

Greenstage

# GUIDELINES

## for the creation of Local Policy Hubs and participatory co-planning

### SECTION 1

Euronike, Elisa Filippi  
Municipality of Mantova

DRAFT 01



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Sustainable performing arts

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# **GUIDELINES**

## **FOR THE CREATION OF LOCAL POLICY HUBS AND PARTICIPATORY CO-PLANNING**

### **SECTION 1**

DRAFT 01



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## INTRODUCTION

The guidelines hereby described are part of the Creative Europe funded project “GreenStage”. More specifically, **this document serves to support activities to define a sustainable long-term strategy** to facilitate, accelerate and consolidate over time the good practice of circularity and sustainability in cultural production through the engagement of local policy makers.

### What is the Greenstage project’s main objective?

**The Greenstage project aims to enable the performing arts sector** in collaboration with municipalities **to implement environmental sustainability** promptly and effectively in their practices, with a particular emphasis on circular stage design, in response to pressing environmental challenges.

At the core of the project lies the development of the Sustainability Assessment for the Performing Arts Tool - SAPA, which empowers theater staff to introduce sustainability changes via a hands-on, low-threshold tool. The **SAPA Tool** generates a profile of strengths and weaknesses and one action plan for each organization with sustainability measures, enabling the staff of the partners to make immediate inroads on environmental sustainability. In addition, the Greenstage project produces the **Zero-Waste Toolbox**, which is a useful tool for discovering and understanding the best practices of circular economy and zero waste actions already present in the performing arts sector. The Zero-Waste Toolbox aims both to inspire the users of the toolbox and to increase the dissemination of circular economy and zero waste practices within the sector.

The Greenstage project engages policy makers from the outset and conducts local and transnational policy hubs to identify urgent problems, define policy measures and develop a set of policy recommendations. At the local level, these recommendations will be concrete and actionable, while at the transnational level they will be summarised in the Greenstage Declaration, which will be endorsed by all partners and stakeholders and presented to the relevant decision-makers in Brussels. In order to define the context conditions that support this change in the crucial for the successful implementation of the measures outlined in the SAPA Action Plan, i.e., the development of circular and sustainable theatre and cultural activities, it is necessary **to involve a wide range of actors at local level**, including the **theatres** themselves, **public institutions** and all those **associations**, public or private, that may be impacted by the process or that may influence it directly or indirectly.

### Local Policy Hubs and their Journey

To this end, **the project envisaged the creation of Local Policy Hubs, each per city/country**. The objective of the recommendations is to improve the necessary conditions for sustainable urban actions, such as adapting financing structures, built-



ding local networks for sustainability and increasing implementable knowledge.

A key component of the project is the establishment of Local Policy Hubs in various cities or countries. **What is meant by Local Policy Hub?**

The objective of the Local Policy Hubs is **to develop policy recommendations** (Local Policy Plan). These hubs are designed to foster collaboration among **local stakeholders**, including theatres, public institutions, and associations, to develop policy recommendations **that enhance conditions for sustainable urban actions**. The hubs will focus on adapting financing structures, building local networks for sustainability, and increasing practical knowledge for implementation.

The outcomes from these Local Policy Hubs will be discussed on a **transnational level**, aiming **to create a comprehensive political catalogue of demands**. This catalogue will be presented at annual events and is intended to influence broader European political frameworks, particularly in Brussels. The ultimate goal is for these recommendations to be integrated into municipal and EU networks, thereby driving the adoption of sustainable practices across the performing arts sector on a larger scale.

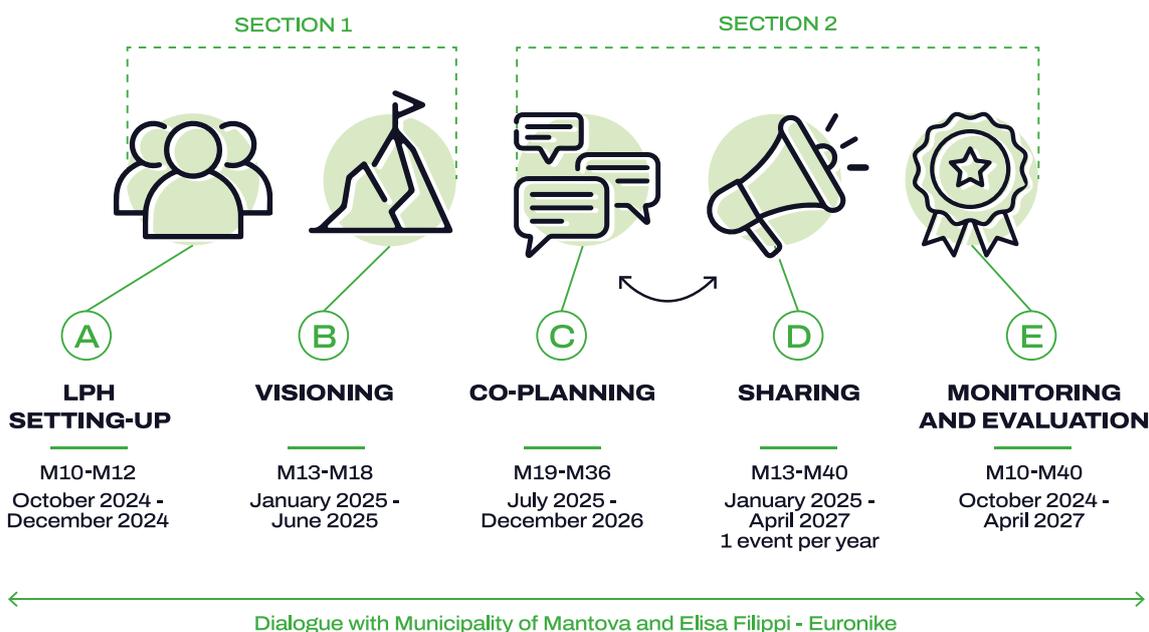


Figure 1 - Local Policy Hubs Journey



## Local Policy Hubs' Journey

As shown in Figure 1, the journey of the Local Policy Hubs is articulated in five different phases along the project's duration.



### A. LPH SETTING-UP

*M10-M12 October 2024 - December 2024*

This initial phase involves the establishment of Local Policy Hubs (LPHs). During these three months, the foundation for each Local Policy Hub is laid out, ensuring that the necessary structures and frameworks are in place to support the subsequent phases of the project. Throughout this period, each city/country where the Local Policy Hubs will take place must identify a coordinator for the working group. This coordinator will moderate the LPH and will be trained on the methodology to be used by Euronike and the Municipality of Mantova.



### B. VISIONING

*M13-M18, January 2025 - June 2025*

Following the setup, the Visioning phase spans seven months. This phase focuses on defining the goals and long-term vision for the Local Policy Hubs. Stakeholders collaborate to conceptualize and plan sustainable strategies that align with the broader objectives of the GreenStage project.



### C. CO-PLANNING

*M19-M36, July 2025 - December 2026*

Co-planning is the longest phase, lasting 18 months. During this period, local stakeholders, including policymakers, theatre staff, and other relevant actors, work together to develop concrete and actionable plans based on the visions established in the previous phase. This collaborative planning process is critical for ensuring that the strategies are both practical and effective.



### D. SHARING

*M13-M40, January 2025 - April 2027*

Running concurrently with the Co-planning phase, the Sharing phase involves disseminating the insights and outcomes from the Local Policy Hubs to a broader audience. This includes organizing one event per year where the findings and progress are shared with both local and transnational stakeholders, fostering wider engagement and influencing broader policy frameworks. While sharing activities should be carried out throughout the project, more intensified efforts are suggested during the last year of the project, to better disseminate and make known the Plan' recommendations among citizens and the community.



## E. MONITORING AND EVALUATION

M10-M40, October 2024 - April 2027

The Monitoring and Evaluation phase spans the entire duration of the project. Continuous assessment and review processes are in place to track the progress of the Local Policy Hubs, ensuring that the activities are aligned with the project’s goals and adjusting strategies as needed to optimize outcomes.

**The aim of this Guidelines is to support partners and the coordinator of the Local Policy Hubs in driving this journey by providing a set of easy to use tools to support participatory and integrated planning approach.**

	2024				2025				2026				2027			
	Q1	Q2	Q3	Q4												
PUBLIC AWARENESS EVENTS																
LPH CONSTITUTION																
LPH MEETINGS				1		2		3		4		5		6		
A. LPH SETTING-UP																
B. VISIONING																
C. CO-PLANNING																
D. SHARING																
E. MONITORING/EVALUATION																
TPH CONSTITUTION																
TPH MEETINGS																
FINAL TPH																

Table 1 - WP5 Timetable

## Local Policy Hubs’ Deliverables

During the Local Policy Hubs, it will be **mandatory** to prepare materials that will be used to monitor the progress of the work. Specifically, for each Policy Hub, the following will be required:

-  **TOOL** Participants sign-in sheet;
-  **TOOL** Agenda;
- **Photographs;**
- **Brief report.**

An editable template will be provided for all the required materials, which will be uploaded to the project’s Google Drive.

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# 1.

## PARTICIPATORY AND INTEGRATED APPROACHES: DEFINITION AND KEY FEATURES

Before delving into the specific tools and methods that will support the activities of the Local Policy Hubs, it is important to first introduce **the concept of participatory and integrated urban planning**, which will serve as a **foundational reference**.

The notion of making urban planning more participatory and integrated began to take shape in the 1990s, introduced by the UN Earth Summit in Rio (1992) with the mention of the “Local Agenda 21” in the Chapter 28 of the “action plan for sustainable development”. It originated in the evidence of rapid urbanization requiring cities to accommodate growing populations and address new challenges. This trend accelerated in the 2000s: in 1950, over half of Europe’s population lived in urban areas, today, around two-thirds of the European Union’s population resides in cities, and according to EUROSTAT projections, this proportion is expected to exceed 80% by 2050. Furthermore, cities play a significant role in the EU’s economic development, generating approximately 60% of its GDP. However, urban areas also contain the majority of climate, economic, and social challenges. To effectively address this complex landscape of challenges and interests, it **has become increasingly essential for cities and local stakeholders to enhance their capacity for long-term planning and investment**, using a holistic approach that balances diverse population needs and maximizes its potential.

Although various definitions and models of participatory and integrated planning exist in literature and international practice—such as those promoted by [UN-Habitat](#) and the [FAO](#)—the **methodology developed by the European URBACT** programme has been chosen as the primary, though not exclusive, reference for these guidelines. The choice is based on two main factors: first, the URBACT methodology has been thoroughly developed, tested, and consolidated within the European context for over 20 years (since 2001) and it is specifically designed for cities and local actors; second, there is a strong methodological link between the **Greenstage project** and the **URBACT C-Change Network** (2018-2020), a project to which Greenstage has made explicit reference and in which some of its current partners were also involved.

As we will explore in the upcoming discussion of tools and case studies, many European cities today have successfully experimented this methodology, involving local stakeholders in the development of integrated action plans also focused on culture and sustainability.



**What are the key elements of the URBACT methodology that can also be applied within the Greenstage project?**



## INTEGRATION

**Integration is understood as both vertical and horizontal.** It means promoting effective cooperation between **different levels of government** (e.g. from the district to the city, to the province or region, if necessary), as well as cooperation within the organisation itself. As urban problems are often wicked problems, it is essential to involve different departments of the same administration. For example, to improve the sustainability of a theater's cultural programme, we may need to involve not only the municipality's cultural department, but also, for example, the environment department, and perhaps even the mobility department (to develop a strategy to ensure accessibility by public transport or car-sharing). But since we want to promote our offer not only at the city level but also at the regional level, perhaps we could also involve the regional offices or agencies in order to coordinate the offer, increase cooperation and avoid competition.



## PARTICIPATION

The other key element is the **participation and involvement of citizens and different stakeholders.** Implementing a participatory approach to defining, testing and implementing urban planning, even on a small scale, is crucial. Although at the beginning involving a number of different people to discuss a challenge and agree on a shared solution may seem like a slowing down of the process, in the end it is fundamental to successful implementation and you will often find that it will have saved you time in decreasing problems and controversy ex-post.

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# 2.

## SETTING UP A LOCAL POLICY HUB. TOOLS AND GOOD PRACTICES.

The first phase will start approximately by the end of September 2024 and it will last until December 2024. During these months, **the main objective is to establish a Local Policy Hub**, namely **to create an informal group of stakeholders, as a basis for starting a participatory and integrated process of discussion and planning.**

To this purpose, the next steps are:

- To create an internal team for each country/city that will be responsible for managing the Local Policy Hubs. It is crucial to identify a **coordinator** who will be trained by Euronike on the integrated and participatory approach, as well as on the methodologies for managing a working group. The training will be conducted in English, while the Local Policy Hubs will be held in the native language of the country where they take place.
- To identify and prioritize stakeholders in order to establish an initial contact list, which will be expanded over time.



Figure 2 - Coordination process of the Local Policy Hubs

In doing that, to improve your ability to select the target groups and keep your vision broad, but not confusing, you may use some of the following tools.



## PHASE A. LOCAL POLICY HUBS SETTING-UP

### Stakeholders mapping and prioritizing

WHEN	OBJECTIVE	TOOL
PHASE A. To be used during the creation phase of the Local Policy Hub	To identify stakeholders	 <b>A.1</b> Stakeholders map
	To categorize stakeholders based on their level of interest/influence	 <b>A.2</b> Stakeholder analysis matrix
	Examples of the use of the tools	

Table 2 - Local Policy Hubs Setting-Up



## 2.1 STAKEHOLDERS MAPPING

### TOOL A.1 • STAKEHOLDERS MAP

**Stakeholders mapping uncovers and visualizes the project's environment** and the **stakeholders' ecosystem** you're working in. Once you know those, you can chart your project with greater confidence, working more effectively with stakeholders at every level.

As you evaluate possible stakeholders, consider:

- Who has the most influence on this project?
- Who will be most impacted by this project?
- Who controls the resources I need?
- Who has financial stake or interest?
- Who might be an important person but not a central stakeholder (such as a separate department leader)?

By the end of this section, you should have a **solid list of players to evaluate**.

In each box, you should place stakeholders from sectors relevant to the plan, such as “culture,” “environment,” “education,” “mobility,” and others. The guiding principle is that the most important stakeholders (primary) are positioned at the center, while those less central (secondary) are placed in the outer circles.

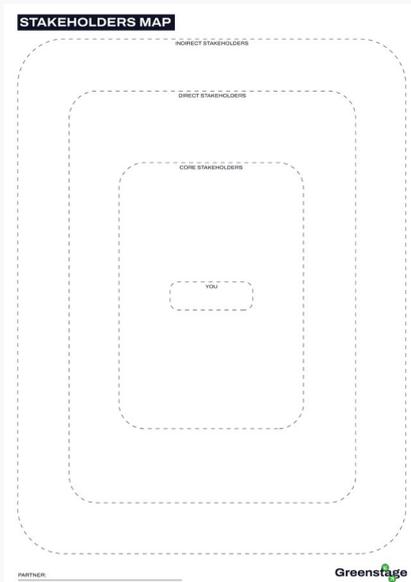
Addressing a policy challenge, such as enhancing the sustainability and circularity of a theater's cultural offerings, requires the **involvement of various local actors**, both within and outside the administration. For instance, this may include:

- City representatives (elected representatives and/or officers also from different departments);
- Potential beneficiaries and users: for instance young people, the el-



## TOOL A.1 • STAKEHOLDERS MAP

**OBJECTIVE:** To identify potential stakeholders



### HOW DOES IT WORK?

The first step is brainstorming who your stakeholders are. Keep in mind that stakeholders can be internal (e.g., your company's top leadership, team members and department supervisors, etc.) or external, such as your client and their extended team as well as potential end-users. Fill in the chart starting from the center and gradually moving outward. First, try to identify the stakeholders closest to you, which should be placed in the core. Then, identify direct and indirect stakeholders.

Table 3 - Tool: Stakeholders Map

 **TOOL**

 **EXAMPLE**

- derly, schools, Music/Dance/Theater Schools, and so on;
- Association and Foundations, including voluntary-based associations, thematic associations (art, music, culture, environment), NGOs, students' associations, etc.,
- Different level of governments (i.e. district, province, region etc.);
- Private sector representatives, such as: local business, companies, traders, shops, union associations etc;
- Education, university, research center,
- Potential funders.
- Others...

The list is figurative and not exhaustive.



### HOW TO INVOLVE CITIES AND PUBLIC AUTHORITIES?

For an issue external to the organisation, it could sometimes be difficult to involve a local authority. For example, it may be difficult to find the right person to involve and to contact directly. This is especially true in large cities. A good suggestion is **to contact the city's European projects office**. As GreenStage is an EU-funded project, it has a recognition of relevance at



EU policy level, which you can use to get the right attention at local level. A local authority's EU project office can act as an intermediary. They can put you in touch with the right office to work with and facilitate the cooperation.



## 2.2 PRIORITIZE STAKEHOLDERS

### TOOL A.2 • STAKEHOLDER ANALYSIS MATRIX

Once you have your list of stakeholders, it's time to prioritize them based on their relative importance and influence on your project. In other words, some stakeholders will have more say in how the project evolves and what resources are made available than others. It's important to uncover who these **key players** are so you can **effectively communicate with them** and **create buy-in throughout the project**.

This is a good time to use a stakeholder matrix to organize your players (influence and interest). In this way, you can determine what action/s you need to take, including: **manage closely, keep satisfied, keep informed, monitor and anticipate needs**.

The purpose of stakeholder analysis and mapping is to:

- **Enlist key players** early on;
- **Align** stakeholders on project goals and plans;
- **Improve cooperation** between stakeholders;
- Uncover and address **conflicts or concerns**.

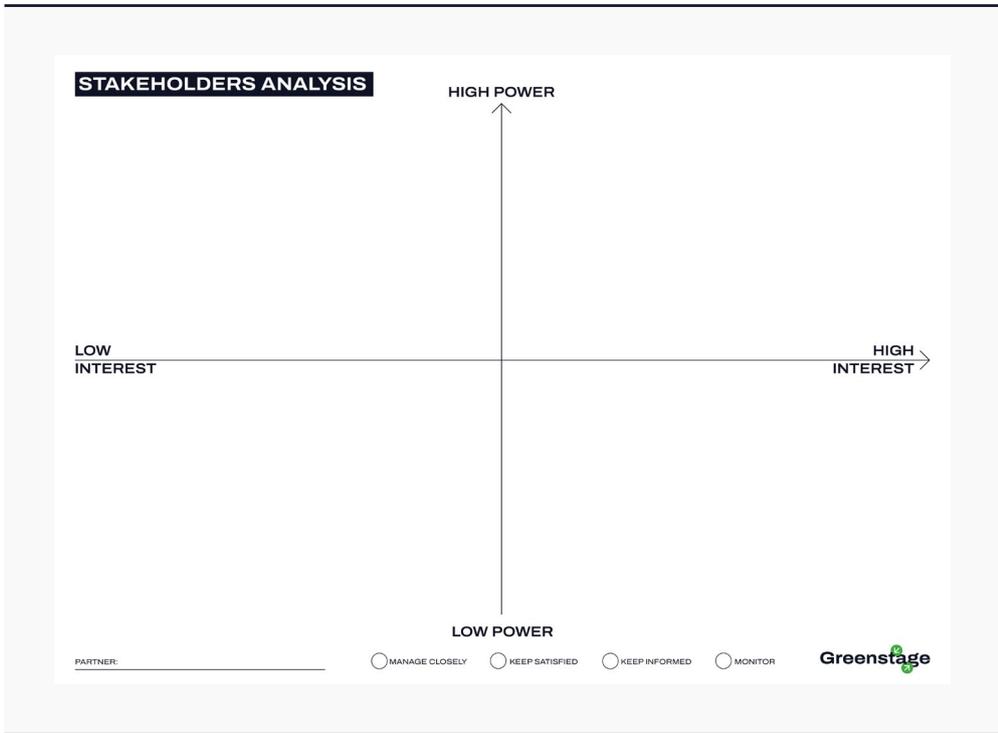
To categorize stakeholders based on their level of interest/influence, you may use a Stakeholders Analysis Map.

You can start this exercise with a group of officers within the administration/theater and then repeat the exercise when you have identified other stakeholders together. The **first meeting** could be used to carry out this exercise in order to understand if you are "missing" some relevant stakeholder to engage.



**TOOL A.2 • STAKEHOLDERS ANALYSIS MAP**

**OBJECTIVE:** To prioritize stakeholders



**HOW DOES IT WORK?**

You can use this matrix to organize your stakeholders. By organizing each player according to their power and interest, you can determine what action(s) you need to take. The choice of actions falls among: manage closely, keep satisfied, keep informed, monitor. One or more actions can be applied to each stakeholder.

\* By power, we mean both the ability to concretely carry out project actions ore/and the ability, at a political level, to influence future decisions.

Armed with this information, you can now create a plan for engaging with stakeholders throughout the life of the project. You'll want to consider factors like:

- Who has an emotional interest?
- What are the top motivations or priorities for each stakeholder?
- Who are the biggest supporters or sympathizers?
- Who are the blockers or naysayers?

These answers to these questions will affect how and when you should engage with each stakeholder and help you identify your biggest allies and anticipate potential roadblocks.

Table 4 - Tool: Stakeholders Analysis Map

[TOOL](#)

[EXAMPLE](#)



## EXAMPLES:

### THE CASE OF THE C-CHANGE AND NTPI NETWORK

Drawing from the experiences of cities participating in the National Practice Transfer Initiative, led by the City of Mantua, which aimed to transfer the successful practices of the C-Change Network to seven small and medium-sized Italian cities, a **range of approaches** has been employed **to establish local stakeholder groups**.

**Operationally**, many municipalities began by mapping and identifying organizations to involve, using **predefined criteria** such as environmental awareness, cultural production, or prior collaboration. In some instances, stakeholders were selected based on the scale of events and cultural activities promoted, with a focus on engaging already structured or semi-structured entities representing the city's numerous festivals/activities. Alternatively, other cities adopted a more formal approach, issuing an "expression of interest" to both public and private entities. Interestingly, groups formed through this process often expanded over time, particularly after successful demonstration activities attracted new local participants. This progressive growth, where municipalities initially miss certain actors but later engage them through stakeholder networks, is a vital and democratic element of the process. It also suggests that the group should keep open over the project's implementation.

**The types of actors** involved also varied widely, including theaters, cultural volunteer associations, municipal companies managing environmental, energy, and mobility services, local newspapers, schools, and others.



**The key takeaway** is that "one size doesn't fit all". There is no universal formula for forming stakeholder groups; their size and composition must adapt to the specific characteristics and needs of the local context.

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# 3.

## DEFINITION OF A SHARED VISION. TOOLS AND PRACTICES.

After having established your Local Policy Hub, you can start **to engage directly with your group of stakeholders**. The main objective of this phase is to arrive at a shared vision of the desired scenario you want to implement. It implies, firstly, to deeply understand the baseline situation and the challenge you are going to address. In doing so, a useful tool that you could use is the SWOT analysis. When you have a more clear vision of your local challenge, you can start to build a **shared vision** of objectives you want to achieve and to **the main concrete results** you want to obtain. In this phase, you may not concentrate on the concrete actions to achieve the objectives. Instead, your attention will be dedicated to build a consensus among the stakeholders on the direction to adopt and the “final” arrival.

Usually, this phase will take some months (1-3 months) and probably more than one meeting.

### PHASE B. VISIONING

From the challenge to the a new shared vision

WHEN	OBJECTIVE	TOOL
PHASE B. To be used during the establishment of the Policy Hubs	To analyze the challenge	 <b>B.1</b> SWOT
	To identify shared objectives and expected results	 <b>B.2</b> The Journal of Tomorrow/"What if"
	Examples of the use of the tools	

Table 5 - Visioning



### 3.1 UNDERSTANDING YOUR LOCAL CHALLENGE

TOOL B.1 • SWOT

A good way to better understand your local challenge, including the different perspectives of your stakeholders, could be **to conduct a SWOT analysis** of your existing situation **in an interactive and participatory way**.

For example, you could introduce the policy challenge you want to address with the group, e.g. how to create better contextual conditions to support



the development of circular and sustainable theatre and cultural activities in our city.

To ensure that all participants can contribute to the discussion, you can put up the SWOT matrix on a wall and give participants a number of post-its, giving them time to think about the different dimensions provided in the matrix, namely:

- What are our local strengths?
- What are our main weaknesses?
- What might be the opportunities?
- What are the main threats?

When all participants have put their post-its on the wall, (usually it will take about 30 minutes), you can now start a summarizing session by reading and interpreting the post-its on the matrix.

Please bear in mind that at this stage what some people see as a weakness may be seen as an opportunity by others and vice versa. This reflects the different perspectives of the participants. However, your task at this stage will be to build consensus on the final analysis by identifying and highlighting the commonalities.

## TOOL B.1 • SWOT ANALYSIS

**OBJECTIVE:** From the challenge to the a new shared vision

<b>SWOT</b>		THE GOOD	THE NOT-SO-GOOD
WHAT WE HAVE GOT	<b>STRENGTHS</b>	<b>WEAKNESSES</b>	
	<small>WHAT RESOURCES CAN WE DEPLOY? • WHAT ARE OUR ADVANTAGES? • WHAT'S WORKING WELL?</small>	<small>WHAT ABILITIES ARE WE LACKING? • WHERE ARE WE STARTING TO STRUGGLE? HOW CAN WE OVERCOME THESE?</small>	
WHAT IS OUT THERE	<b>OPPORTUNITIES</b>	<b>THREATS</b>	
	<small>WHO MIGHT MOST VALUE OUR STRENGTHS? • WHAT TRENDS WORK IN OUR FAVOUR? WHAT OPPORTUNITIES ARE WITHIN REACH?</small>	<small>WHAT HEADWINDS DO WE FACE? • WHO MIGHT CHALLENGE US? • WHAT COULD GO WRONG?</small>	
PARTNER: _____		<b>Greenstage</b>	

Table 6 - Tool: SWOT Analysis





### 3.2 VISIONING: HOW TO DEFINE AN AGREED DESIRED SCENARIO

#### TOOL B.2 • THE JOURNAL OF TOMORROW

Once you had gained a deep understanding of the baseline context, now you can direct your gaze towards the target. That means that the next step will be to make the group exercise in **defining the desired scenario you want to reach.**

In this phase, to have a **holistic vision** and to identify the most relevant impact you want to generate with your project/plan, a very effective strategy is to use the technique of: The “Journal of tomorrow”. What is relevant, it is the fact that through this exercise you will be “projected” into the future.

#### TOOL B.2 • THE JOURNAL OF TOMORROW

**OBJECTIVE:** To define the desired scenario

	<p><b>HOW DOES IT WORK?</b></p> <p>This tool gives you the opportunity to project into the future to create a shared vision on a certain topic.</p> <p>When different stakeholders come together, they bring different perspectives. This is of great value for participatory and collaborative work. However, there is a risk that objectives and goals are different and difficult to combine. Creating a shared vision in the group becomes then an essential part of a project. This tool can be very helpful to reach this objective in a creative way.</p>
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Table 7 - Tool: Stakeholders Map

TOOL

EXAMPLE

The exercise is based on the following question: “Imagine to be in May 2027, and your plan to address the challenge discussed, will be defined and implemented. A newspaper will be released to tell about the solutions implemented: what will be the headline? And the sub-title? What will be the story-line?”

In alternative, you can also formulate the question in a more “precise” way, such as: “A journalist will publish a reportage on your city once your project



is complete. What will be the three most impressive solutions/initiatives that the journalist will mention as successful in your city”.

Here again you can divide the group into subgroups and invite them to work in sub-groups for 30-40 minutes. Afterwards, you can invite them to present their work in a plenary session. Based on the different inputs that came out, you will try to draw a final collective version of the “Newspaper of tomorrow”.

By encouraging participants to project themselves into the future and envision the outcomes of their work, this strategy fosters creative thinking and collaborative goal-setting.



### 3.3 PARTICIPATIVE PLANNING IN CITIES: A SELECTION OF READINGS

- Exploring problems and common visions  
<https://urbact.eu/whats-new/stories/day-1-university-2023>
- The city of Nova Gorica and the co-planning of Green Healthy Corridors  
[HERE](#) you can read about the experience of the City of Nova Gorica within the URBINAT Horizon Europe project.
- Urbact Cities Stories  
Here you can find the stories of several cities across Europe applying URBACT participatory methodology to many different urban challenges
- Ujbuda and the CUP4Creativity project: mapping cultural ecosystem actors and identifying the needs  
<https://www.uia-initiative.eu/en/news/initiatives-synergies-mapping-ujbudas-cultural-scene>

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