

## Overview

Pol.is is a real-time survey system that helps identify the different ways a large group of people think about a divisive or complicated topic. Here's a basic breakdown of some terms you'll need to know in order to understand this report.

**Participants:** These are the people who participated in the conversation by voting and writing statements. Based on how they voted, each participant is sorted into an opinion group.

**Statements:** Participants may submit statements for other participants to vote on. Statements are assigned a number in the order they're submitted.

**Opinion groups:** Groups are made of participants who voted similarly to each other, and differently from the other groups.

This pol.is conversation was run by Filmmakers for Future - Wildlife. The topic was 'What do we want our programs to achieve?'.

**252**  
people  
voted

**183**  
people  
grouped

**9,139**  
votes were  
cast

**131**  
statements were  
submitted

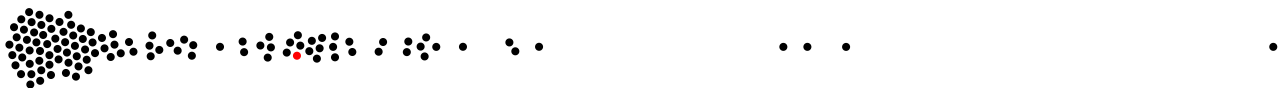
**36.27**  
votes per voter on  
average

**2.76**  
statements per author  
on average

## How divisive was the conversation?






Statements (here as little circles) to the left were voted on the same way—either everyone agreed or everyone disagreed. Statements to the right were divisive—participants were split between agreement and disagreement.

**How to use this:** Hover to see the statement text. Start on the far right to find out what the most divisive statement was.



Consensus statements

Divisive statements

STATEMENT	OVERALL	A 85	B 32	C 8	D 58
74 Natural history filmmaking should be given a free pass for carbon footprints because travel is essential	 4% 79% 15% (64)	 3% 74% 22% (27)	 18% 72% 9% (11)	 0% 100% 0% (6)	 0% 85% 15% (20)

# Majority

Here's what most people agreed with.

60% or more of all participants voted one way or the other, regardless of whether large amounts of certain minority opinion groups voted the other way.

**% Agreed** **% Disagreed** % Passed % Didn't vote

STATEMENT	OVERALL 183	A 85	B 32	C 8	D 58
12 Our programs have the potential to change how our audience see their relationship with the natural world	94% 0% 5% (98)	100% 0% 0% (37)	83% 0% 16% (18)	100% 0% 0% (8)	94% 0% 5% (35)
29 It is more important than ever that everyone learns about the natural world	93% 0% 5% (111)	95% 0% 4% (49)	76% 5% 17% (17)	100% 0% 0% (7)	97% 0% 2% (38)
38 Our programs should help audiences assess the value of different solutions to our environmental crises	92% 0% 7% (94)	93% 0% 6% (43)	73% 0% 26% (15)	100% 0% 0% (8)	100% 0% 0% (28)
50 The audience already understands the urgency of climate change we don't need to keep including it in our programs	5% 89% 5% (77)	6% 90% 3% (31)	15% 69% 15% (13)	0% 100% 0% (7)	0% 96% 3% (26)
61 Natural history programmes have a duty to report on the true current state of the natural world	90% 6% 3% (96)	93% 6% 0% (44)	64% 17% 17% (17)	100% 0% 0% (6)	100% 0% 0% (29)
68 Wildlife films should be entertainment only- conservation turns people away	1% 93% 4% (65)	0% 100% 0% (26)	7% 76% 15% (13)	0% 100% 0% (6)	0% 95% 5% (20)
71 Wildlife films are doing enough for conservation already.	2% 91% 5% (69)	0% 100% 0% (31)	16% 58% 25% (12)	0% 100% 0% (6)	0% 95% 5% (20)
73 It's solely down to wildlife filmmakers/the wildlife tv industry to highlight the issues	3% 95% 1% (62)	0% 100% 0% (26)	9% 81% 9% (11)	0% 100% 0% (6)	5% 94% 0% (19)
75 Climate change is part of a natural cycle. For this reason it would be inappropriate for wildlife documentaries to comment on human activity	1% 94% 4% (67)	0% 96% 3% (28)	0% 83% 16% (12)	0% 100% 0% (6)	4% 95% 0% (21)
83 We have to work out how to reach new audiences who don't believe in global biodiversity loss & the climate crisis	92% 2% 4% (81)	89% 5% 5% (37)	85% 0% 14% (14)	100% 0% 0% (5)	100% 0% 0% (25)

# Opinion Groups

Across 183 total participants, opinion groups emerged. There are two factors that define an opinion group. First, each opinion group is made up of a number of participants who tended to vote similarly on multiple statements. Second, each group of participants who voted similarly will have also voted distinctly differently from other groups.


























## Group A: 85 participants

Statements which make this group unique, by their votes:

STATEMENT	OVERALL 183	A 85	B 32	C 8	D 58
39 It is more powerful if our programs have a message of hope for the future	71% 12% 15% (113)	86% 3% 9% (51)	60% 10% 30% (20)	62% 37% 0% (8)	58% 20% 20% (34)
88 Productions based in developing countries for over 6mo should have budgets that cover mentoring, leaving genuine bluechip craft skills.	85% 5% 8% (90)	97% 0% 2% (37)	41% 29% 29% (17)	100% 0% 0% (6)	93% 0% 6% (30)
18 We should no longer portray humans as separate from nature	89% 3% 6% (103)	97% 0% 2% (43)	63% 21% 15% (19)	100% 0% 0% (8)	90% 0% 9% (33)
41 I feel powerless about the lack of environmental messaging included in natural history programmes	49% 37% 13% (142)	11% 71% 16% (59)	31% 36% 31% (22)	50% 37% 12% (8)	98% 0% 1% (53)
71 Wildlife films are doing enough for conservation already.	2% 91% 5% (69)	0% 100% 0% (31)	16% 58% 25% (12)	0% 100% 0% (6)	0% 95% 5% (20)


























## Group B: 32 participants

Statements which make this group unique, by their votes:

STATEMENT	OVERALL 183	A 85	B 32	C 8	D 58
67 Not all wildlife documentaries should have an environmental message	 53% 36% 9% (111)	 54% 33% 12% (48)	 78% 13% 8% (23)	 0% 100% 0% (7)	 45% 45% 9% (33)
15 I don't always apply my personal values and convictions about climate change to my work	 46% 38% 15% (133)	 30% 58% 10% (55)	 74% 3% 22% (27)	 12% 87% 0% (8)	 55% 25% 18% (43)
66 NDAs prevent content creators from communicating and reducing impact through shoot and material sharing	 72% 5% 22% (86)	 71% 2% 26% (38)	 86% 6% 6% (15)	 83% 0% 16% (6)	 62% 11% 25% (27)
23 Productions should have a fixed carbon budget that shrinks by 10% every year over this next decade	 53% 19% 27% (111)	 60% 6% 33% (48)	 10% 68% 21% (19)	 100% 0% 0% (8)	 55% 16% 27% (36)
108 On 1-14 day shoots we should shift to local crews or crew sharing and only send own crews for longer periods of time.	 40% 33% 25% (62)	 47% 23% 28% (21)	 11% 70% 17% (17)	 80% 0% 20% (5)	 47% 21% 31% (19)


























## Group C: 8 participants

Statements which make this group unique, by their votes:

STATEMENT	OVERALL 183	A 85	B 32	C 8	D 58
90 If film makers truly care about the environment they/we should not use air transport.	 10% 64% 24% (57)	 0% 81% 18% (22)	 7% 69% 23% (13)	 80% 20% 0% (5)	 5% 52% 41% (17)
79 I want to travel less for work because I know that my emissions are currently too high to be sustainable	 37% 36% 25% (74)	 33% 36% 30% (33)	 16% 58% 25% (12)	 100% 0% 0% (7)	 36% 36% 27% (22)
67 Not all wildlife documentaries should have an environmental message	 53% 36% 9% (111)	 54% 33% 12% (48)	 78% 13% 8% (23)	 0% 100% 0% (7)	 45% 45% 9% (33)
20 The environmental impacts of making wildlife films is definitely worth it	 37% 28% 34% (88)	 33% 27% 38% (36)	 58% 11% 29% (17)	 14% 85% 0% (7)	 35% 25% 39% (28)
63 There is not good enough internet infrastructure around the world to support green innovation in wildlife film production	 20% 39% 40% (74)	 18% 43% 37% (32)	 30% 30% 38% (13)	 0% 100% 0% (6)	 21% 21% 56% (23)

## Group D: 58 participants

Statements which make this group unique, by their votes:

STATEMENT	OVERALL 183	A 85	B 32	C 8	D 58
41 I feel powerless about the lack of environmental messaging included in natural history programmes	 49% 37% 13% (142)	 11% 71% 16% (59)	 31% 36% 31% (22)	 50% 37% 12% (8)	 98% 0% 1% (53)
35 The current development and commissioning process is not encouraging environmental content	 65% 13% 21% (103)	 54% 20% 25% (48)	 50% 16% 33% (18)	 71% 14% 14% (7)	 90% 0% 10% (30)
51 It's vital that we find an effective balance between entertaining content that draws an audience in & bold facts with clear solutions	 89% 4% 6% (95)	 88% 2% 9% (43)	 71% 14% 14% (14)	 85% 14% 0% (7)	 100% 0% 0% (31)
92 If our programs inform about the environmental pressures associated with a growing populations we must be sure that the view shown is based in science and not racism	 82% 5% 11% (69)	 83% 3% 12% (31)	 50% 16% 33% (12)	 80% 20% 0% (5)	 100% 0% 0% (21)
31 Our program making system needs a rethink to meet the challenges of communicating the climate crisis and biodiversity loss	 82% 3% 14% (99)	 88% 0% 11% (42)	 47% 14% 38% (21)	 100% 0% 0% (7)	 96% 0% 3% (29)

## Areas of uncertainty

Across all 183 participants, there was uncertainty about the following statements. Greater than 30% of participants who saw these statements 'passed'.

Areas of uncertainty can provide avenues to educate and open dialogue with your community.

STATEMENT	OVERALL 183	A 85	B 32	C 8	D 58
46 Funding is the main barrier to making socio-ecological impacts as valued as audience ratings	42% 19% 38% (92)	40% 30% 30% (40)	35% 23% 41% (17)	42% 14% 42% (7)	50% 3% 46% (28)
63 There is not good enough internet infrastructure around the world to support green innovation in wildlife film production	20% 39% 40% (74)	18% 43% 37% (32)	30% 30% 38% (13)	0% 100% 0% (6)	21% 21% 56% (23)
81 I have become disenfranchised about the films I am working on	28% 32% 38% (73)	15% 51% 33% (33)	27% 36% 36% (11)	66% 0% 33% (6)	39% 13% 47% (23)
47 There needs to be a "stick" not just "carrots to discourage the production of content that ignores pressing socio-environmental issues and solutions	51% 13% 35% (99)	48% 17% 33% (39)	18% 37% 43% (16)	100% 0% 0% (8)	58% 0% 41% (36)
16 My company is providing clear editorial guidelines on communicating environmental issues effectively	13% 50% 35% (81)	9% 53% 37% (32)	13% 46% 40% (15)	0% 85% 14% (7)	22% 40% 37% (27)

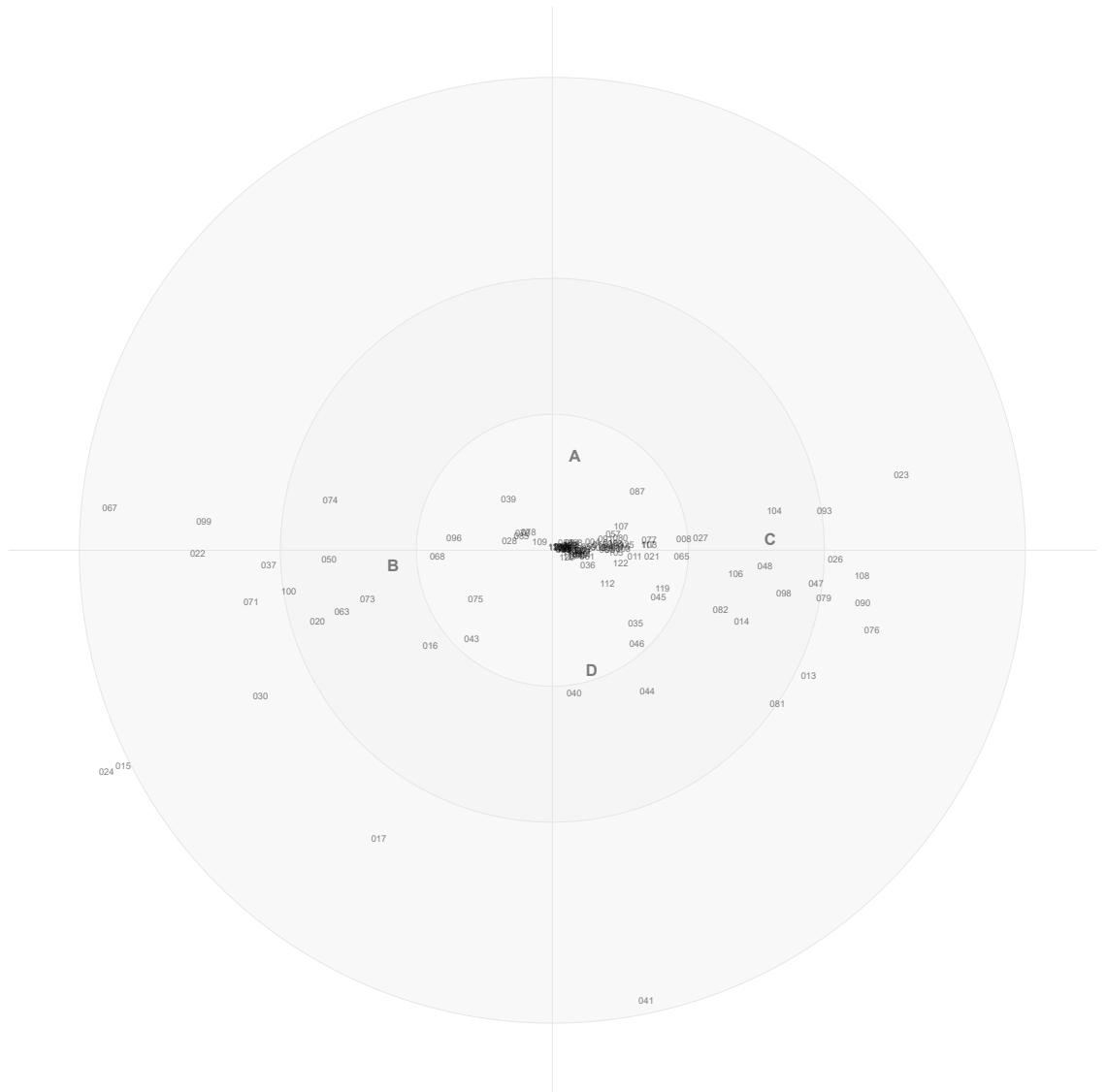
## Graph

Which statements were voted on similarly? How do participants relate to each other?

In this graph, statements are positioned more closely to statements which were voted on similarly. Participants, in turn, are positioned more closely to statements on which they agreed, and further from statements on which they disagreed. This means participants who voted similarly are closer together.

Axes
  Radial axes
  Statements
  Participants (bucketized)
  Group outline
  Group labels

Click a statement, identified by its number, to explore regions of the graph.



## All statements

Group votes across all statements, excluding those statements which were moderated out.

Sort by:  ▼

STATEMENT	OVERALL 183	A 85	B 32	C 8	D 58
1 Our programs must shift from passively educating to actively aiming to change our audiences' behaviour	81% 4% 15% (100)	80% 4% 15% (45)	52% 11% 35% (17)	100% 0% 0% (8)	93% 0% 6% (30)
It is our responsibility to					

2	communicate the need to act with extreme urgency to halt the climate and biodiversity crisis	87% 3% 8% (102)	93% 0% 6% (43)	52% 17% 29% (17)	100% 0% 0% (8)	94% 2% 2% (34)
3	We have almost no time left to stop the climate and biodiversity crisis, if our programs can help by encouraging large scale behaviour and system change, we must devote all our resources to achieving this	84% 4% 11% (109)	91% 2% 6% (47)	42% 21% 36% (19)	100% 0% 0% (7)	94% 0% 5% (36)
4	To make programs that deliver behaviour change as their main goal we should be looking to use the expertise of psychologists, advertisers, campaign managers and impact producers.	86% 4% 9% (97)	92% 2% 5% (39)	64% 11% 23% (17)	100% 0% 0% (8)	87% 3% 9% (33)
5	We must plan ahead with our films as public interest in our environment continues to grow.	83% 1% 15% (92)	87% 0% 12% (41)	66% 0% 33% (15)	100% 0% 0% (7)	82% 3% 13% (29)
6	I wish to give audiences a clear list of the high priority issues and solutions to our current crisis, moving beyond communicating in broad terms.	86% 2% 11% (94)	92% 0% 7% (42)	53% 6% 40% (15)	87% 12% 0% (8)	93% 0% 6% (29)
8	In our programs we put too much emphasis on individual action to maintain impartiality.	64% 16% 19% (98)	75% 10% 15% (40)	35% 35% 30% (20)	100% 0% 0% (7)	61% 16% 22% (31)
9	Our programs have suffered from a lack of diverse viewpoints and ideas in their production and development.	82% 7% 10% (106)	87% 6% 6% (47)	52% 26% 21% (19)	100% 0% 0% (7)	87% 0% 12% (33)
10	Historically wildlife documentaries have failed to show the destruction of wildlife and wild places that has been caused by humans	84% 10% 5% (99)	86% 11% 2% (43)	58% 17% 23% (17)	87% 12% 0% (8)	96% 3% 0% (31)
11	Broadcasters commitments to impartiality should never apply to matters of human rights or science	65% 12% 23% (100)	65% 16% 18% (43)	47% 17% 35% (17)	71% 14% 14% (7)	72% 3% 24% (33)
12	Our programs have the potential to change how our audience see their relationship with the natural world	94% 0% 5% (98)	100% 0% 0% (37)	83% 0% 16% (18)	100% 0% 0% (8)	94% 0% 5% (35)
13	The majority of the programs we make have no impact on the real world	49% 29% 20% (115)	38% 42% 18% (49)	36% 36% 27% (22)	100% 0% 0% (8)	61% 13% 25% (36)
14	I feel I have the depth of climate knowledge necessary to make programs about the crisis	51% 26% 21% (115)	46% 28% 24% (49)	33% 38% 28% (21)	75% 25% 0% (8)	62% 18% 18% (37)
15	I don't always apply my personal values and convictions about climate change to my work	46% 38% 15% (133)	30% 58% 10% (55)	74% 3% 22% (27)	12% 87% 0% (8)	55% 25% 18% (43)
16	My company is providing clear editorial guidelines on communicating environmental issues effectively	13% 50% 35% (81)	9% 53% 37% (32)	13% 46% 40% (15)	0% 85% 14% (7)	22% 40% 37% (27)
17	I understand clearly where my role ends and where the roles of NGOs, Governments and activists begins	26% 45% 27% (108)	18% 61% 20% (49)	31% 31% 37% (16)	0% 62% 37% (8)	42% 25% 31% (35)
18	We should no longer portray humans as separate from nature	89% 3% 6% (103)	97% 0% 2% (43)	63% 21% 15% (19)	100% 0% 0% (8)	90% 0% 9% (33)
20	The environmental impacts of making wildlife films is definitely worth it	37% 28% 34% (88)	33% 27% 38% (36)	58% 11% 29% (17)	14% 85% 0% (7)	35% 25% 39% (28)
21	We must reduce our programs impacts urgently even if that takes more time or resources	75% 8% 16% (97)	79% 2% 18% (43)	47% 29% 23% (17)	100% 0% 0% (7)	80% 6% 13% (30)
22	If our programs are made net zero by offsetting our emissions through trusted projects we do not need to take further action to reduce our emissions	2% 79% 17% (73)	0% 86% 13% (30)	16% 50% 33% (12)	0% 100% 0% (7)	0% 79% 20% (24)
23	Productions should have a fixed carbon budget that shrinks by 10% every year over this next decade	53% 19% 27% (111)	60% 6% 33% (48)	10% 68% 21% (19)	100% 0% 0% (8)	55% 16% 27% (36)
24	Bluechip series should document what is happening in the natural world but trying to provide solutions isn't their job	20% 59% 21% (100)	9% 74% 16% (43)	44% 22% 33% (18)	0% 100% 0% (8)	25% 48% 25% (31)
25	We should measure our programs success by the positive changes it achieved not viewing figures	77% 4% 18% (96)	84% 2% 12% (39)	44% 11% 44% (18)	100% 0% 0% (8)	80% 3% 16% (31)
26	I'm confident that I know what an impact producers job involves	40% 33% 26% (102)	43% 32% 23% (46)	20% 46% 33% (15)	75% 12% 12% (8)	36% 33% 30% (33)
27	Every production should have an impact producer on the team as standard practice	75% 11% 12% (108)	82% 6% 10% (47)	40% 40% 20% (20)	100% 0% 0% (7)	82% 2% 14% (34)
28	Watching our programs are good for mental health as they let people escape in to nature for an hour	73% 11% 15% (108)	72% 11% 16% (43)	72% 9% 18% (22)	28% 14% 57% (7)	83% 11% 5% (36)
29	It is more important than ever that everyone learns about the natural world	93% 0% 5% (111)	95% 0% 4% (49)	76% 5% 17% (17)	100% 0% 0% (7)	97% 0% 2% (38)

30	Our programs are primarily to entertain and secondarily to educate	27% 51% 20% (97)	22% 59% 18% (44)	43% 25% 31% (16)	28% 71% 0% (7)	26% 50% 23% (30)
31	Our program making system needs a rethink to meet the challenges of communicating the climate crisis and biodiversity loss	82% 3% 14% (99)	88% 0% 11% (42)	47% 14% 38% (21)	100% 0% 0% (7)	96% 0% 3% (29)
32	Programs are getting harder and more expensive to make as the climate crisis makes wildlife behaviour less predictable	65% 8% 26% (86)	64% 8% 27% (37)	57% 7% 35% (14)	100% 0% 0% (7)	60% 10% 28% (28)
33	We should show human wildlife conflicts in our programs but more importantly the socioeconomic reasons behind them	88% 4% 7% (95)	88% 2% 9% (43)	83% 11% 5% (18)	85% 14% 0% (7)	92% 0% 7% (27)
34	We need to work hard to eliminate colonial narratives from our programmes	80% 3% 16% (93)	87% 0% 12% (40)	53% 6% 40% (15)	85% 14% 0% (7)	83% 3% 12% (31)
35	The current development and commissioning process is not encouraging environmental content	65% 13% 21% (103)	54% 20% 25% (48)	50% 16% 33% (18)	71% 14% 14% (7)	90% 0% 10% (30)
36	I believe audiences want to see more environmental content on TV	74% 5% 20% (90)	69% 10% 20% (39)	71% 7% 21% (14)	100% 0% 0% (7)	76% 0% 23% (30)
37	Our audience know what they can do to help stop the climate crisis	8% 82% 8% (80)	12% 87% 0% (32)	15% 61% 23% (13)	0% 100% 0% (7)	3% 82% 14% (28)
38	Our programs should help audiences assess the value of different solutions to our environmental crises	92% 0% 7% (94)	93% 0% 6% (43)	73% 0% 26% (15)	100% 0% 0% (8)	100% 0% 0% (28)
39	It is more powerful if our programs have a message of hope for the future	71% 12% 15% (113)	86% 3% 9% (51)	60% 10% 30% (20)	62% 37% 0% (8)	58% 20% 20% (34)
40	Prompting audiences into action is an incidental function of natural history films	42% 28% 29% (99)	31% 35% 33% (45)	37% 25% 37% (16)	57% 28% 14% (7)	58% 19% 22% (31)
41	I feel powerless about the lack of environmental messaging included in natural history programmes	49% 37% 13% (142)	11% 71% 16% (59)	31% 36% 31% (22)	50% 37% 12% (8)	98% 0% 1% (53)
43	I am aware of the social and economic factors that led to the current way natural history programmes are produced in the UK	51% 23% 24% (101)	43% 34% 21% (46)	52% 11% 35% (17)	50% 25% 25% (8)	63% 13% 23% (30)
44	I know where to learn about best practice on how to communicate effectively about the climate and ecological crisis	26% 52% 21% (98)	25% 61% 13% (44)	15% 57% 26% (19)	28% 71% 0% (7)	35% 28% 35% (28)
45	When researching the best narratives for our programmes, I pay attention to fact-checking content but also how to most effectively deliver impactful messages by referring to evidence-based research (e.g. in science communication, behaviour change, system change, etc.)	62% 15% 22% (93)	60% 19% 19% (41)	41% 35% 23% (17)	85% 0% 14% (7)	71% 0% 28% (28)
46	Funding is the main barrier to making socio-ecological impacts as valued as audience ratings	42% 19% 38% (92)	40% 30% 30% (40)	35% 23% 41% (17)	42% 14% 42% (7)	50% 3% 46% (28)
47	There needs to be a "stick" not just "carrots to discourage the production of content that ignores pressing socio-environmental issues and solutions	51% 13% 35% (99)	48% 17% 33% (39)	18% 37% 43% (16)	100% 0% 0% (8)	58% 0% 41% (36)
48	Connectivity (between industry, conservation scientists, NGOs, ...) is one of the main barriers to impactful storytelling.	52% 19% 28% (100)	52% 11% 35% (42)	33% 33% 33% (18)	100% 0% 0% (7)	51% 24% 24% (33)
49	Where impartiality is a barrier we must work with NGOs so they are primed to say what we can't in our programs	82% 4% 13% (99)	80% 6% 13% (46)	60% 6% 33% (15)	100% 0% 0% (7)	93% 0% 6% (31)
50	The audience already understands the urgency of climate change we don't need to keep including it in our programs	5% 89% 5% (77)	6% 90% 3% (31)	15% 69% 15% (13)	0% 100% 0% (7)	0% 96% 3% (26)
51	It's vital that we find an effective balance between entertaining content that draws an audience in & bold facts with clear solutions	89% 4% 6% (95)	88% 2% 9% (43)	71% 14% 14% (14)	85% 14% 0% (7)	100% 0% 0% (31)
52	Programmes encouraging carbon reduction through individual action are not enough as they don't hold Governments and Industry to account.	89% 1% 9% (93)	90% 2% 6% (43)	68% 0% 31% (16)	100% 0% 0% (6)	96% 0% 3% (28)
53	Fear of breaking impartiality is holding back programmes from addressing the biggest climate threats such as government inaction & industry.	84% 7% 8% (98)	91% 8% 0% (46)	52% 17% 29% (17)	100% 0% 0% (6)	89% 0% 10% (29)
54	Different types of programs will reach / connect people with different levels	100% 0% 0% (99)	100% 0% 0% (42)	100% 0% 0% (21)	100% 0% 0% (7)	100% 0% 0% (29)

54	of engagement with environmental programs.	88% 2% 9% (94)	95% 0% 4% (44)	70% 5% 23% (17)	100% 0% 0% (7)	84% 3% 11% (26)
57	The biodiversity crisis is not yet as widely understood as the climate crisis.	85% 8% 6% (107)	92% 4% 4% (50)	61% 27% 11% (18)	100% 0% 0% (6)	84% 6% 9% (33)
58	Blue chip programs have a key role to play in communicating the biodiversity crisis	85% 2% 12% (94)	88% 0% 11% (42)	66% 0% 33% (18)	100% 0% 0% (6)	89% 7% 3% (28)
59	Systemic issues must be addressed by major stakeholders in the wildlife film industry in order to markedly reduce the impact of our films	87% 3% 9% (96)	95% 0% 4% (42)	61% 16% 22% (18)	100% 0% 0% (7)	89% 0% 10% (29)
61	Natural history programmes have a duty to report on the true current state of the natural world	90% 6% 3% (96)	93% 6% 0% (44)	64% 17% 17% (17)	100% 0% 0% (6)	100% 0% 0% (29)
62	We should give more thought to the way we structure our programmes to reduce the amount of travel needed	90% 3% 6% (91)	95% 0% 5% (40)	66% 20% 13% (15)	100% 0% 0% (7)	93% 0% 6% (29)
63	There is not good enough internet infrastructure around the world to support green innovation in wildlife film production	20% 39% 40% (74)	18% 43% 37% (32)	30% 30% 38% (13)	0% 100% 0% (6)	21% 21% 56% (23)
64	International production teams are a key part of reducing the carbon footprint of wildlife filmmaking	86% 2% 11% (93)	85% 0% 15% (40)	72% 11% 16% (18)	100% 0% 0% (6)	93% 0% 6% (29)
65	Wildlife documentaries should name the companies who are negatively impacting on the natural world	73% 10% 16% (99)	74% 7% 17% (39)	55% 27% 16% (18)	100% 0% 0% (7)	77% 5% 17% (35)
66	NDA's prevent content creators from communicating and reducing impact through shoot and material sharing	72% 5% 22% (86)	71% 2% 26% (38)	86% 6% 6% (15)	83% 0% 16% (6)	62% 11% 25% (27)
67	Not all wildlife documentaries should have an environmental message	53% 36% 9% (111)	54% 33% 12% (48)	78% 13% 8% (23)	0% 100% 0% (7)	45% 45% 9% (33)
68	Wildlife films should be entertainment only- conservation turns people away	1% 93% 4% (65)	0% 100% 0% (26)	7% 76% 15% (13)	0% 100% 0% (6)	0% 95% 5% (20)
70	The costs of reducing the impact of wildlife films is prohibitively high.	17% 49% 33% (69)	20% 41% 37% (29)	15% 53% 30% (13)	0% 83% 16% (6)	19% 47% 33% (21)
71	Wildlife films are doing enough for conservation already.	2% 91% 5% (69)	0% 100% 0% (31)	16% 58% 25% (12)	0% 100% 0% (6)	0% 95% 5% (20)
73	It's solely down to wildlife filmmakers/the wildlife tv industry to highlight the issues	3% 95% 1% (62)	0% 100% 0% (26)	9% 81% 9% (11)	0% 100% 0% (6)	5% 94% 0% (19)
74	Natural history filmmaking should be given a free pass for carbon footprints because travel is essential	4% 79% 15% (64)	3% 74% 22% (27)	18% 72% 9% (11)	0% 100% 0% (6)	0% 85% 15% (20)
75	Climate change is part of a natural cycle. For this reason it would be inappropriate for wildlife documentaries to comment on human activity	1% 94% 4% (67)	0% 96% 3% (28)	0% 83% 16% (12)	0% 100% 0% (6)	4% 95% 0% (21)
76	I struggle to talk to my team/ company about reducing our climate impact because I feel too junior to make any significant changes.	40% 31% 27% (79)	36% 33% 30% (33)	5% 52% 41% (17)	66% 16% 16% (6)	65% 17% 17% (23)
77	I am frustrated by the inefficiency of multiple productions filming the same sequence	75% 11% 12% (85)	78% 7% 13% (38)	53% 30% 15% (13)	100% 0% 0% (7)	74% 11% 14% (27)
78	Programs should play to their individual strengths	61% 6% 31% (72)	66% 6% 26% (30)	69% 0% 30% (13)	57% 14% 28% (7)	50% 9% 40% (22)
79	I want to travel less for work because I know that my emissions are currently too high to be sustainable	37% 36% 25% (74)	33% 36% 30% (33)	16% 58% 25% (12)	100% 0% 0% (7)	36% 36% 27% (22)
80	I have made significant changes in my personal life to reduce my impact on the environment ie driving electric, stopped personal flights, cutting down on meat and dairy	81% 7% 10% (94)	84% 6% 8% (46)	53% 26% 20% (15)	100% 0% 0% (7)	88% 0% 11% (26)
81	I have become disenfranchised about the films I am working on	28% 32% 38% (73)	15% 51% 33% (33)	27% 36% 36% (11)	66% 0% 33% (6)	39% 13% 47% (23)
82	I would like to go on much longer shoots (2-6 months) filming multiple sequences as a way to reduce our emissions	52% 20% 27% (69)	40% 23% 36% (30)	50% 28% 21% (14)	100% 0% 0% (5)	60% 15% 25% (20)
83	We have to work out how to reach new audiences who don't believe in global biodiversity loss & the climate crisis	92% 2% 4% (81)	89% 5% 5% (37)	85% 0% 14% (14)	100% 0% 0% (5)	100% 0% 0% (25)
85	Our films can show what is happening in the world without putting off audiences with doom and gloom.	76% 10% 12% (82)	88% 5% 5% (36)	85% 0% 14% (14)	50% 50% 0% (6)	61% 15% 23% (26)
87	There is a 40% unintended pregnancy rate in USA. We need to	42% 20% 35% (64)	54% 22% 25% (27)	22% 22% 32% (12)	50% 16% 22% (6)	26% 10% 52% (16)



	address both population and consumption in our programmes	43% 20% 33% (104)	31% 22% 23% (21)	33% 33% 33% (12)	30% 10% 33% (10)	30% 10% 32% (13)
88	Productions based in developing countries for over 6mo should have budgets that cover mentoring, leaving genuine bluechip craft skills.	85% 5% 8% (90)	97% 0% 2% (37)	41% 29% 29% (17)	100% 0% 0% (6)	93% 0% 6% (30)
90	If film makers truly care about the environment they/we should not use air transport.	10% 64% 24% (57)	0% 81% 18% (22)	7% 69% 23% (13)	80% 20% 0% (5)	5% 52% 41% (17)
91	We should source camera equipment locally when we travel to avoid excess baggage	71% 9% 19% (66)	75% 3% 21% (28)	53% 30% 15% (13)	100% 0% 0% (6)	68% 5% 26% (19)
92	If our programs inform about the environmental pressures associated with a growing populations we must be sure that the view shown is based in science and not racism	82% 5% 11% (69)	83% 3% 12% (31)	50% 16% 33% (12)	80% 20% 0% (5)	100% 0% 0% (21)
93	There are not enough programmes which include the personal action of reducing meat consumption to help stop the climate crisis.	60% 20% 18% (82)	67% 6% 25% (31)	17% 52% 29% (17)	100% 0% 0% (6)	71% 21% 7% (28)
94	There must be more focus on developing/utilising local worker's skills on overseas shoots, rather than bringing in staff from elsewhere	81% 6% 11% (72)	85% 0% 14% (28)	58% 29% 11% (17)	100% 0% 0% (6)	90% 0% 9% (21)
96	It's more engaging and impactful to paint a vision of the world we could have, than make dire warnings about the future.	59% 16% 24% (62)	56% 13% 30% (23)	69% 7% 23% (13)	50% 50% 0% (6)	60% 15% 25% (20)
98	Truly impactful content can only be made by independent filmmakers, not within the current television industry framework.	31% 49% 19% (61)	26% 56% 17% (23)	7% 69% 23% (13)	60% 40% 0% (5)	45% 30% 25% (20)
99	Reducing the carbon footprint of our programmes is not as important as creating more impactful content.	28% 46% 25% (60)	25% 50% 25% (24)	46% 23% 30% (13)	16% 83% 0% (6)	23% 47% 29% (17)
100	It's OK to fly to film an endangered species without mentioning its conservation status in any way.	4% 84% 11% (45)	0% 88% 11% (17)	20% 60% 20% (10)	0% 100% 0% (5)	0% 92% 7% (13)
101	TV Programs are not enough. Production companies should be looking, with partners, to deliver multi-faceted campaigns to change behaviour.	82% 3% 14% (62)	76% 4% 20% (25)	64% 7% 28% (14)	100% 0% 0% (4)	100% 0% 0% (19)
102	Broadcasters should point viewers to resources for addressing issues after nature programs as they do for soap storylines, eg domestic abuse	92% 2% 5% (76)	93% 0% 6% (30)	78% 10% 10% (19)	100% 0% 0% (4)	100% 0% 0% (23)
103	Filmmakers should be able to show horrific scenes, without censorship, where they are real and are likely to increase the impact of the film	76% 6% 17% (64)	87% 0% 12% (24)	40% 26% 33% (15)	75% 0% 25% (4)	90% 0% 9% (21)
104	Natural history programming needs to address consumerism, as such there should be no marketing tie-ins to nature programmes	61% 15% 22% (71)	74% 3% 22% (27)	17% 41% 41% (17)	100% 0% 0% (5)	72% 13% 13% (22)
105	Right from the start, our programme ideas should be developed/structured with carbon footprint in mind	82% 7% 10% (68)	85% 0% 14% (27)	66% 22% 11% (18)	100% 0% 0% (4)	89% 5% 5% (19)
106	I feel eco anxiety from working on projects that I don't really believe will bring real change, and it is getting worse.	60% 18% 21% (70)	56% 16% 26% (30)	37% 43% 18% (16)	100% 0% 0% (4)	75% 5% 20% (20)
107	Not every production has the scale for an Impact Producer, but perhaps Impact training should become compulsory - as H&S is.	73% 7% 18% (69)	82% 0% 17% (28)	47% 17% 35% (17)	80% 20% 0% (5)	84% 5% 10% (19)
108	On 1-14 day shoots we should shift to local crews or crew sharing and only send own crews for longer periods of time.	40% 33% 25% (62)	47% 23% 28% (21)	11% 70% 17% (17)	80% 0% 20% (5)	47% 21% 31% (19)
109	We need to consider and protect jobs of UK based talent whilst also providing opportunities to local crew.	75% 8% 16% (56)	81% 0% 18% (22)	68% 6% 25% (16)	66% 33% 0% (3)	73% 20% 6% (15)
110	Supporting that indigenous culture's stories are told is vital to protecting biodiversity.	89% 0% 10% (55)	85% 0% 14% (21)	84% 0% 15% (13)	100% 0% 0% (3)	94% 0% 5% (18)
112	A big issue is preaching to the converted. NH docs are only reaching those who already care about nature, so does it really change anything?	57% 18% 24% (49)	46% 23% 30% (13)	25% 25% 50% (12)	100% 0% 0% (4)	75% 15% 10% (20)
114	Practise what you preach as filmmakers and conservationists. (I've seen WWF rangers throw garbage out of their WWF jeep, in Madagascar.)	80% 0% 19% (31)	80% 0% 20% (15)	66% 0% 33% (6)	50% 0% 50% (2)	100% 0% 0% (8)
115	I'm becoming reluctant to fly to film a vulnerable species or habitat if there	53% 17% 28% (28)	46% 26% 26% (15)	40% 20% 40% (5)	100% 0% 0% (2)	66% 0% 33% (6)

	will be no mention of this in the programme.	100% 0% 0% (2)	100% 0% 0% (2)	100% 0% 0% (2)	100% 0% 0% (2)	
117	Local film crews / gear should be used and only if the skills or equipment is truly not available locally should it be brought in.	67% 16% 16% (31)	87% 0% 12% (16)	0% 60% 40% (5)	100% 0% 0% (2)	62% 25% 12% (8)
119	It is currently possible to create films of the same quality and standard through remotely directing local, less experienced crews.	30% 42% 26% (26)	28% 42% 28% (14)	0% 75% 25% (4)	50% 50% 0% (2)	50% 16% 33% (6)
120	The industry needs to be more collaborative rather than working in secrecy to protect their story/program/content to reduce their footprints	80% 8% 12% (25)	66% 8% 25% (12)	66% 33% 0% (3)	100% 0% 0% (1)	100% 0% 0% (9)
121	Climate change and ecosystem collapse are the symptoms: Western society's view of humankind as divorced from nature is the underlying cause.	66% 8% 25% (24)	58% 8% 33% (12)	75% 0% 25% (4)	100% 0% 0% (1)	71% 14% 14% (7)
122	Wildlife filming could be less of an 'industry' - telling the stories that need to be told rather than putting out endless programmes.	60% 21% 17% (23)	70% 10% 20% (10)	33% 66% 0% (3)	100% 0% 0% (1)	55% 22% 22% (9)
123	There needs to be a mix of narrative led and conservation led programmes so that the audience doesn't pre-empt "this will be depressing"	79% 0% 20% (24)	83% 0% 16% (12)	66% 0% 33% (3)	0% 0% 100% (1)	87% 0% 12% (8)
124	Camera operators should be made available in popular countries which we film in.	85% 3% 11% (27)	91% 0% 8% (12)	75% 25% 0% (4)	100% 0% 0% (1)	80% 0% 20% (10)
125	We should work with local fixers to create 'kit hubs' around the world. Where bulky kit can be checked in or out on arrival and departure.	89% 3% 7% (28)	93% 0% 6% (15)	66% 33% 0% (3)	100% 0% 0% (1)	88% 0% 11% (9)
126	Transporting bulky kit for shoots has a much bigger impact than flying a small crew. This needs to be addressed as a priority.	68% 10% 21% (19)	70% 10% 20% (10)	33% 33% 33% (3)	100% 0% 0% (1)	80% 0% 20% (5)
127	In Future, Wildlife Film Festivals & Summits be better off virtual or having an option of attending virtually to reduce carbon footprint	73% 10% 15% (19)	70% 10% 20% (10)	33% 33% 33% (3)	100% 0% 0% (1)	100% 0% 0% (5)
129	Blue-chip natural history is often 'just pretties' and lacks real substance and strong environmental messaging	64% 35% 0% (14)	57% 42% 0% (7)	100% 0% 0% (2)	100% 0% 0% (1)	50% 50% 0% (4)
130	Wildlife programming should present balanced stories based on fact, science and conservation evidence not sentimentality	100% 0% 0% (1)	100% 0% 0% (1)	0% 0% 0% (0)	0% 0% 0% (0)	0% 0% 0% (0)
131	We are entertainment-creators first and foremost, conservationists second. The general public are not the change-makers we need to convince.	100% 0% 0% (1)	100% 0% 0% (1)	0% 0% 0% (0)	0% 0% 0% (0)	0% 0% 0% (0)

