

VISION WORKSHOP TOOLBOX

FOR INSPIRED COLLABORATION ON CLIMATE NEUTRALITY

PREPARE

ARRIVE

FEEL

LEARN

CREATE

SHARE



© Loudge via Unsplash



On behalf of:



of the Federal Republic of Germany



IMPRINT



Linda Beyschlag, Kristen Brand, Sigrid Lindner



Anne Dahmen, Camille Serre.
Methods 1A, 2C, 3A, 3E and 5A were developed and tested in the Sense the City project led by Franziska Schreiber. They were adapted to the topic of climate neutrality for the present Vision Workshop Toolbox.



Tilman Abresch, Florian Kliche, Muriel Neugebauer (Independent Institute for Environmental Issues, UfU)

BMU AZ: **IK II 5 – 42206-2/1.5**

Project number: **200771**

Contact us at BEACON_HelpDesk@guidehouse.com

Visit us at www.euki.de/beacon

The Bridging European and Local Climate Action (BEACON) project is financed by the European Climate Initiative (EUKI). EUKI is a project financing instrument by the Federal Ministry for the Environment, Nature Conservation and Nuclear Safety (BMU). It is the overarching goal of the EUKI to foster climate cooperation within the European Union in order to mitigate greenhouse gas emissions. It does so through strengthening cross-border dialogue and cooperation as well as exchange of knowledge and experience.

The information and views set out in this publication are those of the author(s) and do not necessarily reflect the official opinion of the Federal Ministry for the Environment, Nature Conservation and Nuclear Safety.

Im Auftrag des:



TABLE OF CONTENTS

Introduction to the Vision Workshops	4
What is climate neutrality?	5
What is the purpose of Vision Workshops?	7
Developing a vision for the future	8
Planning the Vision Workshop	10

How to use the toolbox	11
Standard elements	11
On the custom selection of methods	12
Your Vision Workshop	58

METHODS TOOLBOX

PREPARE

Module 1: PREPARE	16
Option 1A: Sensory walk through the neighbourhood	16
Option 1B: Taking photos	17
Option 1C: Collecting natural materials	18

ARRIVE

Module 2: ARRIVE	19
Option 2A: Mood board	19
Option 2B: Fan-rock-paper-scissors	21
Option 2C: Chat with your neighbour	22
Option 2D: Personal statement	23
Option 2E: Sociogram / living statistics	24

LEARN

Module 4: LEARN	37
Option 4A: Input presentation	37
Option 4B: Speed-dating with experts	38
Option 4C: Box with words	39
→ <i>List of words</i>	40
Option 4D: Climate change witness	41
Option 4E: Short film	42

FEEL

Module 3: FEEL	26
Option 3A: Creating associations with sensory samples	26
→ <i>Sensory samples</i>	28
→ <i>Handouts and poster templates</i>	29
Option 3B: Associations using keywords	32
Option 3C: Artistic performance	33
Option 3D: Letter to yourself	35
Option 3E: Imaginary journey	36

CREATE

Module 5: CREATE	43
Option 5A: Crafting visions for the future	43
→ <i>Vision model</i>	45
Option 5B: Beehive	46
Option 5C: Journey through time	47
Option 5D: Headstand method	49
Option 5E: Walt Disney method	51

SHARE

Module 6: SHARE	53
Option 6A: Recording a video statement	53
→ <i>Script for the video statement</i>	54
Option 6B: Interview	55
Option 6C: Exhibit	56
Option 6D: Handing over the results	57

INTRODUCTION TO THE VISION WORKSHOPS



Climate protests around the world and across generations are demanding ambitious and immediate action by governments on a national and international level. The surge in declarations of climate emergencies around the globe have added new dynamism to the discussions pertaining to the implementation of the Paris Agreement at a local level and the transition to climate-neutral cities. The need for transformation to a greenhouse gas-free future is increasingly becoming the centre of attention on all levels. A growing number of states, cities, companies, and organisations are committing to the goal of being climate neutral by the middle of the century.

Striving to avoid dangerous climate change, the signatory states of the **2015 Paris Agreement** agreed to limit the global temperature increase to well below 2°C this century while pursuing efforts to limit it to 1.5°C above pre-industrial levels. To accomplish this, a state of climate neutrality must be reached globally by 2050.¹ Therefore, the European Commission proposed the objective of the European Union (EU) and its 27 member states to become the first climate-neutral continent, without leaving any person or place behind. With the European Green Deal, the Commission has presented a strategy that outlines how economic growth can be decoupled from the consumption of resources and thereby achieve climate neutrality.²

But let us take a step back:

CLIMATE NEUTRALITY – WHAT DOES THAT ACTUALLY MEAN?

¹ IPCC (2018): Mitigation Pathways Compatible with 1.5°C in the Context of Sustainable Development, https://www.ipcc.ch/site/assets/uploads/sites/2/2019/02/SR15_Chapter2_Low_Res.pdf

² European Commission: https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal_en

WHAT IS CLIMATE NEUTRALITY?

Climate neutrality (often described as carbon neutrality) means achieving a balance between emitting and absorbing carbon and other greenhouse gases from the atmosphere.

More specifically, activities are climate neutral if they do not strain the climate, i.e. no carbon dioxide (CO₂) or other greenhouse gases are emitted in the process. Alternatively, all greenhouse gas emissions produced must be counterbalanced by carbon sequestration, i.e. by absorbing CO₂ from the atmosphere, in order to achieve net zero emissions. CO₂ is stored in systems that absorb more carbon than they release, such as soil, forests, moors and oceans.

Decisions concerning climate neutrality at the international and national levels must be translated into measures that have an impact at the level of individual cities and companies. Cities that make a major contribution to climate change also have great potential for reducing the greenhouse gas emissions they produce. Copenhagen, for example, has set itself the goal of becoming the first climate-neutral capital by 2025. In addition to savings in energy consumption, mobility, and city administration initiatives, the Danish capital focuses on reducing emissions from energy production. Their approach is to replace coal, oil and gas with renewable energy sources such as a large biomass power plant and more wind turbines.³ Around the world, cities are committing themselves to putting their development paths on a

³ Carbon Neutral City Alliance: <https://carbonneutralcities.org/cities/copenhagen/>

climate-neutral course. Rio de Janeiro already began keeping track of greenhouse gas emissions at the municipal level in 2000 and adopted the Rio 500 Vision Plan in 2016, making it the first city in the Global South to set a climate neutrality goal.⁴ Smaller European cities are also committed to a climate-neutral future, as they strive to improve the quality of life of their inhabitants in the long term – despite the impending climate changes: Leuven (Belgium)⁵, Valladolid (Spain)⁶ and La Rochelle (France)⁷, for example, have initiated cross-sectoral transformation processes.

In general, the obstacles cities face on the path to climate neutrality lie mainly in the areas of energy consumption (in buildings), energy production, waste management, land use and consumption, transport, and infrastructure.⁸ The broad participation of all local actors is important for achieving climate-neutrality: if the goal is not understood and does not correspond to one's own ideas about the future, far-reaching transformation cannot take place – this is where the Vision Workshops come in.

⁴ Carbon Neutral City Alliance: <https://carbonneutralcities.org/cities/rio-de-janeiro/>; C40: https://www.c40.org/case_studies/city_adviser_rio

⁵ European Commission: <https://ec.europa.eu/environment/europeangreencapital/europeangreenleaf/egl-winning-cities/leuven/>

⁶ World Green Building Council: <https://www.worldgbc.org/commitment-signatories?cat=city>

⁷ Communauté d'Agglomération de La Rochelle: <https://www.agglo-larochelle.fr/projet-de-territoire/territoire-zero-carbone?article=les-objectifs-et-les-zones-pilotes>

⁸ For example, see: BMZ (2018): Nachhaltige Städte – Für eine kohlenstoffarme und resiliente Zukunft, http://www.bmz.de/de/zentrales_downloadarchiv/klima_und_cop23/poster_stadt_klima_en.pdf



WHAT IS CLIMATE NEUTRALITY?



Numerous companies also aim to become climate neutral. Within the framework of the Climate Neutral Now initiative, which was initiated by the United Nations Framework Convention on Climate Change (UNFCCC), more than 300 companies and organisations signed a declaration in which they have committed themselves to measuring their emissions, reducing them as much as possible, and compensating for other emissions.⁹ To balance resulting emissions, companies or even individuals invest in climate action projects (mostly in the Global South). This way, emissions that cannot be avoided are offset by reducing them elsewhere.

The path towards a climate-neutral future cannot be a successful one without a transformation that extends to sustainable structures driven by states, cities and companies. At the same time, every

individual can make a contribution by becoming aware of the emissions they produce and striving to reduce these as much as possible. We can influence our carbon footprint in areas such as consumption (e.g. clothing), our diet, consumption of heat and electricity as well as mobility (e.g. air travel).¹⁰ So no one is left behind, mechanisms must be in place that enable a transition that is socially just – a Just Transition to a carbon-neutral society.

Without a doubt, reaching climate neutrality is a tremendously ambitious, yet achievable goal. The transformation to climate neutrality is feasible if everyone – from individual citizens, to private companies to the global stage – commits. Developing visions for climate-neutral a future is thus an important first step.

⁹ UNFCCC: <https://unfccc.int/climate-action/climate-neutral-now/i-am-a-company/organization/climate-neutral-now-pledge>

¹⁰ For example, see BMU (2020): Klimaschutz in Zahlen. Fakten Trends und Impulse deutscher Klimapolitik, https://www.bmu.de/fileadmin/Daten_BMU/Pool/Broschueren/klimaschutz_zahlen_2020_broschuer_e_bf.pdf

WHAT IS THE PURPOSE OF VISION WORKSHOPS?

Transformation towards a climate-neutral future cannot be successful without comprehensive changes. While political decisions and goals often already reflect these on an international, national or city level, one remaining key challenge is that people who live and work in cities have a hard time envisaging and then accepting the scope of changes required.

The idea behind Vision Workshops is to bring together representatives of different groups (the general public, city administration, and/or schools) in their local context to make the concept of climate neutrality accessible to the population and to develop a shared vision for a future that is climate neutral. An inclusive format is meant to bring together people from different parts of society. Among the participants, awareness is to be raised of how national and EU climate policy goals can be broken down to the local level and their own immediate environment.

One aspect reflected in the Vision Workshops is that every individual has their own ideas about the future, especially regarding everyday life and one's own personal environment. In the Vision Workshop, these are surveyed and then brought into connection with the necessary long-term transformation. Through this participatory approach, the participants gain insight into their own priorities and those of others regarding questions such as:

How do we want to live in the future? How is this conceivable in the context of climate change? Based on this, you as a city or school representative learn where emphasis needs to be placed. The participants, in turn, learn how they can contribute to the great transformation on a personal level. The Vision Workshop can also help in reaching common goals, providing positive outlooks for the future, and fostering creative thinking and commitment. Thus the essence of the Vision Workshop is to invite the participants to develop an own vision for a climate-neutral future in which they would like to live.

The interactive workshop format allows the organisers of a Vision Workshop to bring about the development of innovative, locally-rooted visions for climate neutrality based on a varied, bespoke mix of methods and materials.

The Vision Workshop follows a predetermined sequence of modules (see the [Developing a Vision](#) chapter), which addresses various sensory levels and thereby reflects the workshop's creative approach. In the context of the [Bridging European and Local Climate Action \(BEACON\) Project](#) the Vision Workshops and the present 'toolbox' with its associated methods were designed for the following target groups:



Schools: The modules of the Vision Workshop can be integrated in class work and the curriculum. The students' results can then be presented at school fairs and events. This way, children's visions receive attention and can contribute to a creative transformation.

Municipal administrations: The Vision Workshop is a suitable approach to generate more public participation on the topic of climate change. The results form a valuable basis to develop or revise a long-term climate action strategy or the municipal mission statement. Individual components can also inform the work of respective departments (i.a. city planning, energy, transport, building construction). To achieve the maximum effect, you can define in advance the processes into which the workshop results shall be incorporated.

DEVELOPING A VISION FOR THE FUTURE

“A problem is something negative to move away from, whereas a vision is something positive to move toward.”¹¹



The Vision Workshop is divided into six modules. While these have different orientations, they share the overall goal of developing and presenting a shared vision by the end of the Vision Workshop:

Module 1: PREPARE

The PREPARE module is similar to a preparatory phase that precedes the actual workshop, in which the participants collect their own impressions or discoveries from their surroundings and bring them to the Vision Workshop. The aim of the first module is for the participants to think about climate neutrality before taking part in the Vision Workshop and to explore how the topic relates to their personal life and environment.

Module 2: ARRIVE

The Vision Workshop itself begins with the ARRIVE module. Here the participants are greeted and introduced to the event. In the course of this module, the Vision Workshop is positioned in the local or personal context. The participants are given an opportunity to get to know each other better.

Module 3: FEEL

The FEEL module follows, in the course of which practical exercises aim at stimulating the senses (e.g. using images and sounds) to explore and express personal connections to the topic of climate neutrality.

Module 4: LEARN

The LEARN module is designed to convey the key content regarding climate neutrality in an engaging manner. The input of external experts can integrate a more specific, technical perspective into the workshop.

Module 5: CREATE

Creativity and teamwork are especially welcome in the CREATE module. Here the participants translate their new insights and conclusions and draft a vision. Ideally in small groups, various methods (pictures, roleplay, collages, etc.) can be applied to achieve concrete results.

Module 6: SHARE

Lastly, the developed visions are shared with interested parties in the SHARE module. These can be policy makers, members of the public, or students in the various cities or schools, for example.

¹¹ Wageningen University & Research: <http://www.managingforimpact.org/tool/visioning-1> (Übersetzung ins Deutsche durch Guidehouse)

DEVELOPING A VISION FOR THE FUTURE

Table 1 summarises the modules, their content and the estimated time required to complete them. This provides a rough overview of the course of the Vision Workshop. The entire workshop, including breaks, lasts between two and a half and nine hours, depending on the selection of methods. The modules of the

Vision Workshop can be spread across several days to avoid long workshop days. The specified time per module in table 1 assume one method per module and thus estimates the minimum and maximum module length.

Table 1: Overview of the sequence of modules to develop a Vision for the Future

Module	Content	Time required per module
PREPARE	Collecting impressions and ideas in your own environment	10 – 60 min.
ARRIVE	Positioning in the local and personal context	30 – 50 min
FEEL	Exploring and expressing the personal associations with climate neutrality	15 – 120 min
LEARN	Gaining a specific, technical perspective through expert input	15 – 45 min
CREATE	Drafting a shared vision in a small group based on emotional and cognitive input	45 – 120 min
SHARE	Presenting the group’s vision to interested parties (e.g. mayors, headmasters, fellow students, possible member of the press)	15 – 60 min

Total
**approx.
 130 – 455 min
 (approx.
 2 – 7.6 hours)**



PLANNING THE VISION WORKSHOP

Successful execution of a Vision Workshop depends on selecting the right methods for the local context as well as timely and sufficient preparation by the organisers. Aspects to consider when planning the Vision Workshop include:

- **Timely invitation and announcement of the PREPARE module:** Invite your participants in a timely fashion and inform them that a preparatory phase precedes the actual workshop, in which the participants are to collect impressions and ideas (PREPARE module). They should be made aware of their preparatory tasks at least one week prior to the event.

- **Creating the right mood:** Inform the participants that the Vision Workshop entails active participation already in the invitation. They will be expected to contribute their own ideas and show initiative. Passive listening is only a small part of Vision Workshops. Motivate your participants to share their thoughts even if they only possess little prior knowledge about climate neutrality.

- **Setting up the venue:** In order to make the Vision Workshop experience as enjoyable as possible, consider external factors, such as pleasant lighting and sufficient seating. Playing music that sets the mood as people arrive can add to a relaxed and constructive atmosphere.

- **Planning for breaks and refreshments:** Do not forget to plan sufficient breaks over the course of your Vision Workshop. Plan to provide beverages, snacks or a lunch if necessary. Alternatively, remind the participants to bring their own.

- **Procuring and providing materials:** Various materials and technical equipment are needed to implement a workshop. These include materials for arts and crafts, templates, laptops and a projector. These are mentioned in the various method profiles and in some cases expounded on in the corresponding material profiles. Plan sufficient time to compile and prepare the required materials.

- **Involving experts:** Contact possible experts early on who might be able to complement your Vision Workshop with their input.

- **Involving other interested parties and the local press:** Contact policy makers and local members of the press early on with whom you may wish to share the results of the Vision Workshop in the course of the final module. Reaching a wider public is motivating for the participants and generates greater impact for your Vision Workshop. When it comes to schools, apart from the headmaster, the teaching staff and fellow students can also be invited. For municipalities, the mayor is not the only relevant target group as civil initiatives and members of the public can also be relevant.



HOW TO USE THE TOOLBOX

This Methods Toolbox allows you to make a specific selection and combination of methods. In doing so, the respective context, needs and skills of the participants should be considered. More playful and active methods can be used to conduct Vision Workshops for children and young adults. Conversely, for participants who deal with the topic of climate neutrality in their work, you can design more in-depth workshops.

Standard Elements

In addition to the methods that can be chosen freely in each module, it is recommended to add a few standard elements to the Vision Workshop to ensure successful implementation. Table 2 describes these elements per module if applicable.

Table 2: Description of the recommended standard elements of the Vision Workshop



© Glenn Carstens-Peters via Unsplash

Module	Standard elements	Explanation
PREPARE	-	
ARRIVE	Greeting and introduction by the moderator	To emphasise the official start, the moderator should begin with opening words to the participants, introducing him-/herself and explaining the aim of the Vision Workshop (about 10 min).
	Brief speech by the mayor/headmaster	To underscore the importance of the Vision Workshop, a short address (about 10 min) by a high-ranking individual (e.g. municipal or school representative) can be incorporated.
FEEL	-	-
LEARN	-	-
CREATE	-	-
SHARE	Documenting the results	To ensure that the results developed by the groups are not lost, plan for these to be documented well (such as photographed, collected and stored in a central place).

HOW TO USE THE TOOLBOX

On the Custom Selection of Methods

Three to five methods (see [Methods Toolbox](#) chapter) are presented in each of the six modules.

Per module, one or more of the proposed methods can be selected to design the Vision Workshop according to the local context and target group. The methods differ, among other things, in the time required for their implementation. In some cases, methods are related to each other across modules, meaning they can be easily combined and can build on each

other. This is noted in the respective method profile (see [image 1](#)). However, using such related methods together should not be seen as a strict stipulation, but rather as a suggestion. In general, all methods of the Vision Workshop Toolbox can be combined.

To make it easier to select elements that are aligned on the specific context if desired, the methods are categorised based on the primary senses they address:



playful

methods based on playing/games (e.g. roleplay)



highly active

methods that require physical exertion



emotional

methods that allow participants to explore their emotional associations with the respective topic



tactile

methods that mainly involve using your hands



cognitive

methods that require participants to think on their own and process information

While the respective target group should influence the selection of methods, a mix of the five categories should be aimed for in order to make the Vision Workshop as interactive and memorable as possible. For the most part, the methods are not only assigned to a single category, but appeal to several senses at the same time.

All methods suggested here are explained in a 'method profile' in the following [Methods Toolbox chapter](#). The method profiles contain all the information you need to carry out each method. The uniform structure of the profiles provides you with a quick overview of how best to proceed.

HOW TO USE THE TOOLBOX

The following images explain how to read the method and material profiles. They provide an overview of their structure and the icons used instead of headings for simplicity.

Image 1: Sample structure of the method profiles

Method category/ies | **Costs** | **Time** | **Maximum number of participants**

Which module the method belongs to → PREPARE | ARRIVE | FEEL | LEARN | CREATE | SHARE

Method title → 1A SENSORY WALK THROUGH THE NEIGHBOURHOOD

The method can be combined well with... → Easy to combine with: 2A/C, 3A/E, 5A

Outcome of the method → The participants have been introduced to and put in the mood for the workshop by sharpening and reflecting on their perception of their own environment in a multi-sensory way. In doing so, they have engaged with the question: 'The city of tomorrow is created from today's. But what effect does it have on its inhabitants?'

Materials → No materials.

Required preparation → Sending instructions to all participants one week before the workshop. No particular skills are required.

Room setup → The walk takes place outside.

Potential challenges → People are used to perceiving the city cognitively and visually. Motivate them to let go and awaken all senses and take a walk without preconceptions.

Description and instructions →

Preparation

One week before the Vision Workshop, inform the participants about the walk: it should last about one hour. The route can be chosen freely. Depending on what is needed and the task, a public square, a street or a neighbourhood may be suitable. A walk to work or school is also possible.

Implementation

The participants should consciously focus on their senses during the walk. The following key questions make the exercise easier:

- Which sounds do you perceive on the way?
- What do you see?
- What do you smell?
- What types of surfaces and materials do you touch and how do they feel?
- What is the atmosphere like?

Optional

Apply the impressions from the walk when developing your vision! It is recommended that participants note their experiences and feelings immediately after finishing their stroll, for example as a journal entry. In addition, photos can be taken (see Method 1B) or objects collected (see Method 1C), that present a particular emotional connection with a place. These are brought to the workshop.

© Christian Greenbach via Unsplash | © Julia Beyer via Unsplash

< 16 >

Table of contents



HOW TO USE THE TOOLBOX

Image 2: Sample structure of supplementary material profiles

The paper clip in the title indicates that this is a material profile that supplements a method

Title of the associated method

Description/templates

The screenshot shows a digital interface for a supplementary material profile. At the top, there is a navigation bar with tabs: PREPARE, ARRIVE, FEEL, LEARN, CREATE, and SHARE. Below this is a header with a paper clip icon and the title 'SCRIPT FOR THE VIDEO STATEMENT'. A bullet point indicates 'Easy to combine with: 6A'. The main content area contains a description: 'The script template is only an example and may be adapted to the needs and wishes of the organisers and participants.' Below this is a table with two columns: 'Section' and 'Content'. The table lists sections: Intro, What was learned?, What was created?, and Conclusion, each with corresponding content descriptions. At the bottom, there are two images: a clapperboard and a person reading a script. The page number '54' is visible at the bottom center.

Section	Content
Intro	2-3 sentences about the Vision Workshop and its goal.
	Brief introduction of the participants (e.g. class from...; representative from the municipality of...).
What was learned?	Brief summary of the LEARN module.
What was created?	Brief presentation on the drafted visions for the future.
	Presentation of the developed items (e.g. collages etc.).
Conclusion	As a group, what is especially important to you when looking at a climate-neutral future?
	What would you like to share with your fellow citizens/students about your vision?

METHODS TOOLBOX

PREPARE

Module 1: PREPARE	16
Option 1A: Sensory Walk Through the Neighbourhood	16
Option 1B: Taking Photos	17
Option 1C: Collecting Natural Materials	18

ARRIVE

Module 2: ARRIVE	19
Option 2A: Mood Board	19
Option 2B: Fan-Rock-Paper-Scissors	21
Option 2C: Chat with your Neighbour	22
Option 2D: Personal Statement	23
Option 2E: Sociogram/Living Statistics	24

LEARN

Module 4: LEARN	37
Option 4A: Input Presentation	37
Option 4B: Speed-Dating with Experts	38
Option 4C: Box with Words	39
→ <i>List of Words</i>	40
Option 4D: Climate Change Witness	41
Option 4E: Short Film	42

FEEL

Module 3: FEEL	26
Option 3A: Creating Associations with Sensory Samples	26
→ <i>Sensory Samples</i>	28
→ <i>Handouts and Poster Templates</i>	29
Option 3B: Associations using Keywords	32
Option 3C: Artistic Performance	33
Option 3D: Letter to Yourself	35
Option 3E: Imaginary Journey	36

CREATE

Module 5: CREATE	43
Option 5A: Crafting Visions for the Future	43
→ <i>Vision Model</i>	45
Option 5B: Beehive	46
Option 5C: Journey through Time	47
Option 5D: Headstand Method	49
Option 5E: Walt Disney Method	51

SHARE

Module 6: SHARE	53
Option 6A: Recording a Video Statement	53
→ <i>Script for the Video Statement</i>	54
Option 6B: Interview	55
Option 6C: Exhibit	56
Option 6D: Handing over the Results	57



1A SENSORY WALK THROUGH THE NEIGHBOURHOOD

Easy to combine with: **2A/C**, **3A/E**, **5A**



0



1:00



1



The participants have been introduced to and put in the mood for the workshop by sharpening and reflecting on their perception of their own environment in a multi-sensory way. In doing so, they have engaged with the question: 'The city of tomorrow is created from today's. But what effect does it have on its inhabitants?'



No materials.



Sending instructions to all participants one week before the workshop. No particular skills are required.



The walk takes place outside.



People are used to perceiving the city cognitively and visually. Motivate them to let go and awaken all senses and take a walk without preconceptions.

Preparation

One week before the Vision Workshop, inform the participants about the walk: it should last about one hour. The route can be chosen freely. Depending on what is needed and the task, a public square, a street or a neighbourhood may be suitable. A walk to work or school is also possible.

Implementation

The participants should consciously focus on their senses during the walk. The following key questions make the exercise easier:

- Which sounds do you perceive on the way?
- What do you see?
- What do you smell?
- What types of surfaces and materials do you touch and how do they feel?
- What is the atmosphere like?

- How do you feel in the different situations?
- What do you notice on your way?
- Do you perceive certain places or situations as especially positive or negative? Why is that?
- Do you associate these places or situations with certain memories or feelings?

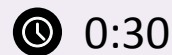
Optional

Apply the impressions from the walk when developing your vision! It is recommended that participants note their experiences and feelings immediately after finishing their stroll, for example as a journal entry. In addition, photos can be taken (see [Method 1B](#)) or objects collected (see [Method 1C](#)), that present a particular emotional connection with a place. These are brought to the workshop.



1B TAKING PHOTOS

Easy to combine with: **2A/C, 3A**



The participants have given some thought to the topic of 'climate-neutral city' or 'climate-neutral school'. They connected a positive image with the topic when they took a photo.



- Personal camera or smartphone required
- Digital transmission of the photo, e.g. via USB stick or printed copies



Informing the participants about this task one week before the workshop. No special skills are necessary.



The photos can be taken both indoors or outdoors.



No challenges.

Implementation

All participants are asked to take a photo that conveys a positive view of their city or surroundings (possibly also school or neighbourhood) in connection with a climate-neutral future. This could be a beautiful use of space, an example of nature in the city or other examples of a climate-friendly environment.

Reflection

The participants are asked to think over the course of a few days about what they took a photo of and why. The following questions should be answered:

- What does the photo express?
- How is it linked to a climate-neutral future?
- Why does it evoke a positive mood?

The photos should be brought along in digital or printed form to the Vision Workshop or sent in advance to the organiser (e.g. by email) so that he/she can compile and prepare these, if desired, for the workshop.

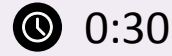


1C COLLECTING NATURAL MATERIALS

Easy to combine with: **2A/C**



0



0:30



∞



The participants have already given some thought to the topic of a 'climate-neutral city' or 'climate-neutral school'. They associate positive experiences (walk in nature) with these themes.



No materials.



Informing the participants about this task one week before the workshop. No special skills are necessary.



Participants collect materials outdoors.



No challenges.

Implementation

To prepare for the Vision Workshop, participants are asked to take a short walk through a residential area, the city centre, school grounds or park, for example. Encourage participants to be inspired by the nature they encounter on their stroll and to collect natural materials. These should be something they associate with a sustainable and climate-friendly city/school. For example, participants can collect objects from nature that they associate with a climate-friendly technology or aspect of urban design.

Reflection

Following the walk, the participants shall answer the following questions:

- How can natural materials, plants, trees and animals contribute to a sustainable and environmentally friendly city that is resistant to climatic conditions?
- How do plants influence the city's climate?

Suggest that they can choose obvious associations and/or think outside the box.



2A MOOD BOARD

Easy to combine with: [1A/B](#), [3A](#), [5A](#)



≤ 100



≤ 0:20



20 – 30



The participants have gotten to know each other. The perception of their different senses was activated with reference to their municipality/ local surroundings. They were all able to actively contribute and find out more about their own sensory perceptions and those of the other participants.



- Photos and/or objects: procurement costs (max 100 EUR), printing or making copies
- Post-its
- Pens



Compilation of a collection of photos and materials. Prior knowledge about the workshop topics and the group composition is useful but not necessary.



The venue or rooms should ensure that all participants can see each other and the photos used. A circle of chairs in a large room or standing in a group is useful.



The participants may be hesitant to describe their feelings and moods. Encourage them to awaken all their senses, to open their minds to visual stimuli as well as smells and sounds.

A mood board can be designed in many ways and can be created either in an analogue or digital form. The main idea is that participants are in a room together and use a collection of pictures or objects in combination with a specific question or suggestion to introduce themselves to the group.

Example instructions:

“Please state your name and tell the group ...”

- what you feel, smell or taste when you look at the selected image.
- which image/object appeals to you and why.
- which image/object best describes your mood today and why.
- which image/object inspires you the most today and why.

It is recommended to only ask one question.

The themes can be photos or sketches of objects, situations or places. In principle, there are no creative limitations. Images of symbols or individual words can also be used. It is important that all participants can see the pictures and that these inspire their description of moods, experiences and associated feelings. The discussions between participants based on the visual impressions goes beyond the topics shown in the pictures.

Make sure that the themes or instructions on collecting the themes relate to the workshop and the questions that are important to you (see methods from the [PREPARE module](#)).

The moderator should make sure all participants have a chance to speak, that descriptions take all senses into account and the focus remains consistent by using specific questions and limiting the time. The moderator or the group can direct the discussions



2A MOODBOARD [CONT.]

(go around the room). Usually the pictures/objects are collected in the course of the discussions. These can be used for other methods as well and function as a source for ideas or a reminder of the discussion.

Implementation

Variation 1: A collection of pictures (at least twice as many as participants) is placed in the middle of the room for all participants to see (e.g. on the floor in the middle of a circle of chairs). The moderator encourages the participants to choose a picture. Then the introductions begin in turn.

Variation 2: The participants bring a photo or an object with them and present it to the whole group in the course of the discussions. Then the introductions begin in turn. Important: The participants must be given precise instructions on how to approach the question sufficiently in advance.

Variation 3: Beforehand (signing-in/registration is an ideal time), the participants have time to choose a picture or an object from a collection in peace and quiet and to think about the specified question. The introductions begin after that.

Variation 4: Pictures (approx. 8-12) are spread across the room in poster sizes (DinA3 or larger). The group walks past all of the pictures in a limited amount of time. The moderator then suggests to stand in front of one picture of choice. In the round of introductions, associated feelings and reactions can be written on Post-it notes around the poster. Here the discussions can also proceed in two stages: in a small group first and then in the entire group. The groups used here can be used in another method later.



2B FAN-ROCK-PAPER-SCISSORS

Easy to combine with: **3C**



0



0:10



20 – 30



The participants have familiarised themselves with the surroundings and the people in the room and have shared conversations.



No materials.



No preparation.



The room should feature a large, open space for the participants to move around and cheer on each other. Desks and chairs should be moved aside where possible.



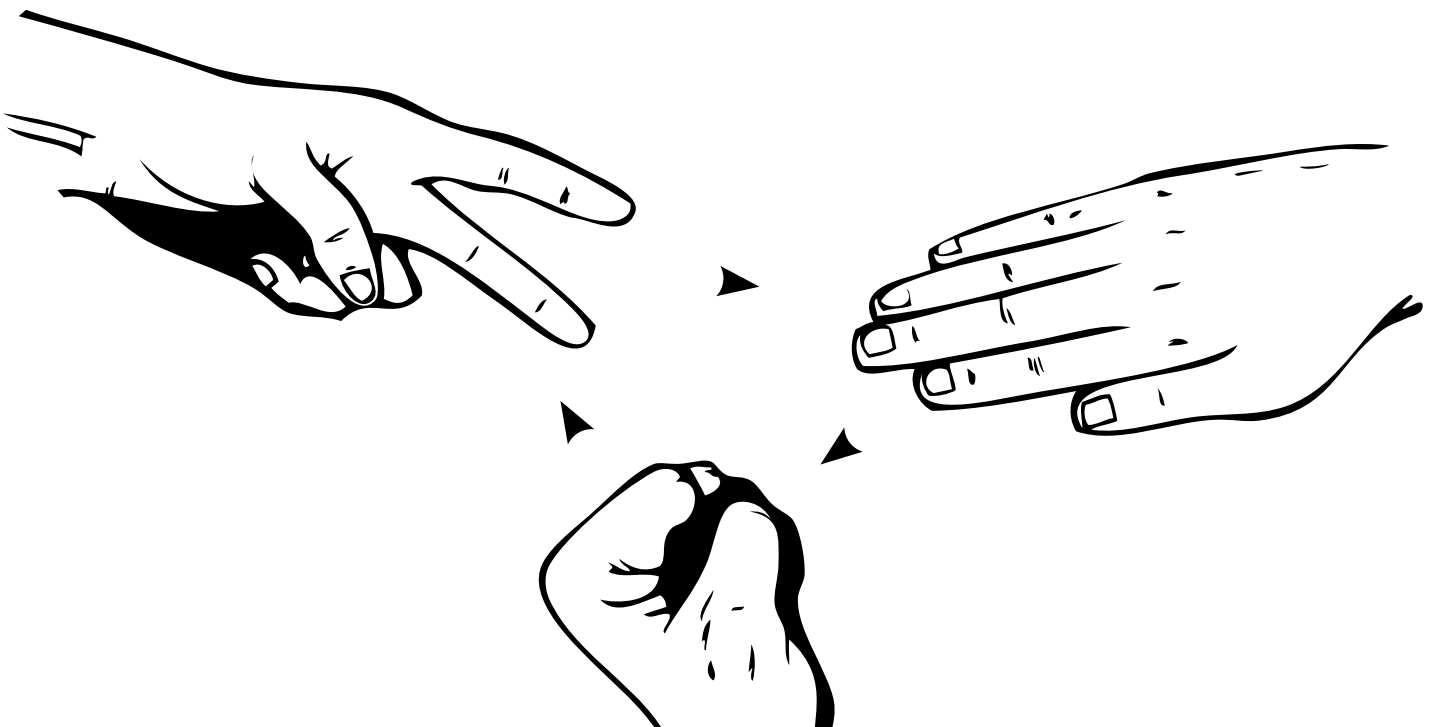
The group may become quite loud.

Implementation

Each person chooses their first opponent in the room. Both introduce themselves (preferably with three set categories, e.g. name, institution, 'what I love about my city/school', 'my best climate action') and play a round of rock-paper-scissors (scissors defeat paper, paper defeats rock, rock defeats scissors). The winner then looks for their next contender. The person who lost follows the winner around and becomes their biggest fan.

This means that the winner is cheered on by the loser in the following game. This is important when explaining the rules. This continues until only one pair is left and everyone else cheers and spurs them on.

The two groups that were formed during the game can be used again in later methods if necessary.

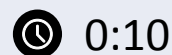


2C CHAT WITH YOUR NEIGHBOUR

Easy to combine with: **1A-C, 5B**



0



0:10



2-3



The participants got to know their neighbour with a focus on the perception of the city, school, or area. The participants were able to identify and name specific feelings, memories or wishes related to where they live.



No material.



Remind the participants the day before the workshop to bring along any impressions collected in the PREPARE module (object, photo) if necessary.



Arrange the chairs in such a way that each small group (2-3 persons) has enough place to discuss in quiet. If you do not want to change the original seating, ask the participants to find a quiet place nearby.



If individual participants have not brought an object along, they can a) choose one from a selection prepared by the organiser at registration or b) imagine a fictitious object that they connect to a specific place.

Briefly introduce the exercise by providing questions for the discussions. Depending on which method you chose for the **PREPARE module**, you can use the following sample questions:

- What surprised/impressed you the most on your neighbourhood walk? What did you perceive with your senses (e.g. smell, sounds) that you remember the most? Which place or atmosphere did you perceive as especially positive or negative?
- Show the photo that you took. Why did you choose this place? What personal significance does this place have for you?

Do you associate any particular feelings, memories or wishes with it?

- What object did you bring along today? Where did you find it? What personal significance does it have for you? Do you associate any particular feelings, memories or wishes with it?

Keep an eye on the time: Each person should be allowed to speak for approximately three minutes. Signal when their time is over and the participants should switch.



2D PERSONAL STATEMENT

Easy to combine with: **3D**



€ ≤ 5

🕒 0:20

👤 20 – 30



The participants have spent some time with the topic and their individual climate-neutral visions and wishes. They have been engaged and addressed on a personal and emotional level regarding the topic.



- Paper
- Pens
- Pins or tape



No preparation.



A pin board or an empty wall is needed to to hang up the statements.



No challenges.

Collecting the statements

The participants note their wishes for the future on a piece of paper (e.g. 'My wish for the future of my city' or 'What I wish for my grandchildren to experience in the city of the future'). The focus of the content can be on energy, architecture, mobility or agriculture. The participants can note several statements about the different areas or simply choose one area.

Presenting the statements

The participants then present their statements and hang them up on the wall. The idea is to create a collection of personal wishes before the topic of climate neutrality is addressed in more detail and more intensively in the following phases.

In the course of the workshop, this collection can be added to and made more concrete in terms of climate neutrality. For example, 'How or what has to happen for these wishes to become reality.'



2E SOCIOGRAM/LIVING STATISTICS

Easy to combine with: **5E**



€ ≤ 5

🕒 ≤ 0:30

👤 10 – 30



Attitudes, feeling and positions represented in the group are visualised. The participants know each other better.



Possibly tape/stickers to capture the different positions



Preparing questions/statements/criteria on which the participants are to take a position. Possibly placing tape or stickers in the room to offer some guidance, e.g. on the floor or on the wall.



To make the results as visible as possible, there must be enough space to carry out the exercise. Tables and chairs should be moved aside if possible.



Takes place standing and can thus be a bit strenuous for some participants.



In contrast to a typical rounds of introductions, the Sociogram method creates a way to interact with other participants and thereby experience collective perceptions.

Implementation

Step 1: The moderator asks the participants to position themselves in the room according to their attitude towards different criteria/questions/statements. Tape or stickers symbolising the respective criteria or scales adhered to the walls and floors beforehand help participants find their way. General criteria to begin with can be presented as scales or shown separately:

- How do you feel today? (e.g. excited, stressed, relaxed etc.)
- How old are you? (e.g. from young to old)
- Where did you grow up? (e.g. one end of the room symbolises the north, the opposite side the south etc.)
- What are your eating habits? (e.g. vegetarian, vegan, meat-eater, etc.)
- What shoe size are you? (e.g. from small to large)

Step 2: The rather general categories at the start allow the group to understand the backgrounds of the various participants better. Following that, questions can be asked that have a clear connection to the climate and should be adapted to the target audience (pupils, members of the public):

2E SOCIOGRAM/LIVING STATISTICS [CONT.]

- What means of transport do you most frequently use? (e.g. car, bus, bicycle, walk etc.)
- How many days has it been since you last visited the park? (e.g. earlier today to several weeks ago)
- How often did you travel by aeroplane last year? (e.g. from not at all to more than five times)
- Climate protection is the responsibility of every person. (completely agree to completely disagree)
- Have you heard the term 'climate neutrality' before? (yes/no)
- Does the Paris Agreement sound familiar? (yes/no)
- Which sector/area is most important concerning fighting climate change in your opinion? (e.g. transport, buildings, agriculture, etc.)
- Have you seen a wind turbine before? (yes/no)
- Have you driven (in) an electric car before? (yes/no)

Step 3: As soon as everyone has taken a position, the moderator asks each participant to explain their position in brief. The individual results can be captured in the room using tape or stickers.

Optional application

This method can also be used at the end of the workshop to collect initial feedback by dividing the room into three parts. The participants then line up according to the following criteria:

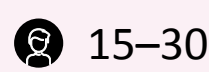
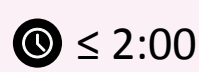
- a) The visions for the future we created reflect my own.
- b) The visions for the future we created reflect my own in part.
- c) The visions for the future we created do not reflect my own.

The moderator can then ask individual participants: Why? What are your main points of criticism or positive aspects?



3A CREATING ASSOCIATIONS WITH SENSORY SAMPLES

Easy to combine with: [1A](#), [2A](#), [4D/E](#), [5A](#)



By exploring different sensory stimuli, participants have identified places and experiences in their community they experienced as pleasant. They have reflected on what characterises these. As a result, their wishes and needs for an ideal climate-neutral future have become clearer.



- Sensory samples
- Handouts and posters so the participants can note their impressions
- Large post-it notes
- Markers/pens



Preparing the sensory samples. You can create these yourself and/or use an external service provider. Further relevant information is provided in the [Material Profile for Sensory Samples](#). It is recommended to use a moderator with specific experience moderating such methods.



One large, freestanding table per small group, each with a pin board or other surface on which to create posters.



The sensory samples should be chosen with care. Make sure that the participants have enough time to fully engage with each sample.

Sounds, materials as well as smells and colours can stir certain memories and emotions in us, positive as well as negative ones. The following method focuses on this.

Preparation

Sensory samples should be selected with great care: Are they sufficiently diverse? Do they trigger both positive as well as negative reactions? Which implicit connections to a climate-neutral future already exist (e.g. energy supply free from fossil-fuels and traffic, Compact Cities, construction materials low in CO₂, urban infrastructure)? Notes on creating sensory samples are provided in the [Material Profile for Sensory Samples](#).

Implementation (15 minutes per sensory sample)

Small groups interact with the different sensory samples. Each group receives visual stimuli, sensing plates and audio samples. Optionally, smelling and tasting samples can be used as well (more expensive, but more creative). The participants have 15 minutes to interact with each sample, then the group is given a new sensory stimulus.

Various questions must be answered for each sensory exercise. For the listening sample, for example:

What does the city sound like? Choose a rhythm (specifying a letter, see [Material Profile for Sensory Samples](#)) that you like and that you positively associate with your city and one that you do not like and you negatively associate with your city.



3A CREATING ASSOCIATIONS WITH SENSORY SAMPLES [CONT.]

- Describe the rhythm you chose in a few words.
- What memories or feelings does the selected rhythm trigger inside you?
- Do you associate a specific situation or public space in your city with the selected rhythm? Describe that situation or place.

The participants first write down their impressions individually. At the end of each station the group notes the positive results on posters using keywords (e.g. on large post-its). The participants can then discuss their findings.

Reflection (10 min per group)

The groups initially discuss their results internally. After that, the main insights are presented to the whole group. In doing so, the following key questions should be addressed:

- Which rhythms, surfaces and visual impressions (possibly also smells, tastes) were perceived as particularly positive and why?
- Which wishes and needs were revealed by the selection of certain rhythms, surfaces and visual impressions (possibly also smells, tastes)?
- What wishes and needs do you instinctively associate with a climate-neutral city?



SENSORY SAMPLES

Artificial smells and taste samples can be produced (approx. EUR 5,000). Surfaces can be bought and rhythms can be recorded by yourself. Working together with a musician can be beneficial for this. Photos/visual depictions should ideally be taken by the participants themselves in the examined urban space.

The following surfaces lends themselves for the **production of the feeling samples**: steel, sand paper, rubber, textiles, bricks, concrete and wood. These can be glued in sequence on any surface and concealed in bags, so that the participants cannot see the surfaces but must feel them blindly. Mark the bags with letters near the samples to avoid any confusion.

Varied rhythms work great as **listening samples**: even, dynamic, calm and erratic. You can use studio recordings or record sounds yourself in your community (with a microphone or mobile phone - check the quality of the recording device in advance). Use a mobile phone or tablet to play the sounds. Consider providing headphones or asking participants to bring their own. Label the individual rhythms with letters.

Participants should bring the photos or images of their sensory city walk (see Method 1A) and work with these for the visual stimuli task. The images should be of areas or buildings that the participants especially liked or disliked.

The following scents are recommended as **smelling samples**: types of grass, exhaust fumes, cleaning agents, rubbish and fresh pastries. The scents can be requested from different suppliers, in Germany at the Scent Club Berlin, for example. Drip some of the scents onto cotton and seal them in film containers. Label the containers with letters to avoid confusion.

The following ingredients are great to produce the **tasting samples**: salt, sugar, bitter cocoa, lemon juice and vegetable broth. These are dissolved in different cups with a small amount of water and can be tasted using straws. The cups should be marked with letters to avoid confusion. Check whether participants have any intolerances or allergies in advance.



HANDOUTS AND POSTER TEMPLATES

Handout template

Name:

Gender:

Age:

Place of residence:

What does your city sound like?

Choose a rhythm that you like and that you associate positively with your city and one that you do not like and that you associate negatively with your city.

Positive: A B C D E Negative: A B C D E
(depending on number of samples provided per sense)

Describe the rhythm identified as positive in a few words:

What memories or feelings does the chosen rhythm trigger?

Do you associate a certain situation or a public space in your city with the rhythm you selected? Describe the situation/place

What does your city look like?

Take another look at the photos you brought from your sensory city walk (or other pictures if method '1.A Sensory Walk through the Neighbourhood' was not picked).

Which place or building did you find particularly beautiful? And what in your opinion was not beautiful at all?

I liked this place:

I didn't like this place:

Describe the selected place in a few words:

Why did you choose this particular place? Why do you think it is especially positive? Describe the mood, the light, the shape and the colours of the place you picked.

What does your city feel like?

Choose a material that you like and that you associate positively with your city and one that you do not like and that you associate negatively with your city.

Positive: A B C D E Negative: A B C D E

HANDOUTS AND POSTER TEMPLATES

Handout template

Describe the material you selected as positive in a few words:

What memories or feelings does the selected material trigger?

Do you associate a specific situation or public space in your city with the material you selected? Describe the situation/place.

What does your city smell like?

Choose a scent you like and positively associate with your city and one you dislike and that you negatively associate with your city.

Positive: A B C D E Negative: A B C D E

Describe the scent you identified as positive in a few words:

Which memories or feelings does the chosen scent trigger?

Do you associate a specific situation or public space in your city with the scent picked? Describe the situation/ place.

What does your city taste like?

Which taste or flavour do you associate with your city?
Choose a flavour:

bitter sweet sour savoury salty

Why did you choose that flavour in particular?

What memories or feeling does the selected taste trigger?

Do you associate a specific situation or public space in your city with the taste you selected? Describe the situation/place.

 HANDOUTS AND POSTER TEMPLATES

Poster template

Words

Memories/Feelings

Places/Situations

3B ASSOCIATIONS USING KEYWORDS

Easy to combine with: **5D**



0



0:30



15–30



Certain words can serve as keywords to outline a specific situation or mood. This method allows the participants to experience different views on the topic of climate neutrality.



No materials.



Compilation of 5-10 keywords that are noted on small cards.



No requirements.



Keywords should be selected with care. Are they sufficiently varied? Do they invoke positive as well as negative reactions? What are the implicit connections to a climate-neutral future?

Implementation

The participants are given keywords and asked to illustrate their associations by sketching, writing or miming. The keywords should narrow down the topic of climate change/climate action/ climate neutrality and be able to trigger both positive and negative associations. The participants' associations should reflect the range of perceptions of a 'good life' or a climate-neutral future.

Examples of suitable **keywords**:

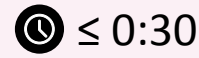
- Energy Revolution
- Just Transition
- equality
- greenhouse gases
- Europe
- globalisation
- digitalisation
- consumption

Do not limit yourself to the examples listed here. There may be terms that are better suited for the specific context of your Vision Workshop.



3C ARTISTIC PERFORMANCE

Easy to combine with: **2B, 5E**



The participants have had an initial engagement with the topic of climate action and climate neutrality by means of an entertaining, emotional and perhaps humorous process.



Fee for the artists



Research and coordination are required to commission and direct the artists.



No requirements.



Plan for enough time (and possibly budget) for the artists to understand the concept of climate neutrality, the goals of the workshop, and their specific task.

Art stimulates your imagination and makes abstract or distant things more tangible. This is of particular value for a discussion about how climate change shapes our lives and what the cities of tomorrow might look like.

Preparation

The success of this method depends on the quality of the performance and the artist's preparations. Begin by defining the starting point and main objective of this part of the workshop. A few ideas include, for example:

- The performance should make the effects that climate change has on humans, flora and fauna tangible. These should stir diverse emotions!
- The performance humorously and creatively conveys what family life will look like in 2050.
- The performance mocks climate change deniers and uses concrete everyday elements to show how ordinary it will be to live in a climate neutral manner in 2050.

Then define what exactly you require from the artists and jointly develop the ideas further. Make sure you provide the artists with sufficient background material and knowledge.



3C ARTISTIC PERFORMANCE [CONT.]

Different **artistic approaches** can be used: a clown performance, (improv) theatre, pantomimes, music, dance, flash mob. A live performance is likely to animate and impress the participants the most. However, if you can't find suitable artists, you can also utilise other forms of art (e.g. films, animated films) that evoke similar messages and emotions. Important: If you do not choose a live performance, ensure in advance that copyrights are respected for the artwork/film.

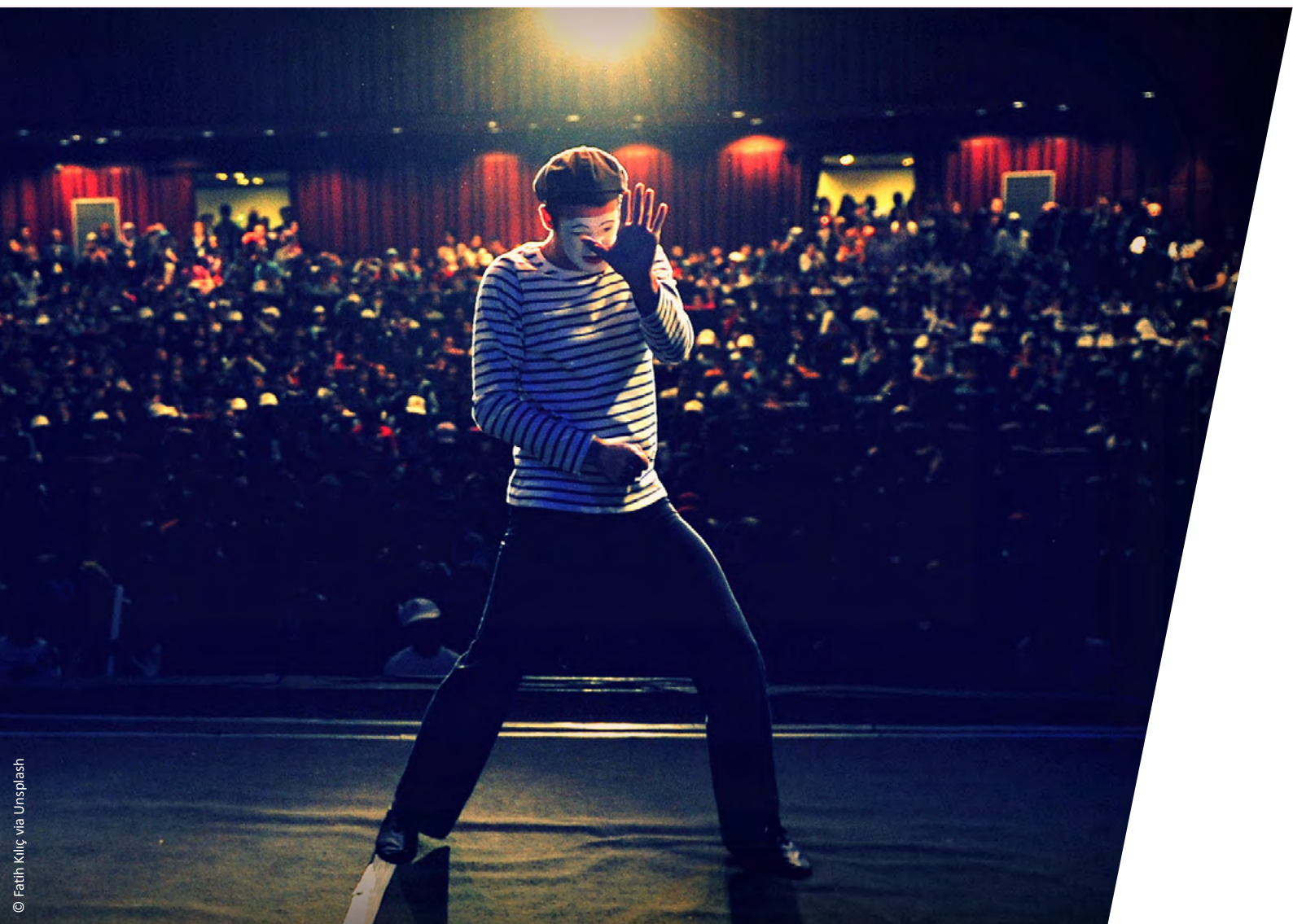
Suggestion: Contact art and educational associations in your community or the nearest city. They may be able to provide assistance when searching for suitable artists.

Implementation

Hand over the stage to the artist and lean back. Clarify beforehand whether the artists would like to/should be introduced in a particular way beforehand and inform the moderator accordingly. The performance can also be a surprise.

Optional reflection

Following the performance, participants can briefly reflect on the content. In one big group or in groups of two or three (usually more personal and effective) this can be done with questions such as: What surprised you? What do you remember? Following the performance, what one word do you associate with climate change/climate neutrality?



3D LETTER TO YOURSELF

Easy to combine with: **2D**



postage



≤ 0:20



∞



The participants had time to personally examine their thoughts, feelings, ideas, wishes and dreams regarding a climate-friendly city/school. When the letters are delivered later, the participants can thus reflect on their thoughts and be reminded of the topic.



• Sheets of paper • Envelopes or postcards • Pens
Postage is the main cost. The letters can also be delivered in person, especially in schools.



No preparation.



If possible, an inspiring environment should be chosen to write the letters (e.g. outdoors). Unless firm postcards are used, all participants need a writing surface.



While the post card option is easier, using letters ensures more privacy.



Implementation

Each participant receives a sheet of paper and an envelope or postcard, as well as a writing surface (if they have none) and a pen. They should find a quiet place on site (or they can stay where they are). They should write a letter to their future self. Possible key questions for the letter include (you can also formulate your own questions), for example:

- What do you think a “good” life will look like in 2050? How does it differ to today?
- What do you think are the challenges in connection with transforming to a sustainable and climate-friendly society?
- Do you believe you have an impact on this process? What could your role be? How could you contribute? You can examine this on a personal level or think big picture.

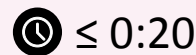
The participants put their letters in envelopes and address the envelope or postcard to themselves. The workshop instructor then collects the letters and takes these to the post office at a later date (e.g. three months after the workshop).

Option

At the end, volunteers present the written letters to the group. This should be explained beforehand to prevent anyone from sealing the envelopes prematurely.

3E IMAGINARY JOURNEY

Easy to combine with: **1A, 3C**



The participants have discovered feelings, wishes and ideas for a climate-neutral future.



If you prefer recording the text rather than reading it out loud, use a good recording device and make sure all participants have a device to play the text on the day of the workshop. A stopwatch is recommended for the breathing exercise.



Creative writing and previous experience in public speaking are recommended. Practice reading aloud before the workshop. Alternatively, you can record the text and participants can then listen to it on their mobile phones or tablets.



Variable. Ensure that everyone can hear the text without any background noise and thus sit and relax.



No challenges.

Preparation

Write the text for the Imaginary Journey beforehand. You will guide your audience through your climate-neutral city in 2050. What effect does the city have on the narrator? Which places are visited? Are they places that already exist, but have changed? Or do you include entirely new places? Describe the atmosphere of these places, using concrete impressions or experiences to make the trip as realistic and vivid as possible.

Your text should touch upon the following elements to implicitly convey the topic of climate neutrality:

- Which climate-friendly materials are used in buildings and transport infrastructure?
- How large and lively are the roads?
- Which means of transport can be seen/heard?
- What does the air smell like?
- What is the temperature outside and inside?
- Where and how do people shop?
- What sounds are audible?

One way to string a thread through the story is to describe a person's typical day with various daily stops or a stroll through the city. Remember to describe both indoor and outdoor situations.

We suggest you read the text to your colleagues, partner, children or friends to make sure it is understandable for everyone.

Implementation

Start with a brief moment of quiet. Ask participants to find a comfortable seat and close their eyes the next time they exhale. Their attention should then transition from the outside to the inside. Lead a short breathing exercise, for example:

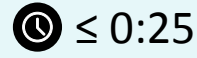
Breath in deep. Your stomach and chest expand in all directions, your spine stretches. Feel the chair you are sitting on. When you exhale, notice how your body relaxes. Sense the centre of your body. Then take note of the pause, the calm, at the end of your exhalation.

After about three minutes, start to read the Imaginary Journey. Do so slowly and with breaks. You can also have the participants play the recording on their mobile phones or tablets. At the end, ask the participants to take five minutes to note their impressions: which elements did they like and why?



4A INPUT PRESENTATION

Easy to combine with: **5D/E**, **6A**



An expert's presentation has made information about climate neutrality more accessible to the participants.



Possibly compensation for the expert's expenses or payment of a fee.



Invited experts are asked to prepare a presentation that deals with the local context regarding achieving climate neutrality, climate change or climate action.



A laptop and projector are required at the venue.



Searching for suitable and available experts can be time-consuming. In addition, the experts need to be invited well in advance and given sufficient time to prepare.

Preparation

One or several experts (climate experts, NGO staff, municipality/university staff) are invited to give a presentation on the topic of climate neutrality in the course of the Vision Workshop. It is crucial that the selected expert(s) received sufficient background information about the goals and target group of the Vision Workshop. They should align the content and slides of their presentation with these (especially when implementing a Vision Workshop with school groups).

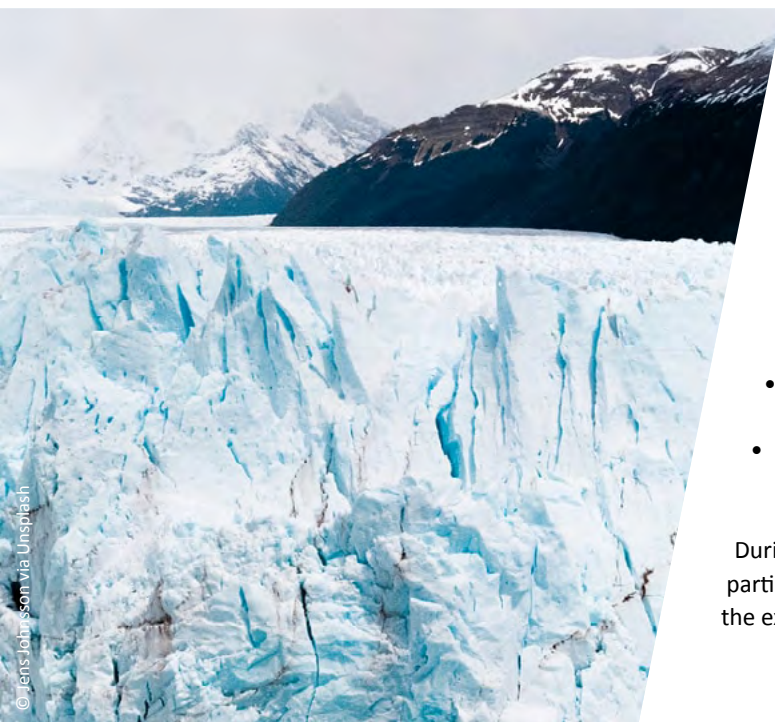
Implementation

In terms of content, the presentation should deal with what the world, and the respective region in particular, should look in 2050 and the measures needed to achieve climate targets. A specific area can also be examined in more detail, should it be particularly relevant to the local setting. In addition, certain succinct facts should be included to convey educational content on climate neutrality. The subsequent module can then build on this knowledge when developing a vision.

Possible questions that an expert could answer with their input include, for example:

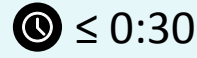
- Concerning the specific, local context, which area/sector currently has the biggest need for transformation and what could such a transformation look like?
- What effects of climate change can already be felt in the local context and how can these be dealt with?
- Which civil initiatives exist in the specific, local context that advocate for a climate-neutral future and what are their approaches?
- What are some local political climate targets and which measures are taken to achieve these?
- How can individuals contribute to the transformation to a climate-natural society?

During or after the expert's presentation, it is important to allow the participants to ask questions or discuss the presented topics with the expert.



4B SPEED-DATING WITH EXPERTS

Easy to combine with: **5D/E, 6A**



The participants have gained a better understanding of climate neutrality after speaking to various experts.



Possibly compensation for the expert's expenses or payment of a fee.



Invitation of up to four experts who can talk to the participants on topics related to climate neutrality. Coordinating the topics with the invited experts.



Space for up to four groups and the respective experts are needed (e.g. one in each corner of the room)



The search for suitable experts can be time-consuming. Experts should be contacted well in advance and given sufficient time to prepare. For this module structure, their content should be very short and concise.

Implementation

Speed Dating takes place in four rounds of three minutes each. For each stage there is an expert with whom the participants can talk in small groups (each one quarter of the total group) for three minutes about a predetermined subject. The up to four experts can be spread between the corners of the room, for example. If enough space and furniture is available, seating areas can also be arranged. After the three minutes, a signal marks that it is time for the groups to rotate clockwise to their next expert. This way, all four groups have a chance to speak to all four experts and learn about the selected topics.

Selection of topics

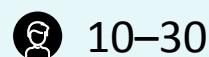
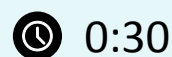
Topics should be selected that are related to climate neutrality. These can be orientated on the local context or themes that the invited experts represent. Some suggestions for subjects include:

1. climate change and impact on local environment
2. climate action and (sector-)specific measures to reduce CO₂ emissions
3. significance of climate neutrality for the community (city/school)
4. personal possibilities and contributions to achieve climate action goals in the municipality/school



4C BOX WITH WORDS

Easy to combine with: **5C-E**, **6A**



The participants have been introduced to the most important topics related to climate action and gained an understanding of the ability they, as well as local and national actors, have to set the course for a climate-neutral future. With some guidance, they were able to formulate and direct questions to the experts.



- Box (e.g. recycled shoebox)
- Paper
- Pens



Prior knowledge or engagement with the topics and questions on climate neutrality are required to prepare the method.



Chairs in a circle or free-standing table



Consider your target audience when selecting the words.

Preparation

Create a list of terms that cover a wide range of topics and the relevance that climate neutrality has for the participants.

Examples are listed in the [Material Profile for List of Words](#).

Invite around three experts who can answer the participants' questions and who have different profiles or specialisations. Make use of your network and look for complementary skills in the region. Representatives from the following fields/organisations are helpful: scientific/research institutes; non-governmental organisations that deal with the consequences of climate change/action; or energy, transport, agriculture, architecture/urban planning, meteorology, or energy agencies. National city networks can help you with this.

The following international organisations and movements focus on presenting the complex task of protecting the climate to the general public: Heinrich Böll Foundation, Greenpeace, Climate Action Network, Fridays for Future, Earth Day Network. Please check whether there is a representative in your country or one that can contribute to the Vision Workshop virtually.

Implementation

Optional: Participants are given five minutes at the start to put their own suggested words into the box.

The participants draw a card or word from the box and use it to formulate a question for one or all experts. The expert has two minutes to answer the question. Use a stopwatch, for example, to make sure that the time is respected. The aim is to get to know as many or as many terms as possible.

Optional: After each answer the group decides whether this word should play a role in developing a vision.



LIST OF WORDS

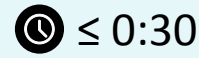
Easy to combine with: 4C

household appliances
 CO₂-neutral
 costs
 coal industry
 flying
 house heating/cooling
 agriculture
 living space
 recycling/upcycling
 bicycle paths
 coal industry
 corporations
 jobs
 alternatives
 sufficiency
 wood
 organic products
 fossil fuels
 insulation
 car
 farmers
 responsibility
 public transport
 coal industry
 renewable energies
 clean air
 meat
 tipping point
 car sharing/car-pooling

TIME
 FOR
 CHANGE

4D CLIMATE CHANGE WITNESS

Easy to combine with: **3A, 5D/E**



The participants have made a connection to personal and individual stories of people who are acutely affected by climate change. Their knowledge about the consequences of climate change has expanded.



- Projector and screen
- Computer
- Loudspeakers, digital whiteboard or similar



Ideally, you should have watched the films beforehand to prepare for the discussion.



See materials.



No challenges.

Where to find climate change witnesses

Climate change witnesses are people who have already been affected by the consequences of climate change. In this method statements made by such witnesses are shown in short films and then discussed. Depending on how much time you are planning for, you can show one or more videos.

Possible **videos** are available on <https://klimagesichter.de/klimafilmspots/>. You can select Bulgarian, Romanian and Czech subtitles for these videos.

You can also search for 'climate change witnesses' or 'climate witness' on video platforms to discover further short films.

Depending on the size of the group, questions can be discussed in a plenary (for smaller groups) or in 'buzz groups' (where each person talks to his/her neighbours, roughly two to three persons per group).

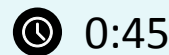
Possible questions to be discussed

- What changes in living conditions caused by human activity or climate change were described? What caused these changes?
- Was there an assessment how the situation might develop in the future? If not, what is your assessment?
- What could a positive development look like? Which ideas for (positive) changes did the climate change witness express?



4E SHORT FILM

Easy to combine with: **3A**, **5D/E**



The participants receive insight into what climate neutrality means concretely. For example what this means in technical terms but also how each person can contribute with a climate-neutral lifestyle.



- Projector and screen
- Computer
- Loudspeakers, digital whiteboard or similar



Researching the films online. The films should be reviewed in their entirety beforehand and checked for seriousness.



A room in which all participants can watch the short films. Ideally, there is already a projector and screen in the room.



The film should be selected according to the target group and take their prior knowledge into account. It may be difficult to find a suitable film in the respective native language.

Implementation

The group watches the short films on the topic of climate neutrality together. Depending on the age and knowledge of the group, one film or several films can be shown. Afterwards, the contents can be discussed and debated. Depending on the size of the group, the questions can be discussed in a plenary (for smaller groups) or in 'buzz groups' (where each person talks to his/her neighbours, roughly two to three persons per group).

You can use the **following questions** as a guide:

- What could a positive development look like? Which ideas for (positive) changes did the film show?
- What attempts are made in the film to live in a climate-neutral way/build a climate-neutral city?
- What can be done to minimise the carbon footprint?

A small selection of **sample films**:

- Climate heroes - carbon neutral living | DW documentary (environmental documentary) (English)
<https://www.youtube.com/watch?v=73npEw0Amhk>
- Copenhagen: Creating the World's First Carbon Neutral Capital
<https://www.youtube.com/watch?v=dXkamwNWPgg>
- Climate-neutral by 2030 – the Energy Revolution in Münsterland | WDR Aktuelle Stunde (German)
<https://www.youtube.com/watch?v=RHhpj7ySlyI>
- UBA Explanatory film: climate-neutral daily life (German)
<https://www.youtube.com/watch?v=l7HYrM3apsI>
- Fighting climate change: What you can do | Quarks (German)
<https://www.youtube.com/watch?v=eOnXVjWFlk4>



5A CRAFTING VISIONS FOR THE FUTURE

Easy to combine with: **1A, 2A, 3A, 6A-D**



€ ≤ 50

🕒 2:00

👤 30



The participants have developed ideas for the climate-neutral city of tomorrow and brought them to life in prototypes within a very short time. The practical work created new perspectives and helped to both critically question existing ideas and foster creativity.



- Handouts with the starting scenario
- Posters, Post-Its, pens
- Arts and crafts materials



Taking some time to select and compile the arts and crafts materials.



Large, free-standing table for roughly five persons and a large surface is recommended for the arts and crafts.



No challenges.

Preparation

Take time to develop the scenario: What is the starting point for the exercise? For which problems would you like to receive fresh input and ideas from the public/students? One example:

The city council of Utopia has declared a state of emergency concerning climate change. The council aims to make the city climate neutral by 2050. More concrete focal points and measures will be defined in the coming months. These will be based on the residents' Visions for the Future: What does the municipality have to look like in 30 years for the people to enjoy living there? The planning office has initiated a competition for the best ideas. The citizens of the city are invited to submit their ideas for the city in 2050:

- **Mobility & public spaces:** How will the public travel from A to B? What is the city's rhythm? How much space should be reserved for the various means of transport? What other things should public space be used for? What kind of atmosphere/mood do the locals yearn for in the public space?
- **Architecture & housing:** What type of architecture should dominate the city? Which materials, shapes and colour would you like to see used in buildings? In what form should people live together in houses? What types of accommodation concepts should there be?
- **Energy:** How warm or cold will it be outside in 2050? How should the people of the future heat/cool their homes? How should they source their electricity? What does a 'good energy supply' mean in 2050? How are public areas illuminated?
- **Agriculture & diet:** What will 2050 taste like; what's on the menu (at home, at school canteens)? Where and how should food be produced? Where will locals shop? What mood/ambiance will characterise their shopping sites? What kind of connection do people have to food producers?

Organise a large selection of different materials for the development of prototypes for the Visions for the Future (see [Material Profile for Vision Model](#)).



5A CRAFTING VISIONS FOR THE FUTURE [CONT.]

Implementation

Step 1 (approx. 45 minutes): The participants work on the provided scenario for a real or fictitious place in small groups (up to 5 people). Creative and utopian solutions are welcome! The participants should begin by brainstorming ideas for the future without any limitations.

Before starting with the task, the groups must clarify on which of the topics they would like to focus their vision? Which findings from the previous steps should be included in their vision for the future?

The participants then note their ideas for the future in bullet points, on Post-it notes and/or on a poster, for example.

Break (approx. 15 min)

Step 2 (approx. 60 min): The small groups then bring their visions for the future to life. They can freely choose the format of their prototype. For example, they can create a collage, build a model, sketch something, draw a comic strip, write a poem, or rehearse a small play. They should keep in mind that the prototype cannot and should not represent a perfect, complete solution. Working under time constraint is part of the method. The emphasis is on a creative and playful implementation of the ideas for the future.

The following **questions** can help: Which sensory experiences should the people have in that place? How can the vision be achieved in concrete terms?



VISION MODEL

Easy to combine with: **5A**

Organise a large selection of **different materials for the development** of a prototypes of the visions for the future:

Some of the materials for the prototype production must be purchased, for example:

- modelling clay
- Legos
- drawing materials (notepads, pencils, paintbrushes, watercolours, coloured paper, etc.)
- and handicraft materials (fabric, cotton, cork, foam, wire)

Other materials can be organised at no extra cost, such as:

- wood
- leaves
- moss
- chestnuts
- egg cartons
- toilet paper tubes
- beer caps
- newspaper clippings
- pre-printed pictures

Adapt to the respective target group and provide materials that foster creative solutions and speak to the senses in as many ways as possible.



5B BEEHIVE

Easy to combine with: **2C, 6A-D**



0



0:45



10–30



The participants have engaged with the topics they learned about previously, solidified their knowledge and discussed these with other group members. In doing so, they collected ideas for the project and discussed individual points of view.



- Paper
- Pens



A list of questions should be developed as an aid.



Chairs in a circle.



The partners should be clearly assigned prior to each discussion in small groups to avoid confusion.

Round 1 (10 minutes): The participants discuss what they have learned from the LEARN module in small groups (4-5 persons). In the first round, people sitting next to each other can form smaller groups. Here they then discuss different questions (provided by the moderator) and write down three ideas.

Round 2 (5 minutes): The ideas are presented in the plenary session and brief questions can be answered directly. The participants gain an impression of the developed ideas. You can decide which idea you would like to discuss in more detail in the next round.

Round 3 (10 minutes): After that, the groups split up once more to discuss the ideas and add new elements. In the event that the small groups dealt with different topics before, one person from the original group sticks to one topic to facilitate an exchange of ideas.

Final round (15 minutes): All final results from the three rounds are compiled and discussed in the plenary session.

Possible **key questions**:

- How do you envisage your climate-neutral city in 2050?
- How do you travel throughout the city?
- What do houses look like?
- Where does your energy supply come from?
- What is the landscape surrounding your city like?
- What types of agriculture are common and what types of food do people eat?



5C JOURNEY THROUGH TIME

Easy to combine with: **4C, 6A-D**



0



1:00



10–30



Participants examine how the past, present and future are interconnected in terms of climate neutrality. In the process, they learn from past mistakes and draw their own conclusions for the future.



No materials.



Some background knowledge about the statements that are read aloud can help implement the module and support the person in the middle.



Tables in the room should be moved aside. Three chairs need to be placed back-to-back in the middle of the room. The participants' chairs then form a circle around the centre.



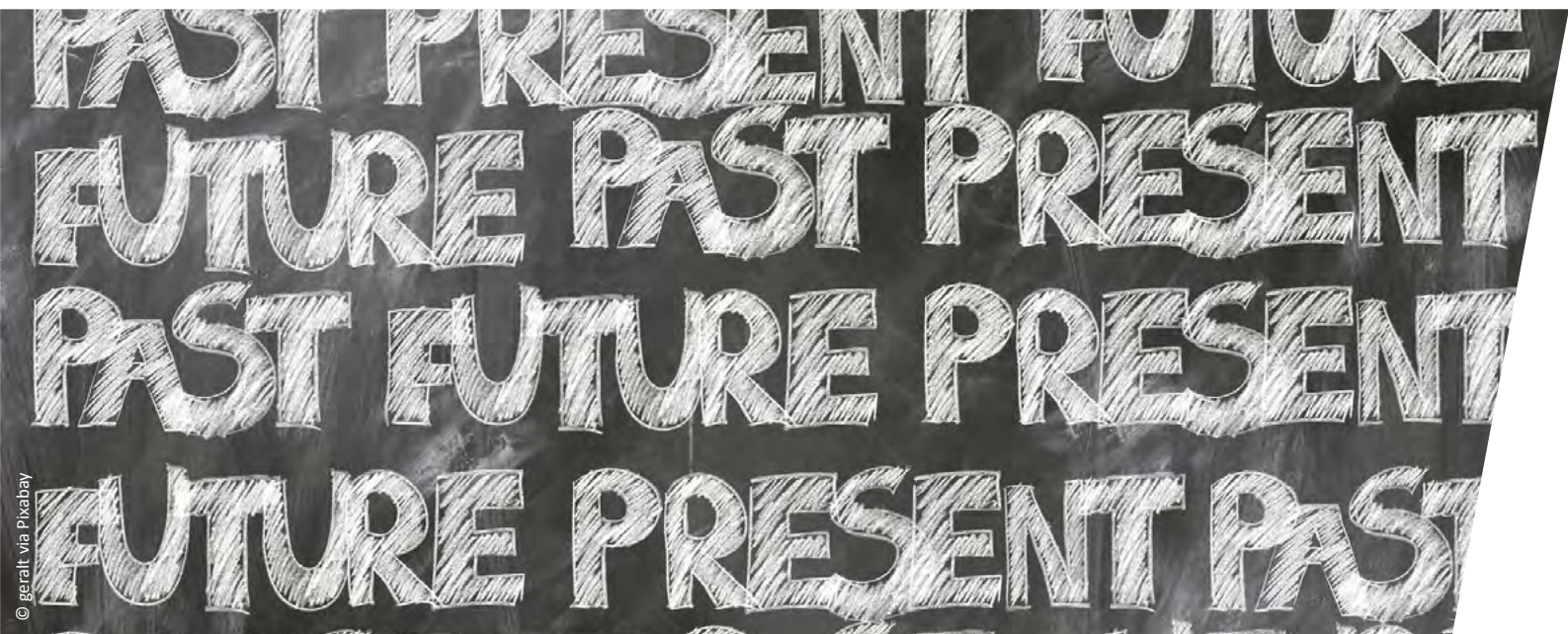
The persons discussing in the middle lack ideas or imagination. If this happens, other participants may switch their perspective and replace the representatives of the different time periods.

Preparation (10 minutes): Three chairs are positioned back-to-back in the middle of the room. One person takes a seat on each and represents a different point in time in the ensuing discussion. One person debates from the perspective of the past, one person represents the present and another argues from the future.

Part 1 (20-30 minutes): A statement is read out loud. The statement may be true or fictitious. The persons in the middle now react to the statement and start to debate based on their assigned perspective. The representative of the present begins the conversation, followed by the person from the past. The representative of the future joins the conversation last. The other

participants sit in a circle around the representatives and observe the discussion. They note keywords that come to their minds during the discussion. The individual statements should not be discussed for more than 10 minutes.

Part 2 (20-30 minutes): The participants now have 30 minutes to work in small groups (6 people) to outline a vision for their community/school. This vision will be noted on a poster or piece of paper and presented in the next step (SHARE). The participants can refer to what can be learned from the past and what a good future could entail.



5C JOURNEY THROUGH TIME [CONT.]

Possible **statements for the discussion rounds:**

Mobility:

- 'I have never been to another country. The closest train leaves from the next town over, 20 km away. I can only get there by walking'.
- 'In the morning, I always take the car to the bakery around the corner. I spend my holidays in Southeast Asia or on Mallorca. Flights there are cheaper than a train to the Mediterranean'.
- 'My parents take me to school by car'.
- 'I ride my e-bike to work. The cycle paths are so well maintained that I almost never need to stop. This way, I'm much faster than taking a car'.

Buildings:

- 'We only turn on the heaters when necessary and four of us live in one room'.
- 'Our house is not insulated well and much of the heat is lost'.
- 'Our house does not create any emissions and is light and warm'.

Energy:

- 'Winter is finally back. I love building a snowman, skating and enjoying a white Christmas'.
- 'In Europe, our electricity is mostly generated by nuclear power – that is so advanced'.
- 'We have enough electricity at any given time'.
- 'The city is full of street lights that recharge during the day using the sun's energy'.

Agriculture:

- 'I grow my own vegetables in my garden. I buy the rest at a local market. Our neighbour has chickens. He often trades his eggs for the cucumbers from my garden'.
- 'We only have meat on Sundays. We can't afford it more often'.
- 'I eat meat every day. It costs next to nothing in the supermarket'.
- 'I exclusively order my food. It's delivered to my door within five minutes'.



5D HEADSTAND METHOD

Easy to combine with: **3B**, **4A-E**, **6A-D**



€ ≤ 5

🕒 ≥ 0:45

👤 10–30



By means of a worst-case scenario, the participants have sketched a positive vision for the future and applied knowledge they acquired previously.



- Paper, posters
- Pens



Preparing a question that sparks discussion.



If possible, desks should be pushed together to create sufficient space for group work.



In the case of quite young participants, the moderator may have to offer some support in turning worst-case scenarios into positive ones.

As it can often be difficult to immediately know how one imagines an ideal future, it can be helpful to first clarify what one does not want to see in the future.

Implementation

Step 1: The Headstand Method therefore begins by asking the participants to develop worst-case scenarios, either alone or in small groups. The moderator suggests a topic, a question or a starting situation. For example:

- What do I think the worst case would be for my city in 30 years' time?
- What would happen to our city if no one behaves sustainably (such as using their private cars for all travel, plastic rubbish is thrown in the park, energy is not conserved, etc.)?
- Fictitious starting situation: The municipality decides to get rid of public transport. What would the consequences be?
- If we assume that no further local measures against climate change are taken, what would the consequences be? Who would suffer the most?
- How would my city change if the average annual temperature increased significantly?
- What impact would unchecked climate change have on living together in my city?



5D HEADSTAND METHOD [CONT.]

In addition to possible negative developments with regard to the environmental effects of climate change, social effects can also be examined here (e.g. more deaths from air pollution or heat waves, expanding social inequalities, loss of jobs).

Step 2: After a worst-case scenario has been worked out, the participants are asked to derive a positive approach from these in their small groups. The following is to be kept in mind:

- Negative terms such as 'not' and 'no' should be avoided.
- New and strong verbs should be used.
- Ideas should be clearly formulated in order to develop a precise understanding of what is described.
- Formulations should be made in active, not passive voice.
- The participants should be encouraged to think big.

The emerging positive scenarios are then either to be recorded in writing (formulate text or bullet points) or illustrated (e.g. drawing/sketches or collages). Further ways to visualise these, such as re-enacting short scenes depicting life in the positive vision for a future that is climate-neutral, are also possible and can be chosen based on the group.

Reflection

After the groups have worked out their positive scenarios and their illustration format has been determined, the moderator asks the participants to reflect on their results according to the following aspects:

- Which new ideas emerged?
- Which aspects of the visions for the future are well liked by the various groups?



5E WALT DISNEY METHOD

Easy to combine with: **2E**, **3C**, **4A-E**, **6A-D**



€ ≤ 40

🕒 ≥ 1:15

👤 10–30



The participants have gained an impression of how complex it is to consider different and sometimes conflicting perspectives on the topic of climate neutrality. They can apply this insight when developing new and creative approaches.



- Three different jerseys (from sports class, for example) per small group (alternatively three different hats or name tags/stickers per group)
- Large posters and different colour markers



Organising the materials and preparing the task/question.



One table and three (to six) chairs per small group



This method can prove to be strenuous and challenging for participants who have little to no experience in roleplaying. Hence the instructor should have some basic skills in workshop moderation.

The Walt Disney Method is based on the strategy that Walt Disney applied when developing his creative ideas for movies. This allowed him to consider several and sometimes contradictory perspectives and to use synergies. The method includes a roleplay that can be acted out by a single person but should ideally involve three persons per small group.

Implementation

Step 1: The team members are assigned three different roles (for very large groups, small groups of six people can also be formed in which two people share a role)

- the dreamer (optimistic and dares to dream big)
- the realist (cautious and insists on facts)
- the critic (sceptical, thinks very little is feasible)

The participants receive a problem/question to be discussed from the perspectives of the three roles. For example:

- How do you imagine your city in 2050?
- What could be positive side effects of more climate action measures?
- How can climate neutrality be achieved in your city/municipality by 2050? What needs to happen in the areas of mobility, energy consumption and production as well as participation, for example?
- What role does the transport/building/waste management sector play in this (choose or add according to context)? What are the challenges in this sector on the path to climate neutrality?
- What can you change in your everyday life to contribute to achieving climate neutrality by 2050? What do municipalities, schools or private companies need to do?



5E WALT DISNEY METHOD [CONT.]

To make it easier to differentiate the roles and to make playing the various roles more playful, different jerseys, hats, stickers and name tags can be used to indicate each role.

Step 2: After about 15 minutes, the participants swap roles (and thus t-shirts/hats etc.) within their small groups. This is repeated two more times so that all participants play each role once. The discussion thus lasts roughly 45 minutes. Before switching roles, the participants always note the most important arguments/points from their perspective on a large poster. The dreamers, realists and critics are assigned different colours.

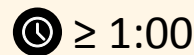
To consider

This method can be quite strenuous for less experienced participants. Therefore, the moderator needs to remain in contact with the small groups during the discussion and offer support where needed. It is also important to explain the roles at the beginning so that the participants can easily distinguish them. Adopting different and sometimes conflicting perspectives allows the participants to examine the problem/question from different angles and thus create a basis for constructive approaches to solutions.



6A RECORDING A VIDEO STATEMENT

Easy to combine with: [4A-E](#), [5A-E](#)



The participants have summarised the most important results in a format that can easily be shared with a broader public.



- Video camera/smartphone
- Video editing programme if necessary
- Script for the video statement (see the [Material Profile](#))



Prior experience in recording videos is recommended. Test the equipment with colleagues before the workshop. You can prepare a script before recording the video.



To make an appealing recording, the participants need plenty of space, good lighting and a quiet environment, if possible.



The people speaking should be easy to hear and the videos should be kept brief. Visible persons must give their written consent for publication. Parents must be asked for permission if children are to be recorded.

Short, informative videos can be easily shared via websites, social media, or directly with members of the press. This makes it possible to share the results of the Vision Workshop with a public audience that extends beyond the participants.

If the video is to be distributed as widely as possible, it makes sense to combine the videos of several small groups into a single video or to write an overall group statement. How many cameras or smartphones are needed should be determined in advance. This means participants can be asked before the workshop to use their own smartphones, if needed. The chosen distribution channel often limits the video length. For example, videos on Twitter can only be two minutes and 20 seconds long.

Implementation

Step 1: The participants prepare a script with key points for the video statement in small or large groups. They can use the template that includes questions for this (see [Material Profile of Script for Video Statement](#)). Once the group has approved the script, they then choose the speakers. Since too many switches between speakers can be confusing in a short video, no more than three persons should speak. In addition to the text, the group should also decide whether to include the items they developed in the workshop (e.g. collages, models) as well as the sequence thereof. Before starting to record, the group should do a test run to minimise the editing work afterwards.

Step 2: The actual recordings are made. The instructor or a participant records the video.

Step 3: Depending on how the video is to be used, a simple video can be recorded using a standard video app. If someone in the group has particular video editing skills, the video can also be cut, edited or outfitted with music or text, such as the names of the speakers and the organisation, for example. Apps such as [Splice – Video Editor & Maker](#) are a great tool. The finished video can then be uploaded to a city or school website, for example or shared via social media channels. If the exhibit method is chosen in the SHARE module, the video can be presented in that context.



SCRIPT FOR THE VIDEO STATEMENT

Easy to combine with: **6A**

The script template is only an example and may be adapted to the needs and wishes of the organisers and participants.

Section	Content
Intro	2-3 sentences about the Vision Workshop and its goal.
	Brief introduction of the participants (e.g. class from...; representative from the municipality of...).
What was learned?	Brief summary of the LEARN module.
What was created?	Brief presentation on the drafted visions for the future.
	Presentation of the developed items (e.g. collages etc.).
Conclusion	As a group, what is especially important to you when looking at a climate-neutral future?
	What would you like to share with your fellow citizens/students about your vision?



6B INTERVIEW

Easy to combine with: **5A-E**



0



0:15



2-5



The participants share the results of the Vision Workshop in an interview with members of the press or with the workshop organisers.



No materials.



Making an appointment with the local press or NGOs. Compiling or possibly only reviewing the interview questions. Selecting a small group of volunteers or a person to give the interview.



No requirements.



It can be difficult to find volunteers for the interview. Encourage potential interviewees to prepare for the interview within their group.

Preparation

Determine a small group or person who would like to present the Vision Workshop results in an interview. As an alternative to the local press or NGOs, the interview can also be directed by the people carrying out the workshop. It is essential to document the interview either in a video or audio format or in writing in order to publish it later (e.g. on the school's homepage or through local communication channels). The interview should not be too long and the questions should be defined in advance so that they can be answered in a simple and structured way.

Implementation

If the interview is conducted internally, the questions are directed at the chosen participants, who answer these based on the results of the Vision Workshop, i.e. the jointly developed vision. The interview is documented in such a way that allows it to be used further to communicate the results.

Possible interview questions:

- What shared vision for the future for the city/district/school did you agree on?
- Which topics are particularly relevant in your local environment?
- What would need to happen for this vision to become reality?
- How can the participants of the Vision Workshop contribute?
- Which other actors/organisations are or should be responsible for implementing this vision?
- Are there areas where you can already see initial steps to implementing the common vision? What could be built upon?

Follow-up tasks

The interview responses can be summarised in a brief article. Alternatively, the interview can also be recorded with or without a video so that the audio or video file can be uploaded to a website and shared later.



6C EXHIBIT

Easy to combine with: **5A-E**



depends on the setting and scope of the event



Thanks to an additional (in the ideal case public) event, further political decision-makers and members of the press have been made aware of the topic. A press release has communicated the topic to the local population.



- Results from the CREATE module
- Display panels/walls
- Tape and drawing pins



The materials from the CREATE phase must be prepared in such a way to make them presentable. If the exhibit is to take place in a larger setting, the venue and time frame must be determined and possible guests potentially invited.



The exhibit can take place in the room or spread out across the entire school/municipal building. Display panels/walls and tables should be provided to present the results.



It may be difficult to keep the exhibits set up for a longer amount of time. A suitable date needs to be determined and the participants, families, members of the press and decision-makers must be invited and convinced of the event's relevance.

Each group presents the results of the CREATE phase at a fixed place in the room. One person from each group remains on site to offer explanations and answer questions (persons can alternate during the exhibit). The other participants walk around and can examine the results of the other groups.

Later on, the exhibit can be presented in the town hall or school building. An opening event can also be organised to direct attention to the topic and to invite members of the press/school administration/mayors/family members/friends.



6D HANDING OVER THE RESULTS

Easy to combine with: **5A-E**



depends on the room



Thanks to an additional (in the ideal case public) event, further political decision-makers and members of the press have been made aware of the topic. A press release has additionally communicated the topic to the local population.



- Depending on how the results are to be presented:
- Possibly drinks for a press event
 - Possibly costs for a venue and equipment depending on the size of the event



The results of the CREATE module must be prepared beforehand in such a way that they can be presented/ handed over in a sensible way. In addition, relevant persons as well as the press must be invited and a suitable venue found.



This differs depending on the event's format and size. If necessary, provide beverages as well as a microphone and amplifier system and for an exhibit, arrange for seating and display panels/walls. If a film is shown: appropriate technical equipment and a screen is needed.



The biggest challenge will likely be to convince a decision-maker to attend the event and then to convince the press of the event's relevance.

This method only makes sense if the results of the CREATE phase can be prepared in a fashion that is presentable at a press event (e.g. as models, maps, sketches, texts, films, images, posters). If an exhibit is created (see [Method 6C](#)), the exhibit opening can also be used as a press event.

Depending on context and availability, the results may be presented to various individuals: mayors, district council staff, local members of parliament, department, etc.

Possible sequence

1. Welcoming words by the workshop organiser: Greet all the guests and explain the background of the workshop.
2. Brief opening address by an official representative (mayor, headmaster, or similar).
3. Present the results or give a guided tour of selected exhibits (if applicable). In the latter case, ensure that the workshop participants present their results themselves and draw a local connection to the topics.
4. Press photo

Include enough time in your planning to discuss the background and context of the workshop with the press before the event.



YOUR VISION WORKSHOP

Module	Selection of methods	Method categories	Time	Comments
PREPARE				
ARRIVE				
FEEL				
LEARN				
CREATE				
SHARE				
Total time of the Vision Workshop				





**GOOD LUCK
WITH YOUR
VISION WORKSHOP!**

BEACON Bridging European & Local Climate Action

Contact us at BEACON_HelpDesk@guidehouse.com
Visit us at www.euki.de/beacon



On behalf of:



of the Federal Republic of Germany