



GREENSTAGE

# REPORT 1°LPH – MANTOVA

- **DATE:** 12/03/2025
- **TIME:** 9:30-13:00 CET – networking lunch - 14:00-16:30 CET
- **VENUE:** ARS CREAZIONE E SPETTACOLO - [Via Ivanoe Bonomi, 3, Mantova](#)

## PARTICIPANTS

#	ORGANIZATION	NAME AND SURNAME
1	<a href="#">Comune di Mantova</a>	Adriana Nepote
2	<a href="#">Comune di Mantova</a>	Giulia Pecchini
3	<a href="#">Comune di Mantova</a>	Michela Mauriello
4	<a href="#">Ars Creazione e Spettacolo</a>	Federica Restani
5	<a href="#">Ars Creazione e Spettacolo</a>	Raffaele La Tagliata
6	<a href="#">Carrozzeria Orfeo</a>	Luisa Supino
7	<a href="#">Fondazione Artioli</a>	Federico Ferrari
8	<a href="#">Landesi</a>	Sara Moscardini
9	<a href="#">Mulino ad Arte</a>	Erika Montemurro
10	<a href="#">Mulino ad Arte</a>	Daniele Ronco
11	<a href="#">Retablo</a>	Alceste Ferrari
12	<a href="#">Sementerie Artistiche</a>	Manuela De Meo
13	<a href="#">Teatro all'improvviso</a>	Saya Namikawa
14	<a href="#">Teatro Magro Coop. Soc. ONLUS</a>	Flavio Cortellazzi
15	<a href="#">Teatro Magro Coop. Soc. ONLUS</a>	Kati Gerola
16	<a href="#">Theater Oberhausen</a>	Christiana van Osenbrügger
17	<a href="#">Oberhausen Municipality</a>	Tim Tzscheppan
18	<a href="#">Zerobeat</a>	Ares Coccini Gailli

## PRESENTATIONS

### Institutional Greetings - Comune di Mantova

**Adriana Nepote - Councillor for University Research and Innovation**

### Opening session

**Giulia Pecchini - Head of Cultural Department - Comune di Mantova**

Giulia Pecchini opened the session emphasizing the importance of co-planning and co-design in cultural policies. She referenced the **principle of subsidiarity** outlined in Article 118 of the Italian Constitution, highlighting the role of public institutions in supporting smaller organizations. She also underlined how joint work between institutions and cultural actors fosters effective and shared public policies, providing concrete examples of grassroots initiatives that highlight local needs and opportunities.

### The big question: how can the performing arts sector act more sustainably?

**Christiana van Osenbrüggen - Theater Oberhausen**

Christiana van Osenbrüggen addressed a critical question: **how can the performing arts sector contribute to a more sustainable future?** She emphasized the urgency of sustainability in a period where planetary boundaries are severely challenged, stressing that **the cultural sector must keep climate issues central in public discourse**, inspiring communities to reduce their environmental footprint. Theater can lead sustainability efforts through storytelling, emotional engagement, and community participation. She outlined four **dimensions of sustainability**: science and knowledge, policy and governance, economy and technology, and culture and creativity, as essential to imagining and building a better future.

### Greenstage: making the Performing Arts Sector more sustainable

**Michela Mauriello - European Projects and Fundraising Office - Comune di Mantova**

Michela Mauriello presented Greenstage – Sustainable Performing Arts, a project co-funded by the Creative Europe program, aimed at promoting sustainability in performing arts. The project revolves around three main tools: the **SAPA Tool**, a self-assessment guide for evaluating sustainability within performing art organizations; the **Zero-Waste Toolbox**, a collection of circular economy best practices; and the **Zero-Waste Stage Lab**, practical workshops for creating sustainable productions. Greenstage concludes in June 2027, featuring workshops and performances to showcase project results. A key element is the **Local Policy approach**, with each partner organizing six Local Policy Hubs as participatory workshops or conferences. A **transnational Policy Hub** is also planned for 2025, facilitating online sharing and discussions to generate new insights on sustainability.

## Why networking?

### **Kati Gerola - 4D Teatro**

Kati Gerola highlighted the significance of interactions among production entities, not just from Mantova but neighboring regions as well. **This first Local Policy Hub is an essential starting point for building a strong, long-term collaborative team.** The next meeting will take place during the "[Fattidicultura](#)" event, open to a broader audience. Maintaining and strengthening this initial network is crucial.

## What can a Local Policy Hub achieve?

### **Elisa Filippi – Euronike**

Elisa Filippi, an expert in stakeholder engagement, explained that **Local Policy Hubs could become crucial tools for defining and implementing local cultural policies.** Although culture is not an exclusive EU competence, the EU promotes policies that can be adapted locally through co-planning processes. Over time, LPH working groups could encompass various stakeholders, including local public bodies, policymakers, cultural and educational institutions, suppliers, sponsors, financial partners, community and audience, media, local press, influencers, and NGOs.

## What is the SAPA Tool?

### **Eva Eiling - Wuppertal Institute**

Eva Eiling introduced the **SAPA Tool** (Sustainability Assessment for the Performing Arts), **an innovative self-assessment tool** designed to help artistic and cultural institutions measure and enhance their sustainability performance. Derived from the SAFE-Tool (used in business contexts since 2000), SAPA was adapted for the cultural sector in 2022 and will operate from 2024/2025. The tool assesses sustainability in four thematic areas: Economy (A1, A2), Ecology (B1, B2, B3, B4), Social Responsibility (C1, C2, C3), Community, Culture, and Communication (D1, D2, D3). The process involves six stages: forming the SAPA team, assessing the current state through an online questionnaire (visualized through the SAPA Radar), identifying strengths and weaknesses, action planning, implementing measures, and progress monitoring. SAPA fosters an internal participatory and co-creative approach in collaboration with local institutions.

## WORKSHOPS

### Mapping the Present – Footprint and Handprint: Exploring Sustainability in the Performing Arts

During the workshop, participants engaged in a collective reflection exercise focused on **two key sustainability concepts: the Footprint and the Handprint.**

Two large sheets labeled respectively “Footprint – Current State” and “Handprint – Current State” were placed on the floor. Each participant was invited to contribute thoughts, experiences, and insights relevant to their professional context and organization using colored post-it notes.

The action of writing, sharing, and sticking these notes transformed the exercise into a participatory and visually engaging experience, fostering dialogue. At the end, a lively and stimulating discussion unfolded: each participant commented on their contributions, enriching the conversation with diverse perspectives unified by a shared commitment to concrete actions toward greater sustainability in the cultural sector.

#### What do Footprint and Handprint mean??

- **Footprint**  
The Footprint represents the negative environmental impact of our activities. In this case, the focus was on the aspects of artistic and cultural production that consume resources, generate emissions or waste, or are generally unsustainable. Understanding one's own Footprint means taking responsibility for what is consumed, emitted, or wasted, aiming to gradually reduce this impact.
- **Handprint**  
The Handprint, on the other hand, focuses on the positive effects of our actions. It is the mark we leave through our contribution to sustainable change: good practices, training, awareness-raising, innovation, and cooperation. It is an active concept, oriented towards solutions, creativity, and the generative impact of virtuous choices.

Di seguito, suddiviso per aree tematiche, quanto emerso nel workshop.

#### FOOTPRINT – CURRENT STATE

##### 1. Lighting and Energy Consumption

- "LED spotlights"
- "New type of low-emission turbines"
- "Photovoltaics + heat pumps (theater)"
- "Consumables and/or oil"
- "Change lighting"
- "Calculation of carbon footprint"

##### 2. Mobility and Transport

- "Mobility for companies/audience – using public transport or sharing vehicles"
- "Personal mobility"
- "No meeting / strategic travelling"
- "No external green team"

##### 3. Materials and Set Management

- "Recovering sets/objects from landfills"
- "Recycling scenographic materials"

- "Second life – reuse of materials"
- "Use of polystyrene (non-reusable, difficult disposal)"

#### 4. Technologies and Infrastructure

- "Construction of new facilities according to circular building principles"
- "Efficient heating systems"
- "Sustainable production"
- "Technical equipment not always sustainable"

#### 5. Waste Management

- "On-site waste separation and disposal"
- "Use of plastic bottles"
- "Single-use plastic"
- "Disposable scenic materials"

#### 6. Communication and Awareness

- "User awareness / attention to consumption"
- "Lack of family impact"
- "Digital communication"
- "Green manager"



## HANDPRINT – CURRENT STATE

### 1. Community Engagement, Education, and Awareness

- "Staff awareness"
- "Workshops for young artists"
- "Audience training"
- "Environmental education activities"
- "Training on new technologies"
- "Engaging schools across different age groups"

### 2. Collaborations and Networks

- "Creation of local networks"
- "Collaboration with sustainable suppliers"
- "Exchange of best practices with other organizations"
- "Partnerships with local entities"

### 3. Innovation and Sustainable Co-design

- "*Creation of internal group/task force/green team*"
- "*Development of shared internal regulations*"
- "*Shared and participatory design*"
- "*Site-specific performances to reduce logistical impacts*"
- "*Co-creation with local territory*"
- "*Local self-production*"

### 4. Accessibility and Inclusion

- "Event accessibility"
- "Affordable prices"
- "Engagement of vulnerable audiences"

### 5. Policy and Advocacy

- "Proposals for local cultural policies"
- "Encouraging public investments in sustainability"
- "Engagement of public institutions"

## Mapping the Future – Wishlist for a Sustainable Tomorrow

After examining the present through the Footprint and the Handprint, the workshop shifted focus towards the future, inviting participants to outline a “wishlist” of desires and aspirations for deeper sustainability within the performing arts sector. In this phase, each participant, working in pairs with another theater, contributed ideas and proposals to identify solutions and good practices to implement in the short- and medium-to-long-term, offering a shared and stimulating overview of future interventions.

The act of writing a shared wishlist transformed individual aspirations into a collective roadmap of desires, ready to guide concrete actions toward a more sustainable future in the performing arts.



Below are the results from the workshop:

#### **Wishlist – Short Term**

- **Protocol extension:** Engage hosted companies and artists.
- **Measurement:** Introduce tools to assess environmental impact.
- **Materials and mobility:** Use recycled materials, optimize travel, and establish a green team.

#### **Wishlist – Medium/Long Term**

- **Analysis and training:** Cost-benefit evaluation of travel and training programs.
- **Policy and networking:** Influence foundations and institutions, create institutionalized groups and green networks.
- **Zero-emissions goal:** Promote zero-impact productions and policies.

#### **Production**

- **Sustainable procurement:** Prioritize certified suppliers and natural/recyclable materials.
- **Optimization and recycling:** Rationalize the use of sets, costumes, and equipment.
- **Shared mobility:** Encourage car sharing and co-productions to reduce impacts.

#### **Artistic Direction**

- **Green involvement:** Apply sustainability protocols to artists as well.
- **Environmental themes:** Integrate sustainability into productions and workshops.
- **Collaborations:** Optimize tours and travel through shared circuits.

#### **Communication**

- **Language and channels:** Use sustainable, coherent digital communication.
- **Clear impact:** Highlight environmental impact in editorial content.
- **Updates and word-of-mouth:** Share best practices and encourage spontaneous dissemination.

#### **Building**

- **Energy efficiency:** Interventions and consumption monitoring for greener buildings.
- **Funding and preservation:** Balance energy efficiency and historical preservation.
- **Material management:** Promote recycling, plastic-free practices, and reuse of spaces.

### Recap of Key Points

- **Governance & Leadership:** Build dedicated teams and networks, influence policies, and foster institutional dialogue.
- **Measurement & Analysis:** Implement tools and methods to monitor environmental impacts and measure benefits of undertaken actions.
- **Sustainable Production:** Optimize procurement, use low-impact materials, promote recycling, and leverage new technologies.
- **Mobility & Logistics:** Coordinate travel for artists and audiences, promoting car sharing and shared solutions.
- **Effective Communication:** Define sustainable language, update digital strategies, and actively engage the audience.
- **Buildings & Spaces:** Improve the energy efficiency of structures with interventions that combine innovation and historical preservation.
- **Creativity & Engagement:** Integrate sustainability into the artistic process, raising awareness and participation among artists and audiences.