

Teaching Nursing Students about Psychological Wellness and Global Warming Through the Use of Movies

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Abstract

The issue of climate change and mental health represents an emerging healthcare problem that has a keen captivating interest to the nursing professionals, especially in nursing education. New pedagogical approaches are necessary to equip the future nurses with the knowledge on how to overcome the psychological effects of environmental disasters. The present paper discusses using films as a teaching method to increase knowledge, empathy and critical reflection among nursing students. Cinematic narratives allow learners to come into contact on an emotional and cognitive level with the multi-layered realities of climate change, such as its severe mental health repercussions. With the help of the inclusion of the film into learning systems, it is possible to promote the practices of nursing curricula in deeper awareness of climate-related mental health care and improve resilience and patient-centered strategies. This is discussed in the light of the transformational power of film on catalysing the exchange between theory and practice, the democratisation of education on climate change, its effectiveness, and its dimensionalization.

Keywords: Film-based learning, Pedagogy, Climate change, Mental health, Nursing education, Environmental psychology, Resilience, Innovative teaching strategies.

1.Introduction

Climate change has emerged as a global health issue of pressing importance in the 21st century not alone due to its narrow effect on the physical health condition but also due to its expanding perception about its role in influencing psychological and emotional health as well. Although the increasing water levels, changing weather conditions, and environmental disturbances grab most of the headlines, they, in fact, comprise only one aspect of the vast impact on a global scale; the other aspect is the mental health consequences of this global climate crisis. Environmental uncertainty is resulting in anxiety, depression, stress, and grief, thus defining the manner in which the individuals, especially the younger generation and the marginalized communities, perceive the world around themselves. In the case of the nursing profession and more precisely that of mental health nursing, planetary health and psychological well-being is an area of intersection that requires an urgent innovation of education. Training the next generation of nurses needs to make the shift to get away with conventional didactic approaches in favor of ones that pose the possibility of genuinely connecting learners with the emotional intricacies of climate change. Another bright prospect is the use of film in pedagogy and it is an effective tool of learning as well as reflection(1). The body of research build around this fact implies that climate change is not something abstract which will happen in the future but is an experienced reality and a reality with its own psychological impacts on a daily basis. According to reports made by non-profit making organizations like the American Psychological Association, it is reported that almost 60 percent of individuals between the ages of 15 and 21 become greatly stressed when they think about their future in the light of climate change. This is coupled with the helplessness which a lot of people claim they feel when faced by the repeated environmental decline filled media content. Those feelings are not equally spread throughout society, with people marginalized in society, whether racialized or economically precarious, claiming that climate-related anxiety is disproportionately present. This fact confirms the moral imperative of health practitioners to be knowledgeable not only of material reporting of climate change but also of its psychological impact. Being the first source of contact with people experiencing distress, nurses can be the best people to tackle these issues as long as they are well prepared using the innovative educational means.

The unique pedagogic moment of film is presented by the fact that films distinguish themselves as appealing to both the intellect and the emotion(2). In contrast to traditional lectures or textbook readings, movies do not provide education by delivering information; they are stories, images and voices to which a learner can associate her/himself at a human level. Films allow an audience to experience empathy and reflection through storytelling, visual metaphors, and first-hand stories in a manner that grounded-nonfiction presentations alone are unable to do.

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Guided by pop culture, films enable learners to see the reality of people who struggle with this eco-anxiety, ecological grief, and inability to take action when there is too much in the world to focus on. This cinematic experience is more than just watching and taking things in allowing informed reactions with proper reflective exercises this becomes less of a one dimensional experience but instead becomes an activity that students can join it critical thinking can take place where the student can put in challenges of assumptions about their own values in relation to environmental health.

Rethinking of the pedagogy in regards to nursing education is an urgency within the profession due to the changing needs implemented on the mental health nurses in practice. Inspired by the World Health Organization, which has maintained that the effects of climate need to be considered within policies and delivery of mental health services, it has been presupposed that psychosocial supports be provided alongside all climate-related responses. In this recommendation, the necessity of climate-related distress among clients faced by mental health professionals in clinical, community, and educational contexts is presented. However, this fact has not been reflected in traditional nursing curriculum, which does not tend to equip students with the skills and mechanisms of identifying and reacting to such threats and challenges. Nursing programs can close this gap by employing film-based learning to imbue their students with the skills required to approach their education with an emotional literacy and critical thinking required to handle the mental ramifications of an evolving planet(3).

The key to the educational capacity of these films in this area is the notion of psychoterratic syndromes, created by an environmental philosopher Glenn Albrecht. Eco-anxiety, eco-paralysis and ecological grief are representational syndromes expressing the emotional and mental states in reaction to the failing planetary health. Eco-anxiety is constant fear of the unknown about the fate of humanity after climate change; eco-paralysis is a freezing effect of the feeling of being helpless about the insurmountable ecological challenges ahead; and ecological grief is the grievance of loss of species, eco systems and lifestyles. Although they do not in fact fall under the category of mental diseases, they are important illustrations of how intertwined human welfare and the stability of the environment really is. To nursing students, it is not enough to explain these concepts; it is important to expose oneself to the narratives that serve to flesh out and personify such abstract terminologies. Movie is the perfect means that can carry these disorders, and learners observe and put themselves in the positions of real human tragic experiences of planetary sufferings.

It is also of great importance that such mental health issues never exist within a vacuum but are instead intertwined with the wider sociopolitical constructs. Climate change exacerbates the current inequities, with low-income communities and other disadvantaged groups more affected because of racism, colonialism, economic marginalization, and other systems of injustice. In this light therefore, the challenge to the nursing education will be to ensure the students are equipped with knowledge, not just of the psychological impacts of climate change to the individuals but also how to place the impact within structural determinants of health. Arts-based pedagogical media such as film offer an unprecedented chance to bring to the fore the messiness of climate change through shining the light on diverse voices especially those of youth and communities of color, currently on the sidelines of mainstream climate-related narratives. By so doing, film can cultivate more integrative, fairer processes of both education and practice.

Practically, it is possible to combine film with other tools of reflection, discussion and behavior-change models like the Transtheoretical Model of change. This combination guarantees that the exposure through cinematic art would not be confined on the plane of emotional resurgence, but cause a transfer of insight into action. Reflection helps students to relate what they watch on the screen to their convictions, value, and possible job of a healthcare provider. The presence of such specialists also assists students in getting out of the state of despair and helplessness and into resilience and empowerment, which directly reflects on the students as the future nurses that will be expected to provide therapeutic assistance to their clients.

2.Methods

The Educational project which founded this work was prepared with the purpose to take advantage of the existing academic problem combining the arts-based learning with the structured reflection in the aim of attempting the mental health implications of the climate change in nursing education. In its essence, the intervention was based on the involvement of a documentary film and a reflective toolkit development that would be included in an undergraduate nursing course of a Canadian university. This was methodologically inspired by the admiration to break out of the traditional teaching and rather reach the student in various dimensions: cognitively, emotionally,

and behaviorally. Three overall goals shaped the development of the film: introducing students to the new, climate-related psychological states that have arisen, like eco-anxiety, eco-paralysis, and ecological grief; offering them a means of self-reflection on how they personally respond to climate change; and empowering students to create actions that could foster their resilience and agency in the context of the climate crisis. The approach taken in the project to designing it has been taking the Transtheoretical Model of Change (TTMC) as the proposed theoretical framework that any theoretical framework presented can be valuable, so long as it does not misrepresent, at best it makes the transition to meaningful action in incremental, stage progression(4).

TABLE 1 Methods

Component	Description	Purpose/Outcome
Project Aim	Develop a documentary film + reflective toolkit for nursing students on climate change and mental health.	Enhance awareness of eco-anxiety, eco-paralysis, ecological grief; promote reflection and behavior change.
Theoretical Framework	Transtheoretical Model of Change (TTMC) – stages: pre-contemplation, contemplation, preparation, action, maintenance.	Match film and toolkit content to learners' stage of change; encourage gradual progression toward positive action.
Film Design	Three-act structure: (1) Climate change & mental health problem, (2) Exploration of eco-anxiety, eco-paralysis, grief, (3) Coping strategies & empowerment.	Provide relatable narratives and actionable solutions aligned with TTMC stages.
Participants	Undergraduate students (primary voices) + healthcare professionals (expert input).	Ensure relatability for peers and credibility through expert knowledge.
Production Process	Script writing, interview questions, shot list, outdoor filming (COVID-19 context), inclusion of nature visuals, original score.	Create engaging, authentic, and reflective educational content.
Toolkit Design	Sections: overview, participant bios, resources, reflective questions. Methods: Motivational Interviewing & Decisional Balance.	Encourage self-reflection, address ambivalence, connect personal values to climate-conscious actions.
Youth Focus	Emphasized student voices and autonomy; addressed issues of power, inequity, and sociopolitical barriers.	Empower youth to critically reflect and engage in climate solutions; reduce helplessness.
Equity Lens	Centered BIPoC representation in film and toolkit.	Highlight marginalized voices disproportionately impacted by climate change.

The mechanism of the film making was well thought of to remain authentic, accessible, and relatable. The main voices of the documentary were chosen to be students, who attend universities, as they are the group of people the most exposed to climate-related psychological distress, and also because they are the group to whom the intervention should be addressed. Their presence in it made the story be instantly relevant to the same age group and made students, who watched the movie, see their own experience and interests reflected in it. Coupled with student voices, there was also the inclusion of expert healthcare professionals with a background of planetary health to add credibility through expert informed opinion and offer evidence based comments to contextualize the emotional stories. The film had to be shaped in 3 act structure. The problem was set in the first act, which presented the general links between mental health and climate change. The second act explored in detail the contexts of eco-anxiety, eco-paralysis, and ecological grief and presented it with excerpts of interviews with them and with the commentary of an expert. The third act was on the formula of coping, adapting, and empowerment, which allowed the audience members to embrace the opportunity to reflect on the concrete response to the issues they have. The specific structure was also primarily chosen so that the students in the process of contemplation or being at pre-contemplation could also find validation and support in the initial parts of the film, whereas those in preparation, or action stages could be able to connect to the advice and thoughts further along, the film.

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The very process of the film production process included several steps combining technical preparations with the creative judgment making. A script was written to make sure that the documentary would convey the main insights based on the preparatory literature review, and interview questions were prepared to prompt the participants to offer thoughtful and sophisticated reflections. Imagery mattered as well, shots of nature were also incorporated in the movie to make the viewers recall that a healthy environment and mental fine state are closely related. The shooting being made during COVID-19 pandemic meant that the filming could not be performed indoors and inadvertently contributed to the aesthetic appeal of the film by setting the climate change discourse on the backdrop of nature. The production team did not only consist of the academic leads, but did also involve a director of photography, camera operators as well as a composer to create an original score to accompanying both the film and the reflective toolkit. Such interdisciplinary partnership emphasized the project interest in arts-based pedagogy that is based on the assumption that complex educational objectives can best be achieved in its creative, multi-modal form(5).

To supplement the film was a reflective toolkit which acted as an active leaning resource. The toolkit intended to prompt students to take a moment, process, and to engaged critically with whatever they encountered on the screen. Structured into multiple parts, it contained a background history of the project, profiles of the participants and resources to further study as well as above all a series of reflective exercises. The basis of these exercises was a motivational interviewing strategy and decisional balance techniques, which have been demonstrated to be effective when promoting behavior modification. Motivational interviewing helped the students to reflect upon the ambivalence of their attitude to climate change and its effects and helped them make statements they would motivate themselves and measure self-experienced eco-anxiety or ecological grief. However, a second form of self-regulation, decisional balance exercises, directly guided students to consider both benefits and drawbacks of changes in personal behavior, prompting students through the TTMC to move toward contemplation or action. The toolkit was designed to help alleviate a sense of hopelessness, and promote a sense of empowerment by asking learners to reconcile their own values with taking possible steps towards supporting a climate-conscious lifestyle. The design of the film and the tool kit was focused on the youth perspective. In the studies, younger generations are more frequently reported to be vulnerable to mental health issues in association to climate change in comparison to older adults. Because of this, the project focused on the value of empowering the young people to have agency in the climate discourses. The interview segments and reflective prompts inquired directly about students to reflect on their individual responsibility in climate action and think about matters of autonomy, power and structural inequalities. By so doing, the project aimed not only to tone down these sentiments of despair, but also to sensitize the students so that they question the forces and actions that define the sociopolitical conditions of climatic vulnerability. In one case, by accommodating how structural processes of racism, colonialism, and economic inequality exacerbate the effects of climate change on marginalized groups, the intervention prompted learners to use an equity-focused framework in exploring personal values and professional duties.

Noticeably, methodological design was not confined to mere film viewing but had an extension to the engagement strategies thereof. After the film and toolkit had been successfully used in the classroom, they were made available on open-access resources, such as YouTube and Pressbooks, to make their access as wide as possible. The commitment to share knowledge and the project-wide culture of inclusion motivated the adoption of the decision to make the materials publicly available. It also created an opportunity to the large audiences to consume the content- inside and outside of nursing education. The use of webinars, media involvement, and panel discussions also had propagated the project boundaries, proving that the means that have been chosen are scalable and can be used in various scenarios, whether it is professional development to educate practicing nurses or meeting community organizations.

In sum, the methodological solution resulted in the awareness that the use of film is not an effective tool in itself but should be condensed with the carefully planned deliberation, theory-based, and design-intentioned process. The project responded to this question by weaving in the narrative storytelling elements of engaging, evidence-based material, reflective activities, and theory of behavior change. The design was not only knowledge-generating in terms of mental health effects of climate change by providing emotional processing and agency alone. As such, such approaches served as a model of the kind of holistic, interdisciplinary, and equity-oriented approaches to take as healthcare professionals address the psychological aspects of the climate crisis both in the learning and practice.

3.Results

The immediate delivery and initial sharing of the documentary film and the reflective kit thereof served promising outcomes that provided clues not only to the advantages but also to the limitations of these arts-based pedagogical methods in nursing education. Initial integration of the project into an undergraduate nursing course indicated that the project has the potential to at least reach the academic level of engaging the students along with eliciting an emotional and personal response in them. Learners stated that the film made them understand more of the psychological aspects of climate change, especially eco-anxiety, eco-paralysis, and ecological grief. More importantly, the cinematic storytelling hollow with a system of reflections seemed to evoke a sense of agency and make the students to think of how they could do something positive with the emotional reactions. The direct classroom experience demonstrated the way in which intervention could be used to change a lecture style course into an interactive dynamic learning context that connected theory, lived experience, and practice(6).

Among the most significant effects was the capacity of the film to provoke intentions of behavior among a set of students. A number of participants spoke about how they were previously reluctant to participate in climate-related activism due to a sense of paralysis or not being sure that their efforts would create a significant change. Yet, following the experience with the film and the toolkit, students reported that their attitudes towards climate justice changed: some no longer hesitated to be involved in climate marches or in environmental advocacy organizations, whereas others were now in turn eager to support Indigenous-led climate justice actions. These practical examples infer that the project did not only give value to the emotional lives of students but also helped them to take action, based on the Transtheoretical Model of Change framework adopted by the project design. Among students who had been in pre-contemplation or contemplation thought process before the intervention, the pivotal part of moving towards preparation and action was seen in the intervention as a force.

Behind the classroom, the film and toolkit went a long way to reach grassroots through online distribution channels. By uploading the contents in YouTube and Pressbooks, the project guaranteed unrestricted access to educators, nursing professionals, and the communities. This was an intended action since the project values the ideals of justice and inclusivity with regard to knowledge dissemination. The sustainability of the accessibility was further increased by the use of public webinars, media interviews, and conference presentations. It was through these dissemination activities that an enormous interest in creative educational products encompassing both climate change and mental health emerged, with that interest being demonstrated across a wide variety of people throughout the United States, including healthcare professionals, university faculty, and community organizations seeking to implement the film, or adapt it to their own requirements. The prominence of the work in terms of being an actual film that was shown in various national and international forums also gave way to discussion of how arts based pedagogy fits in terms of nursing education and there is an increased understanding of a film as a meaningful tool in terms of professional training.

Another result that is worth mentioning is the role of the film in representing and including representatives in climate discourse. The conscious decision not to focus on a selection of teachers of all races and cultures was welcomed by the audience, especially the BIPoCs. If some of them, upon encountering people that shared their identities and talked about eco-anxiety and ecological grief, felt a sense of accord and validation, one can easily imagine that this was because no one had ever discussed these things yet as they had been previously. This is especially notable considering that the most vulnerable populations suffer the greatest effects of climate change but are frequently left out of climate change impact academic and policy discussions. By juxtaposing multiple voices, the movie contributed to the process of de-centralizing racialised voices in climate both rhetorically and pedagogically and imposed a strong emphasis on equity-oriented pedagogy in nursing education.

The reflective toolkit was also a key in formulating the outcomes. Students also stated that the directed exercises enabled them to express about emotions and feelings they had difficulty defining prior, such as despair, frustration or helplessness over environmental destruction(7). The toolkit allowed learners to develop a framework to take a closer look at themselves without trying to deal with negative feelings through methods that could result in toxic coping strategies. A number of students commented on the exercises changing their perspective, as they helped the students bridge the gap in linking their personal beliefs with adopting climate-friendly attitudes and modes of action, including the consumption of less, or influencing sustainable policies. Other participants viewed the toolkit as an effective method of normalizing discussing the experience of eco-anxiety and ecological grief and implied that the activities helped them undermine the stigma of discussing emotional responses to climate change. These

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thoughts indicate that the toolkit is effective in terms of the feeling and the thinking gap and that emotional involvement was balanced with the possibility of critical thinking and self-improvement(8).

TABLE 2 Results

Result Area	Findings/Outcomes	Implications
Student Engagement	Film + toolkit created strong emotional and cognitive engagement; students better understood eco-anxiety, eco-paralysis, and ecological grief.	Arts-based tools make abstract psychological concepts relatable and memorable in nursing education.
Behavioral Intentions	Some students moved from inaction to activism (e.g., joining climate protests, advocacy groups, supporting Indigenous movements).	Intervention supported progression through Transtheoretical Model of Change stages (from contemplation → action).
Classroom Impact	Transformed lecture into participatory, reflective learning; stimulated peer dialogue.	Encourages active, student-centered pedagogy.
Dissemination	Film and toolkit released on YouTube & Pressbooks; shared via webinars, media, and panels; gained international attention.	Open access increases reach; adaptable for diverse educational and community settings.
Representation & Inclusion	Centered BIPoC student voices; viewers valued diverse perspectives often absent in climate discourse.	Promoted equity, inclusion, and cultural relevance in planetary health education.
Reflective Toolkit Impact	Exercises (motivational interviewing + decisional balance) helped students articulate emotions, reduce stigma, and connect values to action.	Reflection paired with film deepened learning; improved coping strategies and empowerment.
Ripple Effects	Viewers initiated conversations with peers, families, and communities; created broader awareness beyond classroom.	Arts-based pedagogy extends influence outside academic settings.

The informal evaluation of the intervention so far has been more or less qualitative and anecdotal, but it nonetheless suggests some encouraging trends. Students who took part in the film project as interviewee reported that the very process of being interviewed was empowering, having given them not only the opportunity to examine their thoughts on their own health in terms of climate change but also allowing them to create a resource that they hope may help their peers. Those who came in after the film saw it as an opening communicational platform either within the academic community or in the communal boundaries. As an illustration, other viewers said that they broached the topic of eco-anxiety with their family members or colleagues and showed their eco-anxiety outreach effect that extended beyond the initial viewing. These products point to the possibility of arts-based pedagogy to educate, but also to motivate relational and shared participation in the exploration of a difficult social problem. Although these are good results, it is also important to note that formal evaluation is essential in future implementations of the project. Although the anecdotal feedbacks have been very positive, there is need to systematically evaluate how the intervention has changed knowledge acquisition, change of attitudes and behavioral outcomes. Such assessment may use pre and post-intervention surveys, focus groups, or longitudinal research about whether the film and toolkit make a difference in long-lasting changes to the professional practices of students. Creating strong measures of determining the efficacy of education through arts-based educational intervention will be key in harnessing an evidence base that would inform its wider implementation within the nursing curricula(9).

Overall, the findings of this project confirm that structured reflection and film can be used to transform nursing education and promote important discussions among students concerning the issue of climate change and its impact on mental health. The intervention not only achieved the increased awareness of psychoterratic conditions but also contributed to personal and collective action, the feeling of inclusivity, and brought new tracks in the dialogue both inside and outside of academic circles. Further evaluation would need to be done; however, initial results suggest the possibility of the arts-based pedagogical method to fill the gap between the emotional awareness, practice-related knowledge, and commitment to the society. In this manner, the project represents a

toolbox and a vision of how nursing education can and should be redesigned in this time and age of environmental and psychological distress going hand in hand.

5. Conclusion

The combination of global warming and mental health is one of the most crucial and complicated issues of modernity, the solution of which requires new approaches in the field of education and practice of nurses. This is a project that shows how film, with the aid of structured reflection can be a transformative pedagogical tool not only informing, but also creating action. The intervention covered the advantage of capturing lived experiences, deepening the voices of the oppressed, and positioning psychological responses in the context of environmental change in sociopolitical narratives that help to fill the gap between knowledge and empathy in a special way only arts can do. The project provided a means by which nursing students and professionals could transcend generalized statistics or clinical definitions of distress to something more concrete and relational in approaching climate-related distress.

Among the key lessons learnt as a part of this work is the ability of film to render invisible struggles visible. Conditions like eco-anxiety, eco-paralysis and ecological grief are hard to explain in part because they have not yet been incorporated into traditional diagnostic categories. However, through cinematic narration these traces were transformed into a material and auditory nature, enabling participants in the learning to experience and to empathize with the massive cognitive effects of climate disruption. The reflective toolkit allowed the students not to be overwhelmed by what they have seen but to have a designed way to digest their feelings, align their values to action and visualize themselves as healthcare professionals in the future. By so doing, the intervention simulated the kind of therapeutic care that nurses will find themselves being needed to administer in greater proportion as climate change becomes more rampant.

It was equally important that representation and inclusivity was played. The film also set the racial and cultural variability of the perspectives of the students that breaks the monotony of the discourse on the environment. The inclusion of these issues by many viewers is a significant part of the discussion as the climate issue could finally be seen as a problem touching every individual and community, including the Black, Indigenous, and People of Colour communities. Such a calculated inclusion points to a critical impulse of nursing education: Climate-related mental health is of no use when separated into a structural-related perspective of inequity issues. Equity should no longer be seen as an add-on to climate research didactic and practice but a central feature.

The interdisciplinarity importance was also highlighted in the project. That means that the development of the documentary involved the cooperation of nursing educators, students, climate specialists, and creative workers. This intersection of expertise does not only reflect the multidimensionality of the climate crisis, but also indicates the need to employ the various skills of different disciplines. Complex problems are not resolved in the confines of one silo academic discipline; dialogue, collaboration, and synthesis are the key. In terms of nursing education, this requires an adoption of pedagogical practices that are more inter-disciplined and one that can inspire the adaptation and flexibility within which to handle uncertainty. Film a form of art is naturally interdisciplinary; it has elements of narrative, visual and aesthetic and also evidence-based information that influence the emotions and the intellect.

The general message of the project that can be applicable beyond nursing curriculum. The open accessibility of the film and toolkit to the general population enabled the authors to access opportunities of dialogue across communities, health systems, and learning institutions around the world. This report is anecdotal and contains evidence of conversation initiated due to the tool being used in classrooms, workplaces, and family settings already, demonstrating the secondary/tertiary ripple effect of arts-based pedagogy. This scalability will be particularly important in an international scenario in which climate change is both a common issue and in which resources to promote climate-mental health education are often scarce. Its flexibility allows one to educate in a professional development context, at a community meeting, or as a means of spreading a message; there is a significant impact to that with the ability to reach large numbers of people beyond those who might be in a classroom in front of the film.

Simultaneously, the project demonstrated that it is essential to shift the focus towards systematic evaluation as opposed to anecdotal evaluation. Although in informal feedback and student accounts we do see that the intervention had an impact, there is a need to conduct rigorous research and establish the efficacy of such interventions. Future research would be able to test what changes are temporary when depicted in film based

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interventions, and what changes are permanent when applied to the subsequent practice in the workplace. When it comes to example, do students who receive arts-based climate education do they show more empathy when working with a client with eco-anxiety? Do they increase the likelihood of including environmental determinants of health in their clinical evaluations? Are they also more likely to engage in advocacy of climate-friendly healthcare policies? The responses to these questions would supply the evidence necessary to expand and sustain a greater use of film in nursing education on a holistic basis.

The other lesson is the significance of promoting hope as well as awareness. Whilst efforts have been taken to communicate the urgency of the issue of climate change in ways that capture attention, doing so in terms that are more strongly aligned to catastrophe can have the inadvertent effect of promoting a sense of despair and paralysis. This initiative was also mindful not to use fearful rhetoric but rather focused on messages of strength, solidarity and empowerment. Instead of presenting young people as helpless and consumed by climate disruption, the film gave them a voice and further demonstrated hope amongst the chaos, engaging youth and making the work more inspiring, rather than discouraging. As nursing students, it is critical to develop this feeling of possibility not only in terms of their own well-being but also in their ability to help clients work through the similar feelings of opportunity. That ability to balance truth regarding the severity of the crisis and a commitment to causes of hope and action, will better equip the nurses to meet the psychological needs of those individuals and communities.

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Conflicts of interest

The authors have no conflicts of interest to declare

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