

GATE THEATRE PRESENTS

**SCENES
FROM
THE
CLIMATE
ERA**

**WRITTEN BY
DAVID FINNIGAN**

**DIRECTED BY
ATRI BANERJEE**

23 SEP - 25 OCT

TICKETS FROM £16

GATETHEATRE.CO.UK

THE PLAYGROUND THEATRE, W10 6RQ

Artwork by Madison Coby

GATE

GATE

SCENES FROM THE CLIMATE ERA

Written by **David Finnigan**

Directed by **Atri Banerjee**

Scenes from the Climate Era premiered at the Belvoir St Theatre, Sydney, on 27 May 2023.

This production of **Scenes from the Climate Era** opened at The Playground Theatre on 23 September 2025.

Designer | **Anna Yates**

Lighting Designer | **Ryan Joseph Stafford**

Sound Designer & Composer | **Tom Foskett-Barnes**

Movement Director | **Adi Gortler**

Assistant Director | **Grace Waga Glevey**

Casting Director | **Nadine Rennie CDG**

Stage Manager | **Martin Bristow**

Production Manager | **Mark Hartley**

Cast

Miles Barrow

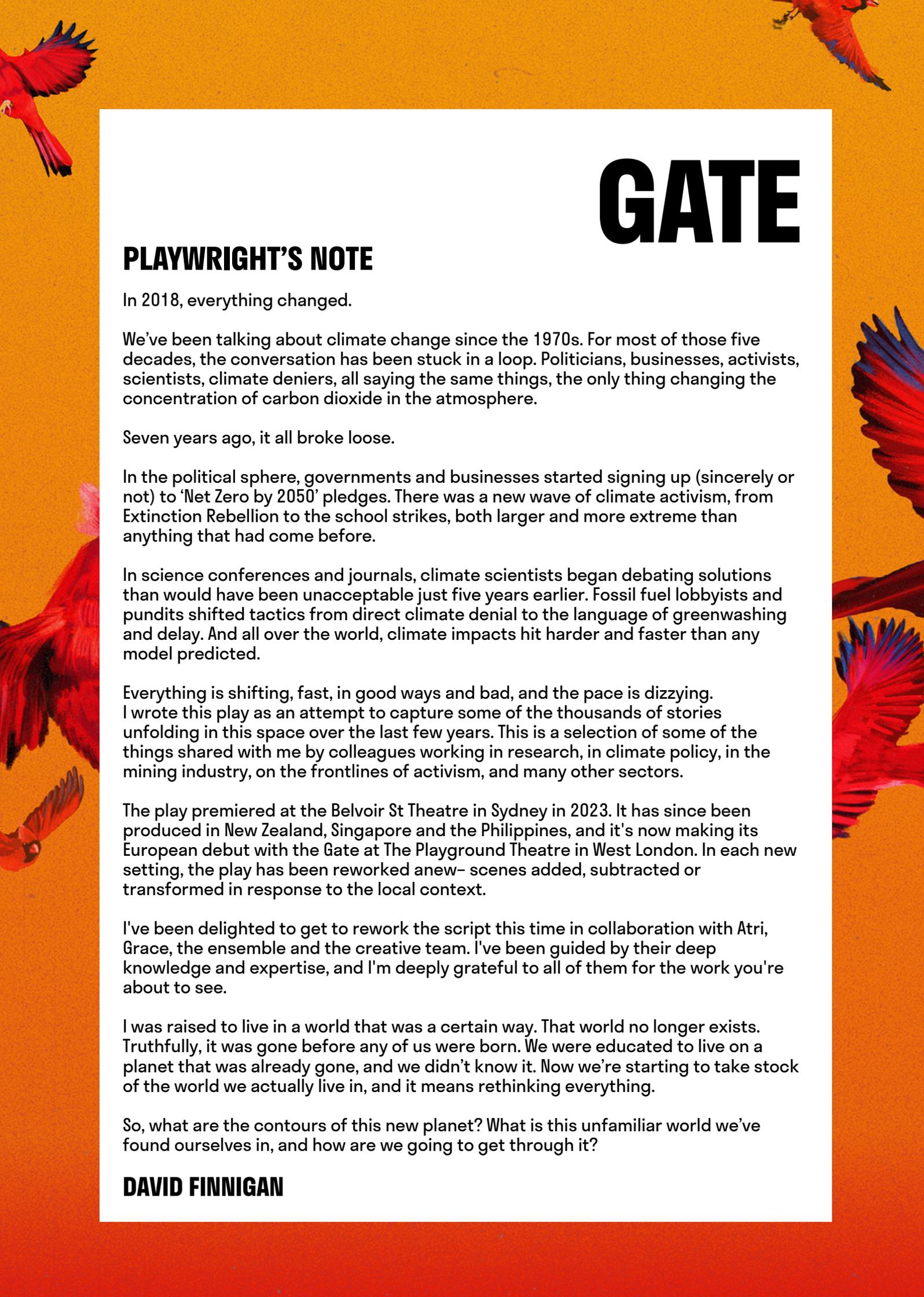
Harriet Gordon-Anderson

Ziggy Heath

Peyvand Sadeghian

With thanks to Dawn Sievewright, Stewart Pringle, David Micklem, Toni Racklin, Adrian Richards, Nick Armfield, Amy Manson, Lucy Hutchison, Emily Cundick, Tyne Pearson, Lucy Davies, Rowan Hooper, Ben Yeoh, Réjane Collard-Walker, Simon Evans, Ana Yang

The Gate is generously supported by Garfield Weston Foundation, Backstage Trust, Big Issue Invest, Noël Coward Foundation and Garrick Charitable Trust

A vibrant orange background with several red parrots in flight, their wings spread, scattered across the page. The parrots are positioned in the corners and along the sides, creating a sense of movement and energy.

GATE

PLAYWRIGHT'S NOTE

In 2018, everything changed.

We've been talking about climate change since the 1970s. For most of those five decades, the conversation has been stuck in a loop. Politicians, businesses, activists, scientists, climate deniers, all saying the same things, the only thing changing the concentration of carbon dioxide in the atmosphere.

Seven years ago, it all broke loose.

In the political sphere, governments and businesses started signing up (sincerely or not) to 'Net Zero by 2050' pledges. There was a new wave of climate activism, from Extinction Rebellion to the school strikes, both larger and more extreme than anything that had come before.

In science conferences and journals, climate scientists began debating solutions than would have been unacceptable just five years earlier. Fossil fuel lobbyists and pundits shifted tactics from direct climate denial to the language of greenwashing and delay. And all over the world, climate impacts hit harder and faster than any model predicted.

Everything is shifting, fast, in good ways and bad, and the pace is dizzying. I wrote this play as an attempt to capture some of the thousands of stories unfolding in this space over the last few years. This is a selection of some of the things shared with me by colleagues working in research, in climate policy, in the mining industry, on the frontlines of activism, and many other sectors.

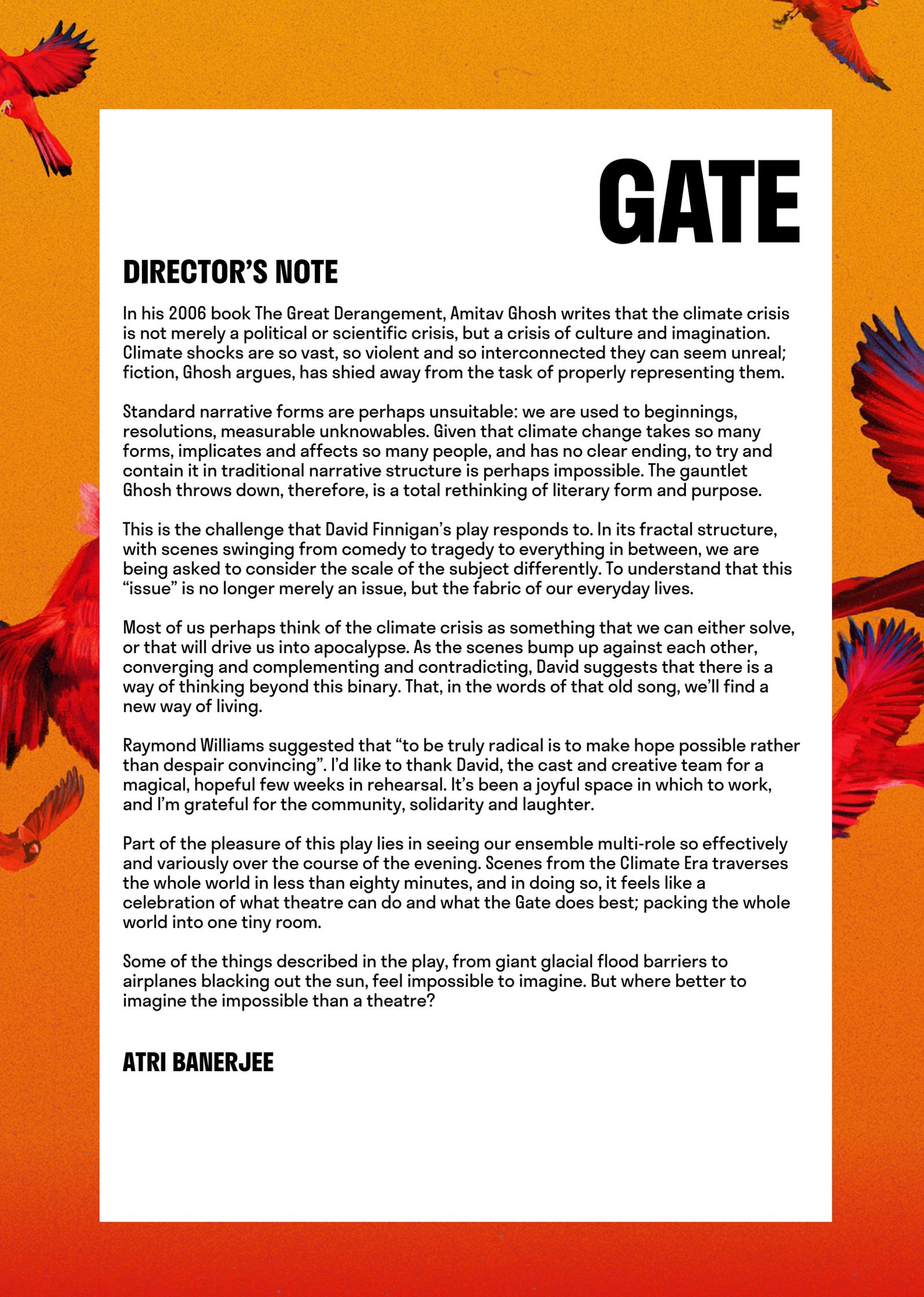
The play premiered at the Belvoir St Theatre in Sydney in 2023. It has since been produced in New Zealand, Singapore and the Philippines, and it's now making its European debut with the Gate at The Playground Theatre in West London. In each new setting, the play has been reworked anew—scenes added, subtracted or transformed in response to the local context.

I've been delighted to get to rework the script this time in collaboration with Atri, Grace, the ensemble and the creative team. I've been guided by their deep knowledge and expertise, and I'm deeply grateful to all of them for the work you're about to see.

I was raised to live in a world that was a certain way. That world no longer exists. Truthfully, it was gone before any of us were born. We were educated to live on a planet that was already gone, and we didn't know it. Now we're starting to take stock of the world we actually live in, and it means rethinking everything.

So, what are the contours of this new planet? What is this unfamiliar world we've found ourselves in, and how are we going to get through it?

DAVID FINNIGAN

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GATE

DIRECTOR'S NOTE

In his 2006 book *The Great Derangement*, Amitav Ghosh writes that the climate crisis is not merely a political or scientific crisis, but a crisis of culture and imagination. Climate shocks are so vast, so violent and so interconnected they can seem unreal; fiction, Ghosh argues, has shied away from the task of properly representing them.

Standard narrative forms are perhaps unsuitable: we are used to beginnings, resolutions, measurable unknowables. Given that climate change takes so many forms, implicates and affects so many people, and has no clear ending, to try and contain it in traditional narrative structure is perhaps impossible. The gauntlet Ghosh throws down, therefore, is a total rethinking of literary form and purpose.

This is the challenge that David Finnigan's play responds to. In its fractal structure, with scenes swinging from comedy to tragedy to everything in between, we are being asked to consider the scale of the subject differently. To understand that this "issue" is no longer merely an issue, but the fabric of our everyday lives.

Most of us perhaps think of the climate crisis as something that we can either solve, or that will drive us into apocalypse. As the scenes bump up against each other, converging and complementing and contradicting, David suggests that there is a way of thinking beyond this binary. That, in the words of that old song, we'll find a new way of living.

Raymond Williams suggested that "to be truly radical is to make hope possible rather than despair convincing". I'd like to thank David, the cast and creative team for a magical, hopeful few weeks in rehearsal. It's been a joyful space in which to work, and I'm grateful for the community, solidarity and laughter.

Part of the pleasure of this play lies in seeing our ensemble multi-role so effectively and variously over the course of the evening. Scenes from the Climate Era traverses the whole world in less than eighty minutes, and in doing so, it feels like a celebration of what theatre can do and what the Gate does best; packing the whole world into one tiny room.

Some of the things described in the play, from giant glacial flood barriers to airplanes blacking out the sun, feel impossible to imagine. But where better to imagine the impossible than a theatre?

ATRI BANERJEE

CAST



MILES BARROW

Theatre includes: Pericles (RSC – Thaliard/Boult), Romeo and Juliet (Almeida Theatre – Benvolio), The Lorax (Old Vic), Fiddler on the Roof (Menier Chocolate Factory/West End, dir. Trevor Nunn).

Television includes: Shardlake (Disney+), The Peripheral (Amazon/Kilter Films), Marriage (BBC), The Ark (SyFy – lead role). Film includes: Tetris (Apple/Marv Films), Jingle Jangle (Netflix)



HARRIET GORDON-ANDERSON

Harriet performed in the world premiere of Scenes From the Climate Era in 2023 for Belvoir St Theatre in Sydney, Australia. Having relocated to London, her UK credits include a tour of Picnic at Hanging Rock at The Barbican and the Royal Lyceum, Edinburgh.

In 2020 at the Sydney Opera House, Harriet became the first woman to play Hamlet on a main stage in Australian history, and toured the Bell Shakespeare production until 2022. Harriet's other Australian theatre credits include: Ulster American, Anatomy of a Suicide, In a Nutshell, The Museum of Modern Love, The Miser, Kindertransport, Boxing Day BBQ, and You Got Older.

Her film and television credits include: Netflix feature The Greenhouse, Home and Away, Mr Inbetween, Love Child, Amazing Grace, The Secret Daughter, and Mikki Vs The World.

CAST



ZIGGY HEATH

Stage includes: *French Without Tears* (Orange Tree Theatre), *In the Night Time* (Before the Sun Rises) (Orange Tree Theatre), *Wendy and Peter Pan* (Royal Lyceum Theatre), *The New Real* (RSC, The Other Place).

Film includes: *Denial*, *How to Build a Girl*, *One Life*, *Greatest Days*.

Television includes: *Spies of Warsaw*, *Harlots*, *The Miniaturist*, *Cold Feet*, *Black Mirror*, *A Thousand Blows*.



PEYVAND SADEGHIAN

Peyvand Sadeghian is an award-winning interdisciplinary actor, writer and theatremaker from London. As a maker, work includes *DUAL* دوگان (Vault Festival 2020 Show of the Week Award, Keep it Fringe Award 2023). Theatre credits include: *A Thousand Splended Suns* (Birmingham Rep and Tour) *Rich Kids: A History of Shopping Malls in Tehran* (Fringe First Award 2019) *Tim Crouch's Toto Kerblammo!*, *Pinocchio* (Unicorn Theatre), *Edith* (Lowry/ Theatre Clwyd).

On screen she can be seen in: *Queen Charlotte: A Bridgerton Story* (Shondaland/Netflix), *The Power* (Amazon Studios), *Moon Knight* (Marvel), Film includes *Pirates* (Reggie Yates), Short Film includes *Desert Island* (Baby Cow Productions).

CREATIVE TEAM

Writer **David Finnigan**

David Finnigan is a playwright and game designer from Ngunnawal country in Australia. He works with climate and earth scientists to create theatre and games about complex systems and planetary transformation.

In 2023, David's play *Scenes from the Climate Era* premiered at the Belvoir Theatre in Sydney. His 2022 solo show *Deep History* was awarded a Scotsman Fringe First award and featured at the Public Theater New York and the Barbican London. His playscript *Kill Climate Deniers* was awarded the 2017 Griffin Award.

David has worked with scientists from institutions including University College London, the Stockholm Resilience Centre, the Australian Academy of Science, the Wellcome Trust and Nanyang Technological University in Singapore. He was a speaker at the TED conference in Vancouver in 2024.

Director **Atri Banerjee**

Atri Banerjee is Artistic Lead (formerly Creative Associate) at the Gate. His directing credits include *Look Back in Anger* (Almeida); *Julius Caesar* (RSC); *The Glass Menagerie* (Royal Exchange/ UK tour); *SHED: EXPLODED VIEW*, *Hobson's Choice* (both Royal Exchange); *Britannicus* (Lyric Hammersmith); *Kes* (Octagon Theatre Bolton/ Theatre by the Lake); *HARM* (Bush).

Atri received a 2022-24 Peter Hall Bursary from the National Theatre. In 2019, for *Hobson's Choice*, he won The Stage Debut Award for Best Director. In 2021, he filmed *HARM* for BBC Four. His translations of Pier Lorenzo Pisano's *Carbon* (Eurodram commendation) and Ubah Cristina Ali Farah's *Antigone Power* are included in the upcoming Methuen Drama Anthology of Contemporary Italian Plays.

Atri was previously Trainee Director at the Royal Exchange and a Resident Director at the Almeida. He sits on the Boards of the Marlowe Theatre and the Regional Theatre Young Directors' Scheme (RTYDS).

CREATIVE TEAM

Designer **Anna Yates**

Anna Yates' theatre credits include *The Forsyte Saga* (Park Theatre), *Abigail's Party* (Northern Stage/ UK tour), *Glee & Me* (Royal Exchange), *Totentanz* (Shotput at Tramway, Glasgow and tour), *Ferguson and Barton* (Shotput at Cumbernauld theatre and tour) and *Berberian Sound Studio* (Donmar Warehouse, as co-designer), *Elevenses* (Somerset House) and *Kafka's Quest* (Theatre for the New City, New York). Opera credits include *Pimpinone* (Linbury Theatre, Royal Ballet and Opera, Covent Garden), *The Marriage of Figaro* (Luzerner Theater), *The Magic Flute*, *Idomeneo*, *L'Etoile*, *The Medium*, *Three Decembers* (all Royal Conservatoire of Scotland), *Orpheus in the Underworld*, *Britten, Debussy and Ravel* (both Royal College of Music), *Brundibar* (Opera North Youth Company), *Riders to the Sea* and *Cupboard Love* (Byre Opera). Associate design credits include *Figures in Extinction 2.0* (Complicité/Nederlands Dans Theater), *Rusalka* (ROH), *La Bohème* (ENO Drive & Live), *The Antipodes* (National Theatre) and *The Duchess of Malfi* (Almeida). Anna trained at Tisch School of the Arts, NYU (MFA), and the University of Sydney (BA).

Lighting Designer **Ryan Joseph Stafford**

Ryan is an award-winning Light Designer working internationally for theatre and dance. Recent designs include: *More Life* (Royal Court); *The Exhibition* (The Royal Ballet, London); *Kontakthof: Echoes of '78* (Tanztheater Wuppertal /Sadler's Wells/ Theatertreffen, Berlin); *Hot Mess* (Birmingham Hippodrome/ Edinburgh Fringe 2025); *KABEL* (Sadler's Wells East); *KISMET: Gallery of Consequence* (Ballet Rambert/ Edinburgh Fringe 2025); *Olion* (Frân Wen, Wales); *Rope* (Theatr Clwyd); *Natalia Osipova: Force of Nature* (New York City Center, International Tour); *Bacon* (Edinburgh 2023, Riverside Studios, Finborough, SoHo Playhouse NYC, International Tour); *Vortex* (Russell Maliphant Dance Company); *Can This Place Be A Temple?* (The Place, UK Tour); *Grimeboy* (Birmingham Rep); *Dance for Ukraine* (London Coliseum); *Codi* (National Dance Company of Wales); *Isla* (Theatr Clwyd & Royal Court); *Generation Goldfish* (Bayerisches Staatsballett, Munich); *Left from Write* (Norwegian National Ballet); *To Start With, Shades of Blue and Together, Not the Same* (Sadler's Wells, London).

CREATIVE TEAM

Sound Designer **Tom Foskett-Barnes**

Tom is a composer and musical director based in London and Berlin. For stage, Tom's work includes *Age of Consent 40* (Southbank Centre), *Bullring Techno Makeout Jamz* (Royal Court), *SAP* (UK Tour/Roundabout), *The Last Show Before We Die* (Bristol Old Vic), *WORK.TXT* (Soho Theatre/International Tour), and *The Glorious French Revolution* (New Diorama). In 2016 Tom was announced as Sound and Music Composer in Residence with ROLI and in 2017 was selected as part of the Old Vic 12. He is Co-Artistic Director of London Youth Theater and in 2024 became Chairman of Die Berliner Gesellschaft für Neue Musik. Film and TV credits include the Academy Award-nominated *BLACK SHEEP* (Lightbox), BAFTA-nominated short *TONI_WITH_AN_I* (BBC/BFI) and *JUICE* (BBC). His music has been heard at film festivals such as Sundance, LFF and DOC NYC. Tom trained at the Royal College of Music as a Soirée d'Or Scholar generously supported by a Clifton Parker Award and was the recipient of a BAFTA UK Scholarship.

Movement Director **Adi Gortler**

Adi Gortler (she/her) is a movement director, teacher, and director. She graduated with her MFA in Movement Directing and Teaching from the Royal Central School of Speech and Drama (London), and a B.Ed in Theatre Directing and Teaching from Seminar Ha'Kibbutzim College (Tel Aviv). At the heart of her practice lies a deep celebration of people and their individuality, leading to an environment where uniqueness and identities are cherished and expressed in creating a story.

As Movement Director: *Baghdaddy*, *Jews. In Their Own Words* (Royal Court), *The EU Killed My Dad*, *The Anarchist* (Jermyn Street Theatre), *The Snow Queen* (Polka Theatre), *Attempts On Her Life* (Guildhall), *Cyrano De Bergerac*, *Bad Roads*, *Swive*, *How To Hold Your Breath*, *The Antipodes*, *Light Falls*, *Woyzeck*, *Pomona* (LAMDA), *Borders* הגדר אלסיאג (Vault Festival, Drayton Arms, OSO Arts Centre)

As Intimacy Director: *The Shape Of Things* (Park Theatre), *Cyrano De Bergerac*, *Bad Roads*, *Swive*, *How To Hold Your Breath* (LAMDA)

As Director: *A Trip To Heaven* (Upstairs at the Gatehouse) *What Moves You?* (LAMDA), *I See in Colour* (International Children's Theatre Festival, Haifa), *As a Matter of Fact- The Post Truth Cabaret* (Habima Theatre, The Arab-Hebrew Theatre, Tzavta, Haifa Theatre)

CREATIVE TEAM

Assistant Director **Grace Waga Glevey**

Grace is a writer, director and dramaturg from Humberside especially drawn to work exploring themes of class, climate and heritage. She began writing and directing sketch comedy, with her show, Delulu, receiving a residency from Sheffield Theatres. Her writing has since been performed at the Hay Festival, Almeida Theatre, and Middle Child's new writing festival, Fresh Ink, among others. She recently assisted Paul Smith on Biting Point by Sid Sagar, and she is currently developing work on HighTide's Writing Group, and for New Earth Theatre's Twisted Roots. As a dramaturg, she specialises in new writing, and regularly reads for various buildings and prizes.

Casting Director **Nadine Rennie CDG**

Nadine is Co-Chair of the Casting Directors Guild & Creative Associate at Synergy Theatre Project. Current casting projects include Philip Ridley's infamous first play The Pitchfork Disney for Lidless Theatre at The Kings Head Theatre; ELMET with the Javaad Alipoor Company – a commission for Bradford 2025; casting once again for Synergy Theatre Project on a new play by Evan Placey – LIFERS at Southwark Playhouse and the 2024 Papatango New Writing Prize winner – Meat Kings! (inc) of Brooklyn Heights at the Park Theatre.

Previous theatre includes Providers (Synergy Theatre at Brixton House); Expendable (Royal Court); Miracle on 34th Street (HOME Manchester); Pig Heart Boy (Unicorn/tour); Wish You Were Here (Gate); The Flea (Yard); My Mother's Funeral: The Show (Paines Plough); Miss Julie (Park); Dead Girls Rising (Silent Uproar); We Could All Be Perfect (Sheffield Theatres); He Said She Said (Kiln); Wreckage (King's Head); Breeding (King's Head); Leaves of Glass (Park); Further Than The Furthest Thing (Minack); SHED: Exploded View (Royal Exchange); Bacon (Finborough); Es & Flo (WMC & Kiln); Super High Resolution (Soho); Britannicus (Lyric); The Breach (Hampstead); The Ministry of Lesbian Affairs (Soho); Typical Girls (Sheffield Theatres); Run Sister Run (Paines Plough); Little Baby Jesus (Orange Tree); The Last King of Scotland (Sheffield Theatres) and There Are No Beginnings (Leeds). Prior to going Freelance, Nadine was in-house Casting Director at Soho Theatre for over fifteen years.

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GATE

MISSION

Gate, the home of international storytelling.

The Gate brings people together from across the world to engage with theatre, performance art and ideas. Founded in 1979 to stage groundbreaking international plays, in an intimate space above a pub in Notting Hill, the Gate became a platform and home for some of the 21st century's most radical artists, writers and directors from across the globe, known for its transformative ability to push the boundaries of what theatre is and could be. It is where we come together to imagine storytelling differently and where theatre and experimental thinking are front and centre.

Today, the Gate presents a dynamic programme of international productions, events and support programmes.

VISION

A different way of storytelling | Theatre and performance that actively interrogates who we are and how we live, is a platform for people whose voices might not otherwise be heard and a space to promote equality of opportunity and social change.

Challenging the narrative | We believe engagement with the arts has the power to provoke thought, create public platforms for voices that might not otherwise be heard, it has clear social value with the power to imagine society differently.

The background of the entire page is a vibrant orange. Several red parrots are depicted in flight, scattered across the frame. One is in the top left, another in the top right, and several others are on the right side, some partially cut off by the edge of the page. The parrots are shown in various stages of flight, with their wings spread, adding a sense of movement and energy to the design.

GATEWAYS

With the Gate Theatre's commitment to storytelling from beyond our borders, we launched the Gateways programme, as an opportunity for our productions to have an impact beyond the script, the space, and the world created on stage.

Consisting of a series of workshops, talks, commissions, artist opportunities and curated events, our Gateways programme offers our artists and audiences opportunities to learn more about our work, how our productions relate to the wider world, and develop their own practice and perspective.

As part of this year's programme, we've programmed an assortment of events that invites audience members to further engage with the themes explored in Scenes from the Climate Era.

MASTERCLASSES

**Monday 13 October | Dawn King
Theatre Artists as Agents of Change**

In this masterclass session with playwright and screenwriter Dawn King (*The Trials*, *Foxfinder*, *Cutting The Tightrope*) we'll explore what it means to make work that actively engages with the world today – be that climate, conflict, or whatever fires YOU up – and use this as a tool to create new ideas that align with your beliefs and passions. A practical workshop that will include brainstorming, idea generation, writing and discussion.

**Monday 20 October | Zoe Svendsen & Lucy Wray
Climate Dramaturgy: Embedding Action in Theatre Practice**

In what ways can we, as directors and devisers, align our work with climate justice? What can we do to take positive climate action in our work, from the questions we ask of a play text, to the buildings we are working in? Join us to explore the principles of working with Climate Dramaturgy in theatre.

GATEWAYS

PANELS AND CONVERSATIONS

Friday 3 October | Post-Show Panel

Storytelling in the Climate Era

Scenes from the Climate Era playwright, David Finnigan, is joined by writer Dawn King (The Trials), filmmaker Maia Kenworthy (Rebellion), and author Farah Ali (The River, The Town) for a panel discussion on how the climate crisis and the natural world can be used as a vehicle for creativity.

Wednesday 8 October | Post-Show Q&A with the Cast

BSL Interpreted

Join us for a post-show Q&A with Assistant Director Grace Waga Glevey and the cast, exploring the humour, harsh truths, and urgency behind Scenes from the Climate Era.

Friday 10 October | Post Show Panel

Decolonising the Climate Era

For this panel, footballer and community gardener Tayshan Hayden-Williams (Grow to Know), decolonial conservationist Ceylan Hassan (Decolonial Cypriot), and director and performer Ramon Ayres (Uprooted), amongst others, will explore what decolonising the climate era means, why diverse perspectives matter, and creative solutions for a societal wide response.

Wednesday 15 October | Post-Show Conversation

David Finnigan in conversation with: Simon Evans, Editor of Carbon Brief

Tuesday 21 October | Post Show Conversation

David Finnigan in conversation with: Ana Yang, Director of the Environment & Society Centre, Chatham House

GATEWAYS

ARTISTIC RESPONSES

Sunday 19 October | Scratch Event

Emergency: A Scratch Response to Scenes from the Climate Era

Gate Theatre has invited 6–8 emerging writers from global majority backgrounds to present short pieces of new writing that respond directly to the Climate Crisis. Directed by Grace Waga Glevey, the event will feature these new pieces performed by a professional cast and will conclude with an open discussion between writers and audiences on the play's themes.

Friday 24 October | Post-Show Performance and Q&A

Re-Indigenising The Stage with Love Ssega

Artist, producer and performance artist, Love Ssega graces the stage for a post-show performance and Q&A, offering audiences an opportunity to engage with the themes in *Scenes from the Climate Era* through different art mediums, and to gain insight into Love Ssega's explorations of Blackness and the Climate emergency.

CLIMATE ANXIETY

As this show directly engages with the realities of the climate emergency, we recognise that climate anxiety - a feeling of worry, stress, or fear about the climate crisis and its impacts - is a very real experience for many people. The show's content may heighten or compound these feelings, leaving some audience members feeling overwhelmed. We encourage our audiences to care for themselves whilst watching, step away if needed and seek support if the material becomes difficult.

There are some great resources online at these links from [Greenpeace](#), [The Resilience Project](#) and the [Natural History Museum](#).

FURTHER RESOURCES

BOOKS

- The Great Derangement, Amitav Ghosh
- This Changes Everything, Naomi Klein
- All We Can Save, Ayana Elizabeth Johnson & Katharine K. Wilkinson
- The Climate Book, Greta Thunberg (with contributors)
- Clearing the Air, Hannah Ritchie
- What Climate Justice Means and Why We Should Care, Elizabeth Cripps
- Breathe, Sadiq Khan
- Energy Justice in a Changing Climate, Benjamin Sovacool et al.
- The Brainiac's Book of the Climate and Weather, Rosie Cooper & Harriet Russell

PODCASTS & MEDIA

- How to Save a Planet (Gimlet Media)
- The Climate Question (BBC World Service)
- Outrage + Optimism

WEBSITES & NATIONAL ORGANISATIONS

-
- IPCC Reports
- Climate Outreach
- 350.org
- [WaterAid Climate Education Resources](#)
- Royal Meteorological Society Teaching Resources
- [British Red Cross Climate Education](#)



FURTHER RESOURCES

LONDON & WEST LONDON INITIATIVES

- Action West London: local projects on waste reduction, upcycling, & climate action.
- West London Waste: borough-wide net-zero & recycling initiatives.
- Climate Ed: climate workshops in London schools.
- London Climate Action Week: annual programme of events.
- WWT London Wetland Centre: education packs and workshops on climate and biodiversity.
- The Environmental Hub: central London events and workshops on environmental issues.

WAYS TO TAKE ACTION:

JOIN LOCAL CLIMATE INITIATIVES IN YOUR BOROUGH.

EXPLORE VOLUNTEERING WITH LONDON-BASED GROUPS
(repair cafés, community energy projects, youth climate programmes).

REDUCE WASTE

ADVOCATE FOR CHANGE

USE CREATIVITY TO INSPIRE CLIMATE ACTION.

