

Climate Storytelling for Animation Creatives

- Climate stories can be hopeful, solution-oriented, and emotionally compelling - not just doom and gloom.
- Environmental values and awareness are shared across identities, professions, and political perspectives. Importantly, climate issues impact everyone's lives, regardless of personal beliefs.
- On-screen content influences real-world behaviour. Film and television help shape cultural norms and everyday behaviours.

CHARACTER

- Do any of your characters have a relationship with the natural world?
- Do they notice weather, ecosystems, seasons?
- Do their values model environmental awareness without making it their entire personality?
- Are there "trusting messengers" delivering credible information?

WORLD BUILDING

- The world of your story is not just decoration. Does it feel like the world your audience actually lives in?
- Are there background details — a community garden, solar panels, a recycling bin, a drought-dry riverbed — that quietly normalize environmental awareness without foregrounding it?

NATURE AS PRESENCE

- Nature is not just scenery. A heatwave can change the way people interact.
- Indigenous and generational knowledge is often more precise and more relational.
- Does the natural world in your story shape decisions, create obstacles, or carry emotions?

STORY

- Are there natural opportunities in your existing story arcs to connect character choices to environmental consequences?
- Not as messaging, but as authentic cause and effect in a world that works like the real one?

TONE

- Is the environmental content, where it exists, solution-focused and age-appropriate?
- Does it offer agency alongside awareness — something the audience can do, feel, or understand — rather than alarm without resolution?

FOR CHILDREN

- Children are already encountering climate change — in the news, at school, in their parents' conversations. Does your content help put those encounters into context?
- Is the level of information age-appropriate, solution-focused, and centred on agency rather than alarm?
- The opportunity for producers is to give children a frame for what they're already sensing, one that includes what they can do, feel, and understand, not just what there is to fear.