

OUR PLANET  
NOW STREAMING | NETFLIX

# OUR PLANET: OUR IMPACT

THE FIRST YEAR OF THE OUR PLANET PROJECT

SEPTEMBER 2020



Report produced by







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# EXECUTIVE SUMMARY

Our Planet is a global impact project built around the eight-part Netflix original documentary series Our Planet, which was released in April 2019. The series was developed in partnership with WWF and used the sweeping, big budget storytelling approach familiar to fans of shows like Planet Earth and Blue Planet, but carried an explicit environmental message.

Voiced in English by David Attenborough and filmed by a crew of 600 in 50 countries, Our Planet was produced by Silverback Productions, an independent production company founded by BBC Natural History Unit veterans. In addition, the series was supported by a huge range of digital content, educational assets and real-world engagement opportunities, known collectively as the Our Planet Halo, produced by Silverback, WWF and other partners.

The project is arguably the most ambitious environmental film impact project ever designed, with a goal of “mainstreaming green” and making the destruction of nature politically, socially and economically unacceptable. WWF set a target of engaging half a billion people around the world over through the project (over five years), beyond viewers of the series itself.

In its first year, the Our Planet project reached hundreds of millions of people around the world, through the series as well as digital content, media coverage, education initiatives and partnerships. The series, which attracted a truly global audience, won critical acclaim and prompted extensive media coverage and digital conversation about the importance of its environmental message. Qualitative and quantitative research conducted by WWF also showed that viewers of the series responded overwhelmingly positively and reported increased awareness, concern and knowledge about the environmental issues it covered, ranging from endangered wildlife to restoring biodiversity.

The project also created a number of key opportunities for high-level engagement, inspiring action and a sense of urgency amongst global political leaders and in the executive offices of some of the world’s most important companies.

This report shows:

- Our Planet created a truly global conversation about the urgency of action to protect our planet.
- It educated, informed and inspired tens of millions of people around the world, but worked best to drive action when it linked back to localized and/or specific campaigns and initiatives.
- It proved content with hard-hitting environmental messages could be commercially successful with mainstream audiences.
- It helped mainstream the climate and nature conversation among decision-makers.



# PROJECT BACKGROUND

Our Planet’s environmental message was not accidental: the project was originally conceived jointly by Silverback and WWF, whose UK branch counts among its ambassadors David Attenborough and both of Silverback’s founders, Alastair Fothergill and Keith Scholey.

The project reflected both growing unease in the natural history documentary sector that the celebratory narratives of the genre were painting a false picture of the state of the planet and a recognition by WWF that entertainment could be a powerful medium to help build mainstream support for environmental action.

The project was also groundbreaking due to its commissioning and distribution by Netflix, the disruptive American streaming platform, which gave the series a new kind of global reach. The series was Netflix’s first major commission in the natural history genre and by its launch, the company had expanded into 190 countries globally. While previous landmark nature series like Planet Earth, Blue Planet and Frozen Planet produced by the BBC Natural History Unit had global distribution, they usually landed in different markets at different times. Through Netflix, Our Planet had a coordinated global launch – a first for a series of this kind. Because it will remain accessible on Netflix’s platform indefinitely, it also has a longer shelf-life. In addition, distribution by Netflix gave the filmmakers, Attenborough and WWF greater freedom to be more explicit in their call for urgent action to protect the planet, unhindered by the strict impartiality rules of the BBC and other state broadcasters who had traditionally funded projects of this type. Indeed, the series’ environmental message and sense of urgency played a central role in its marketing and promotion.

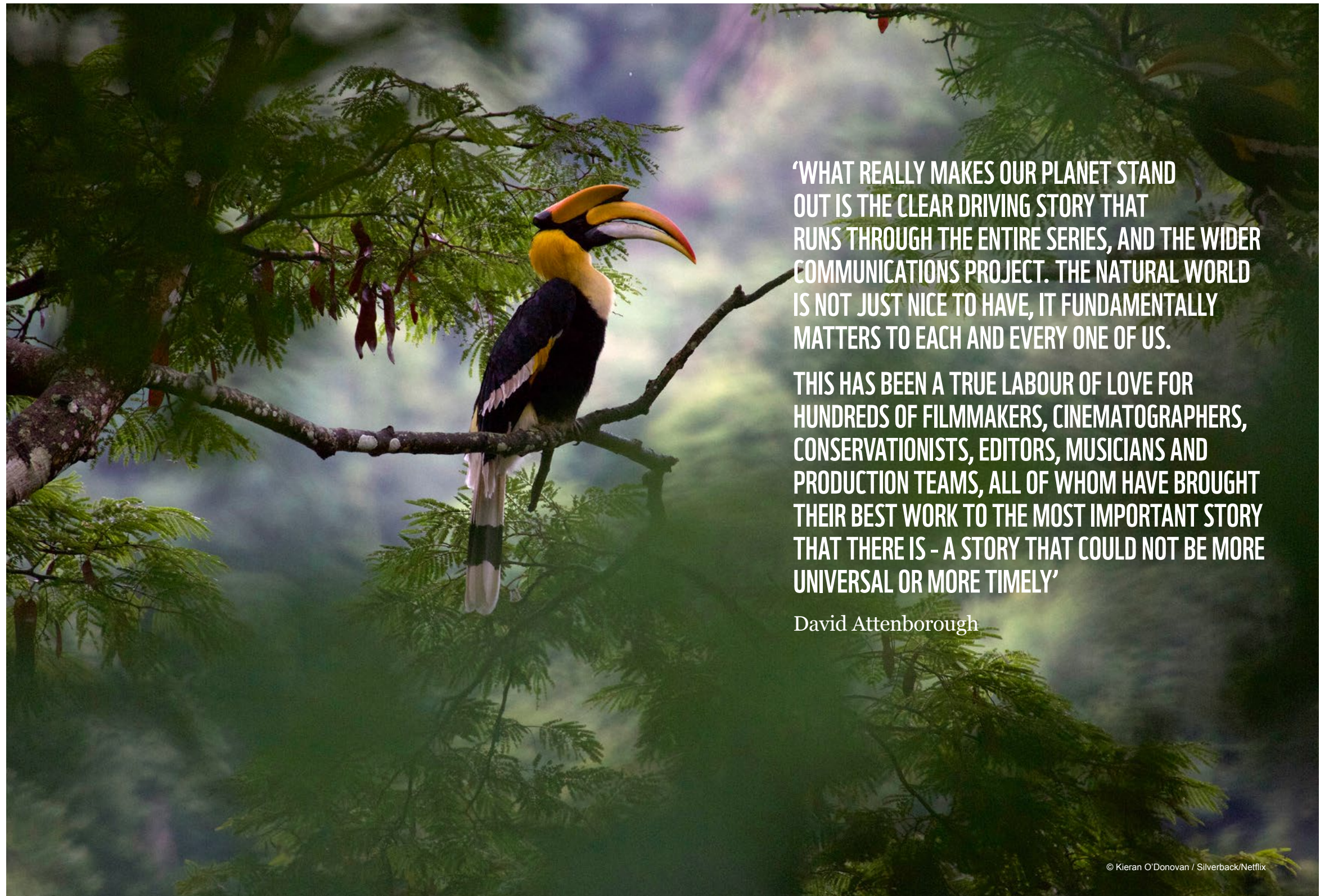
The partnership with WWF was also unique for a number of reasons. First, the organisation played a

central editorial role. It helped design the narrative of the main series and Halo content to ensure that it supported a change agenda and also acted as scientific advisor. WWF received prominent branding in series assets and at the end of each episode, through a short message from Attenborough telling viewers to visit the website. Secondly, WWF was responsible for driving the wider education and awareness initiatives around the series.

The main series, following the successful format of the genre, put nature centre stage. Supplementary content known as the Halo provided inspirational and explanatory stories – many of them about people – showing how to put nature on a path towards recovery.

The project was never envisioned as just a television series. Both WWF and Silverback planned for the series to be supported by a wider suite of content, the Halo,

that would help educate, inform, and drive action on a global scale. The Halo ultimately grew to include not just the original web hub and supplementary digital content initially imagined, but also a forthcoming feature film, two books, an immersive digital experience, a comprehensive educational programme, an app and two standalone medium-format films aimed at business audiences.



**‘WHAT REALLY MAKES OUR PLANET STAND OUT IS THE CLEAR DRIVING STORY THAT RUNS THROUGH THE ENTIRE SERIES, AND THE WIDER COMMUNICATIONS PROJECT. THE NATURAL WORLD IS NOT JUST NICE TO HAVE, IT FUNDAMENTALLY MATTERS TO EACH AND EVERY ONE OF US.**

**THIS HAS BEEN A TRUE LABOUR OF LOVE FOR HUNDREDS OF FILMMAKERS, CINEMATOGRAPHERS, CONSERVATIONISTS, EDITORS, MUSICIANS AND PRODUCTION TEAMS, ALL OF WHOM HAVE BROUGHT THEIR BEST WORK TO THE MOST IMPORTANT STORY THAT THERE IS - A STORY THAT COULD NOT BE MORE UNIVERSAL OR MORE TIMELY’**

David Attenborough



# OUR PLANET OBJECTIVES

Our Planet had a hugely ambitious vision to make the continued environmental degradation and loss of wildlife politically and socially unacceptable.

## THE PROJECT HAD THREE KEY OBJECTIVES:

- Produce a critically acclaimed and commercially successful series that helped “mainstream green”.
- Inspire action and a sense of urgency to protect the planet at the highest levels of global decision making.
- Deepen understanding of and value for biodiversity and the threats facing nature, especially among audiences not already actively involved in the movement to protect the planet.

WWF set a target of engaging 500 million people globally through the Halo by 2024, in addition to the many millions who would view the series on Netflix. To count as engagement, the organisation set a higher bar than the commonly used reach metric. WWF counted social media posts/shares/comments/hashtag use, traffic to the series website, online video views, social media followers, app downloads, petition sign-ups, event attendance, merchandise sales and school resource use.

The filmmakers also hoped that the series would support a shift in the natural history storytelling sector by showing the genre could be entertaining, commercially successful and also have a hard-hitting environmental message.



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# PROJECT TIMELINE

END 2014  
Concept

2015  
Project Development

END 2015  
Commissioned  
by Netflix

NOVEMBER 2018  
David Attenborough  
Announcement

JANUARY 2019  
Davos sneak  
preview

APRIL 2019  
**Our Planet** series  
and Halo Launch

JUNE 2019  
**Our Planet,  
Our Business**  
launch  
(business film)

SEPTEMBER 2020  
**Our Planet: Too Big To Fail**  
launch (finance film)

AUTUMN 2020  
(Originally scheduled for April 2020)  
**David Attenborough –  
A Life On Our Planet**  
film launch





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# PROJECT TEAM

## SILVERBACK



**Keith Scholey**  
Series Executive Producer



**Alastair Fothergill**  
Series Executive Producer



**Jonnie Hughes**  
Halo Supervising Producer

## CORE TEAM

**Adam Chapman**  
**Huw Cordey**  
**Sophie Lanfear**  
**Hugh Pearson**  
**Mandi Stark**  
**Jeff Wilson**  
Series Producers

**Jon Clay**  
Halo Producer and Director

**Dan Huertas**  
Halo Producer and Director

**Jane Hamlin**  
Head of Production

**Fiona Marsh**  
**Laura Meacham**  
Production Manager

**Ilaira Mallalieu**  
**Joe Fereday**  
**Keira Malik**  
Assistant Producers

**Rebecca Hart**  
Researcher

## WWF



**Colin Butfield**  
Halo Executive Producer and  
Conservation Advisor



**Liz Callegari**  
Our Planet Project Director



**Mark Wright**  
Conservation Advisor

## CORE TEAM

**Amy Anderson**  
Producer and Director

**Paige Ashton**  
Communications Manager

**Shareen Brown**  
Senior Communications Manager

**Carole Cassidy**  
**Jess Murray**  
Communications Manager

**Claire Cockett**  
Senior Partnerships Manager

**Joe Dix**  
Digital Manager

**Anna Jones**  
Operations & Events Manager

**Matt Larsen-Daw**  
Education Manager

**Michelle Lindley**  
Researcher

**Rhiannon Shah**  
Business Communications Manager

**Ewan Guilder**  
Digital Asset and Delivery Manager

**Karen Richards**  
Senior Media Manager

**Adam Robertson**  
Content and Communications Supervisor

**Sarah Wann**  
Researcher

➔ A full list of the team involved in  
the Halo can be found here:  
[ourplanet.com/en/about-our-planet](https://ourplanet.com/en/about-our-planet)



OUR PLANET EPISODES  
AND KEY THEMES



GROUNDBREAKING STORYTELLING

A LANDMARK NATURAL HISTORY SERIES...

While many working in the natural history storytelling space, including Attenborough, have long believed their films helped build popular support for the protection of nature, until recently there was hesitancy to include explicit environmental narratives. But there has been increasing criticism of the genre, externally and from within the sector, that by failing to directly address the critical situation nature faces, it was giving viewers a false impression that nature was thriving.

Previous big budget, landmark natural documentaries series had either largely avoided discussion of environmental issues or, like Blue Planet II, touched on them lightly only in specific scenes.

Our Planet, by contrast, put an environmental message at the heart of the narrative of the entire series. The supplementary Halo content explored the issues raised in the series in more depth, with a strong emphasis on solutions and the connections between people and nature.

WITH AN ENVIRONMENTAL MESSAGE AND  
A SUPPORTING HALO

The series has eight episodes, with the first showing the interconnectedness of nature and the remaining seven each organised around a different biome, an area of the planet distinguished by its climate, plants and animals. By looking globally at these different systems, the series was able to explain how these systems worked as well as the common threats they faced.



Specifically, Our Planet tried to explain the single thing that made each biome unique, the threats each faced, and how those could be addressed. For example, the grasslands episode explored how they functioned as a system only because of vast space – which is under threat due to land conversion, largely driven by human demand for meat.

The Halo, which began with the website and associated digital content, eventually grew to encompass a huge suite of interconnected projects that drew on the series content and relationships.

# OUR PLANET HALO

## EVENTS

- Series and Halo Screenings
- Global Our Planet Concert series (due 2021)
- AR Experience in Singapore, UK and NY

## SERIES ASSETS

- OurPlanet.com
- Children's Book
- Our Planet Series Book
- Our Planet album – Stephen Price and Ellie Goulding



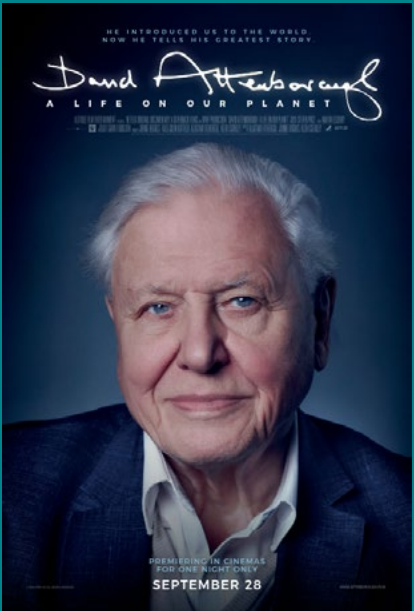
## SUPPLEMENTARY FILM CONTENT

- 224 Short Films (40+ translated into 5 languages)
- Our Planet, Too Big To Fail (finance film)
- Our Planet, Our Business (business film)

## EDUCATIONAL ASSETS

- Our Planet Local Action on Biodiversity Toolkit
- Our Planet educator's pack
- Classroom Resources & Screenings Guides
- Our Planet Live: Skype in the classroom
- Seek for Our Planet App
- Youth Voices for Our Planet
- Wild Wisdom Quiz

The Our Planet series led to the development and production of a separate project, a feature film entitled “David Attenborough: A Life on Our Planet,” with an accompanying album. The film, which will have a limited theatrical release and also be distributed by Netflix. It was scheduled for release in April 2020, but due to the global Covid-19 pandemic, was delayed until the autumn of 2020. A book expanding on the film messaging will be released in parallel.



© Alastair Macewen / Silverback/Netflix





© Huw Cordey / Netflix/Silverback

# KEY MESSAGES

## EVERYTHING IS CONNECTED

Throughout Our Planet, but especially in the first episode One Planet, the series shows the links between different natural systems – and how ultimately these connect to human livelihoods. The first sequence of Episode 1: One Planet shows how millions of seabirds nesting on the Peruvian coast of South America rely on huge shoals of anchovies that feed on deep sea nutrients brought by the powerful Humbolt current that sweeps up from Antarctica, which in turn depend on dust blown into the sea from deserts around the world. Presented as a grand, intricate dance with a cast of millions the sequence shows how the world operates as one, interconnected system.

## NATURE IS RESILIENT

Our Planet includes messages of hope – including a number of sequences that illustrate the power of nature to come back if given the opportunity. Episode 6: High Seas ends with the largest gathering of humpback whales seen in 100 years, explaining that the global ban on commercial hunting of whales has succeeded. The series ends, in Episode 8: Forests, with footage from Chernobyl, showing how the nuclear disaster site, abandoned by people more than three decades ago, has been retaken by forest and wildlife.

## CLIMATE CHANGE IS HAPPENING NOW

Episode 2: Frozen Worlds contains some of Our Planet’s most hard-hitting and memorable scenes. One shows walrusess toppling to their deaths from cliffs as a result of climate change. Due to a lack of summer sea ice, the walrusess had “hauled out” on overcrowded, inappropriate rocky cliffs. Unable to find their way back to sea, many fell to their deaths. Another scene, in Episode 1, shows the massive collapse of an Arctic glacier, the largest ever recorded. Both scenes hit home that the impacts of climate change are already being felt.



# HOW IMPACT WAS MEASURED

To measure the impact of Our Planet, this report drew on a number of sources, including:

1. Publicly released data from Netflix about the viewership of the series

2. Qualitative research undertaken by WWF that used ethnographic vlogging to follow the end-to-end journey of engaging with the series. Participants were asked to watch the entire series in three weeks and record video diaries while watching. Follow-ups were conducted one week and six weeks after viewing.

3. Quantitative research undertaken by WWF including large-scale surveys conducted in four Our Planet markets – the UK, US, Colombia and Brazil -- to measure the impact of the series on
- viewers. WWF conducted a 20 minute online survey, with data gathered by Dynata, of 10,467 individuals in the four countries. Of those, 2747 across all markets had seen at least one episode of the series. The samples were nationally representative which means that they accurately reflect the overall country's population.

4. Global social and media monitoring online in the English-language was conducted using Meltwater Sysomos. In addition, individual WWF offices around the world used a variety of media monitoring systems to report coverage in their markets.



© Kieran O'Donovan / Silverback/Netflix

# PROJECT REACH



**45 MILLION**  
ACCOUNTS VIEWED SERIES  
GLOBALLY IN THE FIRST MONTH,  
ESTIMATED TO BE BETWEEN 90  
TO 180 MILLION INDIVIDUALS

**28,500 MEDIA PIECES**  
**IN 129 COUNTRIES**  
(between November 2018 and  
September 2019)

**2.25 MILLION**  
UNIQUE USERS TO  
**OURPLANET.COM AND**  
**3.2 MILLION SESSIONS**  
(by May 31, 2020)



**>100 MILLION**  
DIGITAL ENGAGEMENTS

**MORE THAN 66 EVENTS IN 35**  
**COUNTRIES USING SERIES OR**  
**HALO CONTENT**  
(not including Our Planet, Our  
Business screenings, between  
October 2018 and March 2020)

  
**350,000 SIGNATURES**  
**GLOBALLY TO VOICE FOR**  
**THE PLANET PETITION**  
(by May 31, 2020)

**30,000 USERS OF AR EXHIBITION**  
**IN SINGAPORE, NEW YORK AND UK**

**90 MILLION ONLINE VIEWS OF**  
**OUR PLANET HALO AND SERIES**  
**CONTENT BY THE END OF 2019**

**>1 MILLION DOWNLOADS**  
**OF SEEK APP**

**>290 SCREENINGS OF 'OUR**  
**PLANET, OUR BUSINESS' IN 55**  
**COUNTRIES, REACHING >23,000**  
**BUSINESS PEOPLE**  
(by May 2020)

**13,000**  
**CHILDREN IN KENYA, INDIA,**  
**SINGAPORE AND THE UK**  
**REACHED THROUGH**  
**EDUCATIONAL SCREENINGS**



# AUDIENCE RESPONSE

## WHO WATCHED

The global reach of Netflix – and translation of the series into over 20 languages – provided a unique opportunity for Our Planet to penetrate markets that had previously had less access to landmark natural history series. Netflix does not release detailed global viewership figures, making it difficult to get a full picture of the audience. However, WWF quantitative research in four markets – Colombia, UK, Brazil, and the US – indicated there was widespread awareness of the series and substantial viewership. In Colombia, 18 percent of the adult population reported viewing at least one episode.

Audiences in Colombia and Brazil skewed younger, with 60 percent of viewers between the ages of 18 and 35. In the UK the series reached a general cross-section audience, while in the US the show reached a predominantly older audience. Many viewed Our Planet in a family context, especially in Brazil and Colombia, where around half of respondents said they watched with their children – though only 30 percent did so in the USA.

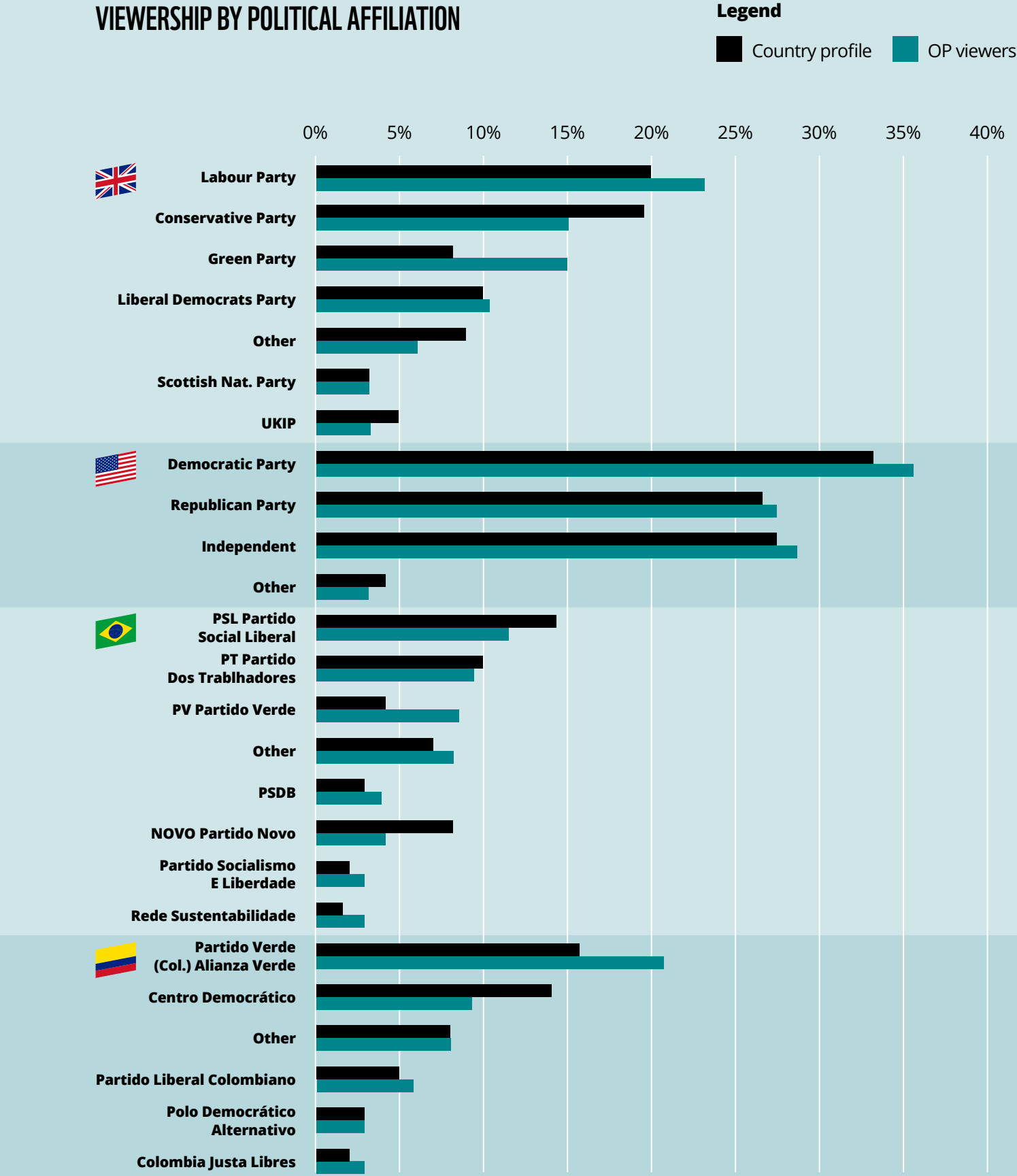
While viewers of the series skewed slightly left-leaning politically, in all countries there was a spread of viewers with different political leanings.

### OUR PLANET VIEWERSHIP: APRIL 5 - JUNE 16 2019

	% public awareness	% public claimed viewing	% public confirmed viewing*	Estimated viewership of at least one episode
Colombia	30%	20%	18%	5,311,670
UK	27%	11%	9%	4,671,863
Brazil	21%	10%	9%	11,116,988
USA	15%	6%	5%	11,259,075

\* Adjusted after showing trailer

### VIEWERSHIP BY POLITICAL AFFILIATION



Base size: UK (2821), US (2651), Brazil (2666), Colombia (2360)



Viewers of Our Planet were overwhelmingly positive about the series, with 95 percent in the four countries rating it 4 or 5 on a five-point scale (with 5 a rating of ‘Excellent’). It also compared highly favorably to other recent landmark series, with 73 percent rating it excellent, compared to 66 for Blue Planet II and 63 percent for Planet Earth II. Audiences in Colombia

and Brazil, which have had less exposure to the genre, reported the highest approval ratings.

Audiences also responded well to the environmental message of the series – in fact, they said they wanted more, especially about what they could do personally and what business and government were and should be doing.

RESPONSE TO SERIES NARRATIVE

**I like the way they explain the importance of different ecosystems, the relationships that occur in these and how climate change is affecting them and this in turn as it affects us.**  
Brazil

**What’s not to like? Informative, captivating, worrying, great photography and with David Attenborough giving the commentary - great combination.**  
UK

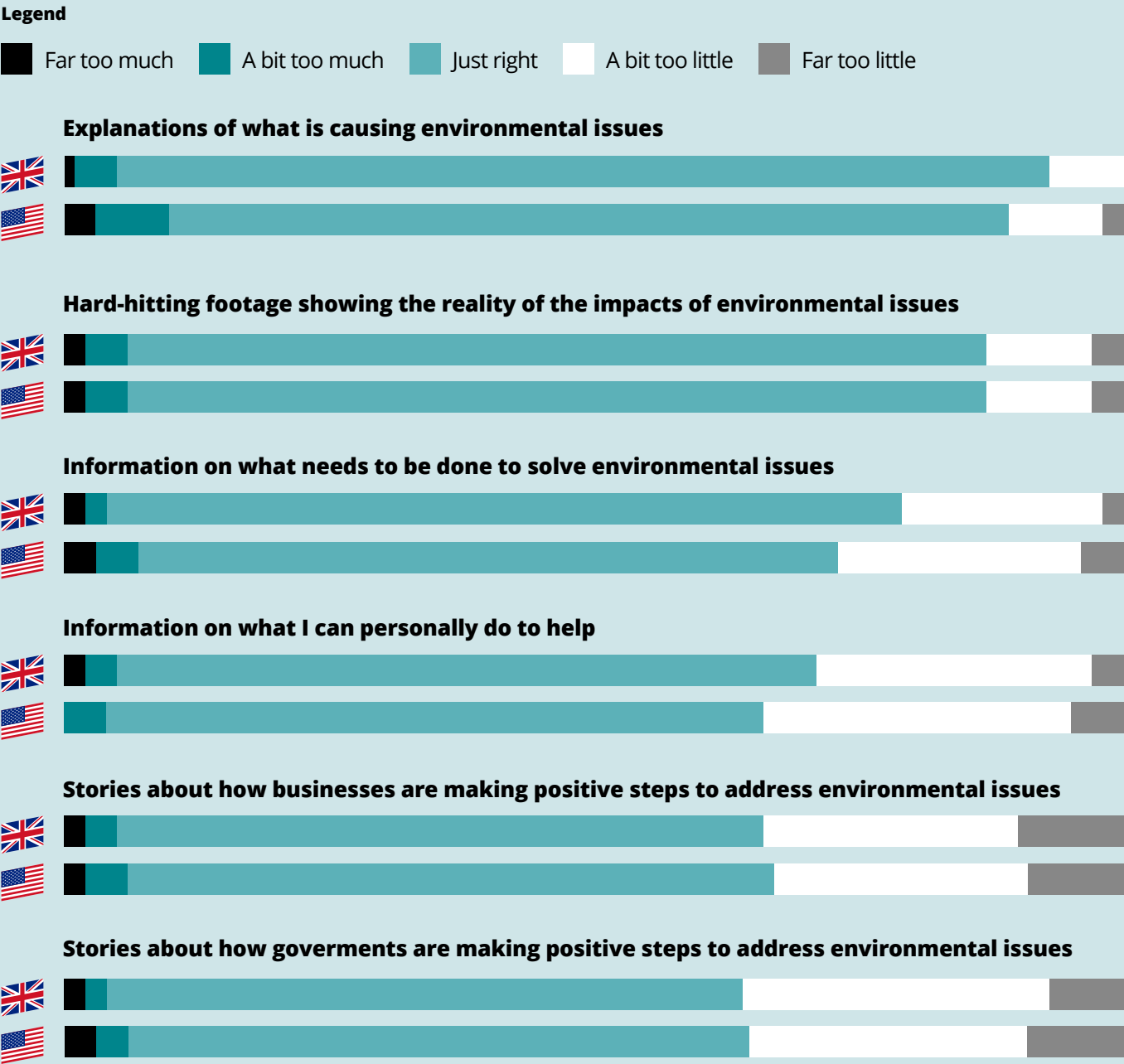
**The production value of this series is amazing and one of the best if not the best wildlife series ever made. Not only showing incredible footage of beautiful animals but also addressing the harmful loss of habitat most animals are having to endure.**  
USA

**I am fascinated by the way the problem is covered, the production of these series is extraordinary. The technology is of first quality, the message is clear, reliable, timely, real.**  
Colombia

**It’s so eye opening about the changes the planet is going through. It makes me want to change my lifestyle to help preserve the future of the planet.**  
UK

**It does a great job explaining how everything is connected. For example, how melting of ice in Greenland can damage bird life in Peru. The photography is astoundingly beautiful. The show takes you to places that very few people would ever be able to go. It is interspersed with dramatic and examples of animal behaviour.**  
USA

AUDIENCE RESPONSE TO ENVIRONMENTAL MESSAGING IN THE SERIES



Base size: UK (705), US (613)

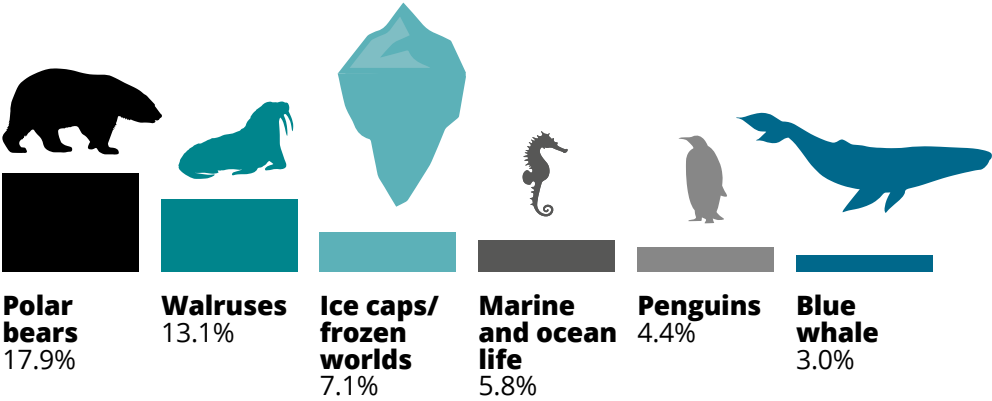


AUDIENCE RESPONSE

The most memorable scenes were all climate related, with the top three recalled sequences all from Episodes 1 and 2.

But viewers also had very high recall of facts related to the interconnectedness of nature and extent of wildlife loss in recent decades, as well statements that showed a more sophisticated understanding of the complexity of climate change.

MEMORABLE SEQUENCES, FROM SOCIAL LISTENING DATA



KEY REMEMBERED FACTS FROM EPISODES VIEWED

71% RECALL

**The oceans drive the weather and the climate, which means that damaged oceans will contribute to extreme weather and climate change.**

Episode 6:  
The High Seas

69% RECALL

**In one year from 2016 to 2017, 1000km of the Great Barrier Reef in Australia died because of rising sea temperatures due to climate change.**

Episode 4:  
Coastal Seas

56% RECALL

**The world's tiger populations have declined by 95%.**

Episode 5:  
From Deserts to Grasslands

68% RECALL

**In one lifetime, we have lost more than half of the wildlife on Earth**

Episode 1:  
One Planet



© Sophie Lanfear / Silverback/Netflix



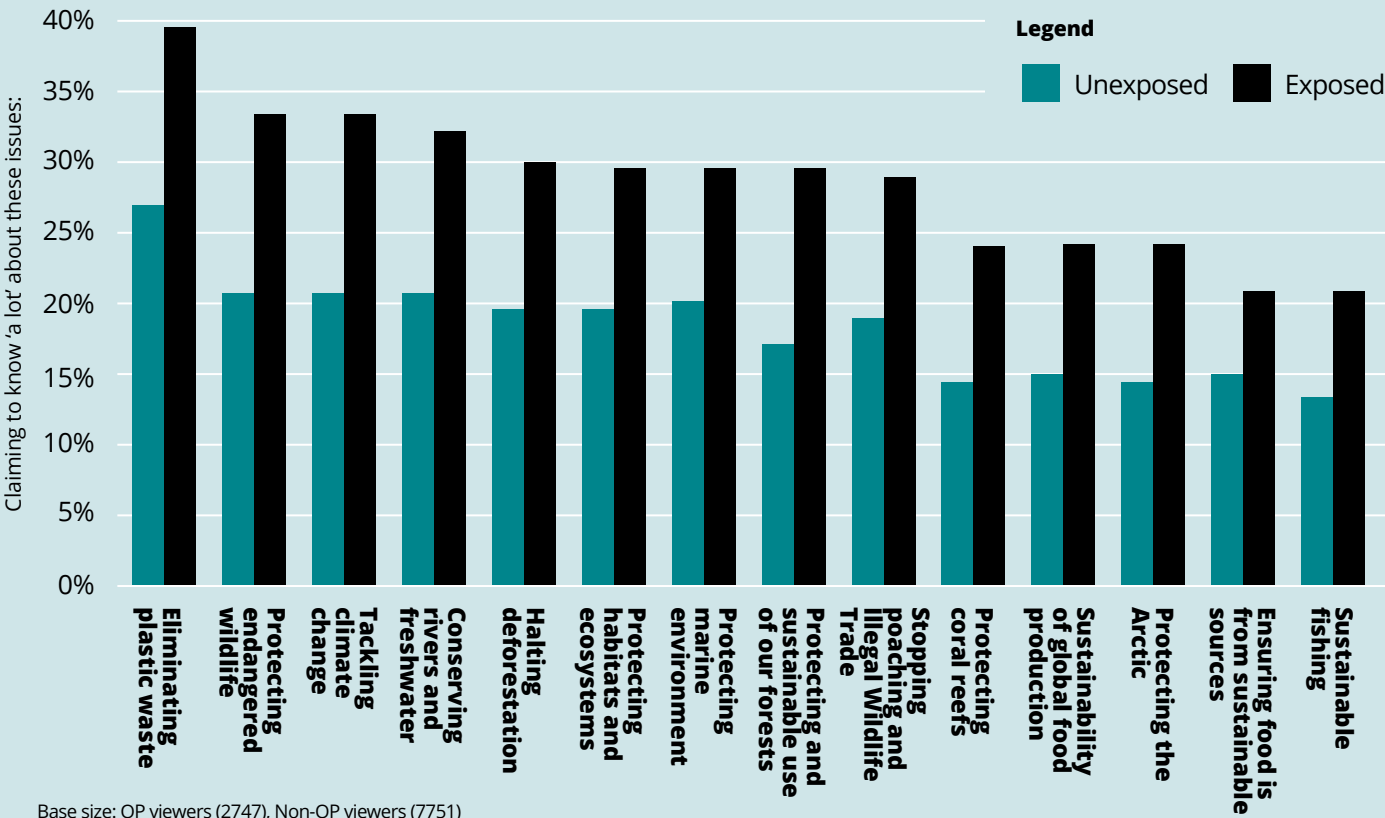
# MEASURABLE SHIFT IN BELIEFS

Compared to non-viewers, people who had watched the series reported **increased awareness, concern and knowledge** about the environmental issues covered in the series, ranging from endangered wildlife to restoring biodiversity. Climate change was the most recalled issue. **They also reported stronger attitudes around the need to act**, including believing that people are impacting the environment and businesses and government need to take action. **Viewers felt more strongly that they have the knowledge to do something and that their own individual actions can make a difference.** However, they weren’t likely to feel much more positive about the future and our ability to tackle major environmental problems.

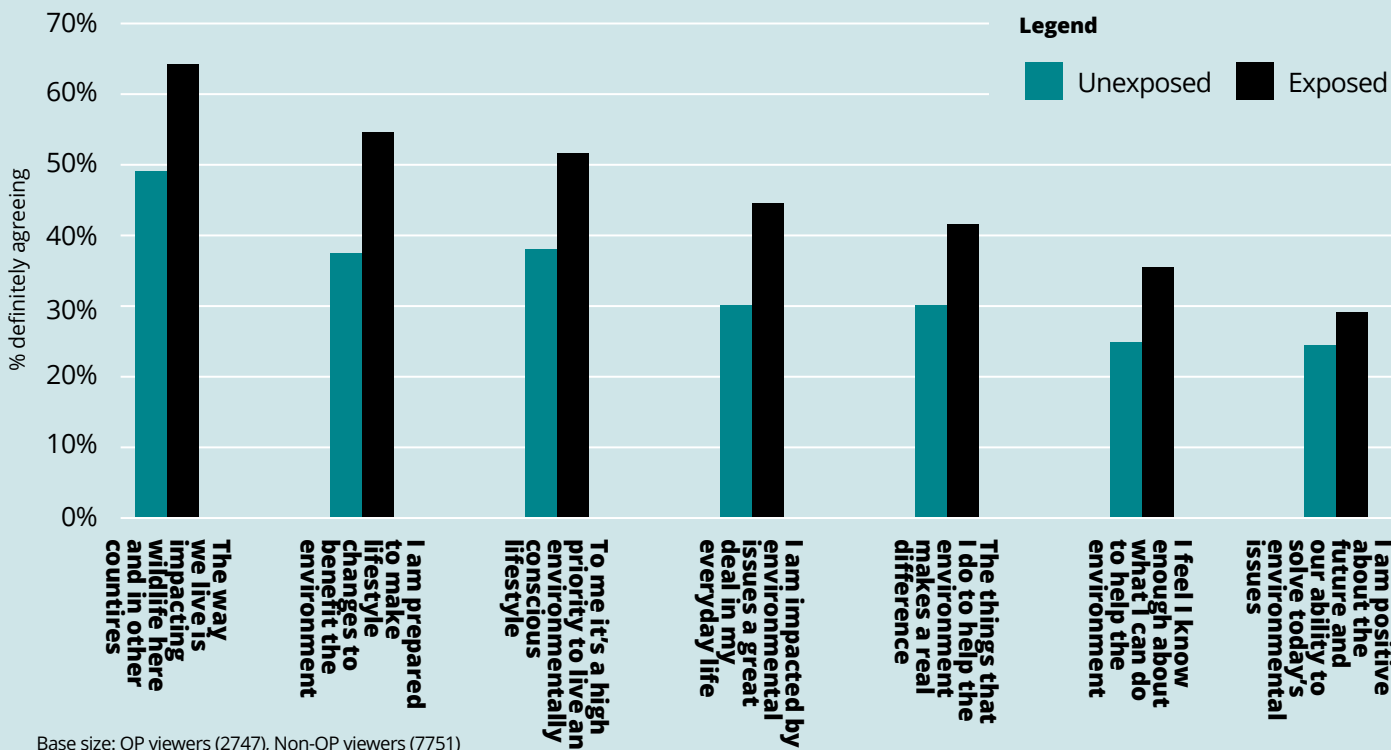


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## KEY REMEMBERED FACTS FROM EPISODES VIEWED

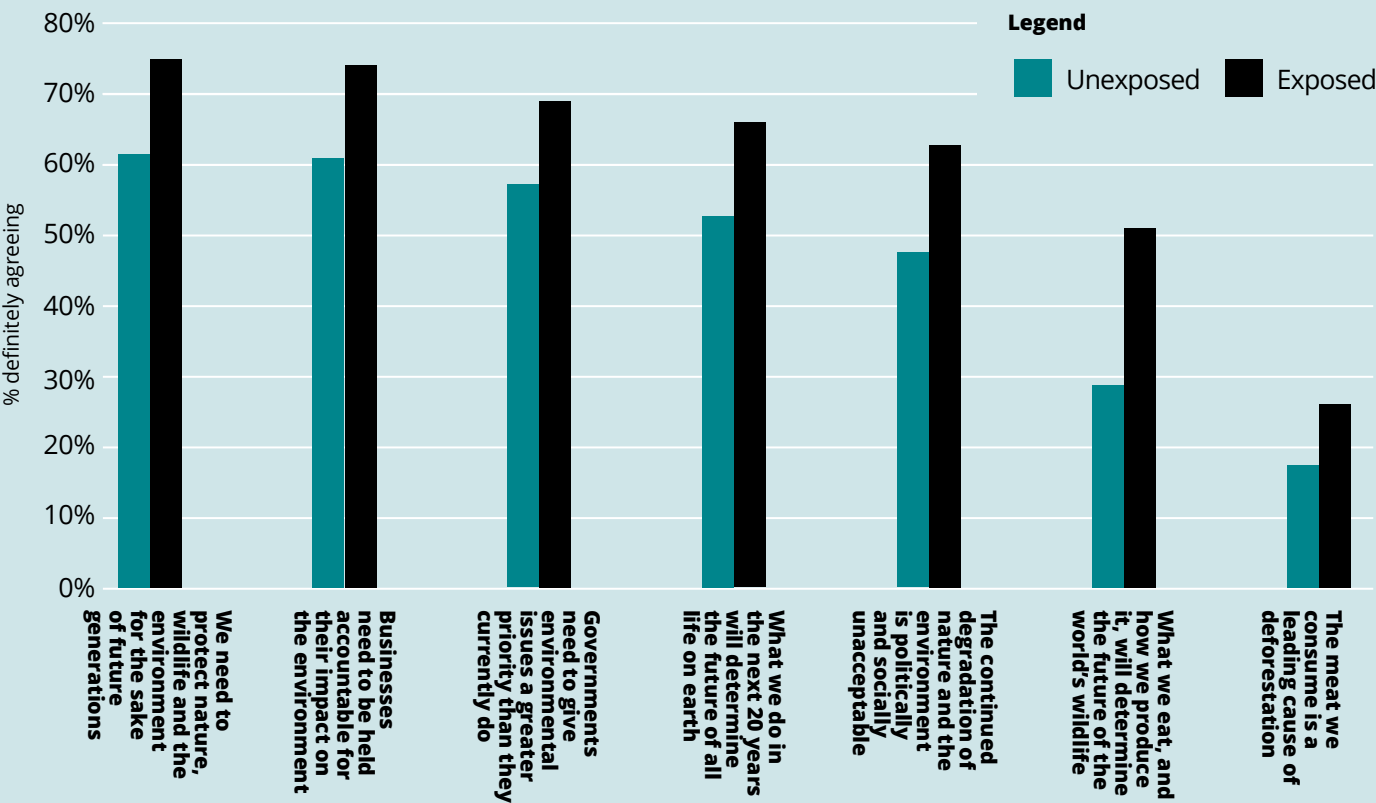


## BELIEFS ABOUT PERSONAL RESPONSIBILITY FOR THOSE EXPOSED TO THE SERIES COMPARED TO THOSE NOT EXPOSED





BELIEFS ABOUT NEED FOR ACTION FOR THOSE EXPOSED TO THE SERIES COMPARED TO THOSE NOT EXPOSED



Base size: OP viewers (2747), Non-OP viewers (7751)

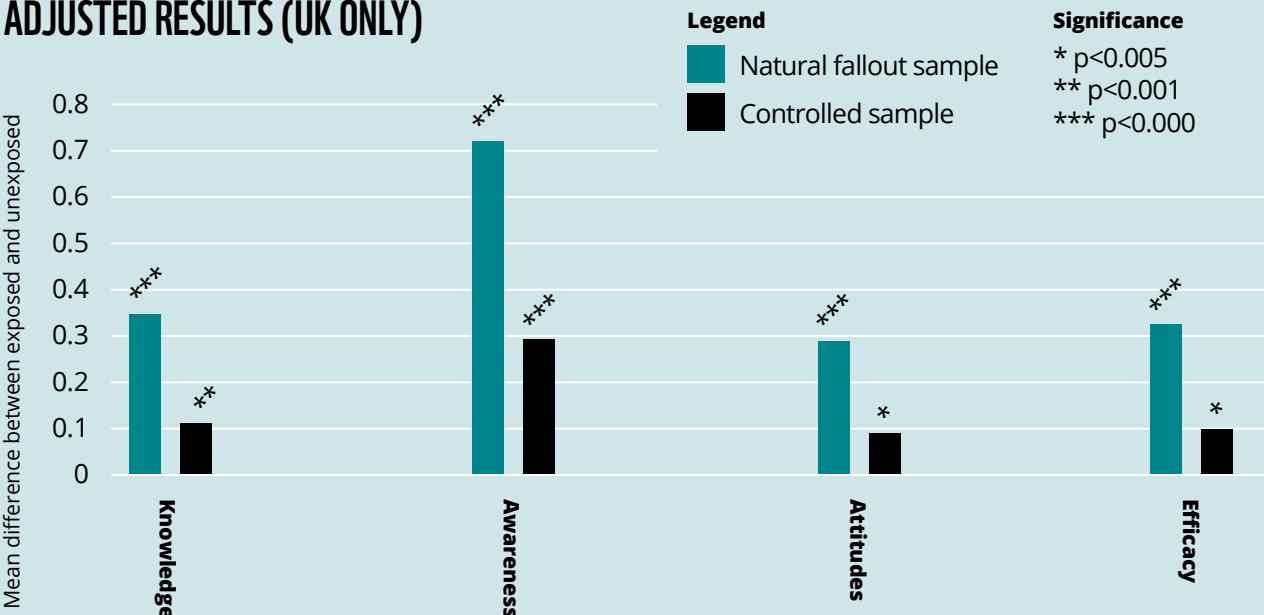
To better understand the impact of the series on viewer attitudes and opinions, and to examine whether other factors – such as research bias or pre-existing differences -- could have played a role in the research outcomes, WWF also ran an enhanced analysis on the UK survey results. This used multi-variate analysis to control for confounding variables such as demographic factors, other media consumption, and prior charity giving.

After adjusting for key characteristics the effect of Our Planet persisted – confirming that the impacts observed are highly evident. Those exposed to Our Planet still reported significantly higher knowledge and awareness of environmental issues, and though to a lesser extent, were still significantly more supportive attitudes and higher efficacy.

WWF also conducted qualitative research with 14 viewers across the UK. The participants were a mix of individuals who self-designated as low, medium and highly engaged individuals in environmental issues. Each was tasked with watching all 8 episodes in 3 weeks. They produced video diaries while watching the series with follow ups 1 week and 6 weeks after viewing.

The series prompted nearly all participants to reflect on their own behaviors and to expect more accountability from government and businesses. In addition, five key shifts were noted after all 8 episodes of the series were watched.

ADJUSTED RESULTS (UK ONLY)



KEY BELIEF SHIFTS AFTER WATCHING 8 EPISODES

	From	To
1	Overall plastics and fossil fuel burning focus	Deforestation competing with plastics and fossil fuels as a top concern
2	Simplistic understanding of climate change and its impacts	Increased awareness and understanding of the impact of climate change
3	Ocean concerns focused on plastics	Unsustainable fishing practices becoming a new ocean concern
4	Average 7 out of 10 level of concern for the environment – there are issues, but not so bad yet	Increased sense of urgency and need for governments to act (average 9 out of 10 level of concern) – we need to act now!
5	Personal action focused on recycling and plastic usage – not very empowered	More empowered with a better understanding of how they can make a difference



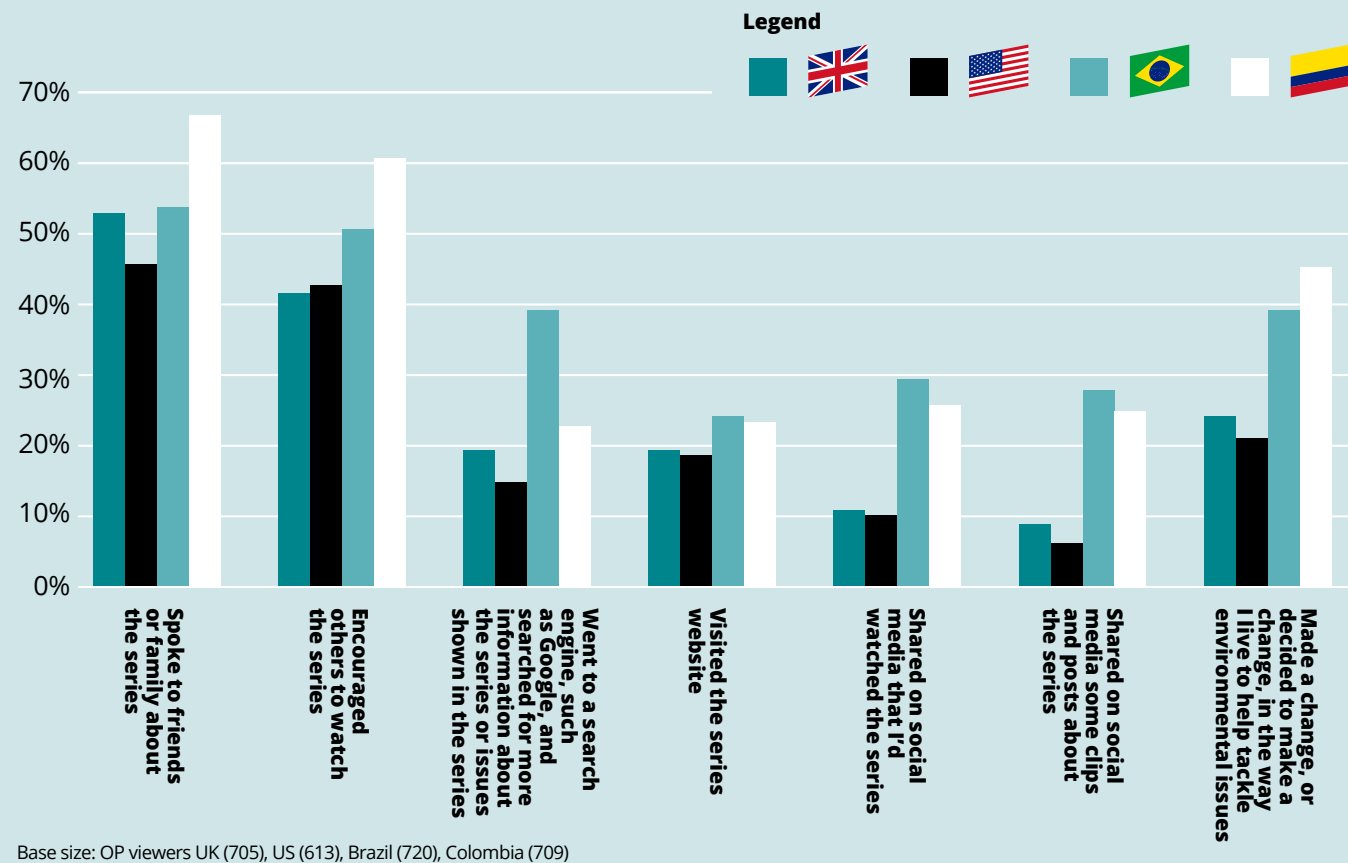
# OUR PLANET WAS MOST EFFECTIVE IN INFORMING AND DRIVING CONVERSATION

Measuring direct action taken as the result of engagement with film projects remains challenging. WWF’s quantitative research showed the largest self-reported action taken by viewers was speaking to friends or family about the series. Large numbers

of viewers also reported making a change in their own life, particularly in Colombia and Brazil. Overall, respondents in those two countries reported higher levels of action than viewers in the UK and US.



SELF-REPORTED ACTIONS TAKEN FOR THOSE EXPOSED TO THE SERIES COMPARED TO NOT EXPOSED



© Degi Peljee/Silverback/Netflix

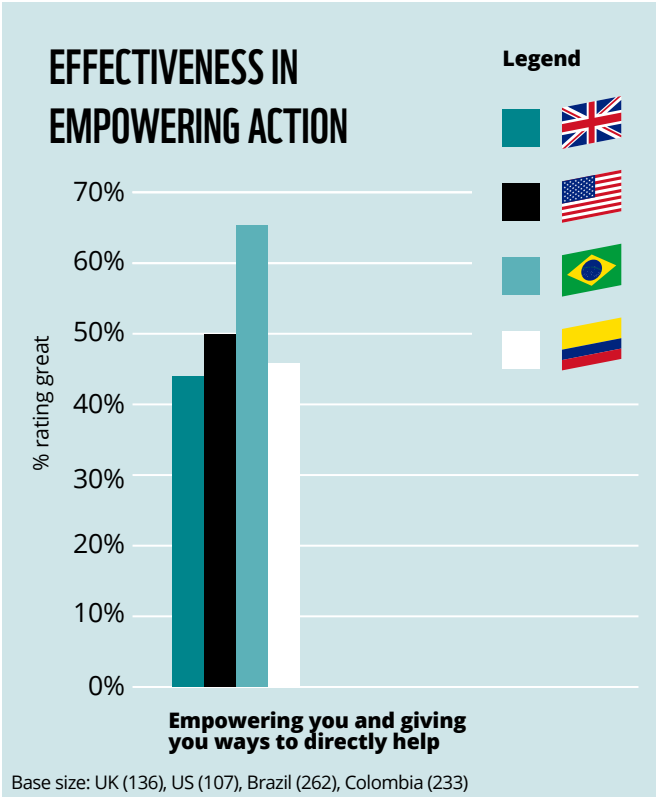


MEASURABLE SHIFT IN BELIEFS

However, although viewers of the series in both quantitative and qualitative research indicated that the series inspired them to want to take action, many also felt that neither the series or Halo content provided enough explicit information about what they could do.

In part this was a reflection of the global nature of the project and the challenges of finding specific calls to action that resonated for all audiences. For example, a call to change to a renewable energy source may make sense in some countries, but be impossible in others. OurPlanet.com tried to address this challenge by including both general information as well as geo-targeted links to local WWF offices that could provide more tailored journeys. However, content, such as a video with “Five Steps to Help Save Our Planet” could only offer very generalized advice such as eat a largely plant-based diet or buy sustainable products. The geo-linked pages provided by WWF offices around the world in some cases provided more location specific actions, ranging from advice on sustainable living to specific advocacy actions. Between the series launch and June 2019, there were 376,000 click throughs to WWF sites. But these offered a varying quality of experience for visitors.

OurPlanet.com also linked to Voice for the Planet, a global petition that sat on the series website as well as on other unbranded sites promoted by partners



**ARRAY OF ACTIONS TAKEN BY OUR PLANET VIEWERS, SELF-REPORTED**



**Food**

- Eat less meat
- Reduce food waste
- Become vegetarian / vegan
- Stop buying food with palm oil
- Growing own food



**Recycling**

- Started to recycle
- Recycling more
- Separating out recyclable materials
- Stop using / use less non-recyclable products and packaging



**Plastic**

- Cut down / don't use products/ food with plastic packaging
- Re-use any plastic products
- Reusable (not plastic) bags
- Use metal straws



**Supporting environmental charities**

- Raising money
- Joining them
- Donating time
- Sharing their messages



**At home**

- Use less water
- Use less energy



**Transport**

- Walk/ cycle more
- Use public transport
- Reduce use of car



**Increasing awareness**

- Talking to friends/ family/ community
- Sharing messages online



**Planting trees**



such as the World Economic Forum. Accompanied by an interactive globe, it was designed to show popular support for global action on nature and the environment ahead of key international summits scheduled for 2020 (but now delayed). The data protection issues involved in creating a new global site were incredibly complex and required a great deal of time and resource to manage appropriately. In addition, in order to be globally relevant, the call to action was very general (see side box). By April 2020, Voice for the Planet had more than 350,000 signatures. Just over 120,000 of these were from the OP.com website. While it did secure a global audience, it never attained the popular reach WWF had hoped and most of the petition’s traction was not a result of direct by engagement with the series and the initiative. In part this was because it was just one of several calls to action featured on OurPlanet.com and WWF social channels and it became clear that audiences prioritised seeking out individual behaviour change advice.

**VOICE FOR THE PLANET PETITON**

**We need a new deal for nature and people.**

**I’m adding my voice and calling for action to safeguard nature and set it on a path so that it is recovering by 2030. 2020 can be the turning point. We need everyone to act – individuals, communities, businesses, politicians and world leaders. Only then can we create a future where we all thrive.**

[ourplanet.com/en/voice/add-voice](https://ourplanet.com/en/voice/add-voice)



# A GLOBAL MEDIA EVENT

While the Our Planet series reached tens of millions around the world, far more people globally were exposed to the traditional and social media around the series, as well as Netflix’s paid marketing – much of which carried the series’ environmental message.

The global reach of Netflix, coupled with Attenborough’s celebrity, helped ensure that Our Planet became a global media event, with extensive coverage in traditional media and a large social media reach through the help of influencers.

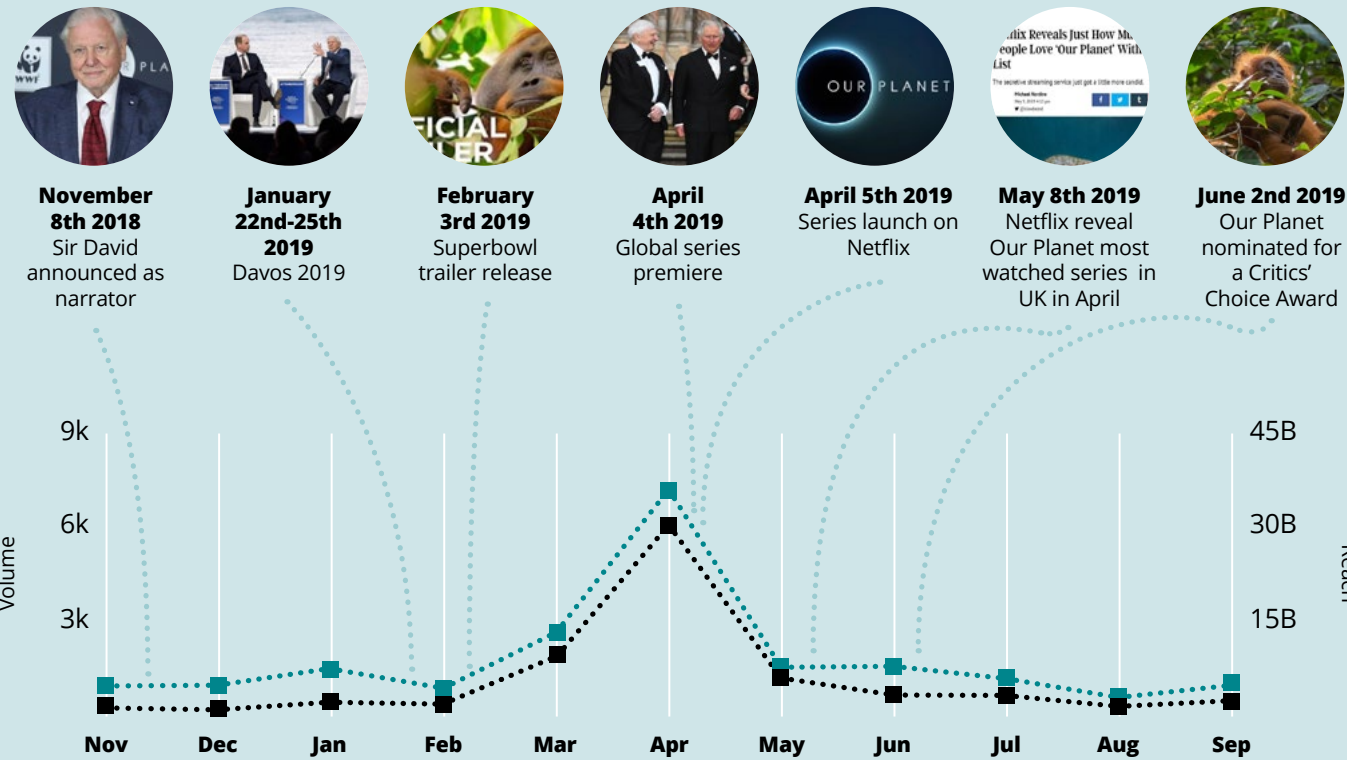
Measuring global media reach is notoriously difficult, but the project’s reach was extensive. Unlike many series, the media coverage of the project stretched across more than a year, beginning in November 2018 when Attenborough was announced as the narrator at the WWF’s State of the Planet Address.

In the period between November 2018 to September 2019, WWF recorded coverage in 129 different countries and at least 28,500 different media pieces across online, print and broadcast, with an estimated 63 billion online article views.

## OUR PLANET MEDIA COVERAGE: 8TH NOVEMBER 2018 – 23RD SEPTEMBER 2019

The key peak of media coverage was around the premiere (April 4th) and series launch (April 5th). Other key moments prior the series announcement in November 2018 included the Prince William and Sir David Attenborough interview at Davos in January and trailer release at the 2019 Superbowl in February.

Legend ■ Volume ■ Reach



## PRESS

The Guardian

Our Planet review -

## ATTENBOROUGH’S FIRST ACT AS AN ECO-WARRIOR

The New York Times

A Netflix nature series says to viewers:

## “DON’T LIKE WHAT YOU SEE? DO SOMETHING ABOUT IT”

TIME

## VOICE FOR THE PLANET

David Attenborough’s new series is more than just another nature documentary



The majority of this coverage occurred between March and May 2019, around the time of the series launch. This is likely a substantial undercount as many print and broadcast pieces, especially in smaller markets may not have been picked up. The US and UK were the largest markets, each accounting for 28% of recorded coverage, though this is likely skewed by limited monitoring in many parts of the world.

Critical response to the series was overwhelmingly positive, with almost all reviewers noting the strong environmental and climate message.

Unusually for a documentary series with serious social message, however, Our Planet also had substantial reach in the more populist press, aided in the UK by Attenborough’s status as a national hero, and globally by the support of the Royal Family and A-list celebrities who joined the premiere in London at the Natural History Museum on 4th April. Outlets such as The Daily Mail and Good Morning America ran multi-day series about Our Planet, while celebrity press like OK! Magazine and HELLO! gave the launch extensive coverage. Our Planet even featured on the popular series Googlebox on Channel 4 in the UK, which shows UK families watching and responding to other television programmes.

The launch of Our Planet prompted a coordinated effort from climate change denialists to undermine the powerful sequence in Episode 2: Frozen Worlds, showing walruses falling to their deaths as a result of declining sea ice due to climate change. However, despite some coverage of this in media outlets, these claims did not get widespread pick-up online and positive media coverage of the sequence still dominated.

The media coverage also helped drive wider digital conversation, with coverage by both prestige and digital media brands shared widely.



DIGITAL CONVERSATION FROM MEDIA ARTICLES

The New York Times

A NETFLIX NATURE SERIES SAYS TO VIEWERS: “DON’T LIKE WHAT YOU SEE? DO SOMETHING ABOUT IT”

The New York Times has a total of >72m followers

Facebook

- >38k interactions
- >27k likes
- >7k shares

Referrals

- >19k interactions
- Posted 96 times by other sources (including WIRED magazine >2m followers)

Vox

DAVID ATTENBOROUGH, THE VOICE OF OUR PLANET: “THINGS ARE GOING TO GET WORSE”

Vox has a total of >30m followers

Facebook

- >70k interactions
- >49k likes
- >16k shares

Referrals

- >73k interactions
- Posted 189 times on other channels including by Greenpeace UK and other conservation organisations

THREE PRINCES, A FOOTBALLER AND A STORYTELLER

Netflix premiered Our Planet at a gala event held on 4th April at the Natural History Museum. The event was attended by a mixture of celebrities, journalists, leading environmentalists and global decision makers from the political and business worlds, most brought together by WWF. HRH Prince Charles and David Attenborough both spoke, with the heir to the British throne and noted conservationist accompanied by both of his sons. Former England Football Captain David Beckham – who has one of the world’s largest Instagram followings with over 60 million followers – attended, accompanied by his eldest son Brooklyn, along with talent from Netflix’s other hit shows. The celebrities and royals rubbed shoulders with politicians such as Michael Gove, the UK’s Secretary of State for Environment, Food and Rural Affairs, and high-profile business leaders like Dave Lewis, CEO of Tesco. The unusual event with its multigenerational audience received worldwide media coverage and extensive digital engagement.



Netflix Our Planet premiere, Natural History Museum, London

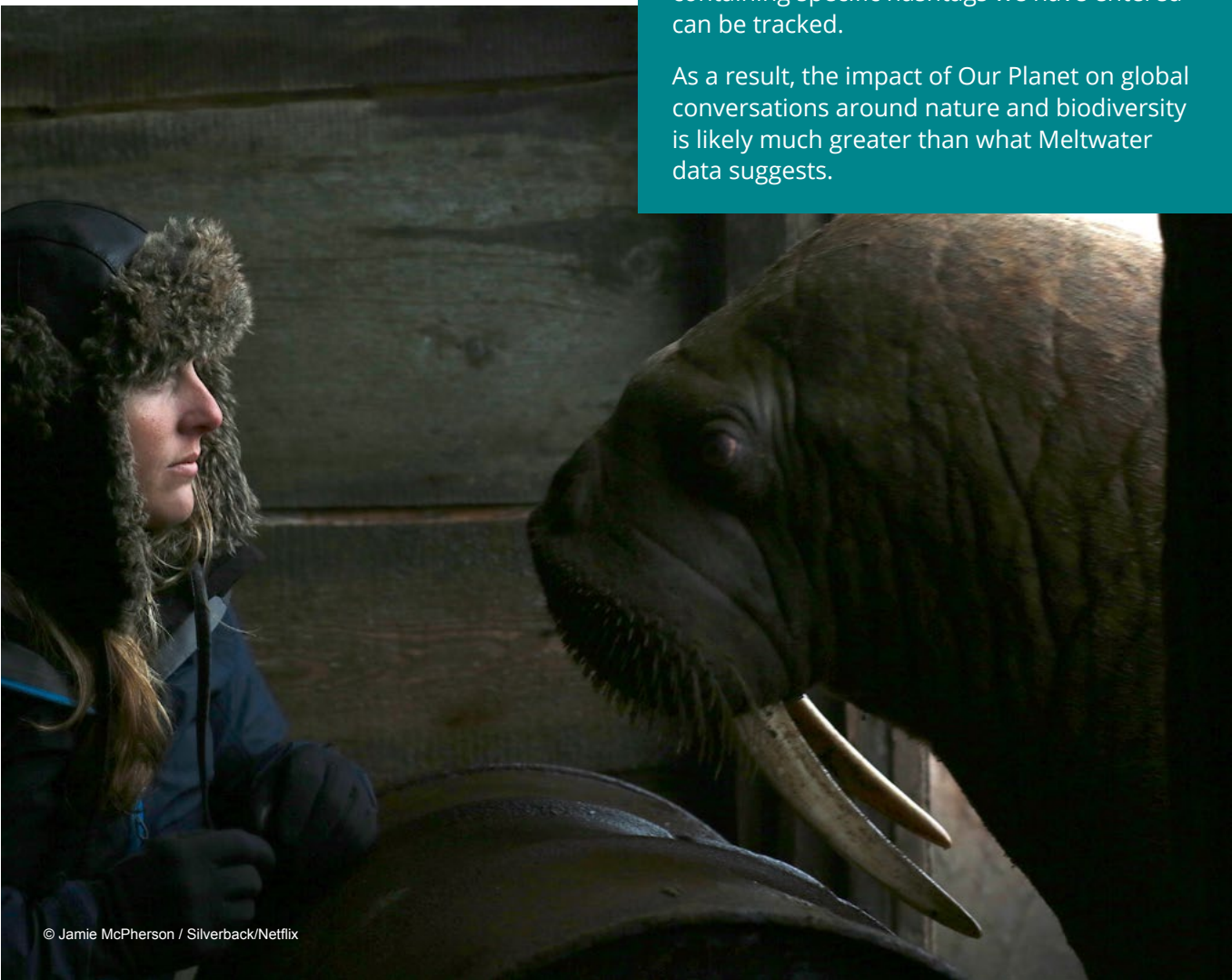
Although measuring the impact of a project like Our Planet on the overall global digital conversation about nature and biodiversity is extremely difficult, through social listening tools we can see that it had an impact, especially in the months following the series launch. Data from Meltwater Sysomos indicates that between April and June 2019, Our Planet was responsible for **at least 2.5% of the global conversation and 3.1% of UK/US conversation**. When looking at the most specific of the keyword categories - nature & biodiversity - around **1 in 50 users** talking about nature loss during that period were doing so because of Our Planet. Our Planet’s contribution to the discussion around climate change during the same period was smaller, but still measurable. The data likely underestimates Our Planet’s contribution for a number of reasons (see box).

MEASURING SHARE ON CONVERSATION

WWF used Meltwater Sysomos to measure Our Planet’s impact on the global digital conversation around nature and biodiversity. To measure this they looked at the percentage and number of posts containing specific nature-related keywords that also made reference to Our Planet and related keywords. Only English-language keywords were included.

Meltwater has access to global data from Facebook, Twitter, Instagram (Feed only), Blogs, Forums, News, Tumblr. But it also had some limitations: for Facebook, only posts by business pages can be tracked. Posts on personal profiles and groups cannot be tracked due to Facebook’s API restrictions. For Instagram, only posts from public profiles containing specific hashtags we have entered can be tracked.

As a result, the impact of Our Planet on global conversations around nature and biodiversity is likely much greater than what Meltwater data suggests.

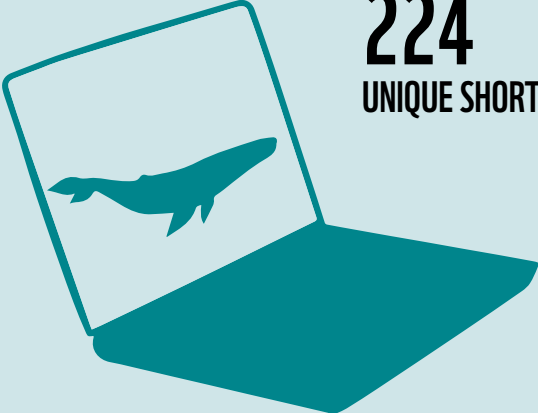




# THE DIGITAL HALO

Central to the concept of the Our Planet project was the idea of a rich pool of digital content that could both help deepen the engagement of viewers whose interest in climate and nature was sparked by watching the series and reach those who hadn’t seen the series, thereby encouraging them to watch.

### THE DIGITAL HALO



## 224

UNIQUE SHORT FILMS

40 FILMS TRANSLATED  
INTO 5+ LANGUAGES

OUR PLANET, OUR BUSINESS  
40 MINUTE SPECIAL

OUR PLANET: TOO BIG TO FAIL  
FINANCE FILM FORTHCOMING  
AUTUMN 2020

Like the series, much of this content was structured around the idea of biomes. For each episode, or biome, a short film voiced by Attenborough was produced that looked at how that system could be saved. The Halo also included behind-the-scenes, explainer, and how-to content, as well as inspiring stories about nature and climate solutions. The films were not all released with the launch of the series – instead they were rolled out throughout 2019 around themed months in an attempt to keep conversation going beyond the launch of the series.

The Halo content drew on footage from the series, as well as substantial additional content collected by a separate team that focused more explicitly on gathering stories that explained human impact on our planet, as well as a range of voices – from presidents and CEOs to smallholder farmers, innovators and conservationists – with ideas about how to fix things.

It was a vast amount of content, especially since many films were produced in multiple formats for different channels and in multiple languages.

The films were distributed on the OurPlanet.com website, via WWF and partner social channels, through WWF’s education programme and by digital influencers. **By the end of 2019, Halo content had been viewed more than 65 million times.**

While the films all carried logos for Our Planet, Netflix and WWF, most viewers of Halo content saw the films in contexts unconnected to the series. At the end of each episode on Netflix, a WWF logo and message from Attenborough directed viewers to OurPlanet.com to find out more. But of the 65 million total views of Halo content, only 2 million were on OurPlanet.com. This meant that a smaller percentage of series viewers took the action of going to the webhub after watching an episode of the series and Attenborough’s CTA at the end of the series than WWF had expected. WWF’s digital channels -- including a successful digital partnership with the World Economic Forum “Pioneers for the Planet”, were the largest drivers of views – driving 43.8 million views.

## OUR PLANET DIGITAL HALO REACH BY END OF 2019

Total estimated Our Planet digital views (including uncredited)	90 million
Total credited views of Our Planet content (including influencers)	60 million
Halo films	43.8 million
Engagements	100 million

While the WWF branding and support for Halo content was instrumental to its success and global reach, it also made it more challenging to build a broad coalition behind it. Similarly, while Netflix brought a huge global audience, some large media outlets with substantial digital platforms who saw Netflix as a competitor – including but not limited to the BBC – largely declined to share or amplify Our Planet branded digital content.

Still, the reach of the digital Halo rivaled that of the series. It also demonstrated the huge appetite among audiences for positive, solutions-based stories. Content about local environments performed well in specific countries and regions.









**SPARKING ONLINE CONVERSATION**

**Our Planet Halo content had high share rates, with audiences wanting to spread the message and share what they were doing. The short film “A Reason for Hope” voiced by Attenborough and released on the day of Earth Hour 2019, in the run-up to the series launch, had an organic reach of 5 million, 1.6 million views, and was shared over 60,000 times.**

**THE DIGITAL HALO**

- Legend**
-  Halo film
  -  Total views



**A REASON FOR HOPE**  
**>4.7 MILLION**



**RETURN OF THE WHALES**  
**>1.57 MILLION**



**WHAT IS BIODIVERSITY**  
**>1.47 MILLION**



**HOW TO SAVE OUR JUNGLES**  
**>1.44 MILLION**



**PIONEERS - SPONGE CITIES**  
**>1.3 MILLION**



**HOW TO SAVE OUR PLANET**  
**>1.29 MILLION**

Data to end 2019



# HIGH-LEVEL POLITICAL AND ECONOMIC ENGAGEMENT

Our Planet helped drive a popular conversation around nature and climate, but as importantly, it gave a platform to climate change and the destruction of nature on the global stage. WWF successfully used the project, as well Attenborough’s support, to build relationships with key decision-makers around the world and secure high-profile events at some of the most important convening events in the global calendar.

At events, which usually included short excerpts from the series – or in some cases screenings of whole episodes – the film content provided an emotive and inspirational spark for serious discussions about how to drive more robust action to protect the planet. Conversations in Davos in 2019 also led to the production of Our Planet, Our Business, a 40 minute, solutions-oriented film aimed at a business audience.

In addition to the global events, WWF offices around the world, from Norway to Colombia, organized country-specific events that brought influential stakeholders together to discuss climate and environmental action on a national level.



**Johan Rockström**  
@jrockstrom • Apr 11, 2019

David Attenborough & Christine Lagarde in bilateral conversation on biodiversity & planetary health at the IMF during the World Bank Spring Meeting. What happens? The IMF HQ is packed with people! Not the usual Nature Lovers. These are the finance die hards. A significant shift



 6  120  347 

## KEY GLOBAL INFLUENCING MOMENTS

<b>WWF State of the Planet Address, London November 2018</b>	WWF event with David Attenborough and scientist Johan Rockstrom, attended by 400 high-profile business leaders, politicians, celebrities, journalists and environmentalists
<b>World Economic Forum, Davos, January 2019</b>	Helped secure strong climate and nature narrative throughout the meeting, including via a main stage Q&A with HRH Prince William and David Attenborough
<b>Our Planet Premiere, London, April 2019</b>	Gala event with 300 high-profile stakeholders from media, politics and the environmental sector
<b>IMF &amp; World Bank Spring Meetings, Washington DC, April 2019</b>	One-on-one conversation between Add Managing Director of the IMF Christine Lagarde and David Attenborough
<b>United Nations General Assembly meeting, New York, September 2019</b>	Video message from David Attenborough, introduced by British Prime Minister Boris Johnson, at Leaders’ Event
<b>World Economic Forum, Davos, January 2020</b>	Our Planet content used throughout the event, panel session featuring Our Planet, Our Business

# ENGAGING BUSINESS

The Halo film Our Planet, Our Business was released in June 2019 and has been translated into 9 languages. The film mixes series and Halo content, interspersed with interviews from leading business and political leaders from around the world. By May 2020, it had been screened at more than 290 events in 55 countries, reaching more than 23,000 business people at live events. Despite its comparatively niche audience, it had been watched 160,000 times on youtube and OurPlanet.com and continues to be shared and watched.

Events featuring the film have had overwhelmingly positive responses, with demand for screenings of the film growing largely through word of mouth. Indeed, it’s been so successful that WWF is producing a second spin-off film, scheduled for release in autumn 2020, aimed more specifically at the financial industry.

While many businesses are already on a sustainability journey, Our Planet: Our Business has helped accelerate action by inspiring workforces to demand faster action and to see protecting our planet as a responsibility for every employee. Sustainability specialists reported that screenings of the film helped them engage colleagues from across the business and unblock internal barriers to change. In other businesses, screenings allowed employees to directly challenge their leadership about the pace of change or instigate new initiatives.

## BUSINESSES WHO HAVE HELD OUR PLANET: OUR BUSINESS SCREENINGS









# YOUTH AND EDUCATION

WWF used the power of Our Planet's assets to support its global education efforts, aimed at building understanding of biodiversity and how to protect it in the next generation. Our Planet school resources were produced in seven languages and promoted in 37 countries around the world.

## These assets included:

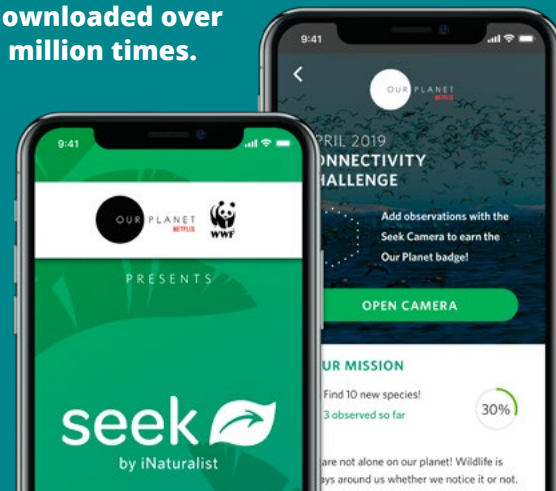
- Classroom resources for primary school aged children including video discussion guides and information about biomes.
- A multi-disciplinary Our Planet Education Summit curriculum for secondary school students, aimed at helping bridge environmental and political literacy.
- A Sustainable Development Goal (SDG) lesson about biodiversity with the World's Largest Lesson on Making Space for Nature for all ages.
- Special video assets for schools, including a video message from Attenborough.
- Skype in the Classroom online learning initiative providing 180+ sessions from 32 speakers that has so far reached over 5,000 students from 10 countries.
- A global Wild Wisdom Quiz initiative built around Our Planet content involving 350,000 children in seven countries.
- Official children's book published by HarperCollins, available in many European markets, with educational resource pack for schools.

Netflix also licensed the programme for free educational screenings anywhere in the world. By April 2020, more than 13,000 children in Kenya, India, Singapore and the United Kingdom had watched content from the series in their schools, many in rural and remote schools.

In April 2020, when the COVID-19 pandemic hit, Netflix also released all eight episodes of the series on its youtube channel to support online education for children out of school. In less than a month, it had millions of new views.

## SEEK APP WITH iNATURALIST

**The Our Planet project supported an update of the Seek App by iNaturalist for a young audience, which allows real-time identification of nature and is helping to build a global citizen science database. The app was promoted by WWF education partners, including The Scouts, and through media outreach. The app is being used in schools around the world and has been downloaded over a million times.**



© WWF Singapore



**Top: Educational screening at the Global Indian International School in Singapore**

**Bottom: Educational screening in Kenya**

© WWF Kenya



# CHANGING THE GENRE

Our Planet was the first major landmark nature documentary series with an explicitly environmental message. It proved that – told the right way – such storytelling could be commercially successful and reach mainstream audiences and as a result has helped shift the overall natural history sector.

In the four years between when the project was developed and commissioned, and when it was finally released, public sentiment about the urgency of action to combat climate change and protect nature has increased dramatically. Indeed, the filmmakers say that in retrospect they could have gone even deeper into some of the issues.

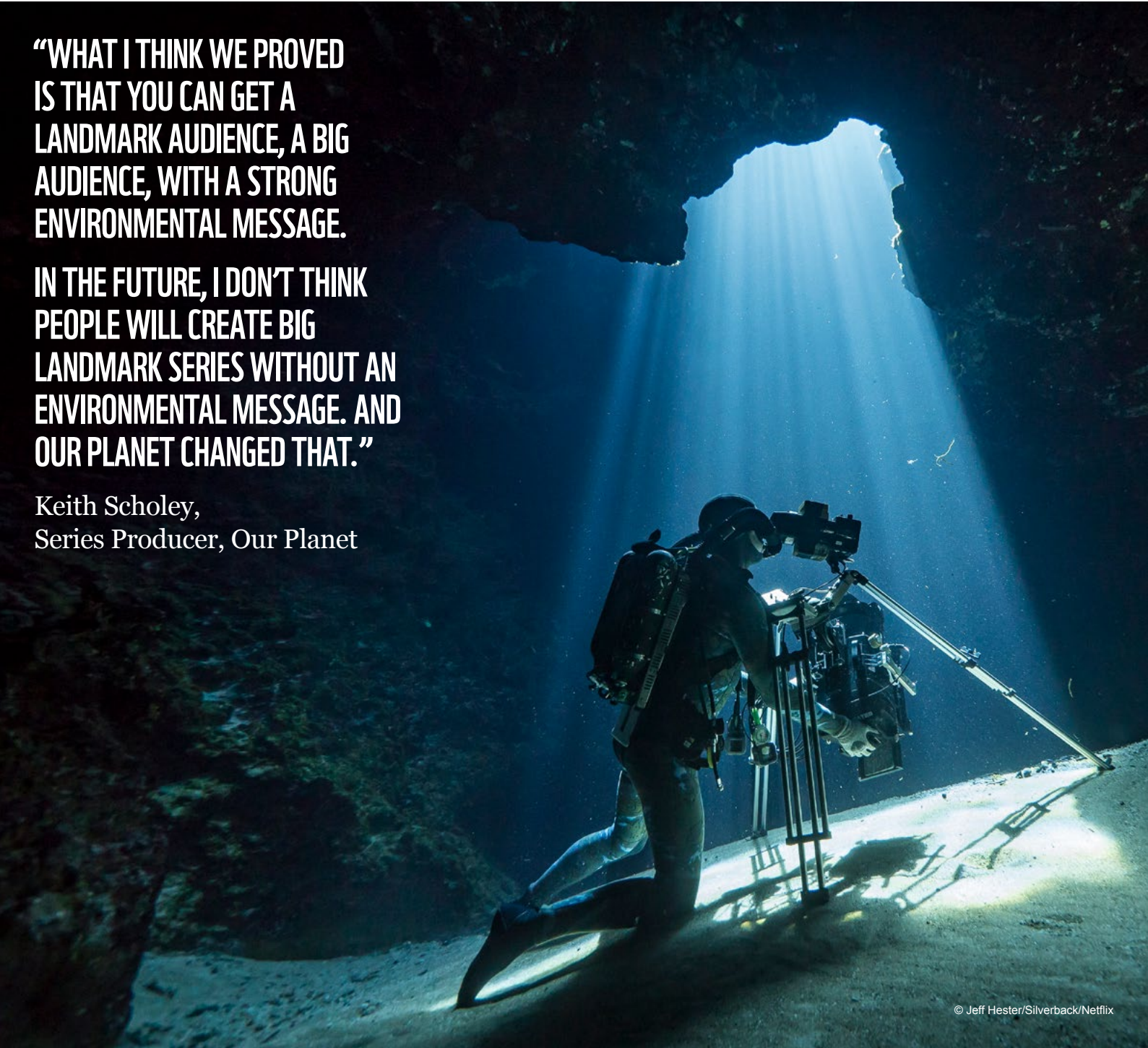
But the success of Our Planet, along with the impact of environmental sequences in projects like Blue Planet II, have fundamentally shifted audience expectations and the willingness of commissioners to include hard-hitting environmental messaging. Crucially, the BBC – which remains one of the most important and powerful commissioners in the sector – has shifted its approach. Its new slate of landmark series, including Perfect Planet (also produced by Silverback), Frozen Planet II and Planet Earth III will all look not just at the beauty of the planet, but what humans are doing to it. Although these were announced before the release of Our Planet, industry insiders say Our Planet and Netflix’s entry into the sector helped influence this. With Our Planet too, Attenborough – who remains one of the BBC’s most important assets -- began to use his voice to more explicitly advocate for action to protect our planet on a global stage.

Through the power and reach of Netflix, Our Planet also brought the genre to a new generation of viewers, many of them young people in countries like Brazil and Colombia that are guardians of much of the world’s biodiversity.

The big, mainstream marketing push by Netflix in the United States – which included a Superbowl television ad, also helped attract a different kind of viewer there.

“WHAT I THINK WE PROVED IS THAT YOU CAN GET A LANDMARK AUDIENCE, A BIG AUDIENCE, WITH A STRONG ENVIRONMENTAL MESSAGE. IN THE FUTURE, I DON’T THINK PEOPLE WILL CREATE BIG LANDMARK SERIES WITHOUT AN ENVIRONMENTAL MESSAGE. AND OUR PLANET CHANGED THAT.”

Keith Scholey,  
Series Producer, Our Planet



## SERIES AWARDS

### Critics’ Choice Awards

- **Best Nature Series**

### Emmy Awards

- **Outstanding Documentary or Non-Fiction Series**
- **Outstanding Narrator (for David Attenborough)**

### Jackson Wild

- **Best Ecosystem Film**
- **Best Changing Planet Film**

### Hollywood Music in Media Awards

- **Main Title Theme for a Limited Series**

## HALO AWARDS

### Webby Awards

- **People’s Voice Winner for Television & Film websites: OurPlanet.com**
- **Webby and People’s Voice Winner for Best Use Of Augmented Reality, Rewild by PHORIA**
- **Webby Winner for Video Documentary (short-form): Sponge Cities**

### Jackson Wild

- **Best Changing Planet Film – Short Form for “How to Save Our Planet”**
- **Winner – Best Limited Series – Short Form for “How to Save Our Planet (8 x 8’ series)”**

### World Wildlife Day Film Showcase: Biodiversity

- **Biodiversity Short category for “How to Save our Planet”**
- **Biodiversity Micro Movie category for “Ocean Farmer”**

### tve Global Sustainability Film Awards

- **Companies taking Climate Action for “Ocean Farmer”**
- **Infrastructures for the Future for “Sponge Cities”**



# LEARNINGS

## INTEGRATE IMPACT FROM THE BEGINNING

Our Planet effectively increased understanding and shifted opinions because the environmental messaging was central to the narrative and central to the vision of the whole project. Teams at Silverback and WWF worked closely together throughout the entire project to ensure maximum impact.

## RIGHTS ARE ESSENTIAL

Nothing would have been possible if Netflix had not supported the wider project and allowed content from the series to be used across a variety of platforms for advocacy and educational purposes. However, managing this process required substantial resource from WWF and at times impacted the project’s ability to move quickly.



## BUILD FLEXIBILITY INTO YOUR IMPACT CAMPAIGN

Some of the most impactful elements of the Our Planet project, such as the Our Planet, Our Business film, were not envisioned as part of the initial project, but were developed in response to feedback and to seize opportunities. In retrospect, the project could have been more rigorous about evaluating as the project progressed what was working and what was not, and stopping things – such as some strands of the Halo – that weren’t having as much impact.

## PARTNERS ARE VITAL TO ENABLING REACH

Partnerships, especially WWF’s relationship with the World Economic Forum, were vital in helping the project reach new audiences but were developed late in the project. They were most successful when partners were able to co-create with the Our Planet team. Building more of these partnerships earlier in the process could have increased the reach and impact of the overall project.

## SERVING LOCAL AUDIENCES ON A GLOBAL SCALE PAYS OFF

Given the complexity of the narrative and solutions needed to address the challenges presented in the series, developing a single hard-hitting global call to action proved extremely challenging and time intensive. More effective was enabling local teams to use the assets and more could have been invested in this from the beginning.

## MANAGING DIGITAL ASSETS IS TIME AND RESOURCE INTENSIVE – AND ONGOING

The sheer number of assets produced for a global campaign, including translations of assets into multiple languages and the reversioning for different social platforms, was enormous and challenging to manage. More resources invested into how this would be managed initially, for example into developing content workflows and a better content management system, could have saved time and money in the long-run.



## THE ASSOCIATION WITH WWF BROUGHT CREDIBILITY AND GLOBAL REACH TO THE PROJECT, BUT ALSO LIMITED THE POOL OF POTENTIAL PARTNERS WILLING TO SHARE ASSETS

WWF’s sustained and extensive support for the project was essential to its success, especially around leveraging the series into access to important decision makers and building high-profile celebrity support for the initiative. However, assets were not always shared by the wider environmental movement, especially other large non-governmental organisations. Producing some assets without the WWF brand or building more co-branded distribution partnerships, such as the relationship with the World Economic Forum, with specifically tailored content could perhaps have helped Halo films achieve wider reach.

## SOCIAL DRIVES CONVERSATION, BUT OURPLANET.COM AND EDUCATION ASSETS PROMOTED DEEP ENGAGEMENT WITH SPECIFIC AUDIENCES AND HAVE LONG LIFESPANS

The vast majority of people engaged with Halo content via social channels. Attracting mainstream audiences to a stand-alone website proved more challenging than expected, even with clear sign-posting from the series. However, the site has proved essential for hosting long-lived assets such as educational tools. A more detailed audience strategy from the beginning could have helped understand where different audiences were likely to engage with with Our Planet content and could have more efficiently focused on providing target audiences with effective user experiences.





# CONCLUSIONS

As the Our Planet Project will continue for a number of years, its full impact cannot yet be documented. However, one year after the release of the main series, it's clear that:

**Our Planet created a truly global conversation about the urgency of action to protect our planet.** It reached new audiences around the world and helped make the protection of nature a mainstream issue. Its incredible reach and support from a broad spectrum of individuals and institutions not usually identified with environmental issues helped efforts to build a broader, deeper movement in defence of nature.

**It educated, informed and inspired tens of millions of people around the world, but worked best to drive action when it linked back to localized campaigns and initiatives.** The series narrative effectively delivered its core message and increased understanding of biodiversity, while entertaining audiences at the same time. But the project also showed that clear paths to action need to be driven at a local level.

**It proved content with hard-hitting environmental messages could be commercially successful with mainstream audiences.** It also showed there is enormous demand from audiences for positive stories that give hope that we can build a better world.

**It helped mainstream climate and nature conversation among decision-makers.** Our Planet gave a global platform to the climate and nature crisis, helping move belief in the urgency of the need for action from a fringe issue to centre stage. It helped win new, powerful allies to the fight and inspired action at the highest level.

© Kieran O'Donovan / Silverback/Netflix



**OUR MISSION IS  
TO CONSERVE NATURE  
AND REDUCE THE  
MOST PRESSING THREATS  
TO THE DIVERSITY OF  
LIFE ON EARTH.**



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