

Transcript – Stephen Moss

Emily: Hello, My name is Emily Seccombe, and I'm the Mentoring Officer for A Focus on Nature. This recording is part of our careers advice resources, through which we hope to provide young people with advice and support for getting into the conservation sector and building their careers. In this recording, I'm talking to Stephen Moss, who is a naturalist, author and TV producer, who has worked on various well-known shows including Springwatch. Stephen is another of the mentors on the AFON Mentoring Scheme and has been involved in AFON from the very beginning. Through the mentoring scheme, young people can receive tailored, ongoing advice and support from professionals in the conservation sector. If you'd like to learn more about the scheme and how you can get involved please do have a look at our website <https://www.afocusonnature.org/mentors>

It was great to chat to Stephen about his career and his advice for others interested in nature writing and TV. I hope you enjoy listening!

Emily: Okay, great. Well thank you so much for joining us today to chat about careers and conservation. And you've done quite a lot of different exciting things in your career. So I was wondering if you could tell us how it started and maybe what your first or nature related role was?

Stephen: Well, I suppose it started before I can remember when I went to feed the ducks with my mom, and she got me a copy of the Observer's Book of Birds. And at the age of three, I became obsessed with birds. But to be honest, I didn't think I'd have a career in nature. What I wanted to be was I wanted to be a journalist, I wanted to work either in newspapers or television. And I was very lucky. I went to Cambridge University, read English, edited the student newspaper, I applied for various jobs, and ended up as a television production trainee to basically a trainee TV producer. Now, this is a very long time ago. This is when there were three television channels, two of them were the BBC, and the other was ITV even before Channel Four.

But I actually wasn't working in Wildlife television at all. I worked in various current affairs, like news night. I worked for BBC education and made all sorts of programmes but all sorts of interesting things. But not wildlife. The reason for that is I didn't really want to turn my hobby into my job. And then gradually, I kept coming up with an idea called birding with Bill Oddie. And I know Bill, I met him when I was a teenager, I met him again in my early 20s. And he once said to me, if you're ever in a position where you could do a programme about birdwatching, I'd love to present it. And 13 years later, we did. I was in my late 30s by the time I actually properly made television programmes about birds and wildlife.

Emily: And so before then, presumably, on your weekends or time off you'd still be doing nature watching, bird watching?

Stephen: Yeah, I did. I mean, I have to admit in my 20s I neglected it a bit. I had a young family, I did my job, I lived in central London. I really wasn't as engaged with nature as I wish I had been then, it feels like a sort of lost decade really.

But by my mid 30s, I'd moved a bit further out of London, I had a local patch. I started, as I said, in television, but at the same time in my early 30s I started writing books on birds and wildlife. Everything came together at that point. And then in my late 30s, after the first season of Birding with

Bill Oddie, I got a call from Alastair Fothergill, head of the Natural History Unit in Bristol, saying, 'Do you want to come and work for us?' which is the sort of 'Do you want to come and play for Liverpool?' type question. Of course the answer was yes.

Emily: That sounds brilliant. Maybe it's worth mentioning near the start that you're so involved in setting up a Focus On Nature. And I wondered if you wanted to mention anything about how that came about?

Stephen: Yes, I always get a lot of credit for setting up a Focus On Nature. But I'll be absolutely honest, and I said this at your wonderful conference a few years ago, it was all Lucy McRobert. You know, Lucy came up with the idea. She approached me and a couple of other people and we said 'yes, great idea' and we offered to be mentors. That was more or less it. And actually, after it got set up, I think I was much more involved with mentoring, and then obviously appearing at both conferences you've had, and in doing things like this. So I feel I'm more involved now than I was at the start. But you know, it was an amazing thing.

I'd written a report for the National Trust the very same year (2012), basically saying young people are not very involved in nature, which was true of children in particular. I wrote that we had a real problem, and they weren't going outdoors, and more coming to casualty departments having fallen out of bed than fallen out of trees, and it was all a nightmare, and the naturalist was dead. And I could not have been more wrong. I will defend myself by saying that I was right at the time. But with A Focus On Nature, with social media, with other organisations and informal groups, particularly on Facebook and Twitter and Instagram and whatever. It suddenly all came together for young people and I'm so delighted about this because for me, it's now the most wonderful thing that this whole generation, now well into their 30s many of them, right the way down to people in their teens are obsessed with nature and doing such fantastic work with it.

Emily: Yeah, it's brilliant. And so the purpose of this interview really is to talk about careers and careers advice for people who do want to work in the nature conservation related sector. So in terms of your experience with natural history, TV and film, I was wondering if you had any advice to share for those people who want to work in this sort of area, but aren't really sure where to start? And any life skills they should try and develop for that sort of thing?

Stephen: Absolutely. When I joined the BBC, that was nearly 40 years ago, and when I joined the Natural History unit over 20 years ago, things were very different. Most programmes were made by the BBC. Now there's lots of independence out there. YouTube didn't exist. Video on Twitter didn't exist, there were very few blogs, let alone vlogging. You know, so the world has changed dramatically.

So the pieces of advice I'd always give someone who wants to get into wildlife television are three things really. One is to make films. Now, you may not be technically very knowledgeable. So that's fine. Find someone who is. You know, you may be better at script writing, or presenting or editing. But what you need to do is get a group of people together to make a film. It's a very collaborative effort. Make lots of films, try different things, try pure natural history, try current affairs type Natural History stories, use presenters, try without presenters, try to film wildlife that's very easy to film like deer or seabirds, and perhaps try to film things that are more difficult. Just try it out. And the more you do that, the more you're going to be able to learn the pitfalls of filmmaking, because filmmaking is all about trying to turn a story into film. This sounds easy, but isn't because the world gets in the way with the helicopters flying overhead, the weather changing, the birds not turning up, the people

not turning up, the traffic. Everything that could possibly go wrong on a shoot, goes wrong. And it's really hard to do and the more you practice, the better you will get at it.

The second piece of advice is ask someone who is between two and five years ahead of you. Find someone through AFON or through other organisations or just by looking on credits and finding a researcher or whatever. And talk to them, try to meet them, try to shadow them if you can. That's increasingly difficult because of health and safety rules and things, but try to get an understanding of what they did to get where they are. And also find out what they do in their day to day work. It may be very, very different what you think and that relates to the third piece of advice, which is there is no such thing as a job in television, there are dozens of different jobs in television. Some researchers, producers, directors, editors, camera people, technicians, they are all different. They all require different skills. But most importantly, they all suit different people.

The temperament of someone who wants to be a wildlife camera person perhaps out on their own, perhaps weeks on end, is very different from someone who wants to lead a team of people. Or someone who wants to be an archive researcher. You know, these are totally different jobs. They are different from one another as they are from jobs in any other industry, actually. And so it's really important to get to understand what sort of person you are. Are you a team player, are you a lone wolf, as I call them? You know, there's nothing wrong with either, but you will be unhappy? Do you want to be outdoors all the time? If so great. Don't be a TV researcher, because you'll be indoors most of the time.

You know, are you happy with routine? Or do you prefer variety? Because again, some jobs in television are quite routine, but extremely important. Other jobs are different every day. Not everyone likes one or the other. You know, you have to know that. I'd say that about any job in anything you do. Not just the media, any area.

Emily: So trying to find someone who can give you an insight into exactly what the different roles entail. So I was going to ask about nature writing as well, which is the other sort of major thing you're involved with. And so again, sort of similar question: if they're young people listening who enjoy the nature of writing and maybe want to take it further, what do you recommend other than perhaps just putting it on a blog online or something? Do you have any tips for those people?

Stephen: I think the first thing is most people write about nature because they're passionate about nature, which is great. So the first thing to do is go out and, as I'm sure most people are, spend time in nature. And the most important thing is to take notes, because writing isn't all about writing. It's like the old boy who was asked if he caught any fish. And he said, fishing isn't about catching - if it was about catching, it would be called catching.

And writings like that. Writing is only one aspect of what you do, it's the middle thing you do, the first thing you have to do is go and collect material. And that means keeping notes and sometimes going back to them, days or weeks, months, even years later. I've written stuff from notes from my childhood memories of encounters with wildlife. So keeping notes is really important. And they don't have to be very detailed. I mean, in my case, as a child they were just lists of birds, but I can then remember the moment you know. But if you can keep little notes, perhaps phrases, things that occurred to you, that's good as well. I do it on a little dictaphone, a digital voice recorder, they're about 30 pounds, and they're really good. They're better than using your phone. It's just easier. And you can get into the swing of using it, and then I transcribe stuff when I get back. Other people use notebooks, that's fine.

The second aspect is writing. And one of the issues is having something to write about. Because of course, we all write all the time in our lives. So what makes it different? Well, it's because you're trying to write for an audience. That was something I discovered in my late teens, the teacher said to me, I'd written a piece for the school magazine, and he said, it's really accurate. It's got all the detail in, but it's really dull. You haven't thought about who you're writing for. Make it entertaining, don't always start at the beginning and follow through to the end, you know. Throw it in the air a bit, play around with it. But most of all, think of the people you're writing for and read it. When you've written it, read it out loud.

And then the third thing I do is I write something and then usually the next day, sometimes a few days later, first thing in the morning, I'll sit and read it through and edit it. And the editing is as important as the research, the collecting material, and the writing. And that is the three pronged approach if you like, of writing.

If you can get a blog, that's great. Get it out there, try to get honest critique of it. You know, the trouble is your friends and your family will say that you're wonderful. But as Bill Bryson famously said, no one is interested in what you write, even your mum. And it's a great line. Because what he's saying is, if you just write stuff, and it's boring, people will tell you they like it. They won't really. So you have to get honest criticism. And you know, you can find a friend or a partner, perhaps one of your parents, who will honestly tell you what works and what doesn't, and why.

You can get coaching of course. I teach an MA in travel and nature writing at Bath Spa, but that's a big investment of time. We have a lot of students between the age of 21 and our oldest was 86. We have people from all walks of life, but it often works better for people in their 40s or 50s. So something to think about perhaps in the future, but there are lots of other courses that you can do - ARVON do very good week long courses with very eminent authors in things like memoir, travel, nature, everything and people like Mark Cocker, Kathleen Jamie.

And then there are lots of other courses or online courses, there are things you can do, you know, and really, you have to be like a magpie, you have to collect lots of tips about how to write but in the end, you have to find your own voice, this will take time, and you have to have something to write about. And there is a bit of a danger with the fact that we've recently had a number of very high profile young people getting very good book deals for their writing, which is great. But there's a danger that people you know, in their 20s will perhaps feel they've missed the boat. Believe me you haven't. I wrote my first book in my mid 30s and I didn't write my first nature writing book till I was about 40, the sort of new nature writing approach, perhaps older than that actually. So you know, don't worry about it, you've got plenty of time. But if you keep notes, you know, you'll be amazed in the future. When I wrote Wonderland with Brett Westwood, we were both going right the way back to the 1970s with our notebooks to find moments we could describe, you know, so having those notes is like gold dust.

Emily: For people who are starting out, and maybe they've got a blog or something, do you think it's worth experimenting with different writing styles or different content? Or do you need to like create a brand and stick to it, like 'I'm just gonna do it in this way'?

Stephen: That's a really good question. I think that's the great thing about doing a course, when you do a course, whether it's a one day one, which I've run a few of, or a two year one, like ours. You are encouraged within a very safe environment of being judged only by your peers and your tutors. It's not going anywhere at that stage, to really experiment, and I've been reading and marking this year's portfolios, the final assignment, people do 20,000 words of writing. And I'm astonished at both the

quality of the writing people have done, some of whom have never written before they started on the course. But more importantly, the variety. They do poetry, they do stories, they do pieces of content, short prose, they do longer pieces, they do polemics, they do essays. You know, they do creative nonfiction, you know, a whole range of stuff. And I think that's the thing to do. Now, you don't necessarily have to post it. But if you think it's any good, post it because I think your brand is yourself. And it may be something to do with where you are or who you are, or something to be your background. Or it may just be you, you know, you the place you live is quite an important thing. So if you're going to try different things, if you're happy with it, put it out there. And don't worry if people criticise it, learn from criticism. What you want is constructive criticism, you want someone to say 'I really like that, but it took me a while to work out what it was about, or it took me a while to understand, or perhaps it's a bit long' or whatever, you know. This is helpful.

But you know that the danger at the moment is, people just like everything on social media, and that's lovely. But sometimes it's good to have someone telling you that they thought it could be better.

Emily: Yeah brilliant. Well, I was gonna ask the next question that I've been asking all the people I've interviewed about what the most challenging part they found about working in any sort of environmental nature related role.

Stephen: Gosh, the big picture challenge, which we all face, is the fear that we're not making any difference. And the fact that, you know, in my lifetime, the number of members of all these organisations, and the number of organisations devoted to conserving and looking after nature, and the number of fantastic organisations like AFON that have sprung up is incredible. I mean, it has gone from virtually nothing, very few members, people thought it was a joke, if you said you were a birdwatcher when I was growing up, to this fantastic thing, where so many people from so many different backgrounds are interested in nature. At the same time, as we know, nature has declined hugely. So that's the big fear that we're sort of, you know, whistling in the dark, and it's all going to go, you know, it's the band, sort of thing. I tend to be an optimist so I tend to hope that's not the case.

I think the other biggest challenge is being true to yourself. And sometimes that's quite hard. It's quite hard in television, because television is a team working so you have to compromise. You can't always have your own way, if you want to be someone who has their own way, you don't work in television, because it's a very collaborative thing. And you, between you, of course, you make something extraordinarily amazing, like Springwatch that no single person or even group of people can lay claim to. It's a phenomenon that we're all very proud of who's worked on it, but it's not mine in a way that a book sort of is yours. But that's the nice thing about writing books, in that you can put in what you want. And although Yes, you're working to publish and editor and you have to listen to them. And they're often right when they criticise or critique what you're doing. In the end, it's your project, you know, and that's the big difference, I suppose, between those.

But I think if you can go through life, being true to yourself, it doesn't mean not changing your beliefs. You know, there are a number of things that I think I would have believed 20 years ago, that I don't now to do with nature. And sometimes, most of the time, I'm not sure what to believe about certain things. I can often see both sides of the argument, which is probably quite a good thing. But I think you have to be true to yourself in terms of what matters to you, and then you hope someone out there will like it. And there's nothing better than when someone says to you, I really enjoyed something you wrote or something you did or something you said. And sometimes years later, you meet a guy in his early 30s who runs an RSPB group and says 'my mum used to let me stay up and

watch your programme, and that's how I got into birds'. And now he works in conservation. That's one of the nicest things that someone can say to someone like me, you know, that you've had an influence on people, not just me but the whole team that made that programme. Absolutely. And a book can do that, and a piece of writing can do that. And in the end, you know, you have to be proud of what you do.

Doesn't mean you won't make mistakes. But it does mean that you have a sense of self worth, which is, I think, the most important thing. It's difficult in this world, you know, it's difficult, I don't, in many ways, I envy you all the members of AFON, you know, you're younger, at the beginning of your careers. And that's great. But, you know, I suppose my final piece of advice would be 'Don't worry'. Things will go wrong, you will have setbacks, you will not have a clear path in your career. But that's the joy of it. If I had a very clear idea of what I wanted to do, I would never be doing what I do now.

Emily: Yeah, that's very interesting. Yeah, I think that's something as a young person trying to work in this sector, I sort of question whether I do direct conservation where I can look at it and think 'Okay, I've definitely made a difference there. But I've only made a tiny impact in terms of one little site', or should I do something to do with engagement? Or media? Where I might change other people's views or opinions about things, and then have that indirect sort of impact? And yeah, it's something common that a few people have said. Definitely the most rewarding thing is to look back on something and say, 'Wow, look, I definitely had that impact'.

Stephen: Yeah, I think that's the key thing - do you feel that you and the people you work with made a difference? And it won't be you as an individual. But I think I can look back and think that some things really made a difference, and other things didn't ironically. AFON, hopefully will make more of a difference than anything. Even though that's something I get credit for, perhaps unjustifiably, but I'm very happy to have been involved. So you know, you never know what's going to happen with anything. And I think you're absolutely right, you just have to keep an open mind. And bear in mind, you will do a number of things in your career. And so you may end up doing both of those things at different times, or even simultaneously.

Emily: Yeah, definitely. And I was also hoping to get some advice for people who are working or studying or caring for other people full time, and therefore, don't have the time to do a sort of full time course, or sort of work shadowing, or volunteering extensively, or taking on unpaid internships and that sort of thing. So I was wondering if you had any advice for people who maybe have just an hour or two a week, where they want to sort of build on say this as a sort of long term goal of getting into either nature film, or nature writing, whether you'd have advice for those people in that situation?

Stephen: Yeah, I think that's a really good point. People don't have time for lots of reasons. In my case, in my 20s, I was trying to get articles published, but I had a full time job and a family, so yeah, if I'd have really tried I would have done, but you just have to accept that there may be a few years where you can't do something. I think, very sad and very difficult when people have, whatever is holding, effectively holding them back, whether it's something that they care about, like being a carer of course to elderly parents, or children, or whatever, it's difficult, because you want to make the most of yourself, but then of course, you're torn with that. And then of course, the need to earn money is a key thing.

I think if you can go out and take baby steps. You know, yes, you may feel you've missed the boat because perhaps when you were at university, or perhaps you haven't been to university, you may feel you've missed the boat there. Or you may feel that when you were at University, you had a

great time that you didn't pursue these things. Well it's never too late. So what you then need to do, again, is talk to people a few years ahead of you, find out what they've done, find out what appeals to you and start doing it. And even if you only go out and, you know, take a few notes, and perhaps write one article a month and put it on a blog, that's better than doing nothing.

And in the end, the people who get through and succeed are the people who really want to. I've met a lot of people who had a lot of privilege in their lives, and we're given lots of opportunities and didn't really take them. I've met a lot of people who've had to fight really hard, and they've still eventually got through, and some of the writers students on my course are in their 60s and 70s. And they, you know, they write possibly in this way for the first time, you know, so it is never too late. But yeah, I think again, try to get things in perspective, and I'm not terribly good at that. I'm very good at not seeing the wood for the trees. But if there's something you really want to do, then go for it.

Emily: and even doing a small thing of like an hour a week or a few, like half a day a month will add up in the long term. Brilliant. So I had a few quick questions and sort of finish this off. And Firstly, just have fun ones of what's your favourite plant or animal?

Stephen: Am I allowed to pick a bird?

Emily: Yes, of course!

Stephen: It's a great story. It was the swift I used to love. I still love swifts. I think swifts are amazing. But I moved from London to the countryside in Somerset 15 years ago now. And I've written a book about the swallow the swallow has taken over. And the swallow now for me is really special in the fact I can't see them. Now I'm looking out my window and I'm not going to see them here for six months. You know, it's quite interesting, you know, it makes you appreciate them more when they come back.

I love so many other things. You know, it's like people say, What's your favourite bird of prey? And you go, Oh, no, Merlin, no Peregrine, oh Hobby, or Montagu's Harrier you know, and that's just birds of prey, not even starting with waders and warblers. And you know, and then mammals, birds and butterflies. So yeah, you know, I think I think there's so many wonderful things.

Emily: I used to work on a swift conservation project. But I also maybe have to admit I also found swallows perhaps even more interesting or endearing to watch.

Stephen: For me it was about where I lived. When I lived in London, swifts were special because they were the sign of spring and summer. And now I live in the country swallows are entirely to do with that. I mean, I still love both birds. But the swallow never used to mean anything to me for the first 45 years of my life. It was just a bird that I saw sometime in the spring. Whereas now it's the bird I look out for.

And this winter, last winter, I went to South Africa to see millions of swallows at their roost. And that was an extraordinary experience. So I followed the birds there, you know, they are really amazing.

Emily: Yeah. Sounds great. And I was going to ask a sort of positive question at the end, what's the highlight of your career? If you could pick one sort of memory, which is particularly memorable.

Stephen: One of the highlights of my filming career was filming a killer whale in Patagonia, which went for a Seal Pup and then managed to drop it, so that Seal Pup escaped, which Bill Oddie had said five minutes before 'I hope it does that', because frankly, if it had been bitten in half we could never have shown it. What's funny about that is that John, my cameraman at the time, he's a lovely

man, John wrote a wonderful memoir about his life as a filmmaker. And he didn't even bother to mention that incident, which for me was probably the greatest thing I ever saw. It was just one of the many things he had seen.

I went to some amazing places - Antarctica, the Okavango Delta, Surtsey (the island off Iceland) and St Kilda. Getting to St Kilda, the most remote part of Britain, might be the highlight. It's a pretty extraordinary moment. But there are so many, you know, I've been incredibly lucky.

And actually, when I look back on the things I did, particularly TV, particularly Big Cat Diary, or Springwatch, it's the people I work with I remember. The joy of television is that you work with so many people from so many different backgrounds doing so many different jobs on a very equal basis. You know, you might be nominally in charge as the producer, but you're working with a camera man or woman. You're working with an editor. You know, the presenter, you know, these are very equal relationships. And, and I love that I love that. That fact that you spent time with some of the most interesting people in the world. You know, Bill Oddie, David Attenborough, John Aitchison and Chris Watson. And, you know, there are so many people I work with who, you know, it was an absolute privilege to spend any time with.

Emily: Yeah, sounds great. And I don't know much at all about that sort of filmmaking sector, but yeah, sounds really interesting how collaborative it is. And yeah, sounds like a great atmosphere, work environment to be in.

Stephen: I think that's true of most conservation jobs. I think people at the RSPB or the BTO would say exactly the same thing about their colleagues because, you know, it's like the AFON conference, the two AFON conferences I've been to - were absolute highlights as well, because you're suddenly surrounded by incredibly enthusiastic young people who in my case, come up and say, 'Oh, you know what, it's really nice to meet you. I've always wanted to meet you' and it's like, 'so what do you do?' 'I don't do much. I'm just running this charity' and they've hiked over here or I've done an expedition to Borneo, and yet they're barely out of, you know, barely into secondary schools other than you know, I love that side of it.

Emily: Yeah, I think it's definitely true that. Yeah, if you tried to do anything really on your own, especially like the biodiversity crisis, it would be not as fun at all. So definitely having a team around you is always important. And so I was gonna ask if you had a favourite nature book or piece of nature writing that you really like and think people should read?

Stephen: I do, but it's a very old one. I'm often asked this - it was asked yesterday. It's a book called Adventure Lit Their Star. And it's by a man called Kenneth Allsop, who died, very sadly, committing suicide when I was about 12 years old back in the early 70s, so long ago, and he wrote this book even earlier, back in 1949. And he was a young reporter. And it's a sort of young adult novel, really, you call it nowadays. And it's a sort of story about the colonisation of the suburbs of London by the little ringed plover when it first arrived and colonised. And it's a story of what happens to it. And I won't spoil it by saying what the plot is, but it's a good plot. And it's a book that I was very fond of as a teenager, and I reread recently when I wasn't very well, and it just brought back memories of being sort of that age, but also it's it's a book about hope about a bird that colonises what he calls the messy limbo that is neither town nor country, which is the sort of the suburbs I grew up in. And it proves that wildlife is everywhere if you look. I love that aspect of it. And it's a period piece now. It's very old now, but it's worth reading. It's called adventure lit their star by Kenneth Allsop.

Emily: That's great. And speaking of books, and swallows. And I think you said you have written a book recently about swallows.

Stephen: Yes, I've written the third of my bird biographies, as I call them. Now I've started a dynasty of them I hope. So I did Robin. And I did the Wren. And I've done the swallow. And what's lovely about the swallow is that the Robin and the Wren, of course, are sedentary birds, they're both very common. There isn't much of an environmental storm with Robins and Wrens, because they're doing rather well.

With a swallow, there's a much bigger story which includes the whole climate emergency, it includes the global nature of the swallow, the fact that it's here, and then it disappears. Where does it go? The fact that it passes through so many countries in both hemispheres, southern and northern hemisphere, and touches millions of people's lives. And there's a quote at the beginning that says this is the best known and the best loved bird in the world. And that's actually true. There is no other bird that is known and welcomed, and waited for by so many people, both the northern and the southern hemisphere. So I think it's a bird that symbolises hope for the world, but also its fragility bird that weighs less than a packet of crisps that flies all the way to South Africa and back or Alaska to South America and back or Japan to Australia and back, you know, it's extraordinarily globe trotting bird, and we should look after it. So I think that's the message of the book. And it was a lovely book to write. I really enjoyed doing it. I learned more about swallows than I could have imagined. Yeah, that comes out at the end of October. So hopefully a very good Christmas present, I'd say.

Emily: That's brilliant. Yeah. Sounds really, really interesting. I feel like my knowledge on swallows is very lacking so it will be really interesting to read. So thank you so much for talking to us. It's been really interesting. And I hope some of the AFON audience find it useful, which I'm sure they will. Thank you for joining us.

Stephen: Absolute pleasure.

Emily: I hope you found that interview interesting and informative. We'd like to say a big thank you to our mentors for offering their time for us, both in these interviews and in the mentoring scheme. If you'd like to get in touch with us, or to sign up as a mentee, please do have a look at our website or social media, and you can contact me via email at mentors@afocusonnature.org. We're very open to feedback and discussion, so I'd be very happy to hear from you. Thanks for listening!