INSTITUTO
PROCOMUM

MARAL

METHODOLOGY FOR THE ACTIVATIO N OF LOCAL NETWORKS[1]

1. IN PORTUGUESE, THE NAME *METODOLOGIA DE ATIVAÇÃO DA REDE LOCAL* FORMS THE ACRONYM MARAL.

PRESENTATION

WHAT IS IT?

MARAL is a methodology to create circuits of citizen innovation. It was developed by the team at Instituto Procomum through their experience with Circuito Lab Santista 2017. In this magazine, we will present the methodology through reports of the experience with Lab Santista, highlighting the aspects that are essential to the development of a citizen innovation circuit.

WHY THE NAME MARAL METHODOLOGY?

In Portuguese, *maral* is the name given to the wind that blows from the ocean towards the mainland. This wind acquires particular qualities when the difference between the temperatures of the air and the water accentuates. The waves become imperfect and agitated.

The word *maral* is used by popular *caiçara*[2] culture. It also displays a strong relationship with nature. So the *maral* wind can be a metaphor for what we wish to do with the city: move and agitate it through the territory's imperfections (accentuated or not).

FOR WHOM?

This publication was developed for civil society organizations, public entities, private companies, funders, social agents, community leaders and citizen laboratories who wish to create, enhance and/or activate a network of citizen innovation.

HOW TO USE IT?

The magazine was devised as a guide to decision making during the planning and implementation of a citizen innovation circuit.

First we present the VECTORS, a series of concepts and values that guide our work and are the main reason for it to exist.

Then, we describe the steps to be followed towards the development of the circuit and the activities for each of them.

The steps and activities are presented in a mix of two formats:

1-ACTIONS Step-by-step descriptions to replicate the methodology in communities.

2-REPORTS The history of the Circuit, the selected projects and how we drew lessons from these experiences. Throughout the magazine we also highlight events that can be carried out to facilitate the production of the circuit.

WHAT IS A CIRCUIT OF CITIZEN INNOVATION?

A circuit of citizen innovation is an invitation to experiment with and transform the city. The invitation is given out through an open call and is easy to participate in: anyone can submit a proposal, without bureaucratic impediments. The goal is to enable the development of a series of citizen innovation actions that benefit people and territories, made possible through small stipends.

The circuit takes on the format of a festival with a launch date and an end date: a period to celebrate innovation and popular knowledge.

WHAT WAS CIRCUITO LABXS (LAB SANTISTA)?

In the first semester of 2017, Instituto Procomum carried out Circuito LABxS (Lab Santista) 2017, in which it selected 13 actions of citizen innovation in the Baixada Santista[3] area and awarded them with small stipends of BRL 1,200.00[4]. The activities took place between March and April.

→ GO TO WWW.LABSANTISTA.PROCOMUM.ORG/CIRCUITO2017
TO READ THE FULL ARTICLES ABOUT THE ACTIONS

2. *Caiçara* is a Portuguese adjective of tupi indigenous origin that refers to the people and culture that exist in the coastal region of the southern and southeastern states of Brazil.

3. Baixada Santista is a region in São Paulo's coastline including and surrounding the coastal city of Santos, which has the largest port in Latin America and 1.8 million residents.

4. Approximately US$ 367.00.

EDITORIAL

What is technology to you? It has become increasingly common to think that technology is these tiny, magical black boxes that we carry in our hands to talk to our friends through voice, text or video, photograph or film, and watch and listen to digital content. These types of artifacts – smartphones – did not even exist a few years ago. However, they quickly changed our way of relating to the world and each other. But what if I ask you: think further, think of other technologies! Then, I can imagine, what comes to your head is a stunning car, a Ferrari, for example, or even an airplane, a machine created to fly!

This is all technology, of course. But technology is also much more that this. A prehistoric hatchet, developed by a human group to hunt, is a technology. The ancient ceramics, used to transport water when human beings ceased to live as nomads and began to live in rudimentary communities, are technologies. Some thinkers believe that human history merges itself with the history of technological development, which can be seen precisely as the way that our species encountered to survive the harshness of nature. Today, critical thinking allows us to understand technology in other ways.

Therefore, what we wish to defend is that a set of organized knowledge with a specific end (a method to teach piano, for example) is technology. In other words, that technology is knowledge's most esteemed partner. When knowledge stabilizes into an artifact or method, we produce technology. Technologies are thus the result of complex processes and, just as every human creation, they are also the products of a historical time (and, because of this, they are not neutral). In this magazine, we are sharing with you a technology that we developed. Still inceptive, this technology presents itself as a methodology for the creation of citizen innovation circuits.

We did not invent it from scratch. On the contrary. **THIS METHODOLOGY DRAWS FROM EXPERIENCES THAT WE, FROM INSTITUTO PROCOMUM, EITHER AS INDIVIDUALS OR MEMBERS OF OTHER COLLECTIVES, HAVE LIVED OR DEVELOPED BEFORE, AS WELL AS FROM ALL OF THE CONTRIBUTIONS MADE BY THE PARTICIPANTS OF CIRCUITO LAB SANTISTA 2017.** It is inspired by the anthropological do-in of the Pontos de Cultura[5], a creative public policy that emerged in the first decade of the 21st Century through the work and thinking of Brazil's Ministry of Culture; by the activities of Casa da Cultura Digital[6], especially the festivals CulturaDigital.Br and Baixo Centro; and by the models of Interativos and Experimenta Distrito, processes created by MediaLab-Prado, in Spain, and the Civic Innovation Laboratories, directed by the 2.0 Citizenship team at the Ibero-American General Secretariat. It connects with the project of LABCeus, also created by the Ministry of Culture in the decade of 2010; with efforts of community development that we experience in our activism; and with several other methodologies which we have been studying and applying that foster creativity and innovation.

But in spite of all these important influences this methodology, which we named MARAL, paying homage to the wind that blows from the ocean to the mainland, stirring the waters, is a contribution to strengthen processes of citizen innovation. It responds to three fundamental questions we had when we began the process of LABxS (Lab Santista), the citizen lab we are building in Santos, in the coastal area of the state of São Paulo: (1) how can we take the experiments and prototypes to the territories in which people live? (2) How can we foster innovative processes inside pre-existing experiences, boosting not only prototypes but also concrete transformation? (3) How can we turn the laboratory into a space-beyond-itself, in other words, one that is also a window of visibility for those producing citizen innovation in our region?

THEREFORE, THIS METHODOLOGY IS NOT A SOLUTION FOR ANY CONTEXT. IT IS ABOVE ALL A MODEL THAT WE HOPE CAN BE EFFECTIVE FOR OUR COUNTRIES OF THE SOUTH, WHERE INEQUALITY PREVAILS AND WHERE POCKETS OF INVISIBILITY CONTINUE TO BE PRODUCED – THE SO-CALLED PERIPHERIES, WHICH ARE TERRITORIES OF SIMULTANEOUS INEQUITY AND CREATIVITY.

Finally, it should be pointed out that the next pages are also the testimonial to an empirical experiment. The steps of the MARAL methodology were based on our experience with the first edition of Circuito Lab Santista 2017 and the results were extremely satisfactory. Still, we expect to be able to produce more experiments such as this one, to further refine this model and, through it, broaden the network of citizen innovators that work to protect, acknowledge and create the commons – and therefore renew our hope in the success of the human adventure.

5. Clture Hubs.

6. House of Digital Culture.

BY RODRIGO SAVAZONI
EXECUTIVE DIRECTOR OF INSTITUTO PROCOMUM

VECTORS

MARAL IS AN HOMAGE TO THE WIND THAT BLOWS FROM THE OCEAN TO THE MAINLAND, STIRRING THE WATERS. NOTHING STAYS WHERE IT WAS WITH THE MARAL. SO IT IS WITH THE MARAL METHODOLOGY, MADE OF VECTORS THAT DIRECTED OUR ENGAGEMENT WITH THOSE WHO PROMOTE THE INITIATIVE AND THEIR RESPECTIVE COMMUNITIES AND TERRITORIES. IN THIS STEP, WE EXPLAIN WHAT ARE THESE VECTORS (CONCEPTS AND VALUES) WHICH CONSTITUTE THE ESSENCE THAT PROPELS OUR WORK FORWARD.
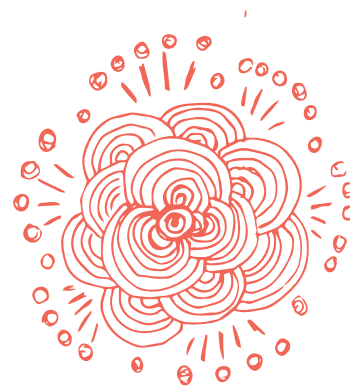
COMMON

When a community decides to self-govern its resources, allowing a certain good to be everyone's and no one's, we have the commons. This is the essence of the commons. It is a political concept that has been acquiring increased significance in our society.

COLLABORATION

Collaboration is the keyword in a circuit of citizen innovation. While in many processes competition is the rule, such as in contests to see who can develop the "best technology", in our case we wish to strengthen people and projects that cooperate among each other, constituting outstanding networks in which everyone wins.
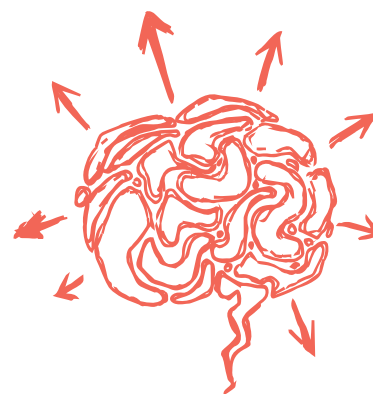
OPEN KNOWLEDGE

Everything we produce is free to be copied, disseminated and modified by people and initiatives. We believe that knowledge is an abundant good and that it does nothing but increase when shared by people. When created through collaboration, projects become more efficient, democratic and community oriented.
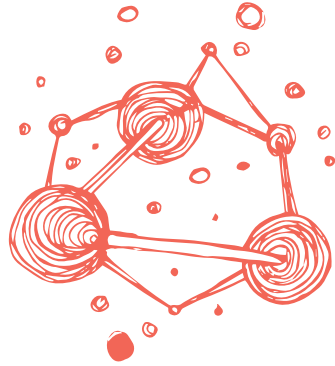
CITIZEN INNOVATION

Citizen innovation is the result of actions by people and initiatives in civil society who, through knowledge and creativity, create processes, methodologies and artifacts to make common life better. Its goal is not to build up financial gains or change productive processes, but to transform social relations.

RACIAL AND GENDER DIVERSITY

Women are innovators. Black people are innovators. Indigenous people are innovators. LGBTQI people are innovators. People with disabilities are innovators. In our society, innovation is not exclusive to white men. We believe it is necessary to value the creative capacity of underrepresented populations.

TERRITORIAL DECENTRALIZATION

A citizen innovation circuit must take place in different territories of a city or metropolitan area. It is made to involve innovators and their communities. In countries where there is inequality, creativity often arises from peripheral areas, which, although stigmatized, are repositories for creative potential.

JOY AND AFFECTION

It was the modernist Brazilian poet Oswald de Andrade who wrote: "joy is the ultimate trial". A citizen innovation circuit promotes peace, social inclusion and improvement in the life of those who take part in it. Thus the importance of celebrations, parties and gatherings – in other words, of joy and affection – in the construction of such actions (and, why not, in life?).

STORYTELLING

A citizen innovation circuit is made of people and stories. Without a thorough effort to document, there is no possibility of sharing knowledge. Telling the story of what was done so that more people can get involved in the social transformation network is just as important as taking action.

TO ACTIVATE A CITIZEN INNOVATION CIRCUIT, WE RECOMMEND THE FOLLOWING SEQUENCE OF STEPS AND THEIR RESPECTIVE ACTIVITIES:

SUMMARY

1 LISTEN
/ MOBILIZATION
/ MAPPING

2 CONVOKE
/ CALL
/ SUPPORT
/ SELECTION
/ NETWORK

3 ACTIVATE
/ CARESHIP[7]
/ PUBLICIZING
/ COLLABORATION
/ IMPLEMENTATION
/ DOCUMENTATION

4 SHARE
/ CONCLUSION
/ DISTRIBUTION

7. A coinage that translates the neologism Cuidadoria in Portuguese, which merges the words curadoria (curatorship) and cuidar (care).

ACTIVITIES & TIMEFRAME

MEETINGS AND MAPPING WORKSHOPS.
APPROXIMATE DURATION: 4 TO 6 MEETINGS

LAUNCH OF THE OPEN CALL.
(APPLICATIONS AND LAUNCH EVENT)

APPLICATIONS AND SUPPORT ACTIVITIES.
APPROXIMATE DURATION: 20 TO 30 DAYS

JURY EVALUATION.
APPROXIMATE DURATION: 1 WEEK

PUBLICIZING THE ACTIONS
SELECTED BY THE JURY

MEETING BETWEEN THE AGENTS RESPONSIBLE
FOR THE SELECTED ACTIONS AND THE
ORGANIZERS OF THE CIRCUIT.
APPROXIMATE DURATION: 2 DAYS

SOCIAL GATHERING
+ INAUGURAL SEMINAR FOR THE CIRCUIT.
(7 TO 10 DAYS AFTER PUBLICIZING THE
SELECTED ACTIONS)

IMPLEMENTING THE ACTIONS.
APPROXIMATE DURATION: 2 MONTHS

CLOSING PARTY.
(7 TO 10 DAYS AFTER THE CONCLUSION
OF THE ACTIONS)

LISTENING

A CITIZEN LAB NEEDS TO RECOGNIZE THAT EVERY TERRITORY ALREADY HAS ITS INNOVATIVE MAKERS, CREATORS, AND AGENTS. IT ALSO NEEDS TO RECOGNIZE THAT IT DOES NOT CARRY ALL THE ANSWERS AND COULD BE ASKING THE WRONG QUESTIONS.

LISTENING IS TO PLACE PEOPLE, THEIR YEARNINGS AND DESIRES AHEAD OF PRE-EXISTING ANSWERS. AFTER ALL, A CITIZEN INNOVATION CIRCUIT IF MADE BY PEOPLE AND FOR PEOPLE.

A CITIZEN INNOVATION CIRCUIT CANNOT BE AN ALIEN SPACESHIP THAT LANDS IN A CERTAIN TERRITORY. ON THE CONTRARY, IT ONLY MAKES SENSE IF BUILT FROM THE BOTTOM UP, THROUGH ACTIVE LISTENING OF THE COMMUNITY IT INTENDS TO BENEFIT.

BECAUSE OF THIS, IN THE MARAL METHODOLOGY, THE FIRST MOVEMENT IS TO LISTEN TO THE CITIZENS THROUGH COLLABORATIVE PROCESSES, WITH THEMATIC CONVERSATION CIRCLES, INTEGRATION ACTIVITIES, CLARIFICATION AND MAPPING OF CITIZENS' INITIATIVES.

CONVERSATION CIRCLE WITH INSTITUTO
PROCOMUM'S TEAM AND PEOPLE INTERESTED IN
PARTICIPATING IN THE CITIZEN INNOVATION CIRCUIT,
AT ESTAÇÃO CIDADANIA, IN SANTOS, BRAZIL.

MOBILIZATION

Mobilization is the first step of Listening. A moment to talk and create activities about common topics that aggregate people and makers – such as a workshop on maker culture or cultural production.

But it is necessary to go beyond and see the initiatives as a living, affective ecosystem: a network. The first mobilization activities must strengthen the network and begin the mapping work.

MAPPING

Following the Mobilization comes the Mapping, which must happen in a collaborative and continuous manner. We suggest it be carried out after an in-person event and then kept open to online contributions. The idea is to invite local agents and network-builders to include in the city map every citizen initiative known to them: urban gardens, community libraries, spaces for makers, community workshops, street parties, among other initiatives.

Therefore, it becomes possible to visualize the city's main qualities in the eyes of citizen innovation. The mapping must be published in an open, collaborative platform that remains available to future access and collaboration.

We recommend the CIVICs* platform, which has already mapped citizen initiatives in Madrid, Barcelona, Mexico City, Quito, Montevideo, Buenos Aires, São Paulo, Baixada Santista, and Rio de Janeiro.

It was created by the Ibero-American General Secretariat in partnership with VIC – Viveros de Iniciativas Ciudadanas[8].

ACTIVITIES & TIMEFRAME

MEETINGS AND MAPPING WORKSHOPS.
APPROXIMATE DURATION: 4 TO 6 MEETINGS

8. Citizen Initiatives Nursery.

*www.viveroiniciativasciudadanas.net/civics/iniciativas.

MAP OF THE INITIATIVES

BERTIOGA

CUBATÃO

SANTOS

SÃO VICENTE

GUARUJÁ

PRAIA GRANDE

← ITANHAÉM
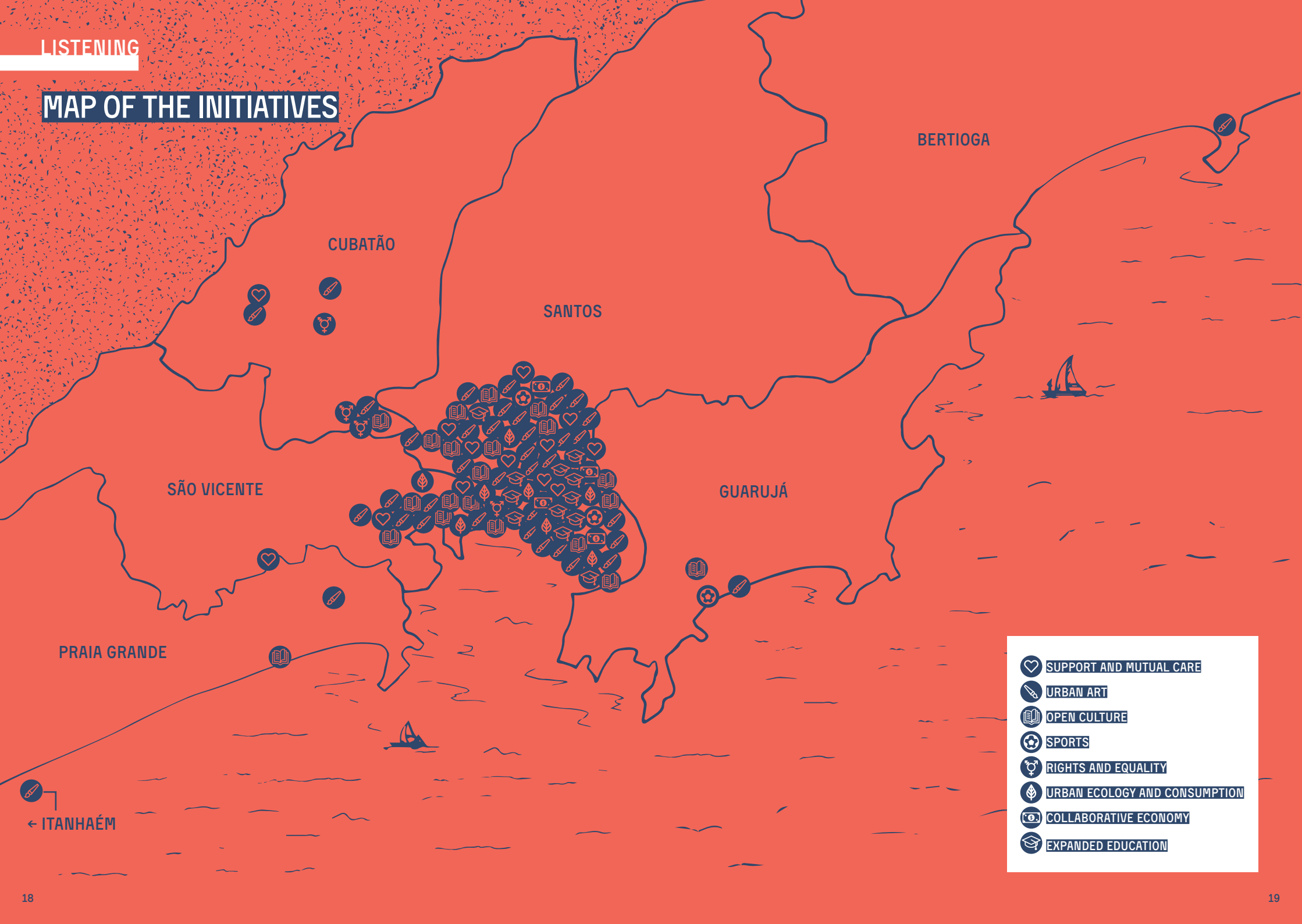
- ♥ SUPPORT AND MUTUAL CARE
- 🖌 URBAN ART
- 📖 OPEN CULTURE
- ⚽ SPORTS
- ⚧ RIGHTS AND EQUALITY
- 🌿 URBAN ECOLOGY AND CONSUMPTION
- 💵 COLLABORATIVE ECONOMY
- 🎓 EXPANDED EDUCATION

LISTENING

DURING LAB.IRINTO[9] AND THE MAPPING OF CITIZEN INITIATIVES IN BAIXADA SANTISTA WE RAN INTO CASA RIZOMA[10]. A NATURAL EMBRYO OF A CITIZEN LAB, IT IS AN OPEN HOUSE THAT DOES WORKSHOPS, FAIRS TO EXCHANGE GOODS, PARTIES AND OTHER ACTIVITIES IN VILA NOVA, IN THE PORT REGION OF SANTOS, SP. ONE OF THE FOUNDERS OF THE SPACE, MARINA PEREIRA, JOINED INSTITUTO PROCOMUM AND BECAME THE PRODUCER OF CIRCUITO LABXS (LAB SANTISTA). IN THE FOLLOWING INTERVIEW SHE TELLS US ABOUT THE PROCESS OF OPENING CASA RIZOMA AND HOW IT FUNCTIONED AS A PROJECT INCUBATOR AND PROMOTER OF INNOVATION AND COLLABORATION.

CASA RIZOMA / PHOTO BY MARINA PEREIRA

HOW DID CASA RIZOMA COME ABOUT?

Casa Rizoma was born out of the restlessness of my partner in this project, Márcio Perreti. We felt a lack of belonging and professional accomplishment. We wanted to create other initiatives, but didn't know where to start.

That's when we got an invitation to occupy part of an empty property, the headquarters of an organization, and we decided to do something there – although we still did not know what.

I already carried strongly the concept of the collaborative. Since we didn't have any funds and always did things through partnerships, doing something big would only be possible through a joint initiative.

We soon created the three pillars of the house: collaboration, art and creative economy. I quickly activated the people I knew – artisans, producers, artists and musicians – to occupy the house.

We didn't have any money to renovate the house and open it, but some people began to show up offering help and ideas. We didn't have much difficulty because people were really eager to see new things happen in new places and their willingness to go and help was incredible.

Since the beginning, the space was widely adopted by people. I felt that invoking the concepts of creative economy brought them fresh air. It was something unheard of in Santos.
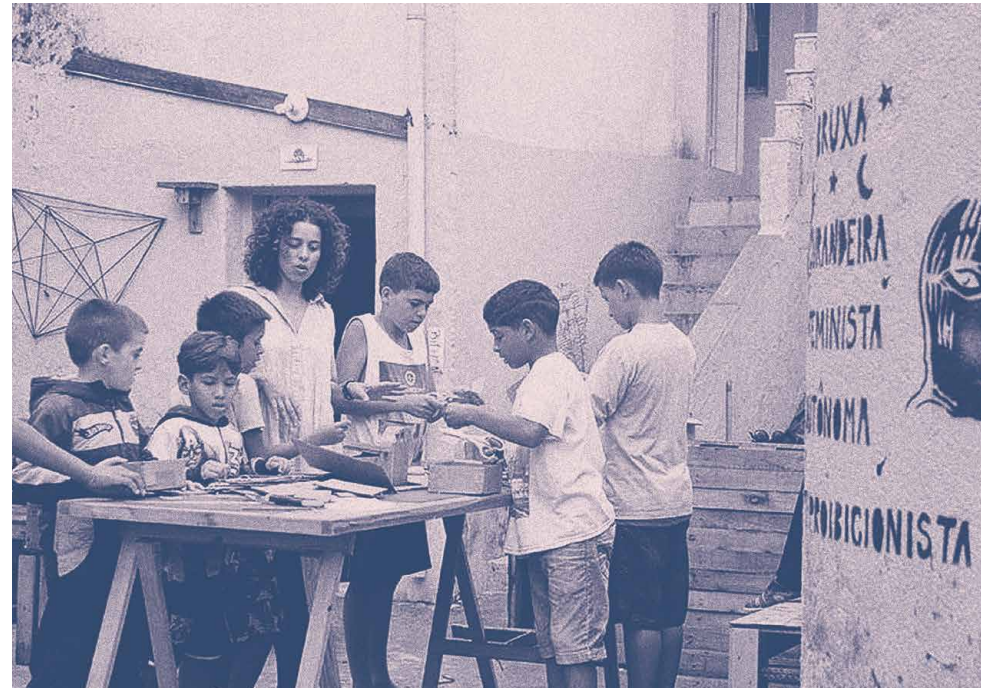
HOW WAS THE RELATIONSHIP WITH THE COMMUNITY?

Since studying Social Work in university, my aim has always been to find ways to reach people from the outskirts like myself. Casa Rizoma was located in a neighborhood that I went to when I was in university, but in reality I didn't know it deeply. There are neighborhoods within neighborhoods and isolated people inside these neighborhoods. How can there be a public university that does not engage with a place's potential and deal with its vulnerabilities, such as homelessness, child prostitution, crack, alcoholism? Many of the university's students got to really know the neighborhood only when Casa Rizoma opened.

Vila Nova, where the space was, is Santos's oldest neighborhood. And the discovery of the neighborhood's history happened through the oral testimonials of the residents that started going to Casa Rizoma: dockers, samba musicians, and workers involved with culture.

WAS THERE ANY RESISTANCE? FROM WHOM?

Yes, as well as crises and moments where our work diverted from the community. We did important things, but I would like to have done more for the community. This was one of my frustrations.

We had an open door policy, but for it to be effective we needed more funds. We spiraled into a financial crisis and this hindered some of the community work we did.

That was when we decided that, if we couldn't work for the community, it was better to stop the work at Casa Rizoma.

AND WHAT HAS CHANGED NOW THAT YOU WORK AT INSTITUTO PROCOMUM?

The eagerness to work remains the same. An eagerness to learn and allow my actions and my work to reach a greater number of people and build a network that points effectively towards change. This is still the same. The difference is the education and I include all of my previous works as a producer and social activist. We need to study more and I include myself in this. We need to care for everything, including the bureaucracy, funding, policies, the "how's", "what's" and "why's".

I am sure that, if I had then the education and knowledge I have now, I wouldn't have made some of the mistakes at Casa Rizoma and other projects I was part of. I'm not saying I worked with bad people, on the opposite, but we lacked conscience and practice.

WHAT KIND OF KNOWLEDGE DO YOU FIND CRITICAL TO FOSTER CITIZEN INITIATIVES?

Working with clear concepts brings security. Collaboration, creativity, innovation, the commons, these are all things we already did, but we couldn't conceptualize and differentiate them in moments of dispute.

When we were invited to participate in LAB.IRINTO (a 2016 initiative that led to the mapping and Lab Santista's activities) I heard people from different parts of Brazil tell stories very similar to ours.

We had no idea that this was an actual movement in the world. When I met other makers, I began to feel like a part of it.

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9. LAB.IRINTO merges the term lab into the word labirinto, which means "maze". / 10. Rhizome House.

2

CONVOKE_

IN THIS STEP, WE ORGANIZE AN OPEN CALL FOR CITIZEN INNOVATION PROJECTS THROUGH OUR KNOWLEDGE OF THE LOCAL NETWORKS, WHICH WAS BUILT DURING THE PREVIOUS STEP. THE CALL IS AN INVITATION TO EXPERIENCE THE CITY THROUGH OTHER EYES AND UNDERTAKE ACTIONS THAT PROMOTE THE COMMON GOOD.

WE'LL UNDERSTAND THE IMPORTANCE OF DESIGNING AN OPEN CALL THAT FITS THE LOCAL NEEDS AND DESIRES, BUT POINTS TOWARDS CITIZEN INNOVATION.

WE WILL ALSO EXPLAIN HOW TO STRUCTURE YOUR SUPPORT TO THE BENEFICIARY INITIATIVES AND THE METHODS TO FORM A REPRESENTATIVE JURY AND DETERMINE ITS SELECTION CRITERIA.

OPEN CALL

MAKE SUBMISSIONS EASY: A GOOD PROJECT IS EASILY IDENTIFIED

The model designed by the MARAL methodology to invite citizens, collectives and agents to participate in a Citizen Innovation Circuit is the open call – an open invitation for any person who wishes to take part in the circuit.

And the invitation is simple: to carry out actions for the common good in communities and territories.

The call must explain the goals, vectors and selection criteria in a clear and objective manner and applications must be quick and easy; an open call for anyone who wishes to build a network to transform the city.

SUPPORT

TO TALK, GATHER, LOOK EACH OTHER IN THE EYES; TO CREATE TOGETHER

Doubts and concerns will emerge. It is normal for people to feel insecure about their ideas, the model, prototypes. Because of this, it is important to hold an event to launch the open call, invite the entire network and explain the ideas and vectors of the circuit.

The launch event not only clarifies doubts, but also strengthens the network. Many people wish to support the initiative and collaborate with it, so it makes sense to foster connections between agents, collectives and platforms during the open call.

In the event, we suggest an opening address that explains the concepts of citizen innovation and the model of the circuit. After the talk, it is important to note the public's reactions and concerns. It is also essential to rely on a team to assist those who are interested with the shaping of their ideas, projects and initiatives into the criteria and vectors of the circuit.

ACTIVITIES & TIMEFRAME

LAUNCH OF THE OPEN CALL.
(APPLICATIONS AND LAUNCH EVENT)

APPLICATIONS AND SUPPORT ACTIVITIES.
APPROXIMATE DURATION: 20 TO 30 DAYS

THE SUPPORT MUST BE MAINTAINED THROUGHOUT THE ENTIRE APPLICATION PERIOD. WE RECOMMEND HOLDING THREE MEETINGS TO CLARIFY DOUBTS, ASSIST THOSE WHO ARE INTERESTED, STRENGTHEN THE NETWORK AND IMPROVE THE NARRATIVE OF THE PROJECTS:

1. LAUNCH OF THE OPEN CALL

→ Announce the circuit's vectors, motivations, goals, and criteria.

→ Clarify doubts and listen to reactions.

→ Foster connection and collaboration between the actions.

2. MEETING TO CLARIFY DOUBTS

→ A meeting guided by listening.

→ Assist and guide people who have personal ideas or projects, but still haven't been able to fit them into the open call's criteria.

3. PROJECT DEVELOPMENT WORKSHOP

→ A meeting for people who are interested in participating, but still aren't clear about how to shape their ideas into an action.

→ Creativity and collaboration must be the main aspects to be boosted.

→ Merge different people's ideas into actions for the open call.

OPEN PRESENTATION ON THE OPEN CALL FOR PROJECTS FOR THE CITIZEN INNOVATION CIRCUIT AT SESC, IN SANTOS, BRAZIL.

SELECTION

A JURY THAT RESPECTS THE CALL'S GOALS AND VECTORS

In its decisions, the jury must reflect the call's vectors and the territorial and cultural diversity present in the city's mapping. The jury is a tool to ensure a result that is fair and thoughtful, and complies with the call's principles and goals.

We recommend the adoption of a points system that facilitates the jury's assessment and is easily understandable by applicants.

ACTIVITIES & TIMEFRAME

JURY EVALUATION APPROXIMATE DURATION: 1 WEEK

PUBLICIZING THE ACTIONS SELECTED BY THE JURY

SELECTION CRITERIA FOR CIRCUITO LABXS:

1 Clarity of the proposal **(2,0)**

2 Originality and innovation **(2,0)**

3 Sustainability (resource optimization) and replication capacity **(1,0)**

4 Technical and time viability **(2,0)**

5 Benefit to communities **(2,0)**

6 Territorial diversity (cities in Baixada Santista other than Santos), appreciation for gender and racial issues (the applicants themselves, issues addressed or target audience) **(1,0)**

OTHER ASPECTS TAKEN INTO ACCOUNT WHEN EVALUATING THE PROJECTS:

→ Use of recycling and zero waste

→ Use of open source tools

→ Cultural diversity and reclaiming of collective memory and traditional knowledge

→ Thematic diversity in set of selected proposals

→ Priority to projects that show capability of collaboration and networking: we value conjoint action.

NETWORKS

CROSS-REFERENCING DATA AND HUMANIZING NUMBERS

Another advantage of the open call is that is becomes a true database. The production team must pay attention not only to the selected projects, but also to those that were not chosen.

All actions submitted to the open call must be individually and collectively evaluated.

When publicizing the final evaluation, it is important to emphasize the non-competitive nature of the circuit and offer non-selected applicants an opportunity to collaborate with the selected actions.

TIP
SYSTEMATYZE AND ORGANIZE ALL APPLICATIONS. THE SUBMITTED PROPOSALS ARE A TRUE DATABASE OF PEOPLE INTERESTED IN CITIZEN INNOVATION AND CAN BE USED DURING AND AFTER THE CIRCUIT.

TRANSFORMING A PROJECT DATABASE INTO A NETWORK

The circuit's executive team must document all proposals in a project database containing a summary of the activity, the name of the applicant, contact information and references.

We suggest a quantification of the proposals by theme, interests, type of work, city and neighborhood. Publicize the data: it is an indication of the desires and problems in the city.

And remember: even projects that were not well evaluated by the jury can be good indicators for a citizen lab.

TIP
TRANSFORM THE APPLICANTS' DIFFICULTIES INTO COURSES AND WORKSHOPS THAT CAN BE HELD IN THE FUTURE.

DATA IS IMPORTANT: IT CAN TELL A STORYTELLING

During the applications and selection for LABxS (Lab Santista) 2017, a piece of information caught our attention. FOUR PROJECTS INTENDED TO CARRY OUT ACTIONS WITH THE GROUP COLETIVO NOVO PARAÍSO, IN THE NEIGHBORHOOD OF PINHAL DO MIRANDA, IN THE CITY OF CUBATÃO, SP. THEY REPRESENTED 100% OF THE TOWN'S APPLICATIONS.

Another aspect concerned us. Two of the projects comprised a renovation of the collective's headquarters. Although none of the applicants had scored enough points to be within the 13 selected projects, we could not remain impartial to this information.

In order to truly fulfill its role, the circuit must identify difficulties and work especially with the collectives who are already active and acknowledged by the network.

The solution found by Circuito LABxS (Lab Santista) 2017 was to have one of the selected proposals happen in the headquarters of Coletivo Novo Paraíso. The intention was for the collective to be added to the map of the citizen innovation circuit, as well as offer a boost of visibility and self-esteem to a group who was going through troubles.

THE PROPONENTS OF THE 13 SELECTED PROJECTS, AT SESC SANTOS

THE 13 ACTIONS SELECTED FOR CIRCUITO LAB SANTISTA 2017

1. HACKATHON DA HORTA[11]
⊙ SANTOS

A collaborative open design marathon to build *Papa-Galhos*[12], a branch-crushing bicycle for the *Bons Frutos Community Garden* in the neighborhood of Jardim São Manuel, in Santos, SP.

2. TRANSFINITOS[13]
⊙ SANTOS

A cultural and artistic occupation at Cleóbulo Amazonas State School in Santos, SP, with the goal of keeping alive the spirit and debate of the *secundarista*[14] movement of 2015/2016.

3. CARDBOARD FURNITURE – MAKE YOUR OWN
⊙ SANTOS

A video tutorial to build furniture using cardboard and fitting techniques.

4. MARCHA CEGA[15]
⊙ SANTOS

Two performances in the cities of Santos and São Vicente in which visually impaired people guide other people wearing a blind though an empathy building walk. After that, an exhibit of the photographs taken of the activity.

5. LAUNCH OF A GUIDE TO THE RIGHTS OF DOMESTIC WORKERS
⊙ SANTOS

Launch activity for a guide to the rights of domestic workers, with a series of care activities for the participants. The launch was proposed by singer Preta Rara, creator of the webpage *Eu, Empregada Doméstica*[16], which receives reports of abuse towards domestic workers across the country.

6. LOW-COST SOLAR HEATER
⊙ CUBATÃO

A workshop to build low-cost solar heaters by Coletivo Novo Paraíso, in Cubatão, SP. The heater costs less than BRL 100.00[17] and can be built using materials found in hardware stores.

7. MINAS NO HIP HOP EM PEREQUÊ[18]
⊙ GUARUJÁ

A women's hip hop meeting organized by FRMH (*Frente Regional de Mulheres no Hip Hop da Baixada Santista*[19]) at *Associação de Moradores do Perequê*[20], in Guarujá.
The event comprised a graffiti mural, conversation circles, DJs, a skateboard championship and musical performances.

8. ITAQUITANDUVA SUSTENTÁVEL[21]
⊙ SÃO VICENTE

Prototyping of a machine to crush the plastic waste collected at São Vicente's Itaquitanduva Beach, SP.
The launch happened during a cleaning task-force. The activity was organized by *Itaquitanduva Aborigenes*[22], a group of surfers that has been going to the beach and taking care of it for years.

9. COMPOSTING TOILET AND GARDEN AT THE GUARANI MBYA TEKOA PARANAPUÃ VILLAGE
⊙ SÃO VICENTE

Construction of a composting toilet and garden at the indigenous village of Guarani MBya Tekoa Paranapuã in São Vicente. The activity was a meeting of the *Permaperifa*[23] network and mixed permaculture techniques with the indigenous *guarani* people's traditional knowledge.

10. VESTIR ECO[24]
⊙ SANTOS

A series of activities on fashion and sustainability at the headquarters of nonprofit *Projeto Luzes da Vila* at Morro São Bento, in Santos, SP. They conducted conversation circles and workshops with the community's teenage girls. In the end, a fashion show displayed the garments created during the workshops.

11. PROJETO JOGO SANTISTA[25]
⊙ SANTOS

A collaborative, educational board game about environmental and urban issues in the city of Santos.
The game was co-created in a series of workshops and can be used by local educators. It was also made available for free reproduction and amendment.

12. BRINCAR(ELAS)[26]
⊙ GUARUJÁ

A black women's procession to affirm Afro-Brazilian ancestrality in the neighborhood of Vicente de Carvalho, in Guarujá, SP.

13. BICICONTAÇÃO[27]
⊙ PRAIA GRANDE

Prototyping of a stage-bicycle that can be used for puppet storytelling in the city's public spaces.

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11. Garden Hackathon. / 12. Branch-Eater. / 13. Transinfinites (a neologism). / 14. The secundaristas were public high school students who occupied their schools to protest against the state and federal governments' neglect towards the public education system as well as changes in education public policies. The movement emerged in 2015 in São Paulo and gradually spread to several other states in Brazil. / 15. Blind March. / 16. I, a Domestic Worker. / 17. Approximately US$ 30.00. / 18. Girls in Hip Hop in Perequê (the latter is a neighborhood in Guarujá, SP). / 19. Baixada Santista's Regional Alliance of Women in Hip Hop. / 20. Perequê's Residents Association. / 21. Sustainable Itaquitanduva. / 22. Itaquitanduva Aboriginals. / 23. Permaperifa is a neologism that combines *permacultura* (permaculture) with *perifa*, slang for cities' peripheral and low-income areas. / 24. Dress Eco. / 25. Project Santista Game. / 26. A neologism that combines *brincar* (to play) with *elas* (them, female form). / 27. A neologism that combines *bicicleta* (bicycle) with *contação de histórias* (storytelling).

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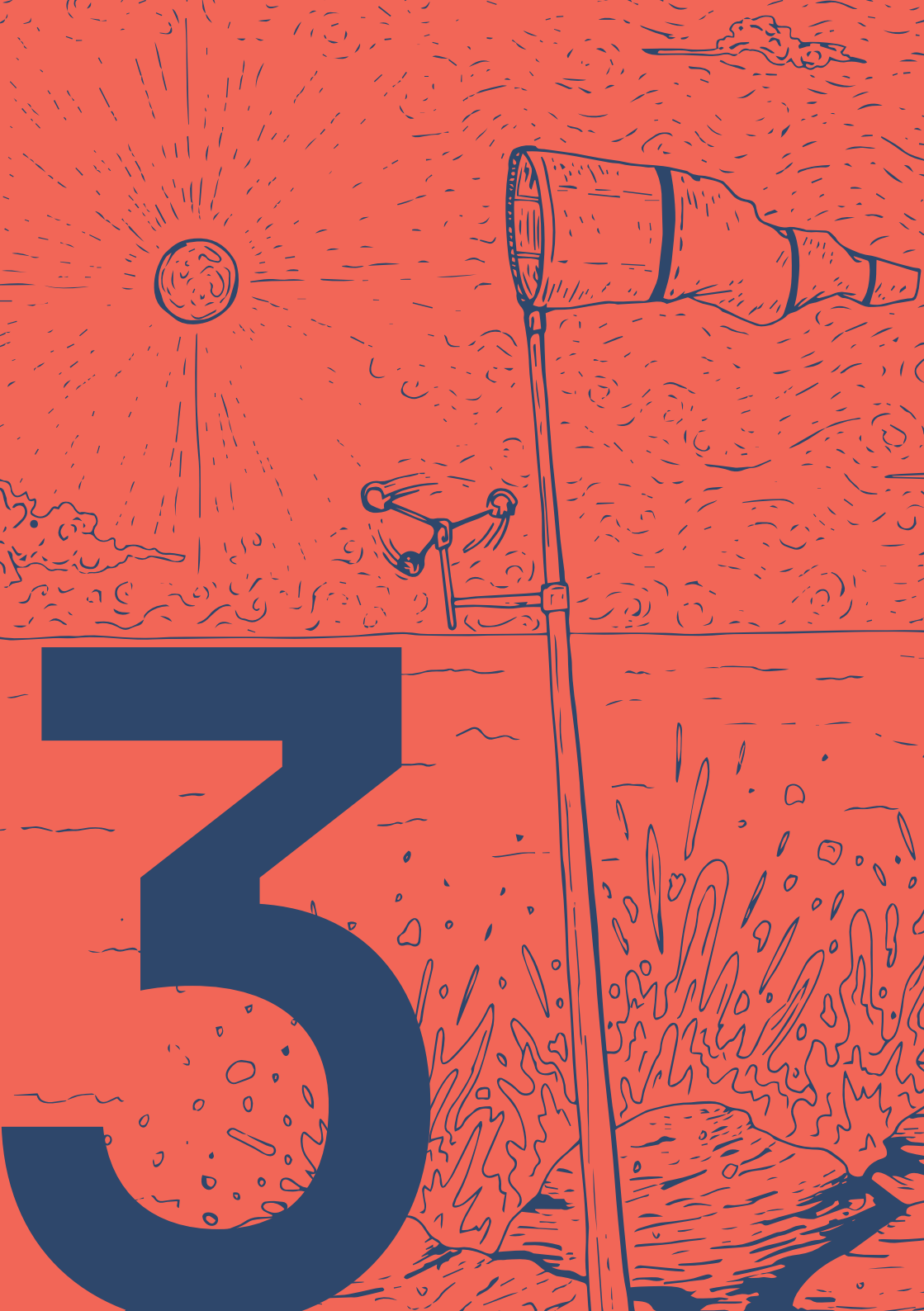
ACTIVATE_

AFTER LISTENING AND CONVOKING, IT IS
NECESSARY TO ACTIVATE THE CIRCUIT. THIS
MOMENT IS ESSENTIAL TO THE SUCCESS
OF THE ACTIONS. AFTER ALL, IT MARKS THE
BEGINNING OF THE NETWORK BASED WORK AND
THE ACTIVATION OF THE CITIZEN INNOVATION
CIRCUIT.

THE ACTIVATION MUST BE ACCOMPANIED
BY SUPPORT TO THE PROPONENTS AND
ASSISTANCE IN THE EXECUTION OF THE
ACTIONS. THIS IS ALSO THE MOMENT TO
AFFIRM AND REINFORCE THE GOALS AND
VECTORS OF THE CIRCUIT.

COLLABORATION

A spirit of collaboration between the actions selected by the circuit is essential.

In this step, we recommend the activation of places and territories that can serve as platforms for the execution of the actions. It is also possible to identify aspects of knowledge mapped by the network.

A prototyping action might need a studio or lab. And a cultural activity may need a venue for its event, for example. The same goes for tools and equipment. Activate your network and make it a public library of supplies and services.

> **TIP**
> REMEMBER: MAKING THE ACTIONS OPEN AND DEVELOPING CO-CREATION TOOLS CAN MINIMIZE THE PROPONENTS' OBSTACLES, INCREASE THEIR IMPACT AND EFFICIENCY, REACH MORE PEOPLE, AND RAISE MORE AWARENESS.

IMPLEMENTATION

A LITTLE HELP CAN MAKE A DIFFERENCE

During a citizen innovation circuit, continuous support should be maintained to the proponents in the execution of their activities, even if in a prototyping form.

DOCUMENTATION

CREATING NARRATIVES AND VALUING STORIES: ENCOURAGE SHARING

An essential part of the entire circuit is to encourage proponents to document and publicize their actions.

The festival's production team must also be committed towards monitoring and documenting all actions, writing articles and producing videos and photographs, but also remembering that the proponents must build their own narratives. It is essential to help them identify how interesting and innovative their projects, activities and ideas are, and how these stories can be told in a way that is easily understood.

In addition to documenting the events, we also hope that the technologies developed are documented and shared to allow replication. It is therefore indispensable that technology and prototyping actions are encouraged to register and document their projects in a free, open and collaborative manner. An open source project will have unlimited reach and can be remixed, expanded, and perfected.

> **TIP**
> THE CHOICE OF VENUES WHERE THE ACTIONS WILL TAKE PLACE ALSO MAKES A DIFFERENCE IN THE FINAL IMPACT OF THE CITIZEN INNOVATION CIRCUIT. DON'T BE AFRAID TO OCCUPY PUBLIC, BUSY SPACES IN THE CITY. USE TRADITIONAL PLATFORMS SUCH AS MUSEUMS, CULTURAL CENTERS, SCHOOLS AND UNIVERSITIES: NOT ONLY DO THEY HAVE THEIR OWN PATRONS, BUT THEY ARE ALSO CONSTANTLY REFRESHING AND TRANSFORMING THEMSELVES THROUGH INNOVATION ACTIVITIES.

CARESHIP

The Careship's first step is to invite the proponents to a meeting. In this conversation, it is important to identify any possible difficulties in the implementation of the actions.

We suggest that the production team emphasizes how it can be of help in cases such as bureaucratic hindrances and network strengthening. Other matters, such as implementing the actions themselves, are under the proponents' responsibility.

Because the circuit is built as a festival with a launch and end date, the production team must propose dates that fit the proponents' agenda.

Don't forget to restate the goals and vectors of the circuit: many cultural agents are immersed in their own activities and may forget the importance of narratives, so it is good to help them identify how innovative their actions are and what vectors they activate. Reinforce the promotion of common good.

Try also to assist with the correct use of the stipend's funds because, once there is an active network, it is possible to find collaborators and save money.

HOW THE MAPPING AND THE PROJECT DATABASE STRENGTHEN THE NETWORK

We advise that you go back to the mapping and the project database: what platforms and people can participate in the circuit? Which of the mapped structures can offer space, care, services, and help to the activities? We recommend a search for maker spaces, studios and workshops that are open to collaboration. And which of the non-selected projects can get excited to collaborate with the selected activities? Try to invite them. Invite also the people who didn't submit any proposals, but took part in the other meetings and events.

COLLABORATION IS ESSENTIAL TO THE SUCCESS AND AFFIRMATION OF THE CIRCUIT

PUBLICIZING

CREATING INSTANT SHARES

To activate and publicize the innovation circuit, we recommend a free, open launch event for it in an easily accessible venue. On this day, the proponents will present their actions' goals and ideas to the public.

The model of a citizen innovation circuit is in itself strategic to promote the actions. When a proponent publicizes their action, they are also publicizing the other selected actions and promoting the vectors as one major common good.

> **ACTIVITIES & TIMEFRAME**
>
> MEETING BETWEEN PROPONENTS OF THE ACTIONS AND ORGANIZERS OF THE CIRCUIT (2 DAYS)
>
> SOCIAL GATHERING + INAUGURAL SEMINAR FOR THE CIRCUIT (7 TO 10 DAYS AFTER PUBLICIZING THE SELECTED ACTIONS)
>
> IMPLEMENTING THE ACTIONS (2 MONTHS)

TRANSINFINITOS AND MINAS NO HIP HOP

HOW ART CAN OCCUPY AND ACTIVATE PHYSICAL AND INVISIBLE TERRITORIES

Transinfinitos, one of the actions selected for the Circuito LABxS (Lab Santista), involved the cultural occupation of a public school, a result of the wish to perpetuate the flame of the recent *secundarista* movements.

The promoter of the project, Marina Paes, warned about possible difficulties in getting an authorization from the principal at the school where the activity was to happen.

We quickly provided a stamped letter, signed by Instituto Procomum's Executive Director, informing that the action was part of a citizen innovation circuit. This bureaucratic process was crucial to get an immediate authorization from Cleóbulo Amazonas State School, in Santos, SP. THE SIMPLE ISSUANCE OF A DOCUMENT AND THE FINE-TUNING OF A DISCOURSE CAN CHANGE THE RELATIONSHIP WITH PUBLIC OFFICES.

We were thrilled to hear that, two days after the cultural and artistic occupation of the school, Transinfinitos was invited to take the activity to other schools outside of the circuit.

OCCUPYING INVISIBLE TERRITORIES IS ALSO POSSIBLE

Mines no Hip Hop em Perequê is a women's hip hop festival promoted by FRMH2-BS (Frente Regional de Mulheres no Hip Hop – Baixada Santista). But why should a hip hop

MUSIC PRESENTATION AT THE MINAS NO HIP HOP EVENT, A SELECTED PROJECT IN PEREQUÊ,

festival be selected for an innovation festival?

Because INNOVATING IS ALSO GIVING VOICE TO THOSE WHO SUFFER WITH INVISIBILITY.

Inside the hip hop movement, women are left out of invitations to participate in concerts and events as suffers with harassment and sexism. When they create their own event, they are innovating by occupying a territory in which they had been invisible until then.

WHAT HAVE WE LEARNED?

→ It is important to assist the projects with bureaucracy. Documents and letters can help proponents in their relationship with public offices;

→ Always pay attention to discourse: some words and terms may give a wrong impression to the public and government. Explain clearly your goals of promoting the common good;

→ A little is a lot: some events and actions need very little to carry out their activities. Listen to their difficulties.

VESTIR ECO AND MARCHA CEGA

CREATING SMALL FESTIVALS AND EVENTS INSIDE A BIG FESTIVAL

Small festivals and exhibits inside a citizen innovation circuit can multiply its impact by widening the period during which the entire network and region are active. One way is to USE THE TRADITIONAL PLATFORMS THAT ALREADY EXIST IN A CITY, AND HACK AND TRANSFORM THE SPACES ALREADY KNOWN TO PEOPLE.

Vestir (Eco), a fashion and sustainability action promoted by Alzira Lúcio, found a clever way to publicize their actions and the work of their nonprofit, *Projeto Luzes da Vila,* located in Morro São Bento. She created a true festival inside the circuit, with workshops and conversation circles on fashion happening every weekend throughout two months.

In the end, there was a fashion show in which the participants displayed the garments they created during the workshops. In other words, the nonprofit's headquarters hosted a small fashion and sustainability festival inside the citizen innovation circuit.

WHEN AN ACTION BECOMES AN EXHIBIT

Marcha Cega was one of the actions selected by Circuito LABxS (Lab Santista) 2017 and conducted two performances in which visually impaired people guided other people wearing a blind – a moving action in the mane of empathy.

In addition to calling attention of bystanders and the local press, the action was documented by a number of photographers and film makers. Quickly, Lucas Brolese, a

PARTICIPANTS OF VESTIR ECO, A SELECTED PROJECT IN MORRO DO SÃO BENTO, SANTOS.

musician, artist and one of the activity's proponents, organized the audiovisual material into an exhibit at *Estação de Cidadania*[28], a cultural center in the city.

By creating an exhibit that would occupy for weeks a space where locals often went to, he moved and renewed the cultural center's life itself and promoted his activity – and, consequently, the entire circuit.

WHAT HAVE WE LEARNED?

→ Publicizing an action is publicizing all of the actions in a citizen innovation circuit;

→ It is important to create an impactful name and visual identity;

→ Proponents can create small festivals within an innovation circuit;

→ It is possible to hack and transform spaces and structures already known to people;

→ It is possible to create exhibits within the circuit's timeframe to promote both the actions and the circuit, transform and occupy museums and cultural centers.

28. Citizenship Station.

JOGO SANTISTA

RICARDO GRILLO AND HIS *JOGO SANTISTA* IN ONE OF THE MOMENTS OF COLLECTIVE DEVELOPMENT

EXPERIMENTING CO-CREATION, PROMOTING REPRODUCTION

Projeto Jogo Santista was one of the most challenging actions at Circuito LABxS (Lab Santista) 2017 because it is an educational board game about the city's urban and environmental issues.

Ricardo Grillo, the proponent, is a creator or recycled toys well known to the region. His talent to create is unquestionable, but the process of developing a game takes an average of two years. And he would only have less than two months to create his project to take part in the circuit.

The solution was to open the creation process. Co-creation workshops were incorporated into the project and were held in places that are familiar to game enthusiasts, such as universities and gamer spaces. The city's game enthusiasts, historians and social scientists joined in to help with the design and improvement.

The game's prototype was also part of another of the circuit's actions, the Launch of the Domestic Workers' Guide. Therefore, the domestic workers' children were able to have fun (and give the game a try) while their mothers participated in the event.

The collaborative model proved much more prolific and this led to the decision to make the game constantly and permanently open to changes and collaboration. Even with the conclusion of the action, different versions of the game are still available for download and can be played in different ways, with adjustments of the user's choice.

WHAT HAVE WE LEARNED?

➜ Co-creation and collaboration are effective tools for the actions that may have trouble sticking to their timeframes.

➜ Creative collaboration can and should be encouraged in the activities of the festival itself;

➜ Free reproduction and sharing of the projects can attract more people and increase their impact.
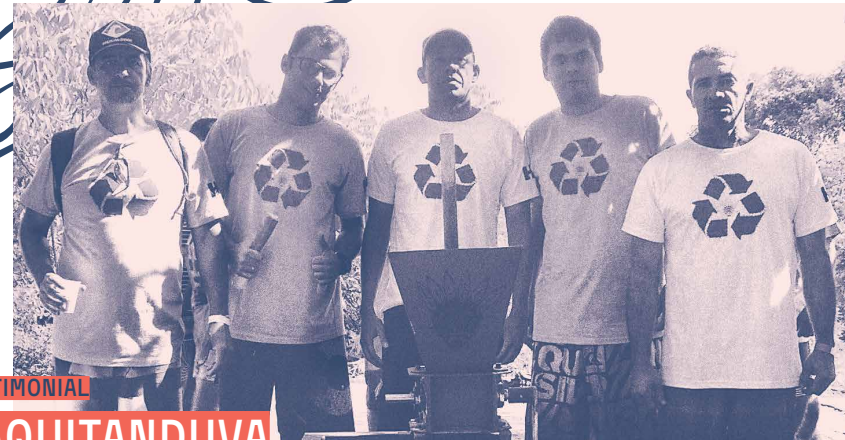
ITAQUITANDUVA

A DESERTED BEACH; A COMMON PARADISE

Itaquitanduva Beach is an untouched paradise in São Vicente, SP, inside Xivoa Japuí park. It is often visited by a group of surfers – *Itaquitanduva Aborígenes* – who for decades have been cleaning and caring for the beach and its access trail.

Due to the location of the bay and the direction of the ocean currents, the beach received an enormous amount of trash from other regions and neighborhoods.

In order to surf and enjoy the beach, the Itaquitanduva *Aborígenes* have to clean and sort out trash that is not theirs. But they never get tired of fighting for a clean paradise.

For Circuito LABxS (Lab Santista) 2017, they prototyped a plastic crushing machine. The idea is to crush plastic bottles more easily, send the waste to its correct destination and generate a source of income for the community.

The group is very action oriented and already did several cleaning task forces in the beach to which residents and environmentalists were called, as well as seeking partnerships with the government and companies.

Because of this, they were able to use the stipend exclusively to prototype the machine, which was launch in a cleaning task force.

By doing this they optimized the costs of the project and took advantage of an activity with already much appeal to the community, public authorities and companies to promote the machine.
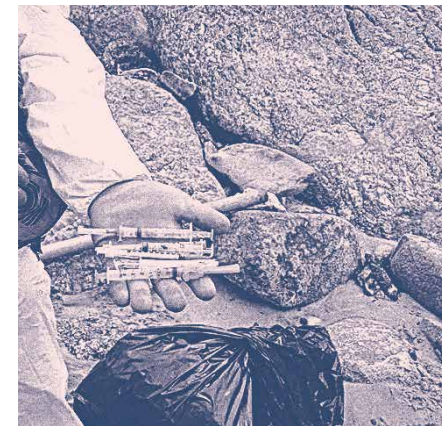
A TASK FORCE AT ITAQUITANDUVA BEACH; ABOVE, THE PROPONENTS OF THE PROJECT

PAPA-GALHOS

INNOVATION IS ALSO RIGHT NEXT TO US; CREATE STRUCTURES AND MATERIALS TO PUBLICIZE IT

Innovation is certainly the word of the moment. It's in the minds of business people, in the shelves of bookstores, in university studies and in the agenda of lectures and conferences.

Innovation has become a frantic, competitive race. Generally, the word is used to name the search for new technology, new discoveries, a new app or device that will transform humanity. However, this cannot be forgotten: innovation is also a result of popular creativity.

This became evident during *Hackathon da Horta,* a collaborative design marathon to build a branch crusher for the *Bons Frutos* Community Garden in Jardim São Manoel, Santos, SP.

Maria Augusto Bueno, the founder of São Paulo Lab and proponent of the project, was having difficulties in gathering a team to prototype the machine.

She decided to move to the community for a while and, after getting to know her neighbors, she realized that potential was right there, surrounding her house.

A team was formed with an engineer as a mentor, a retired soldier, a local mechanic, students and permaculture experts. Design was merged with local knowledge that had been going dormant or unrecognized.

Everything was documented in video and the entire process of building the branch-crushing bicycle became a wikihow.

By telling the story of the development and assembly of the prototype, it becomes possible to value local and popular knowledge as well as multiply the impact of the actions.

WHAT HAVE WE LEARNED?

➜ Innovation can be right next to us; talk to people around you and value their knowledge;

➜ It is possible to assemble teams of people with different backgrounds;

➜ Showing that anyone can be an innovator generates identification and affection;

➜ Documenting processes is just as important as documenting stories;

➜ Documentation can become wikihows, tutorials and methodologies;

➜ Actions that generate technology should favor a design that is open to replication.

BRINCAR (ELAS)

AFFIRMING ANCESTRALITY

During the *Brincar (Elas)* procession, we showed that is is possible to affirm the ancestrality and resistance of the African culture in Vicente de Carvalho, Guarujá, SP with lightness and fun: singing and dancing.

PERMACULTURE AT THE GUARANI VILLAGE

ANCESTRALITY ALSO MATCHES INNOVATION

It is interesting to mix traditional knowledge and beliefs with new technologies.

During Circuito LABxS (Lab Santista) 2017, a group of permaculturists teamed up with the Guarani MBya Tekoa Paranapuã community in São Vicente, SP.

The idea was to build a community garden and a composting toilet in the village, which is an occupation and had trouble dealing with the government bureaucracy at Xivoa Japuí State Park – residents where prohibited from building in the site, among other issues.

To carry out the activity, both permaculture techniques and traditional *guarani* knowledge were employed.

WHAT HAVE WE LEARNED?

➜ It is possible to optimize costs. Use the force of the citizen innovation circuit to find support or activate partnerships with the government or companies;

➜ Ancestrality often sparks identification from large audiences. People might not be used to the innovation discourse, but they certainly know, experience, and feel attracted to their local cultural traditions;

➜ It is possible to engage with profound, complex issues in a light and casual manner.

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REPRODUCING, COPYING, MULTIPLYING, SHARING, CO-CREATING AND COLLABORATING. THESE ARE THE MAIN TOOLS THAT ALLOW THE ACTIONS TO HAVE BOTH LOCAL AND GLOBAL IMPACT.

IF MANY OF THE PROBLEMS WE FACE TODAY ARE GLOBAL, WHY CAN'T THE SOLUTIONS ALSO BE GLOBAL? CREATE TOOLS, PLATFORMS, CONTENTS AND METHODS THAT ENABLE THE REPRODUCIBILITY OF INNOVATION.

THE MOMENT HAS COME TO CLOSE THE CIRCUIT AND SHOW THE FORCE OF THE NETWORK AND OF CITIZEN INNOVATION.

IN THE NEXT PAGES, WE WILL REFLECT ON HOW CLOSURE CAN ACTUALLY BECOME A NEW BEGINNING. A CYCLE OF ACTIVITIES COMES TO AN END, BUT A NEW SPECTRUM OF OPPORTUNITIES TO MULTIPLY AND REPRODUCE TOOLS, PROTOTYPES AND METHODS EMERGES.

CONCLUSION

To end the actions of the citizen innovation circuit, it is important to create an event in which the proponents recount the process of creating and executing their innovation actions. For this event, we recommend the format of five-minute talks with standardized presentations on each project.

The team must offer support to the proponents in the preparation of their speech, reminding them of their vectors, obstacles, impressions, benefits and developments. The activity must celebrate, and not demand. It is good to invite all of the communities and people who were impacted by the projects, the people that directly or indirectly contributed to the festival, the general public and the press.

> **TIP**
>
> RECORD THE FULL PROCESS SO THAT THE PROPONENTS CAN HAVE A PORT-FOLIO OF THEIR ACTIVITIES, HELPING THEM IN FUTURE PROJECTS AND FURTHER ALIGNING THE NARRATIVE OF THE ENTIRE CIRCUIT.

SHARING

Producing content such as articles, photos and videos must be a commitment from the organizers of the circuit: this documentation is what will reach major audiences and promote the importance of citizen innovation.

The sharing of content will organically multiply the vectors of citizen innovation and may inspire more people across the world to innovate and create.

By distributing the publications and prototypes under a Creative Commons license, the projects can reach more people and unfold in other territories – after all, they will allow reproduction, as long as there is compliance to the criteria established by the licensor.

Let sharing guide your thought: identify the actions that can already be created and designed for sharing. To produce tutorials, wikihows and manuals is also to innovate as well as promote the common good.

ACTIVITIES & TIMEFRAME

CLOSING PARTY (7 TO 10 DAYS AFTER THE CONCLUSION OF THE ACTIONS)
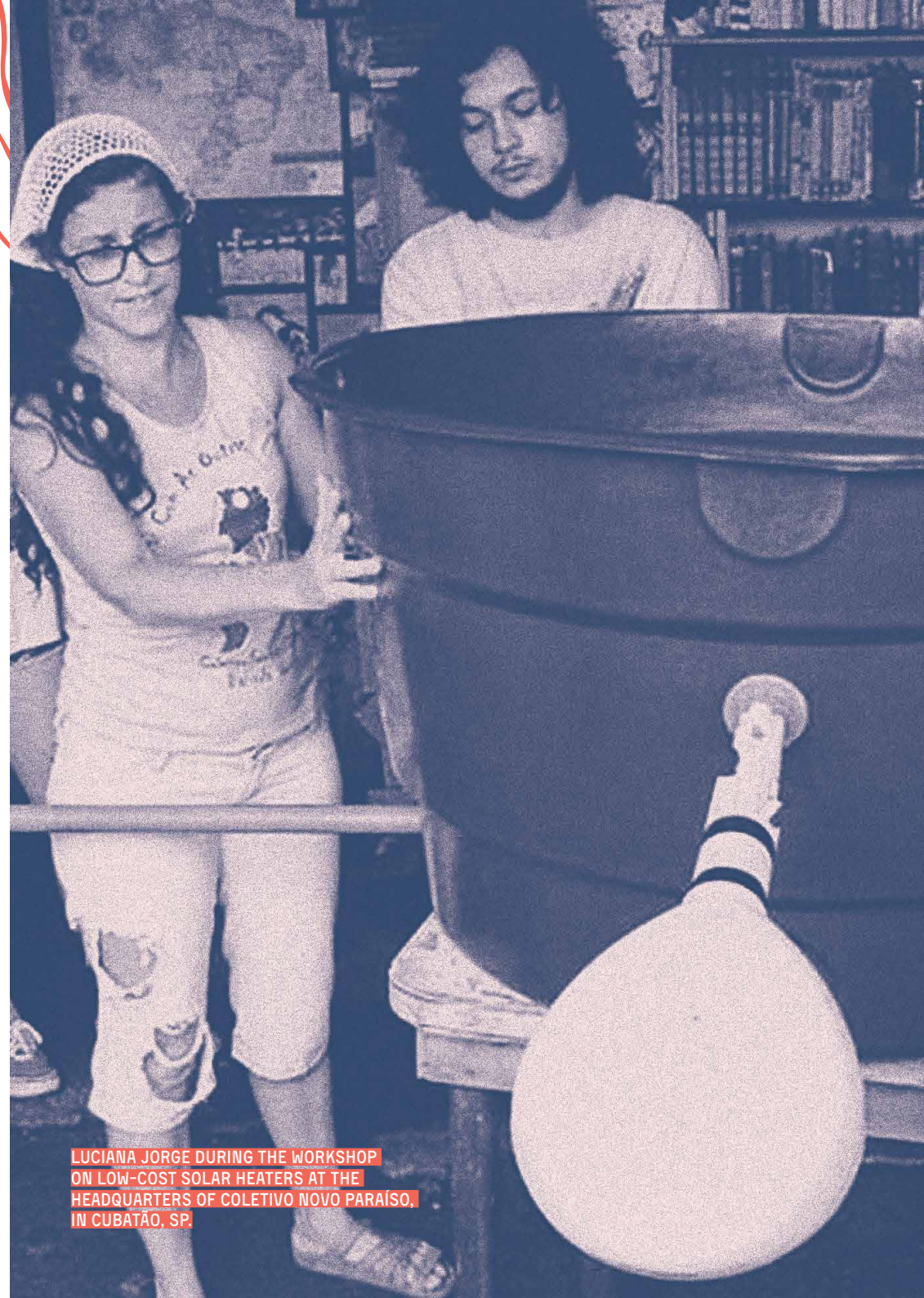
LUCIANA JORGE DURING THE WORKSHOP ON LOW-COST SOLAR HEATERS AT THE HEADQUARTERS OF COLETIVO NOVO PARAÍSO, IN CUBATÃO, SP.

With the repercussion, some organizations defending the rights of domestic workers invited Preta to launch the Guide in other states.

WHEN AN ACTION IS BORN TO BE SHARED

At Circuito LABxS (Lab Santista) 2017, all actions involving prototypes made sure that they published wikihows and tutorials so that other people can replicate the idea in other territories. Gabriela Mameluco, from *Móveis de Papelão – Faça o seu,* already did workshops on cardboard furniture with fitting techniques.

She decided to the submit a proposal at the citizen innovation festival to record and upload a video tutorial. This way, through the workshop, her knowledge could reach more people. Therefore, her project was designed with sharing as the main focus since its very beginning.

/TESTIMONIAL

PLANTASONHOS[29]

ENDING A CIRCUIT, OPENING AN INFINITE CYCLE

When it comes to innovation and citizen labs, it is common to find people and organizations that already have ideas and enterprises but still don't see themselves as innovators, collectives or networks.

THE CLOSING OF A FESTIVAL IS AN EXCELLENT OPPORTUNITY TO BUILD A NARRATIVE AND A MODEL OF WORK.

Formed by students of different backgrounds from the UNIFESP[30] campus in Santos, the proponents of the garden and composting toilet project at the Guarani MBya Tekoa Paranapuã village had already been organizing informally.

The production team at Circuito Lab Santista suggested that it was time for them to consolidate into a collective, have a name, document and publicize their activities. This led to the birth of collective *Plantasonhos*.

With the end of the circuit, the collective already had carried out and documented their first project. This triggered an opportunity for them to continue their work as a collective.

The same goes for the other proponents, even those who were already consolidated. Ending a cycle is adding yet another fulfilled project to your life. An ending is also the opening of new possibilities.

WHAT HAVE WE LEARNED?

→ Creating a model with a beginning, middle and end offers solidity to the actions done by citizens, collectives and networks;

→ The feeling of closure proves that is is possible to accomplish actions with little time and resources, creating the feeling that producing, creating and dreaming are within reach and worth it;

→ Ending with thoughtfulness and the correct documentation can transform one-off actions into bigger projects.

29. A neologism that combines *planta* (to plant) and *sonhos* (dreams). / 30. Federal University of the State of São Paulo / 31. #ladomesticworker

/TESTIMONIAL

DOMESTIC WORKERS' GUIDE & CARDBOARD FURNITURE

OPEN KNOWLDEGE: ENCOURAGE THE DEVELOPMENTS AND SHARING

When rapper and historian Preta Rara made a candid post on social media about the time when she was a domestic worker, she had no idea that she would impact the lives of thousands of people.

Through the hashtag **#euempregadadoméstica**[31] she began to receive a number of reports of abuse from workers all over the country that were being abused or harassed in the workplace.

Much aware of the power of social media, she decided to create a Guide to the Rights of Domestic Workers, made available online and for free. The proposal, selected by Circuito LABxS (Lab Santista) 2017, was an action in Cubatão where, in addition to the distribution of printed copies, special care was offered to the domestic workers, such as massages, turban workshops, healthy food, natural cosmetics, dentists, and games – all to remind them that those who give care can also be cared for.

WHAT HAVE WE LEARNED?

→ Documenting the end of the citizen innovation circuit helps build a portfolio and a narrative for the proponents;

→ The possibility of reproduction and free access to a document can lead to developments of the main action;

→ It is possible to share and multiply the format of events and meetings;

→ It is recommendable to publish wikihows and tutorials in projects that involve prototypes;

→ Some projects already have the idea of sharing embedded in them since the beginning.

PRESENTATION OF THE BRINCAR (ELAS) PROJECT IN VICENTE DE CARVALHO, GUARUJÁ.

NEED HELP PRODUCING A CITIZEN INNOVATION
CIRCUIT? IP CAN HELP YOU WITH:

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WHAT IS INSTITUTO PROCOMUM?

IP is a nonprofit organization with the mission to recognize, strengthen and protect the commons, create new community structures and avoid siege processes due to private or government actions.

IF YOU ARE A PUBLIC ENTITY

→ Trainings for public agents, connecting them to and offering good practices from our local and international networks;

→ Mapping of citizen initiatives;

→ Building legal frameworks for communal and public spaces in cities.

IF YOU ARE A NON GOVERNMENTAL ORGANIZATION

→ Consultancies for the development of projects focused on citizen innovation and preserving the commons;

→ Development and application of the lab and circuit methodologies in the themes and areas of the partner organization;

→ Production and curatorship of content for events related to IP's thematic areas;

→ Content and study of new civil society organizations (ORG.LAB).

IF YOU ARE A CITIZEN

→ Educational journeys;

→ Consultancy, monitoring and support in the development of citizen innovation projects;

→ Small stipends for individuals, collectives and communities for citizen innovation projects;

→ Residencies, meetings, events and exchange programs.

IF YOU ARE A COMPANY

→ Mapping of citizen initiatives related to your mission and values;

→ Workshops and educational processes for your team or target audience;

→ Development of a policy to support citizen innovation.

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