

PROTOCOL 1

*How do weather
forecast agencies
represent climate
change when they
are explicitly
asked to?*

Data collection

Protocol 1 analyses the series of imaginary future weather forecasts produced by well-known media companies all over the world at the request of the WMO (World Meteorological Organization).

The 63 total reports were first retrieved through the WMO YouTube Channel, then mapped and downloaded for further analysis.

SOURCES

Between 2014 and 2018 The WMO asked media companies all over the world to produce imaginary weather reports from the future, with the purpose to sensitise people about the local impacts of climate change and support important conferences and summits regarding climate policies. There are 62 videos organised in 5 series, plus one extra (for a total of 63 reports).

Each of the series 1-4 is connected to a specific international summit on political responses to the climate crisis. The videos are designed as imaginary – but realistic – 2050 weather reports from well-known television presenters illustrating the likely consequences of a business-as-usual approach to emissions.

Series 5 is the result of a collaboration between the WMO and the NGO *Climate Central*, and the videos explore how climate change may affect summer heat in major cities worldwide by the end of the 21st century. While Climate Central came up with the general concept, the reports were still produced by weather forecast companies all over the world.

The extra report was the last one to be released, produced by the Hungarian National Meteorological Service and designed with the 2050 weather format.

SERIES	RELEASE	VIDEOS	FORMAT	CONTEXT
1	09/2014	14	Weather Report 2050	Climate Summit 2014
2	12/2014	6	Weather Report 2050	Lima COP20
3	03/2015	7	Weather Report 2050	UNWC Disaster Risk Reduction
4	11/2015	22	Weather Report 2050	Paris COP21
5	07/2017	13	Summer 2017-2100	Climate Central collaboration
extra	06/2018	1	Weather Report 2050	none

SELECTION

The reports are all available in different languages on the WMO YouTube channel, gathered in a playlist named “Weather Reports for the future / Climate Change”. A single version of each report was selected (English spoken one if it exists, otherwise with English subtitles) and a playlist with the 63 videos was created. Then all of them were downloaded with set quality (720p) and format (mp4). A spreadsheet, mapping key metrics for each report, was also manually compiled (Dataset P1_reports).

DATASETS



YouTube Playlist

Including the selected 63 reports (English spoken version if it exists, otherwise with English subtitles).



Dataset P1_reports

Spreadsheet with detailed information for each selected report, manually extracted from YouTube.

The speech from all the reports was first extracted from the videos and converted into written text, then translated to English (when in a different language) in order to allow comparison.

TRANSCRIPTION

A custom Python script based on *SpeechRecognition* was used to extract the dialogues from each report and convert them into written text. In order to get an accurate transcription, for each video the language to extract was set before running the code. A few videos included more than one language: in those cases, the text was extracted once for each language, then the transcriptions were manually merged.

Almost all videos end with a final speech from representatives of the promoters (either WMO officials or the mayor of Mexico City, depending on the series), discussing the general purpose of the reports. Because of the differences in both the producers and the purpose, the transcriptions of these final speeches were separated from the transcriptions of the actual future weather reports.

All the transcriptions were organised in a spreadsheet, indicating for each text:

- the video from which it was extracted;
- the language in which it's written;
- whether it belongs to a report or to a final speech.

TRANSLATION

A custom Python script based on *GoogleTrans* was used to translate all the extracted texts into a single language: English. The code ran through the spreadsheet mentioned above and saved the translations into a new csv file.

Each row of the csv file (**Dataset P1_translations**) includes both:

- the original transcription;
- its translation to English.

And for each translation it indicates:

- the video from which it was extracted;
- the language from which it was translated;
- whether it belongs to a report or to a final speech.

DATASET



Dataset P1_translations

Spreadsheet resulting from the transcription and then translation of the reports' speech.

Tag clouds - categories

Merged texts' tag clouds were further investigated: the words they contain were grouped on the basis of their meaning and in accordance with the evaluation criteria previously set.

Meaningful comparisons between reports and final speeches were provided through categorisation and colour coding.

CATEGORISATION

Each word from the two merged tag clouds was categorised into 1 exclusive category of 15, according to its meaning. Categories are the same as in protocol 2 and 3, and keep into consideration both the specific words in the tag clouds of all protocols and the evaluation criteria set prior to starting the analysis.

Each category can be made of 1, 2 or 3 specific subcategories. Categories and subcategories are listed and defined on the opposite page. However, the analysis initially focused on first-level categories (highlighted in blue in the list).

COLOUR CODING

A colour for each category was established, then the words in the merged texts' tag clouds were coloured according to their category of belonging. Working directly with colour on the clouds allows to see:

- variety → how many words for each category;
- frequency → position and size of words for each category.

REPORT ↔ FINAL SPEECH

Comparing the distribution of each colour for the two tag clouds (*final-speeches-excluded* and *final-speeches-only*) allows to go deeper into analysing how the intentions of the WMO initiative have been translated into the actual reports.

◆ P1→TEXTS→TAG CLOUDS→VIZ 03

The visualisation on the right shows for each category the pair of tag clouds placed side by side, with the words falling in the category highlighted in colour.

In order to give more importance to the colours, words were replaced with rectangles through Dan Ross *Flow Block* font. The terms included in the category were made readable in an ordered list (most frequent to least frequent) that follows each tag cloud.

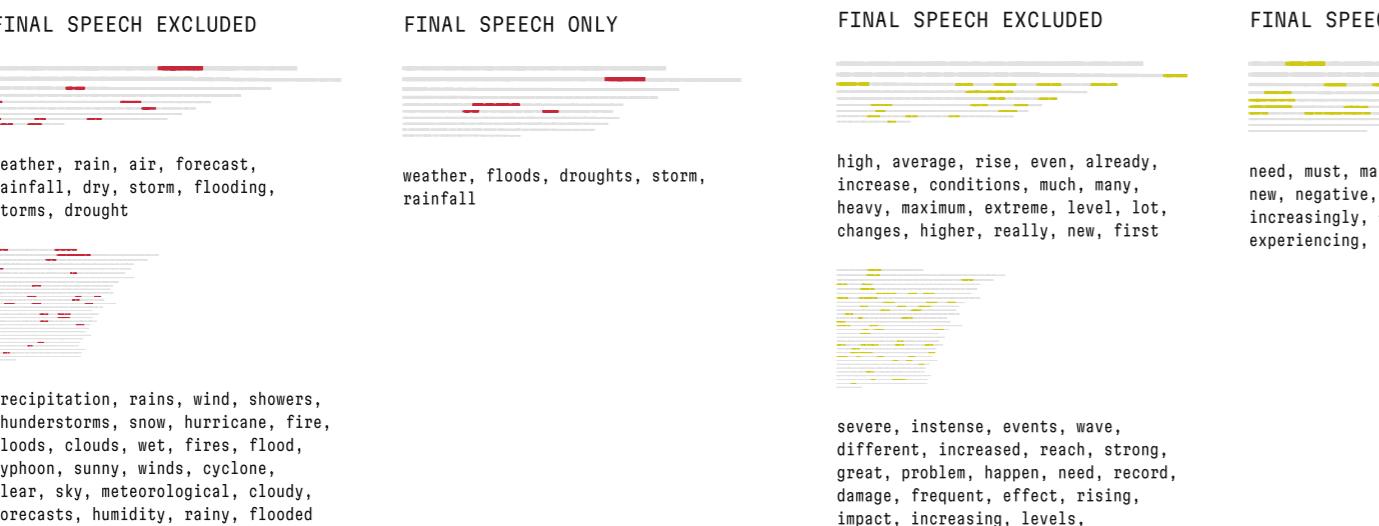


gases, gas, caused, cause, carbon, affected, affect, lead, consequences, dioxide, causing, leading, results, result

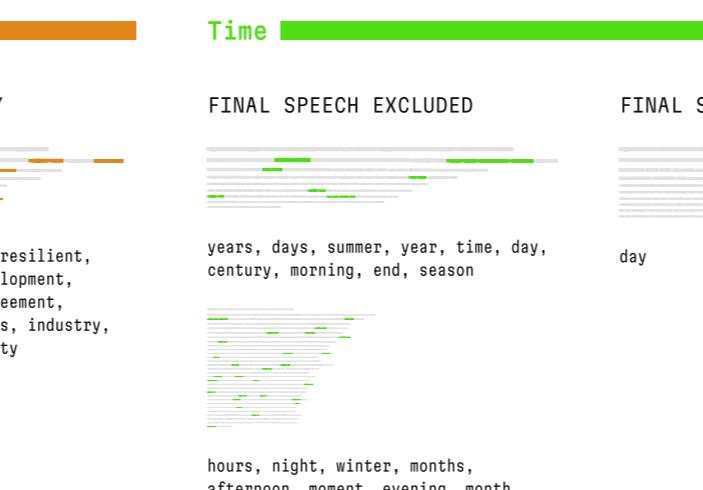
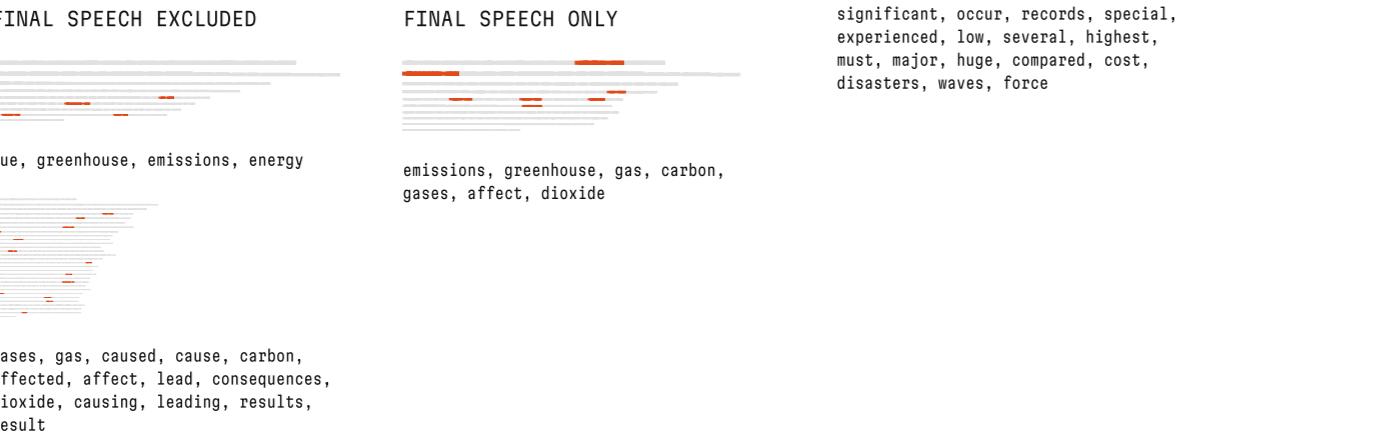


In order for the comparison to be as immediate as possible, the division of the *final-speeches-excluded* tag cloud into two pieces introduced in the previous visualisation (P1 → texts → tag clouds → viz 02) was kept.

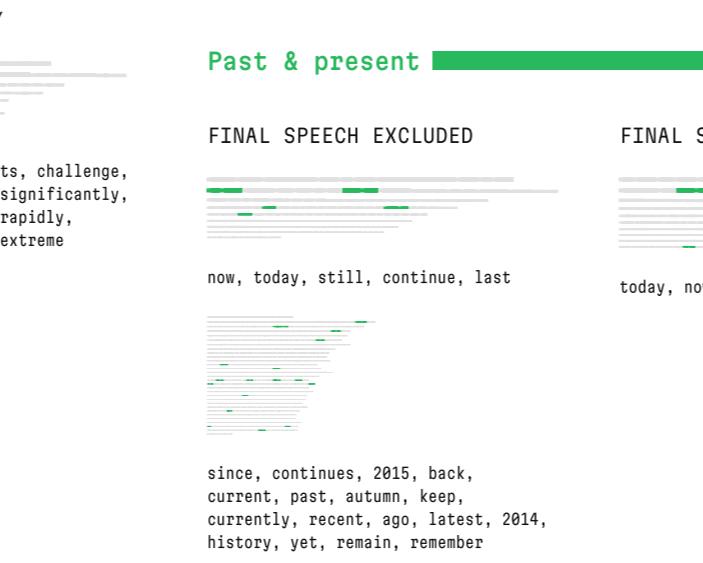
Weather



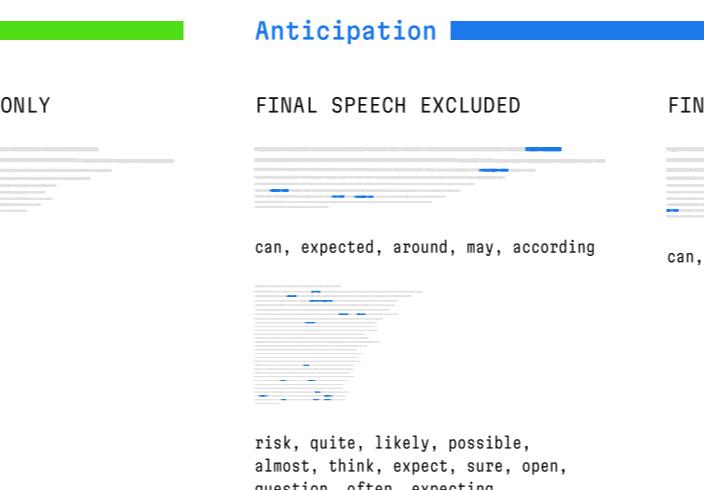
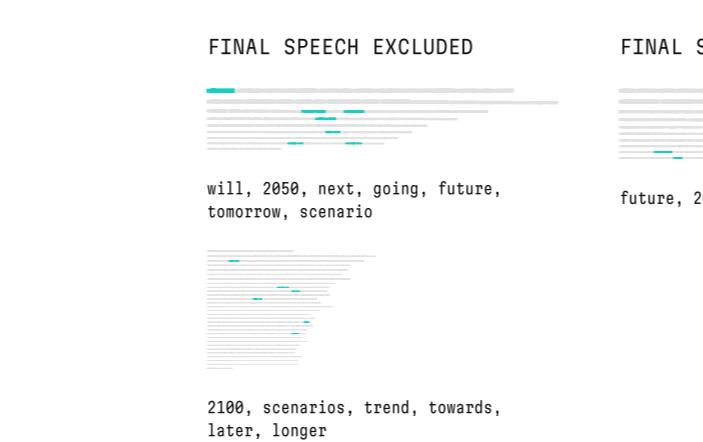
Causes



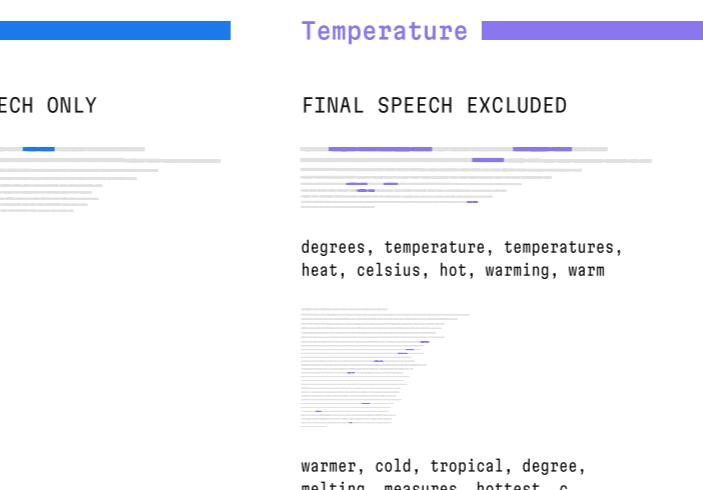
Impacts



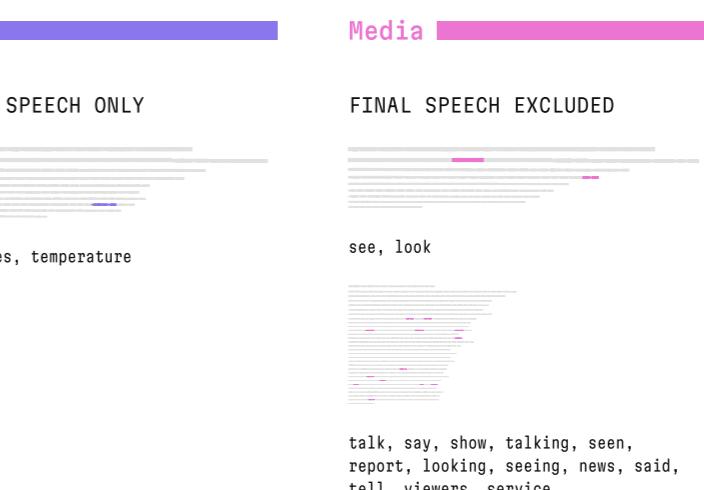
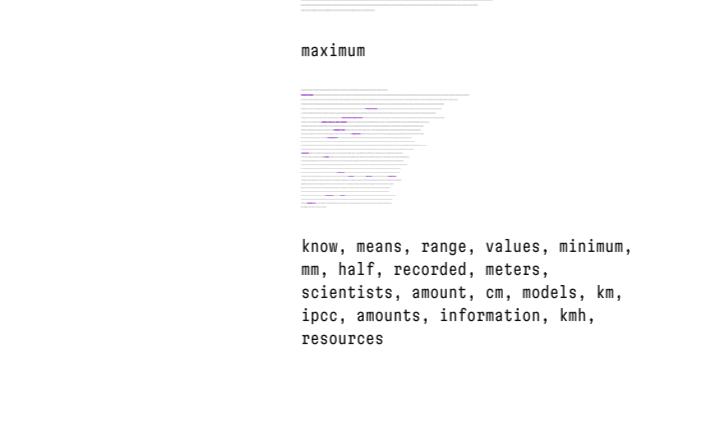
Time



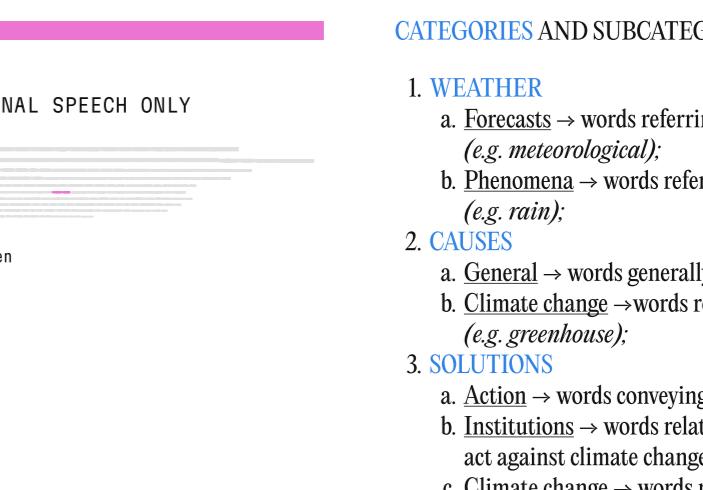
Temperature



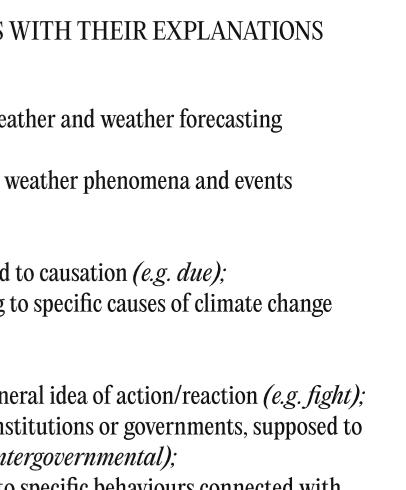
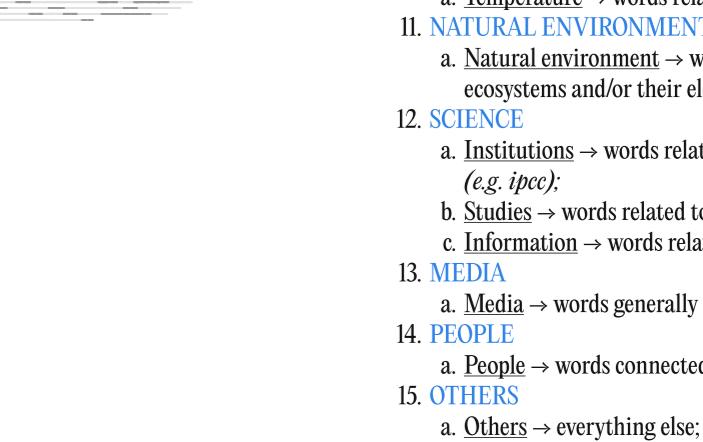
Natural environment



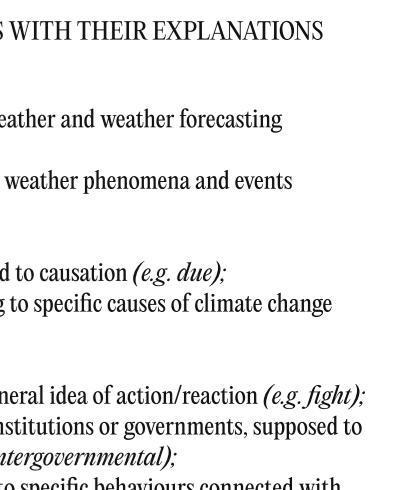
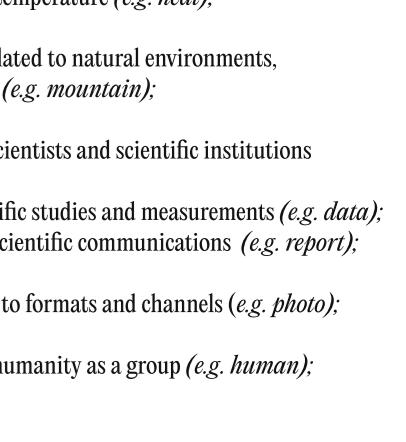
Locations



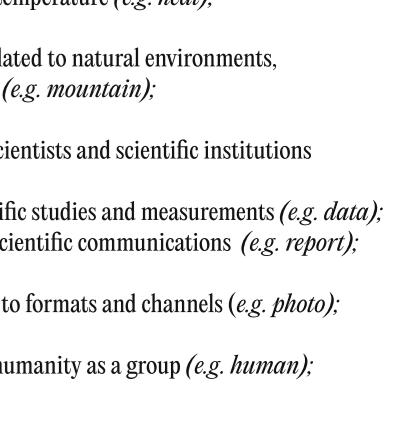
Past & present



Science



Temperature



Time

1. **WEATHER**
 - Forecasts → words referring to weather and weather forecasting (e.g. meteorological);
 - Phenomena → words referring to weather phenomena and events (e.g. rain);
2. **CAUSES**
 - General → words generally related to causation (e.g. due);
 - Climate change → words referring to specific causes of climate change (e.g. greenhouse);
3. **SOLUTIONS**
 - Action → words conveying the general idea of action/reaction (e.g. fight);
 - Institutions → words related to institutions or governments, supposed to act against climate change (e.g. intergovernmental);
 - Climate change → words related to specific behaviours connected with climate change savviness (e.g. sustainability);

IMPACTS

- Extreme → words conveying a sense of out of the ordinary (e.g. extreme);
- Effects → words generally related to effects (e.g. impacts);
- Threats → words related to clearly negative effects (e.g. disasters);

PAST AND PRESENT

- Past → words expressing specific moments in the past, specifically before the moment when the data was collected (e.g. 2019);
- Present → words generally addressing the present moment (e.g. now);

FUTURE

- General → words generally related to future (e.g. projections);
- Specific moment → words expressing specific moments in future time (e.g. 2050);

ANTICIPATION

- Uncertainty → words expressing uncertainty or doubt (e.g. might);
- Certainty → words expressing certainty or confident expectancy (e.g. sure);

LOCATIONS

- General → general geographical terms (e.g. longitude);
- Global → words related to earth as a whole (e.g. global);
- Local → words referring to specific locations (e.g. greenland);

TEMPERATURE

- Temperature → words related to temperature (e.g. heat);

NATURAL ENVIRONMENT

- Natural environment → words related to natural environments, ecosystems and/or their elements (e.g. mountain);

SCIENCE

- Institutions → words related to scientists and scientific institutions (e.g. ipcc);
- Studies → words related to scientific studies and measurements (e.g. data);
- Information → words related to scientific communications (e.g. report);

MEDIA

- Media → words generally related to formats and channels (e.g. photo);

PEOPLE

- People → words connected with humanity as a group (e.g. human);

OTHERS

- Others → everything else;

Each report was reduced to a sampling of its frames (one frame every half a second of video). In order to analyse both quantitatively and qualitatively the images, sampled frames were considered in their totality as well as through a selection of unique images.

FRAME SAMPLING

The frame rate for all videos was set to 30 fps through *Adobe Premiere Pro*.



VLC Media Player was used to extract every 15th frame: it means 2 sampled frames every second of video.



The frame sampling resulted in 42,077 total images.

UNIQUE IMAGES SELECTION

From the totality of the frames, unique images were manually selected. The criteria used for the definition of a unique image were the following:

- Each shot (“single sequence of a motion picture or a television program shot by one camera without interruption”, *Merriam-Webster*) corresponds to at least one unique image.
- Inside the same shot there can be more than one unique image only if there is a significant change in the meaning and/or content of the frame.
e.g. 1 → When a map turns from showing temperatures to showing wind directions, it's two unique images.
e.g. 2 → When the same visualisation is used first for the weather forecast of today and then for the weather forecast of tomorrow, it's just one unique image (the meaning doesn't change).
e.g. 3 → When the same visualisation is used first for the weather forecast of today and then for the weather forecast of 2050, it's two unique images.

Out of 42,077 total frames, 2,413 unique images were selected.

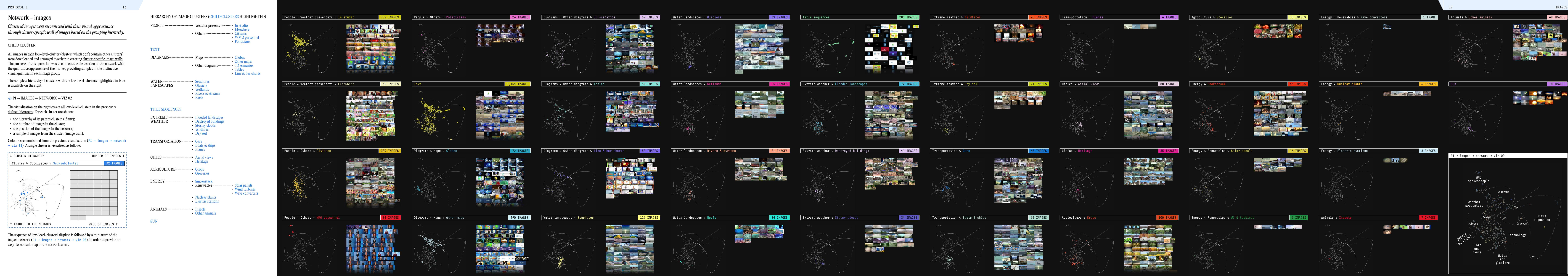


Image plot

The visual space of the reports was also examined in regard to hue and brightness values in the pictures, to detect trends and tendencies in the use of colours of climate crisis' representations.

IMAGE MEASURING

Colour values in each of the 2'413 unique images were measured through *ImageMeasure* for ImageJ. In particular, the process returned for each picture:

- median of brightness values;
- standard deviation of brightness values;
- median of saturation values;
- standard deviation of saturation values;
- median of hue values;
- standard deviation of hue values.

PLOT DIMENSIONS

The measures of brightness and hue were used to build a plot of images through *ImagePlot* for ImageJ. The axis of the plot were mapped as below:

- X axis → median of hue values (*hue_median*);
- Y axis → standard deviation of brightness values (*brightness_stdev*).

Each image was positioned in the plot according to its measured values.

PLOT EVALUATION

The distribution in the plot was analysed mainly in regard to the hue values, considering image density as well as recurring subjects across the x axis.

❖ P1 → IMAGES → IMAGE PLOT → VIZ 01

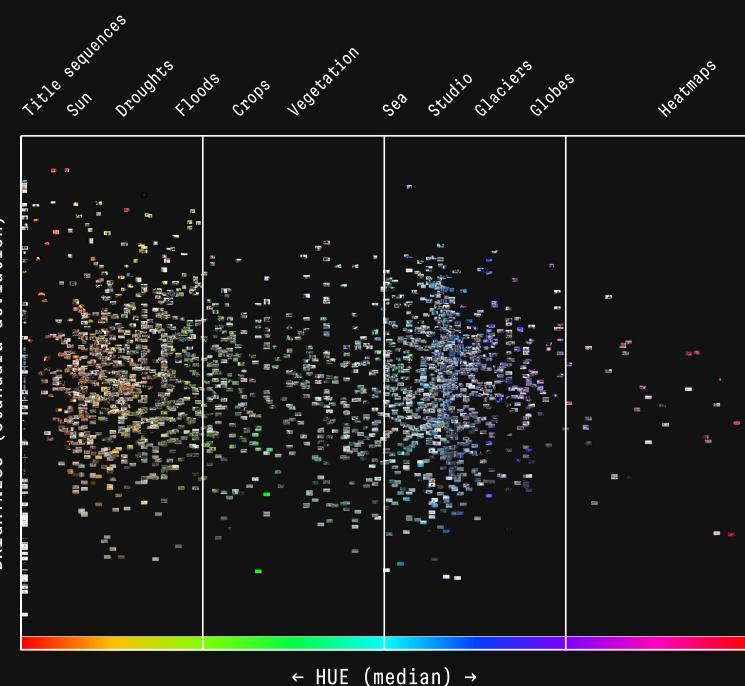
The visualisation on the right shows the 2,413 unique images distributed in the space according to their hue values (median mapped on X axis) and brightness values (standard deviation mapped on Y axis), as previously explained.

The plot is split vertically into 4 portions of equal width, according to hue values:

1. red to green (X1);
2. green to light blue (X2);
3. light blue to purple (X3);
4. purple to red (X4).

The purpose of those portions is to facilitate the evaluation of image density in relation to hue values.

Recurring subjects for specific hue areas are noted above the plot.



Frame grids

The total sampled frames were rearranged in grids, providing static reductions of the reports. The grids were mapped according to the series to which the report belonged, its continent of production and duration.

FRAME UNIFORMATION

All 42,077 frames were uniformed in their ratio, so that they could be more easily aggregated and compared. The uniformation process had the following settings:

- ratio → 16:9;
- image → fill ratio;
- squashing and stretching → allowed.

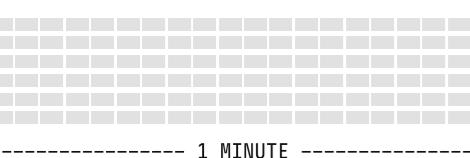
Frames from videos which had an original ratio different from the output ratio (16:9) were deformed, but their content remained in all cases recognisable.

GRID CONSTRUCTION

Frames were rearranged to build an image grid for each report. Every row of the grid displays 20 frames, which correspond to 10 seconds of the original report: as previously explained, the sampling extracted 2 frames each second of screen time.



Consequently, 6 rows correspond to 1 minute of screen time.



PI → IMAGES → FRAME GRIDS → VIZ 00

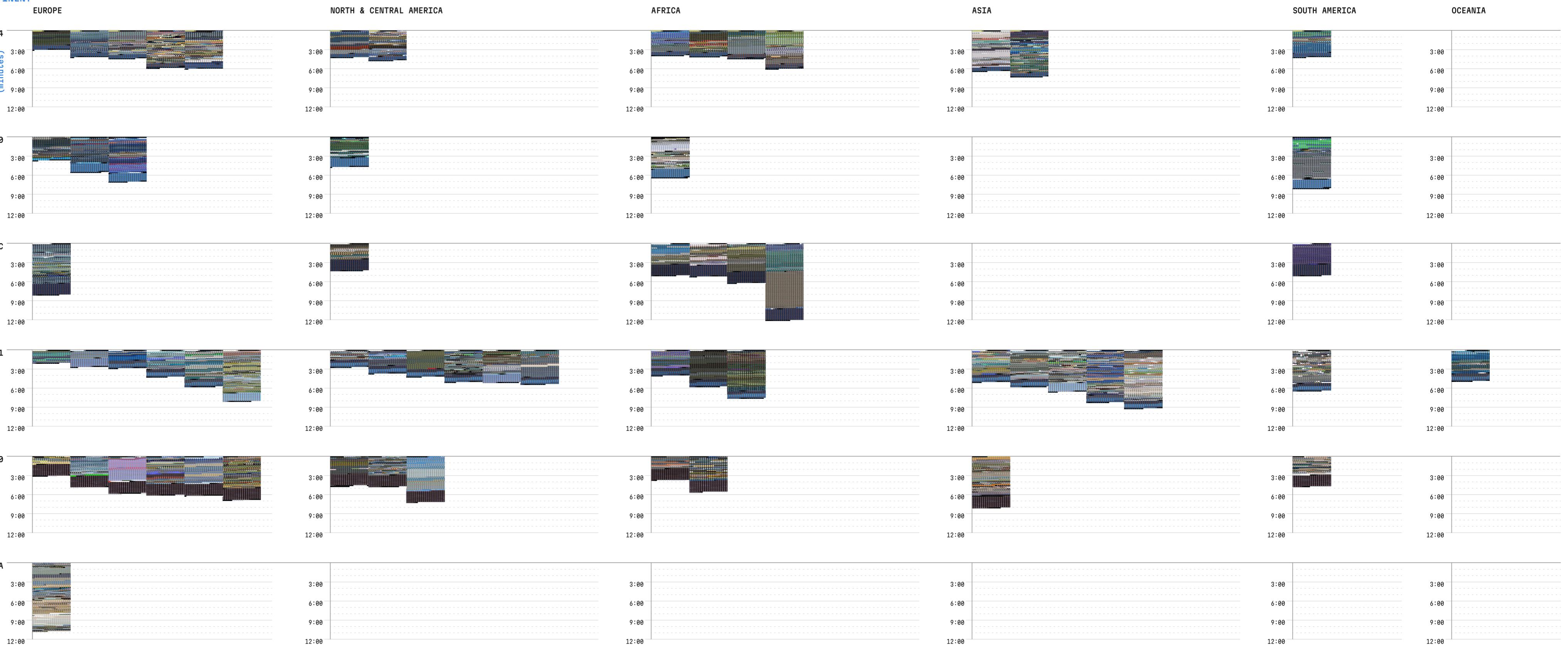
The visualisation on the right shows the 63 image grids resulting, one for every report. They are grouped according to:

- series to which they belong (horizontal grouping);
- continent where they were set and produced (vertical grouping);

Inside each series/continent unit, the reports are ordered according to their duration, from the shortest to the longest (final speech included).

CONTINENT

→ EUROPE



Frame grids - subjects and people

Images in the grids were categorised on the basis of subjects and people represented, using respectively colours and patterns in order to implement cross classification. Pictures in each category were then counted to provide quantitative comparisons of the identified typologies.

CATEGORISATION

The frames in the grid were mapped on the basis of both the main subject represented (8 exclusive categories) and the role of the people framed (5 non-exclusive categories). In either cases the categories resulted from the previous analysis of unique images and the evaluation criteria set prior to the analysis.

Main subjects:

- Map → synthesised images of earth from above (satellite views included);
- Chart → charts including bar and line charts, tables, 3D scenarios;
- Extreme weather → all images of environments or people experiencing extreme weather (floods, droughts, wildfires, storms, heatwaves).
- Technology → images centered on some piece of technology.
- Natural landscape → images of natural environments that don't show clear modifications due to human activity (such as buildings, infrastructures, crops); pictures of extreme weather are excluded;
- Artificial landscape → all images of environments that show clear modifications due to human activity; pictures of extreme weather are excluded;
- Title sequence → all frames of title sequences (recurring as openings and endings in most videos);
- Speech → pictures centered on people talking (giving a speech, interviewing, ...) where the context is not visible or not relevant.

People framed:

- No people → nobody is visible (only exclusive category of the 5);
- Presenters → weather presenters, meteorologists and scientists or internal personnel of the media company;
- WMO personnel → as in most final speeches;
- Politicians → on all levels, from local to national;
- Citizens → basically anyone else.

Categories are associated to colours and textures as in the table below:

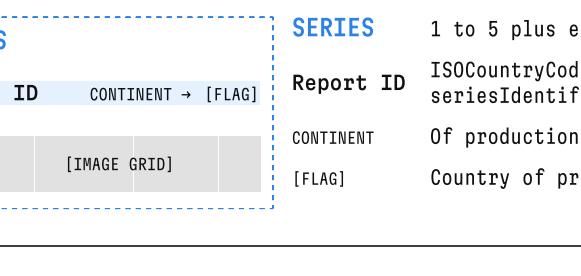
	No people	Presenters	Citizens	WMO personnel	Politicians	+ Combinations
Title sequence	[green squares]	[green squares]	[green squares]			Presenters & citizens: [green squares + green triangles]
Map	[blue squares]	[blue squares]	[blue squares]			WMO spokespeople & Politicians: [blue squares + blue triangles]
Chart	[purple squares]	[purple squares]	[purple squares]			
Extreme weather	[brown squares]	[brown squares]	[brown squares]			
Natural landscape	[pink squares]	[pink squares]	[pink squares]			
Artificial landscape	[red squares]	[red squares]	[red squares]			
Technology	[purple squares]	[purple squares]	[purple squares]			
Speech	[dark brown squares]	[dark brown squares]	[dark brown squares]			
	[grey squares]	[grey squares]	[grey squares]			... [grey squares + grey triangles]

In the following visualisation the images in the grids are replaced with rectangles characterised by:

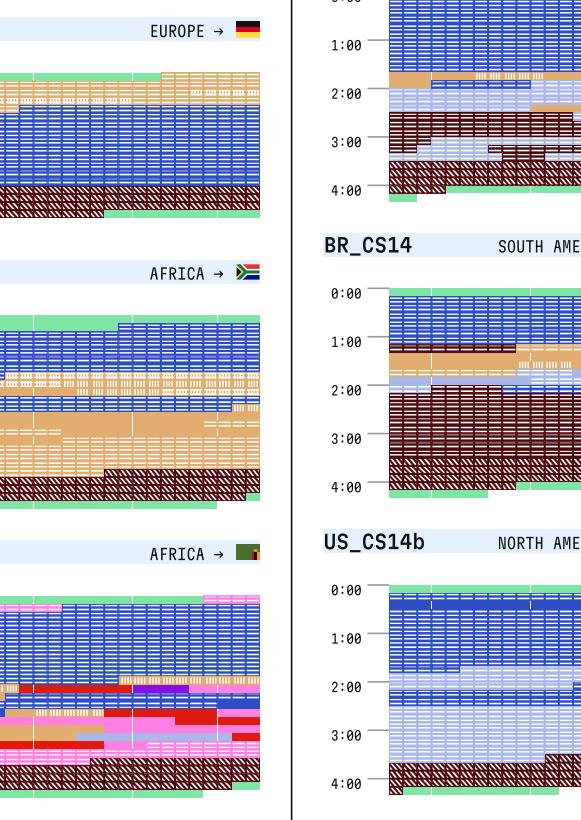
- a colour → according to the main subject represented (8 colours);
- a texture → according to the people framed (5 textures + their combinations).

As mapped in the table on the left.

The grids are grouped according to the report series. Inside each series the reports are ordered on the basis of their duration (from the shortest to the longest - final speech included). The visualisation is designed as follows:



SERIES 1 - Climate Summit 2014



The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

Total group screen time (without repetitions)

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

GROUPED BY MAIN SUBJECT

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

GROUPED BY PEOPLE FRAMED

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

A map of climate change representations across the online weather forecast landscape

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 07

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 09

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 11

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 13

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 15

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 17

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 19

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 21

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 23

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 25

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 27

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 29

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 31

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

Bars are both grouped according to the main subject represented (above), and according to the people framed (below). Inside each group they are ordered from the longest to the shortest. The total screentime of each group is also visualised.

PI → IMAGES → FRAME GRIDS → VIZ 33

The colour and pattern code is the same as in the table on the left.

The visualisation below uses bars to show the quantity of screen time dedicated in total by the reports to each subject/people unit (e.g. maps including weather presenters). The time is calculated from the number of frames in the considered unit, knowing that every 2 frames correspond to a second.

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