

Acting **On** Climate

Teacher Resource Pack

ALL TOPICS



WELCOME

Our resources are aimed at teachers and practitioners who want to explore the climate emergency with young people in creative ways. They have been designed by education researchers and artist practitioners to help and inspire you to try some of our approaches and activities with the young people you work with. You can pick activities you think would be best suited to your group, we have indicated principal activities with a star ★ on their title, these are a great starting point and useful to complete if you have limited time.

We have aligned our topics with UNESCO's Sustainable Development Goals (SDG). According to UNESCO:

"Education for Sustainable Development (ESD), is a key element of the 2030 Agenda for Sustainable Development and is considered a driver for the achievement of all 17 SDGs. ESD empowers everyone to make informed decisions in favour of environmental integrity, economic viability and a just society for present and future generations. It aims to provide the knowledge, skills, attitudes and values necessary to address sustainable development challenges."

UNESCO (2018)

The 17 Sustainable Development Goals (SDG) are:



UNESCO GLOBAL SUSTAINABLE DEVELOPMENT GOALS (2018)

As educators rise to the challenge of integrating ESD learning into the curriculum we hope that these resources will support this integration within an arts-led learning environment.



OUR PEDAGOGIC PRINCIPLES

When working we have established and follow some principles which underpin our work:

PRINCIPLE 1: BE READY TO LISTEN AND ADAPT...

Firstly, we always approach a new group ready to meet them where they are at. We mean this both in terms of drama and devising experience and their understanding of climate change and ecology. The groups of young people we worked with told us they had bigger things to worry about than climate change – such as friendships, exam pressures and the cost of living crisis. It was important that we made space to discuss these rather than immediately impose our own agenda upon them.

PRINCIPLE 2: RESIST STARTING WITH FACTS AND FIGURES...

Secondly, though it is tempting to start with the facts and the figures of climate change we resist this as we do not want to unnecessarily cause eco-anxiety. Furthermore, sometimes facts and figures can feel dry and off-putting, so it is important that we place emphasis on their voices, their stories and what matters to them.

PRINCIPLE 3: EXPLORE AND RESPOND IMAGINATIVELY AND CREATIVELY TO ALREADY EXISTING GREEN SPACES...

Finally, wherever possible we commit to exploring outdoor spaces, making work informed or inspired by these places. Connecting young people to nature is a positive way of developing their sense of curiosity about global environments and starting conversations about climate change. We try and weave this pedagogic practice into as many aspects of our work as possible. Alongside creative writing tasks, we invite young people to respond imaginatively and creatively to green spaces. For example, one group reshaped their short devised scenes to suit their local environment and we reflected on how these spaces affected the intention of their scenes.

EXPLORING GLOBALISATION

We used several different activities and student-led research to explore the concept of globalisation in our workshops. In the video, *Party at the End of the World*, the performers are moving around the space, sharing and exchanging different everyday objects. The pathways they take represent the many journeys these items have travelled across the globe to end up in our supermarkets and shops for us to eat, wear or use. We were curious about the impact these complex global systems have on our environment and the extent to which we have the power to make choices about the things we consume. This was particularly relevant to this group of 14 year olds who told us that it's often economic factors that affect what they eat or wear.

As with any devising project, it is impossible to completely unravel all the threads that have been woven together to create the final piece and so much of our creative work was a result of trying things out, playing and experimenting. Below, we have highlighted some of the key activities which you can use and adapt within your own session planning.

RESOURCES

Chairs
Fruits
Items of clothing
Plastic waste
Fresh flowers
Paper
Pens

ROOM SET-UP

School hall or studio

SUSTAINABLE DEVELOPMENT GOAL ALIGNMENT



ACTIVITY ONE: FRUIT SALAD

WHY PLAY THIS GAME?

This game is usually aimed at primary school children, but we used it as a springboard to engage Y9 pupils in a playful yet thought-provoking conversation about global patterns and systems.

HOW TO PLAY



DO: Arrange enough chairs in a circle for the whole group except for one chair.

DO: Nominate one player to stand in the middle of the circle.

DO: Give each player a name of one type of fruit (out of a possible three options). Choose a mix of fruit from around the world. We went for: apples, oranges, and bananas.

EXPLAIN: The player in the centre of the circle will call the name of a fruit and whoever is that fruit e.g. 'bananas' should move from their seat across the circle to find a different seat. Players who are 'oranges' and 'apples' stay in their seats. It is then up to the player in the middle to try and get to an empty seat before it is taken. Whoever is left standing then goes in the middle and calls out a fruit.

NOTE: It is possible to do combinations of fruit e.g. apples and oranges.

EXPLAIN: If the player in the middle calls 'FRUIT SALAD' – all players must move across the circle to find a new seat.

Talking Points and Insights

We used this game as a discussion point to begin to unravel the complexity of globalisation and the climate emergency. **The above activity helped us to visualise the ways fruit travels around the world.**

After we played the game **we brought in a variety of fruit items and asked the pupils to look at the labels and discuss where they were from.** We were surprised to discover that the apples, which can be grown in the UK, had been transported from New Zealand! This opened up an opportunity for discussion.

From an early age we are taught "5 a day keeps the doctor away"- it is healthy to eat a varied diet of fruits and vegetables, and many people enjoy foods from all over the world on a daily basis.

It is important to stress that at no point did we try and endorse a lifestyle change or discourage the young people's existing diet, we were simply **highlighting the complexity** of the issue, inviting discussion about the ways food is produced, distributed and consumed on a local and global scale.

- Together, we **discussed:**
- What impact does eating food out of season have on the planet?
 - What other choices could we make?
 - What are the barriers to these choices?
 - How can education help us understand more about growing locally sourced, sustainable food?

ACTIVITY TWO: CIRCLE PATHWAYS

WHY PLAY THIS GAME?

This game is great for concentration and getting to know individual names within a group. It also promotes ensemble working. We used this game to begin thinking about global journeys.



HOW TO PLAY

DO: Get players to stand in a circle.

EXPLAIN: One player will make eye contact with another player across the circle and starts walking towards them but says their own name as they complete this journey. They then take the place of that player, prompting them to start walking across the circle to find someone else.

EXPLAIN: Eventually, all players will have walked across the circle. Then, the group repeats the 'pattern' of journeys. This requires focus and concentration!

DO: Once the pattern is established, start playing with tempos, rhythms, and ways of travelling and greeting each other.



Talking Points and Insights

Consider how can the young people make the moment of arrival and departure more interesting.

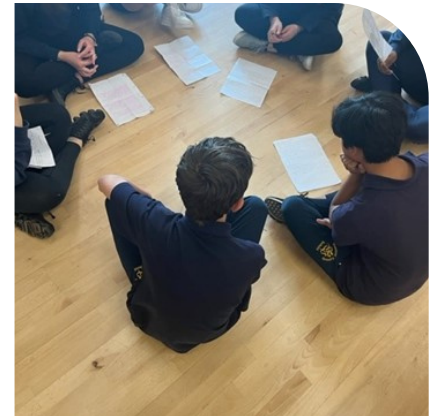
Perhaps **develop this idea further** so that each crossing represents a journey around the world. Play and experiment with ways of moving across the circle, imagining it is the globe. This may be a *mode of transport*, *the reason for the journey*, or *the emotional response to completing the journey*.

ACTIVITY THREE: STUDENT-LED RESEARCH

WHY PLAY THIS GAME?



Student-led research is a great way to foster young people's interest in a topic and get them to take ownership of their learning and engagement.



HOW TO PLAY

DO: Divide young people into three research teams

Team One: Flowers

Team Two: Fashion

Team Three: Food

ASK: Each member of the group to research the impacts the above industries have on the planet and how they contribute to the climate crisis. You may choose to steer them towards certain websites / resources to help them complete this.

DO: Once the young people have completed their individual research get them to share their findings with the rest of their group.

ASK: What did they find out? Did they discover similar findings? What was most surprising?

ASK: Each team to present their findings to the rest of the group. This could be informally through conversation or via a prepared presentation or performance.

DO: Use these presentations and the research as a starting point or inspiration for devising.

Talking Points and Insights

We found that student-led research was a **great way to engage our young people** in the topic of the climate crisis. The themes that emerged were woven into our performance pieces, especially *"Party at the end of the World"*.

We felt that **peer-peer learning was a far more effective mechanism** to use than if we had done the research for them. Many responded well to this activity and **found rich, interesting and impactful information to share**.

ACTIVITY FOUR: CHANCE PROCEDURES

WHY PLAY THIS GAME?

We wanted to expand upon and play with some of the concepts from the games and activities described above to see how we could develop these elements into a performance. We introduced some techniques from choreographer Merce Cunningham and his collaborator John Cage. Using their idea of 'chance procedures', which involves deciding on different variables that may happen during an improvised performance and giving certain performers different 'rules' which are not shared with all performers. Using chance procedures opened many new possibilities for movement and other choreographic elements.

HOW TO PLAY

We took the Circle Pathways pattern and asked the young people to repeat this pattern 5 times. We mapped the room as a map, establishing where in the room each continent was. They each started from a point in the room which represented a country. On each repetition, we introduced a new rule.

We have included ours a guide below however you could create your own rules and chance cards with your group. To begin with, the idea is that the other players do not know each other's chance card – so write these out on pieces of paper and give them to individuals.

We used props such as items of clothing, fruit, flowers, and plastic waste and established a place in the room which represented 'the great pacific garbage patch' (linked to our student-led research)

CHANCE CARDS

1. No rule
2. Pick up flowers on your next move and deliver them
3. Take an item of clothing and deliver it
4. Pick up and dump some plastic on the pacific pile
5. Pick up some fruit and deliver it
6. Reject item you are delivered
7. Trace your journey in chalk every time you shift place
8. Chaos Instigator
9. Shout out - 139 miles Kent to Coventry
10. Shout out - 4,934 miles Ivory Coast to Coventry
11. Shout out - 5300 miles Costa Rica to Coventry
12. Shout out - 1040 miles Spain to Coventry
13. Shout out - 11,426 miles New Zealand to Coventry

ROUND RULES

- 1st round** – establish the pattern.
2nd round - greeting each other as if you met them at a party.
3rd round – Dance whilst you are waiting,
4th round – think about how you are travelling between points.
5th round - introduce rule via chance cards.



Talking Points and Insights

This process was certainly not linear, it took a lot of care and patience from everyone in the room, whilst we established the rules of the game. The chance elements sometimes worked and sometimes didn't, but we embraced this as part of the making process. **As the group grew in confidence, we layered a new rule for each round.** *Every item you are given you must carry with you and deliver – what happens if certain people have too many things to carry do they dump them in the pacific pile? Think about how you will accept your delivery? Are you pleased about it or not?*

EXPLORING POWER AND AGENCY



As with any devising project, it is impossible to completely unravel all the threads that have been woven together to create the final piece. We used several different activities and student-led research to explore power and agency. We have explained each of these in more detail below, which you can use within your own session planning.

RESOURCES:

Chairs
Globe prop
Character profiles
Paper
Pens

ROOM SET-UP

School hall or studio

SUSTAINABLE DEVELOPMENT GOAL ALIGNMENT



ACTIVITY ONE: SPECTRUM OF DIFFERENCE

WHY PLAY THIS GAME? ★

Throughout our process we wanted to begin by meeting the young people we were working with “where they were at” in relation to the topic of the climate crisis. By adopting this approach we needed to ascertain what their current thoughts and views were before beginning to work with them. This activity was one of the best ways we could begin conversations, giving each young person the opportunity to tell and show us their views on the topic and also measure the general consensus in the room before moving forward.



HOW TO PLAY

EXPLAIN: you are going to pose a series of statements. Participants should stand towards one end of the room if they strongly agree with the statement (10 on the spectrum), and the other end if they strongly disagree (1 on the spectrum). The middle of the room will act as a sliding scale, participants should stand near the middle if they neither agree nor disagree (5 on the spectrum) and can stand anywhere they feel represents their views (i.e 3 or 7).

DO: Read out each statement and let students move to where they feel they are on the spectrum.

ASK: Once the young people have situated themselves in the room, ask them to discuss with the people closest to them why they are there.

ASK: Once these conversations have happened, ask young people at extreme ends of the spectrum why they stood there, and what were they discussing, and then ask a range of students from the middle.

DO: Depending on your project you may like to form your own statements to read aloud. We have included ours to guide you. These questions related to power/voice/listening and climate crisis locally/nationally/globally.

- *I think about the climate emergency very often*
- *The climate emergency affects me personally*
- *I've got bigger things to worry about than the climate emergency.*
- *I try to live sustainably – it is easy for me*
- *I feel listened to by society*
- *I feel I have the power to solve issues my community face*
- *It is down to my generation to fix the climate emergency*
- *The arts are a useful platform to discuss the climate crisis*



Talking Points and Insights

The idea here is that **this structures a conversation where we respect different opinions** and views of others, and also value others and our own opinions on the topic. **It gave us an insight into where the young people were at with their thinking**, and allowed us to springboard into other activities surrounding the climate crisis and *more broadly power and voice within our communities.*

ACTIVITY TWO: SHOW ME

WHY PLAY THIS GAME?

The activity was included in our process to delve deeper into discovering the young people's thoughts and attitudes about Power within society, it also provided us an opportunity to begin to learn about how they work as a collaborative and how confident they were working creatively using drama skills (Tableaux's) in practice.



HOW TO PLAY

ASK: the participants to walk around the room, finding their own pathway through the space.

EXPLAIN: You are going to ask them to show you some concepts of power by making images with their body. Some may be as individuals and some will be working with others.

DO: Call out each of the statements below (you could also write your own) after each statement get one half of the room to freeze in their position and the other half to walk around the tableaux and think about what they are seeing. What images can they see? What stories are unfolding in space? Then get the participants to swap over so the others can experience both.

ASK: Walk around the space and you need to show me:

- Power – as 1 person
- Power – as a whole group
- Powerless – as 1
- Influence – as 4 people
- Voiceless – as a whole group
- Power and powerless – contrast
- Citizenship – as pairs

You may like to take this opportunity to also introduce free writing.

DO: Get individuals to sit in their own space with some paper and a pen.

EXPLAIN: They will be given six statements. After each statement, they will have 1-2 minutes to free-write what comes to mind. They must keep their pen moving on the paper, there is no right or wrong within this activity and you are not worried about handwriting, grammar or spelling, but only about what comes into their mind.

DO: Read the following statements (*or write your own*):

- Full and Less
- I am power...
- We are power...
- They are power...
- Together we are...
- I feel heard...



Talking Points and Insights

Both of these activities enabled us to **have meaningful conversations about power distribution in our society** and where the young people position themselves within the power dynamics at play. They created outputs from these activities that could be used as a **stimulus for further creative devising work.**

ACTIVITY THREE: PRISONER AND GUARD

WHY PLAY THIS GAME?

This game is usually a warm-up drama game, but we used it as a springboard for provoking a conversation about how power is shared within the climate crisis.

HOW TO PLAY



DO: split the group of participants into one-third and two-thirds (for example, if you have 15 participants, you need a group of 5 and a group of 10).

ASK: each participant in the larger group to take a chair, make a large circle, and stand behind their chair.

ASK: each person in the smaller group to sit in one of the chairs in the circle. Some chairs will remain empty.

EXPLAIN: in this game, the people standing behind a chair always want someone to be sat in the chair in front of them. They can signal for someone sitting down to move from their chair and into their empty chair by nodding or winking at them. This means that if they have someone sitting in the chair in front of them, others will try to steal them! They can stop the person in the chair in front of them from moving by tapping them on the arm (below the shoulder, above the elbow). Those who are sitting on the chairs must move if someone signals for them to do so. Those standing behind a chair should keep their arms by their side (unless tapping someone to stop them moving) and cannot chase after someone....they are glued to the spot.

DO: As you play the game, encourage people to try out different tactics to succeed.

DO: After a while, you can ask those with someone in the chair in front of them to swap, so that participants have a chance to experience different roles in the game.

Talking Points and Insights

After playing for a while, stop the game. Have a discussion using the following prompts to help you link the game to issues of power and inequality:

- *What did you notice happening in this game? (Encourage them to talk about what was interesting, what tactics worked, and what was funny?)*
- *How did it feel playing the game? What was fun? What was frustrating?*
- *Who has power in this game, and why?*
- *If we were to think about wider society, who are these different people? How do they wield power?*
- *Talk to the person next to you – how could the conversation we have been having relate to the climate crisis?*
- *If these people have the power, then who do they represent in this issue? Who do the other people, lacking power, represent?*
- **Discuss:** what gives us power in relation to climate emergency or, more broadly, what gives us the power to make the changes we want to happen?

ACTIVITY FOUR: CHARACTER PROFILES

WHY PLAY THIS GAME?

This game is usually a warm-up drama game, but we used it as a springboard for provoking a conversation about how power is shared within the climate crisis.

HOW TO PLAY

DO: Hand out roles (*they will double or triple up to help with discussion*):

- 14-year-old student in the UK
- 18-year-old farmer in Kenya
- An oil rig worker
- An investment banker in London
- Single parent with 2 children under 10 years old in Coventry
- A teacher in a busy school in Birmingham
- A politician trying to keep their seat in an upcoming election
- Refugee who has left Bangladesh due to constant flooding

DO: Get young people to line up across the space.

EXPLAIN: They should step forward if they feel they have power in response to the following sentences:

DO: Read out the following sentences:

- I feel confident to share my views and ideas
- I am listened to by others in society
- I can make a choice to buy ethical products
- I can engage in activism to tackle the climate crisis
- I understand why the climate crisis is happening, and how to stop it

ASK: Students to raise their hand on a scale (high if lots of impact, low if none) if your actions directly impact on the climate.

DO: Elicit the reasons from the young people as to why they stepped forward or raised their hands.

ASK: Young people to stand in a circle, they are still their character.

DO: place a globe in the centre of a circle,

ASK: participants to step into the image, you may like to do this group by group, individually or as a collective.

ASK: that as they step into the circle they should demonstrate how the different roles might FEEL about power/powerlessness in relation to climate change. How can they use their bodies to demonstrate this? How they use spatial proxemics to show this relationship.

DO: Explore the different images around the space.



Talking Points and Insights

We did not have time to but ideally, **you would set this as a research task and build a character profile for each of the roles above.** Alternatively, you could *write character profiles for each of the roles above* and distribute these amongst the group before beginning this activity.

ACTIVITY FIVE: GRANDMOTHERS FOOTSTEPS

WHY PLAY THIS GAME?

To help us create pieces of movement, we used the simple children's game Grandmother's Footsteps...*with a twist!*

HOW TO PLAY

ASK: one participant to stand at one end of the room and face the wall. You can give them an object, like a bottle or – as we did – a globe (as we wanted to represent the world). The rest of the group should all stand at the opposite side of the room.

EXPLAIN: Their goal is to try and take the object. However, they can only move when the person guarding the object has their back turned. This person can turn and try and catch participants moving. If they manage to see someone moving, they are sent back to the start. This means they must freeze still any time 'grandmother' turns around.

DO: You can add different variations into this game to help build up collaboration skills in the group, and to also see different qualities of movement happening:

ASK: the group to now need to work together. To win, they must transport the object back to the start without being caught. To make it extra challenging, you could add the rule that if anyone is caught moving, the whole group start again.



Talking Points and Insights

Using the structure of grandma's footsteps, how can we create a scene that demonstrates power/powerlessness?

Could we incorporate the ideas discovered through the characters we introduced earlier?

In our project, after playing this game we asked the young people to think about a '**spectrum of power and responsibility**' explored in the character profiles activity. At one end of the room, we asked them to think about people who might not have much power over, or responsibility for, the crisis. At the other end of the room, we asked them to think about those with lots of power. Their task was to create pieces of movement that showed how these different individuals and communities felt about the issue.

The group thought about how many are having to flee their homes and countries due to environmental catastrophes, the impact on small-scale farmers, the difficult decisions a single parent might face when it comes to buying organic or more sustainable goods, as well as the money and vested interests that a few very powerful groups or people have to not change anything regarding this issue.

EXPLORING OUR CONNECTION TO LAND

One of the starting points for this project was our involvement in a global, multi-sited ethnographic study led by Professor Kathleen Gallagher (University of Toronto) entitled 'Global Youth (Digital) Citizen-Artists and their Publics: Performing for Socio-Ecological Justice' (SSHRC). Through this project we were introduced to and used some of the activities designed by Andrew Kushnir a renowned playwright and theatre maker which we will describe below. These activities led us to further explore the land young people are connected to (both locally and globally) and use these connections as an anchor for conversations about the climate emergency and as a stimulus for devising.

As with any devising project, it is impossible to completely unravel all the threads that have been woven together to create the final piece. We used several different activities and student-led research to explore our connection to Land. We have explained each of these in more detail below, which you can use within your own session planning.

RESOURCES:

Paper
Pens

ROOM SET-UP

School hall or studio

SUSTAINABLE DEVELOPMENT GOAL ALIGNMENT



ACTIVITY ONE: MAPPING GAME

WHY PLAY THIS GAME?

This activity is used to get students thinking about their connection to land (both locally and globally) and how our place (for us this was Coventry) connects to other places around the UK and the world.

HOW TO PLAY

DO: This game works by using the space to map various locations of the world. We start locally by mapping the city/town where we are working with the young people.

DO: Get the young people to imagine the space as their city

- *Where are some of the landmarks?*
- *Where is your neighbourhood? Or somewhere you go to regularly?*
- *Where in your neighbourhood or city do you feel most happy or have happy memories?*
- *What places outside do you walk by every day without really noticing?*
- *What places do you enjoy outside? Playing football? Meeting with friends? Sharing food?*

DO: Once you have established the landscape see if you can work together to develop a soundscape / moving image of the city.

- *What does this landscape sound like?*
- *What does it move like?*
- *What does this land mean to you?*
- *What do those places say or sing?*

DO: Now map the UK

DO: Establish where in the space is the North of the UK, the South etc.

ASK: Stand where they are from – this may be the town you are working in but others may have moved before settling in the town or have connections to other cities or countries within the UK.

ASK: Young people to reach their arm to somewhere in the UK they would like to go or have family/friends/ another connection. Get them to say this aloud.

DO: Now map the World – same idea. What connections do you have with different places? What places are you connected to? Where would you like to go?



Talking Points and Insights

We wanted to begin to think about how **each person in the room has a connection to other lands beyond the city we were working in.** This enabled us to ask a key question - *Why might we think about our global connections when thinking about a topic such as the climate crisis?* And moved us onto the below activity.

ACTIVITY TWO: LAND IMAGES

WHY PLAY THIS GAME?



This activity is used to get students thinking about their connection to land (both locally and globally).

HOW TO PLAY



DO: Set the young people the task of bringing in a photo of land that “means something to them”. This may be land that is local – a place they visit often, a place they pass each day, or it may be a global connection, a land which connects them to their heritage, a land where they grew up, or their family is from. There is no right or wrong for what the students pick.

EXPLAIN: That when you next meet, the young people must be prepared to describe their land, give a tour of their land and explain why they chose it, and why is it important to them. What message does it tell them?

ASK: In the next session get the students to share their land images. You may like to take some time to arrange these around the space and get each of the students to look at the land stories. We found there was a huge diversity in what images were chosen, some were of football stadiums, gardens or trees near their home in the UK, and others were lands further away where young people had a connection.

ASK: young people to then collect their picture and spend the next few minutes free writing about their land with the stimulus of “Imagine you are in that place and write down your story – why is that land important to you, what message does it tell you?”

DO: Once this is complete, get students to work in pairs or small groups and share their stories. Can they identify common themes, are there key phrases, emotions, and landscapes within their stories?

Talking Points and Insights

The above activity was used as a stimulus for making our Land Stories performance. We used verbatim methods to make scripts of the young people's land stories and tasked them to work in small groups to devise short scenes based on the verbatim scripts.

Beyond a tool for creating performance, we found that exploring young people's connection to land could open up conversations related to the climate crisis.

Are these lands impacted by the climate crisis? What will these lands look like in five, ten twenty years? Will they have changed? Will they exist?

Discovering young people's emotional connection to land also helped them engage with some of the wider conversations we were having about the climate crisis and begin to think of the consequences each of us will face as a result of it.

You may also like to combine this activity with the Mapping Game and map young people's land stories in place and develop soundscapes or moving images of these places.

ACTIVITY THREE: GET OUTSIDE

WHY PLAY THIS GAME?



We found that often the land outside of the indoor studio space we were working in often went unnoticed by the young people, and many had few experiences of being or learning in nature. Through our process we wanted to build upon young people's connection to outdoor environments and how this is impacted by the climate crisis.



HOW TO PLAY

DO: Give young people the opportunity to explore the closest 'nature' to the space you are working in and set them on the following tasks:

Treasure hunt/geocaching:

ASK: Young people to find:

- The smallest thing,
- The most intriguing thing,
- The most beautiful thing,
- The strangest/oddest thing



Free writing for 90 seconds for each prompt:

- Find a fully grown plant and imagine its story. What was it like as a seed? What has it been like to grow in this garden? Tell its story as if you are that plant.
- Imagine you are a ladybird/bee/butterfly. When you fly around, what can you see?
- Imagine you are a hedgehog in the garden. What do you smell at night?
- Imagine a conversation between two plants/flowers in the garden. What would they say?

Nature scavenger hunt:

Find a:

- Spider's web
- Ladybird
- Worm
- Herbs
- Lichen
- Feather



Talking Points and Insights

We were fortunate that the schools we worked in had outside spaces and gardens that were easily accessible to the young people. *You may not have such space but still try to take young people outside and consider the nature around them. Indeed, this may prompt a discussion amongst the young people about access to outdoor spaces - where do they get to play? Why are outdoor spaces connected to wellbeing. We found that the young people's of the 'lockdown' during the Covid-19 pandemic meant that many had a newfound appreciation for walking around their local green spaces.*