own a creative business 52% (26)
- Yes, I own a creative business 14% (7)
- I didn’t know it and it was new for me 6% (3)
- Yes, a little 28% (14)

When we look at the data of the evaluation carried out by ADE SAMPA on the last day of each training, we have a notion of how training has been well evaluated by the great majority of participants.

THE TRAINING OVERCAME MY EXPECTATIONS

- Agree 95%
- Disagree 4%
- Indifferent 1%

IT WAS A HIGH QUALITY TRAINING

- Agree 97%
- Disagree 3%
- Indifferent 2%

THE TRAINING WAS IMPORTANT FOR MY WORK

- Agree 98%
- Disagree 2%
- Indifferent 1%
Participants evaluated well the main aspects of the training as we can see in chart below. Notice that the themes “classroom”, “duration” and “supporting material” still have room for improvement.

PROFESSIONAL DEVELOPMENT

HIGHLIGHTS

In accordance Cingulando’s survey, with 51 responses.

53% of respondents said that they have learned a lot and already managed to implement changes on their own business.

39% claimed that they learned concepts and tools, but haven’t been able to put into practice.

47% is the number of the participants who reported having a Creative Cultural business.
**SKILLS**

The main content learned is related to the themes:

**PITCHING (COMMUNICATION)**

“It made me open new horizons, and apply various ideas that before I thought were impracticable in a project.”

“The course through an incredible methodology, undoes our doubts and fears, and shows how it is possible to make do what we plan.”

“In the way of addressing the people, in order to get new customers, the course gave a lot of confidence.”

“The course assisted me in the necessary reflection, to improve my communication process and offered me valuable subsidies for the construction of a more solid presentation proposal.”

“On how to organize ideas and for better personal and professional planning.”

“In the objectivity on describing what I do, listing the benefits and what the purpose of my work is; to understand that I need advice and partners; listen and especially plan through writing in other words, organization/spreadsheet.”

**VALUES AND VISION**

“As I also work also with productive groups and solidary economy entrepreneurs training, this methodology will help me in the counseling this new topic.”

**PRICING**

“It will help me to find the raw cost price and final price - Establish deliveries goals - Organize orders as they are demanded”.

“IT will help in the management and planning of the project as a whole, ensuring a greater fluidity in the process and avoiding unexpected problems that could influence the success of the project.”

“On how to organize ideas and for better personal and professional planning.”

**PLANNING AND PROCESSES**

“In the manner on how to organize and present your ideas for a new business, quickly and efficiently, in addition to better capture the customer desires.”

“In the way of addressing the people, in order to get new customers, the course gave a lot of confidence.”

“The course assisted me in the necessary reflection, to improve my communication process and offered me valuable subsidies for the construction of a more solid presentation proposal.”

“In the objectivity on describing what I do, listing the benefits and what the purpose of my work is; to understand that I need advice and partners; listen and especially plan through writing in other words, organization/spreadsheet.”

**THE RELATIONSHIP WITH THE CUSTOMER**

Nonetheless, the majority of respondents participated in 2016 trainings. Therefore, we consider too early for all participants to have put their learnings into practice, either on their business or on their professional lives.
ECONOMIC DEVELOPMENT

HIGHLIGHTS

As the completion of the project is still recent, and as the main strategy used was to bring empowerment to low-income entrepreneurs and residents of vulnerable territories, it is understandable that the results and impacts in the dimension of economic development are incipient.

However, we can already identify signs of change in the pointers for business generation, an income raise and fostering for new partnerships.

NEW BUSINESS

12% of the course participants informed they have opened a cultural or creative business after the training. Half of these businesses is formalized.

“In the course was an incentive for me to definitely, put my business ideas into practice.”

INCOME INCREASE

4% said they increased their income after training.

90% of participants stated that the training could help them increase their income.

NETWORK TRAINING

64% of participants of the training informed not having spaces, organizations or companies to support creative entrepreneurs in their region.

86% said that maintained contact with the other participants in the training, after the course. The main channel they used to stay connected is through the social networks Facebook and WhatsApp.

RESULTS AND EVIDENCE OF IMPACT

WOULD YOU SAY THAT THIS TRAINING CAN HELP YOU INCREASING YOUR INCOME?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>63%</td>
<td>Totally agree</td>
</tr>
<tr>
<td>27%</td>
<td>Partially agree</td>
</tr>
<tr>
<td>10%</td>
<td>I don’t know</td>
</tr>
</tbody>
</table>

ARE THERE SPACES, ORGANIZATIONS OR COMPANIES TO SUPPORT CULTURAL AND CREATIVE ENTREPRENEURS IN YOUR NEIGHBOURHOOD?

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>64%</td>
<td>Yes/Specify</td>
</tr>
<tr>
<td>36%</td>
<td>No</td>
</tr>
</tbody>
</table>

Source: Survey Cingulado for entrepreneurs participants of the trainings ADE SAMPA IN NESTA
only a few followed entrepreneurs closely.

However, they informed that they developed activities that can generate these connections such as trainers offering, meetings and events.

DO YOU PARTICIPATE IN ANY NETWORK OF CULTURAL AND CREATIVE ENTREPRENEURS?

The ADE SAMPA has an opportunity here to support these groups of entrepreneurs to remain connected in order to exchange experiences and learnings; and to potentiate local production arrangements in the sectors of the Creative Economy. The data below can help the organization and the project to better plan for this task.

LOCAL DEVELOPMENT AGENTS

In one hand, offering the trainings contributed to the Local Development Agents to be closer to entrepreneurs, and to know better their demands and talents. On the other hand, of the nine Local Development Agents who organized training ADE SAMPA NESTA,

HOW THE TRAININGS HAVE HELPED YOU AS A LOCAL DEVELOPMENT AGENT?

Source: Survey Cingulado for Local Development Agent who organized training ADE SAMPA NESTA
SUBDISTRICTS AND ENTREPRENEURS FOLLOWED UP BY LOCAL AGENTS OF DEVELOPMENT

WHAT HAVE YOU ALREADY RENDERED IN YOUR TERRITORY?

WHICH OPORTUNITIES HAVE YOU MAPPED IN ENTREPRENEURSHIP AND CREATIVE ECONOMY AS A LOCAL DEVELOPMENT AGENT IN YOUR TERRITORY?

WHICH CHALLENGES HAVE YOU MAPPED OUT IN ENTREPRENEURSHIP OF THE CREATIVE ECONOMY TERRITORY?

Source: Survey Cingulado for Local Development Agent who organized training ADE SAMPA IN NESTA
WHICH ENTREPRENEURS DEMANDS WERE REVEALED DURING THE TRAININGS?

- Support to open their business
- Legal advice
- Accounting orientation
- Financial administration
- Sales channels
- Credit access
- Communication
- Business formalization
- Support to widen the network of clients and suppliers
- Personal assistance from the Local Development Agents
- Didn’t received support or orientation
- Other

Source: Survey Cingulado for Local Development Agent who organized training ADE SAMPA IN NESTA
FINAL CONSIDERATIONS AND RECOMMENDATIONS

VULNERABILITY X CREATIVITY

In this report’s introduction we presented the case of an entrepreneur who went through the ADE SAMPA NESTA training creative entrepreneurs. She revisited her conceptions in venture, assimilated the knowledge and methodology and managed to establish the value of her learning, by implementing changes in her business.

The social vulnerability instigates people from social adversity situations to fight: it is a matter of survival. However, this context, at the same time tends to restrict their creative actuation because it does not establish targets for professional development; skills development and, mainly, of business development. Now Cristiane and other entrepreneurs that we visited, on the contrary, are a reference in overcoming these limitations, due to the opportunity that the project for training gave them. This is not an example to simply exalt a specific result, but to emphasize the result of the dynamic of formation observed in large part of the participants of the project.

Among the 12 regions where the project took place (Cidade Tiradentes, Ermelino Matarazzo, São Mateus, Mooca, Casa Verde, Vila Maria, Jaçanã, Ipiranga, Butantã, M’Boi Mirim, Parelheiros and the Sé), 7 of these are classified as high vulnerability and too high vulnerability according to the “Paulistano Index of Social Vulnerability”. The same considers the availability of services such as health and education, access to consumer goods, family arrangements, insertion in the work force, extreme poverty conditions and income in the regions of the city of São Paulo.

It is important to consider that the project has brought opportunities for knowledge, motivation, interaction and creation of networks and collective actions to these territories.

To evaluate the project in this context required to consider some key issues that justify the path chosen:

1. Our evaluation was initiated at the time that the project was in the midst of its implementation and its proponents (ADE SAMPA, British Council) were and are in a process of construction of a solid partnership.

2. Thus, the partners still lacked clarity about what to assess, how to evaluate and with whom to evaluate. Therefore, the elaboration of a collective evaluative matrix which brought ADE SAMPA and the British Council the evaluative focus they needed was necessary.

3. To understand the discoveries of the project and, therefore, collaborate for the necessary changes, was important to near the dialog between the partners of the project and the participants in the territories.

THE MATURITY OF THE PROJECT

It was a known fact, by social actors and partners that the creative economy in Brazil is still in a process of development, which demands a better understanding of the terminology; of the methodology of business practice, the understanding of their main categories and legislation.
4. This path was possible because the evaluation was being validated with the participants of the project ADE SAMPA, British Council, trainers, Local Development Agents and entrepreneurs were working with these readings and learnings.

5. It was a pilot project and the participants involved have assumed the risks and opportunities within the learning curve.

6. A project of this scale requires considerable time of at least one to two years to measure their intervention strength and its impact in local and individual development. This is due to people and organizations needing to assimilate the learning rhythm, the continuity of new courses and meetings for the exchange and personalized support.

**CHANGES IN COURSE**

Every project during its piloting phase tends to higher oscillations between the actions proposed, its activities and the context in which the actions by the participants of the project will take place. The process evaluation monitors exactly these oscillations to focus on bettering its implementation, considering the management capacity, resources (financial, material, people, time and knowledge) and processes (communication, training, mobilization and linkage). The processes, in the course of the evaluation, were then adjusted.

For example:

Integration between the partners (ADE SAMPA and British Council) driving the project;

Availability of didactic material Tool Kit to participants;

Local Development Agents taking ownership of their functions of mobilization and articulators in their territories.

**POTENTIAL FOR PUBLIC POLICIES**

The project “creative economy and entrepreneurship in vulnerable territories” was born with wide possibility of extension, because there is a significant demand in the peripheral regions of Sao Paulo for this type of knowledge.

The proponents of the project recognize this experience as unprecedented and the first, with this scope and coverage in vulnerable territories, to have the support of an international fund.

The project draws attention by the possibility of becoming a public policy for social and economic inclusion, enabling:

- **Increase of creative initiatives**
- **Formalization of these activities**
- **Collaborate for income increase**

**RECOMMENDATIONS**

In order to have the project increase scale, obtain programmatic character and become a public policy, we will finalize weaving some recommendations:

1. It is important to highlight that, at the beginning of the project it is necessary to ensure some parameters (indicators) of base line to facilitate comparative assessments of before and after.

2. When discussing a project with a configuration by funding partners and executors, it is necessary to refine management and governance of the initiative by systematically setting and
professionals to mobilize and ensure that they can take ownership of the institutional cause. It is necessary to look at the group of trainers as the bearers of the mission of ADE SAMPA and British Council which goes beyond their hiring for this project. To better fulfill its functions those partners suggest:

Local Development Agents:
Larger support from ADE SAMPA with entrepreneurs guidelines according to their questions and demands;
Enhance the guidance on their roles in the territory, in particular on the mapping and monitoring of the entrepreneurs;
More resources for transfers and visits to the entrepreneurs, business organizations.

Trainers:
Structured process of continued education and evaluation of their work;
Preparation time for each training with the Local Development Agent;
Paid hours of training planning and report preparation;
Paid hours of collective planning with ADE SAMPA.

7. The project planning needs to provide strategies, actions and resources for after training follow up in each territory. The entrepreneurs formed requested such attention to the project suggesting some alternatives:

3. As the project contemplates diversity, it could also use the participants feedback in the planning process, and not just in the evaluation. This can be done by means of open meetings or even by groups that keep some affinity, for example: group of trainers; group of Local Development Agents; group of entrepreneurs who have already passed through training.

4. In the institutional communication, we noticed the need for greater attention to oral and visual presentation on the proposing institutions and on the project itself. It is suggested that the strategies of communication of the project are aligned with the processes of planning and evaluation.

5. The importance of continued training with trainers and Local Development Agents is fundamental to enlarge the knowledge, reflect on the opportunities and challenges, generating learning and subsidize the enhancement of processes prior and subsequent to the training.

6. The personal and professional development of trainers and Local Development Agents should be considered in the processes of organizational development of ADE SAMPA as an axis of institutional action. This will enable these professionals to mobilize and ensure that they can take ownership of the institutional cause.
• Help desk for specific topics;
• Classroom/virtual mentoring;
• Texting sending and tools;
• More workshops/courses;
• Access to credit/financing;
• Close monitoring;
• Lectures;
• Meetings;
• Moments to review and analyze the progress of the business.

8. In relation to the scope of the work place (the “Vulnerable Territories”) we realized the absence of some definitions such as: Local development, Social and Economic Vulnerability as parameters to define the profile of the public. We emphasize at this moment the importance of these partners to abide by this definition with the principle of better characterize both the region to be reached and the public to be answered.