

WALKING WITH ELEPHANTS

THE ULTIMATE DOCUMENTARY



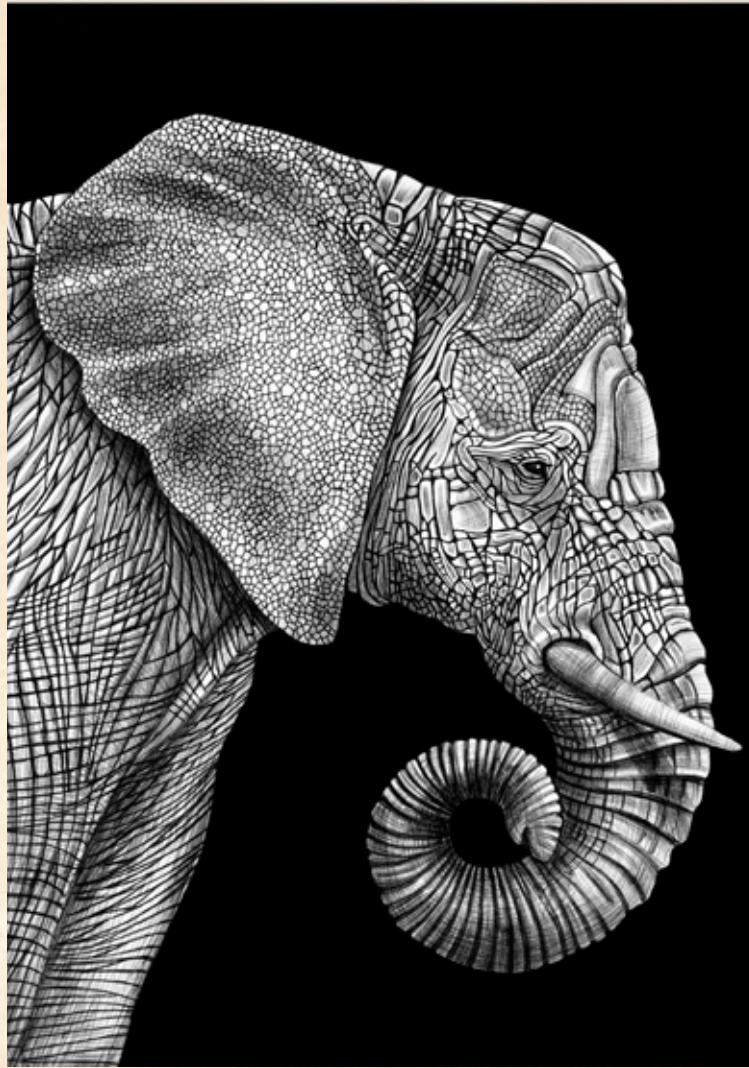
RED ROCK
ENTERTAINMENT
■ Executive Producers ■



DISCLAIMER:

The information provided is for information purposes only. The content is not, and should not be deemed to be an offer of, or invitation to engage in any investment activity. This should not be construed as advice, or a personal recommendation by Red Rock Entertainment Ltd. Red Rock Entertainment Ltd is not authorised and regulated by the Financial Conduct Authority (FCA). The content of this promotion is not authorised under the Financial Services and Markets Act 2000 (FSMA). Reliance on the promotion for the purpose of engaging in any investment activity may expose an individual to a significant risk of losing all of the investment. UK residents wishing to participate in this promotion must fall into the category of sophisticated investor or high net worth individual as outlined by the Financial Conduct Authority (FCA).





WALKING WITH ELEPHANTS

CONTENTS

4	OVERVIEW
5	DIRECTORS
6-9	THE STARS
10	PRODUCERS
11	CREW
12-13	INFO
14-15	PRODUCTION
17	EXECUTIVE PRODUCERS
18-19	SEIS



OVERVIEW



Walking With Elephants is about the last great herds of elephants in Africa. With a population of barely 350,000 Savannah elephants left, the biggest of the planet's land animals face extinction within our life time. Half of these elephants during the dry season are densely populated in northern Botswana as they are protected by the government there. However across the border into Namibia, Angola, Zambia and Zimbabwe - where many of the elephants return to in wet season, their future is fraught. In Kenya and Tanzania and South Africa, nearly all of the surviving elephants are enclosed in game reserves and no longer roam the wilderness that once saw them travel up to one hundred miles a day.

Walking With Elephants is first and foremost about elephants. While these fast disappearing magnificent and intelligent beasts live out their lives, they are being squeezed by humans into ever smaller patterns of behaviour. While poaching is highlighted as a major factor in the decline in elephant numbers, it is in fact farming, and in particular cattle farming, that is robbing elephants of the habitat they foraged for themselves and the animals that depended on the grass lands they created.

Walking With Elephants is a documentary about finding and following elephants in the last days of the great elephant walks that once stretched from South Africa to Ethiopia. By **Walking With elephants** (literally), we will come to understand the barriers to their continued existence. By covering the seven countries - Namibia, Botswana, Angola, Zimbabwe, Zambia, Tanzania and Kenya and the traveling elephant populations there - audiences will get an insight into the true life of elephants.

To help in the making of this film we have the expertise of the owners of Singita, who oversee a million acres and six national parks in South Africa, Zimbabwe and Tanzania, including Kruger and the Serengeti. Singita's sole purpose is to protect and preserve land for future generations of animals. The fate of the elephant is their number one concern.

In summary, **Walking With Elephants** is about the relationship between elephants and humans, the obstacles elephants endure from their one enemy - man. **Walking With Elephants** is about what we need to do to change our ways, rather than what elephants need to do to avoid extinction.



DIRECTORS VIEW

What do we know about elephants?

Quite a lot actually. They have been around since the Pliocene age and we've all seen pictures of woolly mammoths, drawings of Hannibal crossing the Alps on an elephant, and big game hunters standing on elephants they have shot. It seems that elephants were everywhere; there were as many as twenty million in Africa when colonisation began.

Today, there are only about three hundred and fifty thousand elephants roaming, or should we say, corralled throughout central and southern Africa. They are being hunted and herded into ever decreasing wild and barren places where there is no water or vegetation to live on.

These mammals, the largest creatures on Earth, and possibly more intelligent than humans, are living in a state of nomadic uncertainty about their own survival, and they know it. Intelligent creatures with highly evolved social structures, when faced with extermination, do one of two things. They either fight back, or they give in to the inevitable.

In *Walking With Elephants*, I want to show that we are witnessing the end of the elephant as the Earth's largest land animal. We, that is us, all of our kind, are responsible, and in my documentary I want to show what we are doing, how we are doing it, why we are doing it, and why we won't stop even after the elephant is gone.

Yes, there are other films about elephant poaching, the ivory trade, circus elephants; but as yet there are none that track the last remaining elephant colonies in Ethiopia, Cameroon or Chad where extinction is likely within ten years.

The last frontier for the elephant is Botswana and Zimbabwe where half



of all of Africa's elephants now take refuge having fled from Angola, Zambia and Malawi. Elephants are 'refugees', and though this may be a hard concept to put on an animal, it is a fact. In Kenya, Tanzania, Mozambique, and South Africa, elephants live on reservations that we call game parks, and these parks are dwindling in size.

Elephants are beautiful creatures. I want to tell their story, how they have fallen from grace, and found themselves hunted, displaced and unable to fight back for their own survival. I want to find many of these elephants and get up close and show some of the suffering they are going through. I want to show, collectively as a species, what we are doing to them, and that our oppression of elephants is a crime that ranks with genocide. But most of all, I want to record, while we still can, the sight and sound of these last remaining giants before they are gone forever from our world.



THE STARS



There was once a time when the African elephant roamed most of the African continent. It was estimated that around 7-10 million elephants existed in the 1930's.

Today that number is a shocking 350,000 individuals and still declining at an alarming rate. Demand for human habitat, combined with a demand for ivory, has led to the near extinction of the elephant.

The African Elephant, the largest land animal on this Earth, is an endangered species, found only in the grasslands of Africa. Since the 1980's, 80% of

the African Elephant population has been lost, due to two major threats: habitat loss and poaching. As the human population increases, elephant habitat is being urbanized, leading to loss of habitat, as well as increased human-elephant conflict.

The second threat, poaching, is mainly caused by the elephant's ivory tusks, and humans' want for them. The ivory is very valuable, and elephants are often killed just for their tusks.

African elephants migrate to avoid predators, find new resources and seek desirable climates. Migratory herds may include up to 500 elephants. Elephants that live in desert areas sometimes migrate in circles to search for abundant water supplies.

These animals often inhabit harsh climates that are difficult to survive

in. Large ears diffuse heat to keep the animal cool in hot weather. The trunk is a multifunctional body part that allows elephants to siphon and spray water, grab objects, fight off enemies, drink and communicate with the herd.

They eat roots, berries, tree bark and grasses. African elephants are foragers that require little sleep. These factors help the animals roam long distances in areas with few food resources during migration.

Baby elephants can nurse for as long as 10 years, which helps them survive during food shortages. Mothers keep their babies close at all times during migration and teach them how to survive while traveling with a herd. Female babies are likely to stay with the herd longer than males. Elephants spend around 16 hours a day eating because they have to have large amounts of food to maintain their



THE STARS

massive bodies. African elephants are slightly larger than Asian elephants and, therefore, eat more. An African elephant can grow to weigh between 5,000 and 14,000 pounds and stands up to 13 feet tall.

Both Asian and African elephants use their enormous tusks to dig for food and water and to strip the bark off trees. Tree bark is a favorite among elephants. They use their trunks to put the food in their mouths.

Besides needing hundreds of pounds of food each day, elephants also require large amounts of water to survive. Adult elephants drink between 18 and 26 gallons of water per day and male elephants can drink up to 55 gallons of water at one time.

At times when an elephant needs to supplement its diet, it digs up the ground to obtain minerals and salt. After digging up the soil, the elephant eats the dirt. Large hills have been carved out by elephants in India, and they make the perfect shelter for small animals

Elephants can tear down or uproot bushes and small trees. This can lead to erosion but also opens up potential grassland for grazing animals. Elephants distribute seeds in their dung. Because most of the food elephants eat isn't digested, other animals can use elephant dung for food. Elephants dig for water during droughts, creating water holes that can be used by other species. Elephants also excavate caves, which are used by other animals.

Elephants lack natural predators in nature, largely as a result of their size. They are too big for most would-be predators to take down safely and eat. Humans are the primary predator of elephants, as people still hunt elephants for their ivory, meat and bones.

The biggest deterrent to predators is the elephant's herd lifestyle, which keeps the young under the watchful eye of their mothers and other relatives. Even a lone, healthy elephant can easily kill a lion or tiger, so the cats generally only strike out of desperation, when food is scarce. Attacks on young elephants by crocodiles do sometimes occur, as the species spends a lot of time in the water.



Elephants are primary consumers because they only eat vegetation. They would fall fairly low on the chain and have hyenas and lions (etc.) above them. However, this would be misleading because elephants are rarely hunted. Most predators would only be able to take down sick and isolated individuals. Top predators in Africa get most of their food from ungulates, not elephants, and a simple food chain would imply that elephants are an important food source for carnivores.

A food web might show more information because it would include the ungulates (and other relevant animals). The elephants would still fall in the primary consumer tropic level, but their relative importance as a food source would be diminished.

This could be illustrated by varying the thickness of the interaction lines according to the strength of the interaction (i.e. a line leading from an elephant to a lion would be much thinner than a line leading from an antelope to a lion).

Previous studies suggested that the larger the animal, the less selective it might be in its diet, due to lower nutrient requirements per unit of body mass. Accordingly, a large animal would be more capable

than a smaller one of digesting high fibre content and potentially toxic chemical contents of some plants. Thus the African elephant, the largest extant herbivore, should be willing and able to consume a broad variety of plant species.

A study takes a closer look at the dietary patterns of more than 80,000 elephants in the Chobe National Park of Botswana. While its size and hindgut digestion do enable the African elephant to exploit a large assortment of plants, it seems to occupy a rather distinct niche from other animals in its actual choices.

During the wet season, elephants found only 30 percent of the woody species available for consumption palatable. In the hot, dry season, this increases to 50 percent. While the elephant might eat shoots and leaves during the wet season, it prefers stem, bark, and roots, making up 50 percent of its diet in the cool, dry season and increasing to 94 percent of its consumption in the hot, dry season.

It is not so much the choice of plant species that separates the elephant from other animals, but the selection of plant parts.



THE STARS



The African elephant concentrates on the bark, stem, and roots rather than foliage or fruit of plants. These choices reduce the elephant's overlap of food selection with other animals.

The food choices of the African elephant can leave a large footprint. But rather than eliminating most of the woody plant component, elephant feeding habits may cause a compositional change among the woodland species due to their neglect of certain types of plants and favour of others.

Although the tropical grasslands biome can be found on every continent but Antarctica, the African Elephant lives mainly only in the grasslands of central, and south east Africa. Kenya, Zambia, Zimbabwe, Botswana, Mozambique, and Boma are countries with the highest African Elephant populations, although they can be seen grazing in grasslands all throughout Africa. All tropical grasslands though, are close to the equator, falling between the Tropic of Cancer, and the Tropic of Capricorn.

The African tropical grasslands are bordered by the Indian Ocean to the east, and the Atlantic Ocean to the west. Their close proximity to the equator results in a warm, sunny climate year round.

Abiotic features of the land include porous soil, with rapid drainage, very flat land, lots of sunlight, hot temperatures, and moderate, seasonal precipitation. The rain is concentrated in the 6-8 "wet months", with the remaining months suffering drought like conditions.



November and April have the most precipitation, and there is hardly any between May and September. Wildfires also plague these areas.

Though extremely important, these fires are destructive, killing animals and wildlife alike. This destruction is beneficial though; as it prevents too large of plants to grow (They are burned and killed before they get the chance to grow big!). That means that only grass and small shrubs are able to survive in these grasslands. Without the fires, trees and other large plants would be given the chance to grow, and take over.

Nearly all herbivores in the tropical grasslands eat a diet that consists mainly of grass, so if trees grew in place of the grass, these animals would have nothing to eat. The African Elephant has many adaptations which make it more suitable to live in the warm, sunny climate of the tropical grasslands. It has long, strong tusks, which are used for both eating and can be used for weapons.

This, as well as the next adaptation, is structural. The elephant's trunk is also

adapted for life in the grasslands, and can be used for eating, bathing, and communication.

The African Elephants ears though, are their most beneficial adaptation. They are extremely large, and specialised for hearing and cooling. The back of the elephants' ears are covered in veins and capillaries, through which blood flows. When hot blood goes through these veins and capillaries, the elephant will flap its colossal ears, cooling the blood. The newly cooled blood then returns to the rest of the body, in turn, cooling the elephant.

That is why the hotter the region the elephant lives in, the bigger its ears are: to cool more blood, more quickly. In hot African grasslands, elephants have much larger ears than the Asian Elephants which live in cool, tropical jungles. This useful adaptation is a feature of all elephants, and not just the African Elephant, though the extraordinary size is unique to only the African Elephant.

Due to the vast openness of the grasslands, many animals have adapted in a way that helps them



THE STARS



blend in. One of the best examples of a structural adaptation is a zebra's stripes. The stripes help break up the outline of the animal, which can make it confusing to look at. This gives an advantage over the predator which is running at top speed, already exerting itself, trying to attack it. This adaptation is beneficial because it can help save the zebra's life, especially as it runs in herds.

The giant African Elephant has a symbiotic relationship with the smaller, less powerful, Olive Baboon. While the elephant digs a hole, searching for water, the baboon keeps guard, watching for danger. If danger approaches, the baboon lets out a screech and both animals flee.

Otherwise, both animals enjoy the water the elephant dug up. This relationship is an example of mutualism, because both animals benefit. Humans heavily influence nearly everything on Earth. In the tropical grasslands, their influence can be seen everywhere. Even as the areas surrounding the direct homeland of the animals in this food web become urbanised, humans

invade further, disrupting the natural cycles of the land.

Much of the grasslands have been cultivated, and the natural grasses are replaced with crops (often soy beans). Although this helps humans, it leaves many animals without food. As the grasses disappear, they must turn to other food sources, such as bushes or trees. That leaves less of those plants for the animals which originally ate them.

For example, the African Elephant ideally eats a variety of grasses, but now it has begun to adapt to eat the foliage off higher standing trees in the grasslands. Before the human interruption, those same trees fed giraffes, but now both animals must share.

However, humans also have a positive influence on the African grasslands. Though the Biome has naturally occurring wildfires, this is not always enough to promote healthy grass. Humans contribute by (safely) causing fires similar to the naturally occurring ones. This rids the ecosystems of many small shrubs and bushes,

encouraging the animals which feed off these plants to return to their primary diet of grasses.

This can affect the food web by drastically lowering the number of small shrubs and bushes, and even some trees. Then, more animals eat grass (although ironically enough, grass is not always fully available to them, due to humans using grass lands for agriculture, as described above).

Elephants need a large amount of habitat to live. Humans have become their direct competitors for limited space. Human populations in Africa have quadrupled in the last forty years. Savannah habitat has been converted to human crop land and pasture.

These settlers fear the elephant because of the devastation they can cause to crops and fences. This fear, based on human interest and commercial well-being, is resulting in the complete extinction of the world's largest land animal.



PRODUCERS

The production team is small. It has to be. Elephants are sensitive and protective of one another. If they take a dislike to something, they show it by charging at it.

The team therefore consists of three core members. Additional crew will be needed when drones, light planes, or additional safari vehicles or boats are needed to follow the elephants. Interviews will also require extra staff assistance.

Robbie Moffat



Director | Producer

Born in Glasgow, educated at Sir John Maxwell Primary and Shawlands Academy. Degree in English Language and Literature from Newcastle University. Poet, novelist, playwright, screenwriter - director of theatre and screen - movie producer. His first movie was 35mm shoestring budget Love The One You're With which was nominated for best Scottish Film 2000. Thereafter his output has been prolific with no-budget adventure films like the Winter Warrior, Bone Hunter and Axe Raiders, and contemporary features Hawk and the Dove, Finding Fortune, Rain Dogs and Cycle.

Championed independent Scottish film production, he found himself drawn into battles over Scottish Screen's alleged nepotism and favoritism that, after a bloody political battle that at times Moffat fought seemingly single-handed, made him something of a local legend in Scottish film production circles. Moffat famously refused to abuse his position after the board of Scottish Screen were replaced, and continued with independent funding of his feature output that included a 35mm bio-pic of Robert Burns'- Red Rose. After making ten Scottish features in six years, Moffat moved his company to Pinewood Studios with his coproducer Mairi Sutherland, and made a further eighteen feature films.



Mairi Sutherland



Production Manager | Producer

Mairi Sutherland has over fifteen years experience in film production. Firstly, as a freelance radio reporter with BBC Scotland where she developed a successful career as a documentary features writer, presenter for radio broadcasts on BBC Scotland and Radio 5 in the UK.

Then she moved onto working for BBC Scotland Television as a researcher for the national network program First Light. In 1995, she joined the independent film sector, where she gained experience working with Clan Wallace who were provided the technical assistance and inspiration for Oscar winning film Braveheart. While with 'The Clan' she worked on 'The Bruce' starring Oliver Reed. In March 1996 she joined Palm Tree Productions to work on publicity and marketing becoming a shareholder and co-owner. Soon she was to co-produce and co-own more than 18 of Palm Tree Entertainments 25 films during a decade in film production working with Producer partner, veteran film maker, Robbie Moffat



Julita Dekka



Camera| Editor

Julita is passionate about elephants. Born in Poland, she was fearless in getting up close and personal with these fantastic animals when recently asked to shoot preliminary elephant footage in Botswana.

She will be the primary camera operator and elephant chaser. Hard working, uncomplaining, and dedicated, with an editing style that is immediate and personal, she most recently shot and edited Palm Tree's The Happiness Puzzle, a documentary about alternative ways to stay happy.



Brian Howell



Sound Recordist

Brian is a Bafta winning sound recordist from Northern Ireland who has worked on documentary series like Cutting Edge, Panorama and Coast. He has also worked with the Palm Tree team on ten feature films.

Best Sound Factual

Tsunami: 7 Hours on Boxing Day (2005)

Shared with: Ben Baird, Gregor Lyon





There will be maps and illustrations; also representations of elephants in the paintings of artists like David Shepherd, Alan Ainslie, and the Tsadilo rock art elephants painted one hundred thousand years ago.

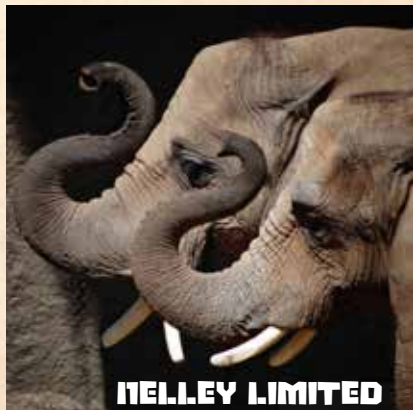


In the Oscars 2017, Ivory Wars was nominated in the best documentary category. In Ivory Wars the story followed the poaching of elephants and the trade in the ivory of those elephants. In recent years, the better known elephant films have been preoccupied with this emotive subject.

Walking With Elephants will concentrate on the lives of elephants, how they live, their future – not ivory. This point of view is the main focus – the elephant's point of view – the obstacles they face in their fight for survival.



PRODUCTION

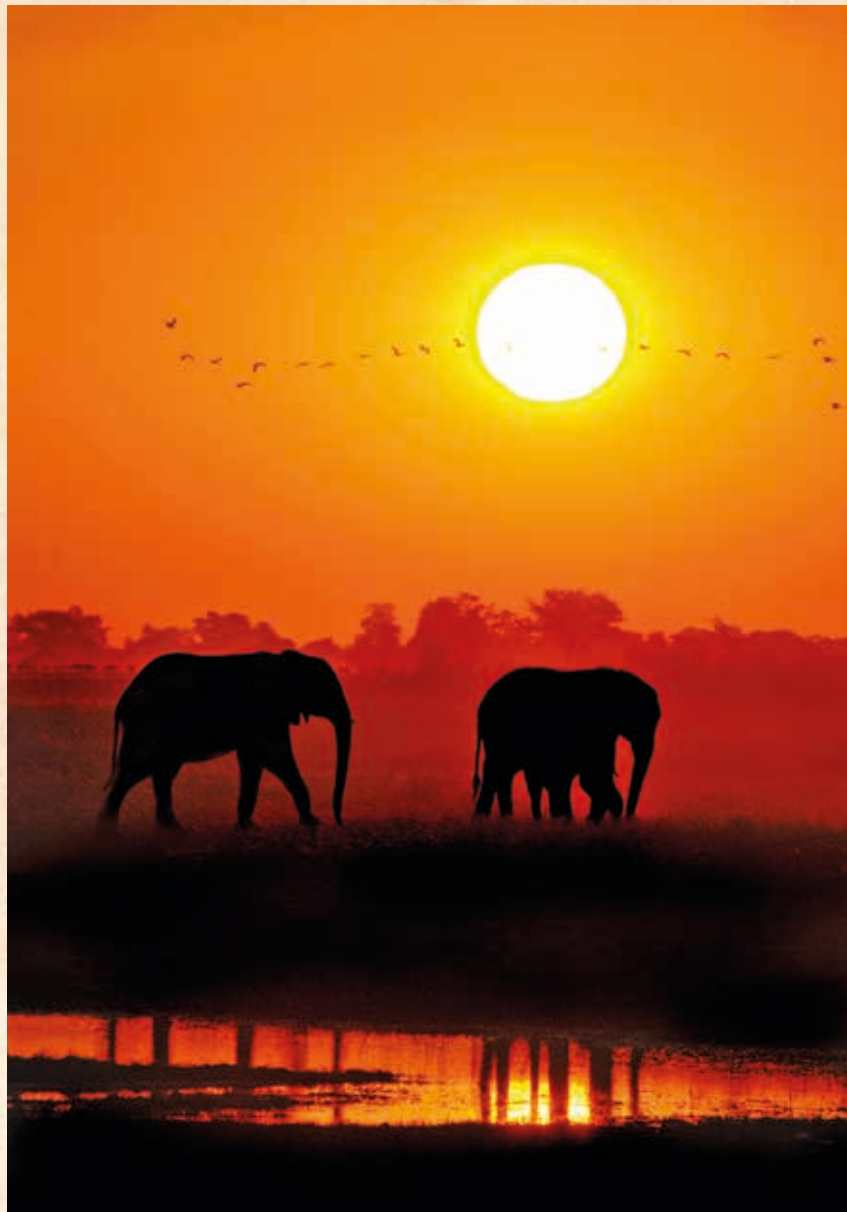


NELLEY LIMITED

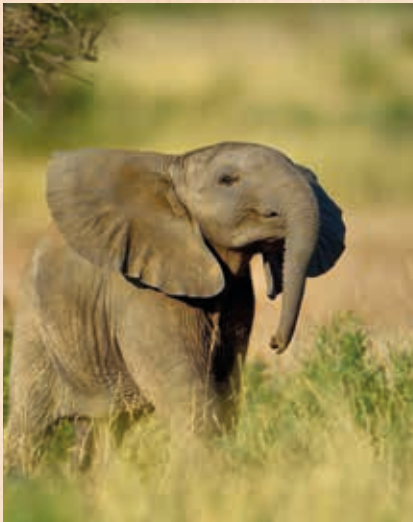
Nelley Limited was set up in 2015 by Palm Tree Universal to make a documentary, and ultimately a feature film, that takes elephants as a theme.

In 2016, the development of the two projects began; an exploratory trip to South Africa, Botswana and Zimbabwe; and the writing of the feature film script.

However, the precarious plight of elephants has accelerated the documentary work and it has taken priority. Once the documentary has been shot, edited and delivered to the sales agent, the work on the feature film will follow.



PRODUCTION



PALM TREE UNIVERSAL

Palm Tree started as a small publishing company in 1980 and was founded by Robbie Moffat and Laura Cann in Newcastle-upon-Tyne. In 1984, the company founded the Newcastle Festival Fringe and staged its first theatre production. Laura left the company in 1986 and Robbie continued to publish small press publications and theatre productions.

The company moved to Glasgow in 1989 and during the City of Culture year (1990) was involved in hosting a multi-arts venue 'The Cavern', two marques on Glasgow Green, and a number of theatre productions that included 'Madam T', 'Up From Sauchiehall Street', and 'Glasgow Girls'.

During the early Nineties, Palm Tree diversified into video production and made a number of puppet videos, a short 'Our Man in Tirana', and its first work on film 'Lally Land'. In 1999, the company made its first 35mm feature

film 'Love the One You're With' which went on to be shortlisted for the Bafta Bowmore Award for best feature film. Thereafter the company went from strength to strength; between 2000 and 2013, Palm Tree made a further twenty eight feature films.

In 2014, the company was reorganised and opened up to investment and became a subsidiary of Palm Tree Worldwide. Feature film production began again in 2016 with 'Oh God', a road movie shot in Belgium, UK and Ireland.

Today the company is managed by Mairi Sutherland who joined Palm Tree in 1996. With a back catalogue of thirty feature films and a slate of ten full developed projects for future production, with an eye on television and online streaming, the company is moving ahead with diverse projects such as 'The Adventure of Robinson Crusoe' and 'Walking With Elephants'.







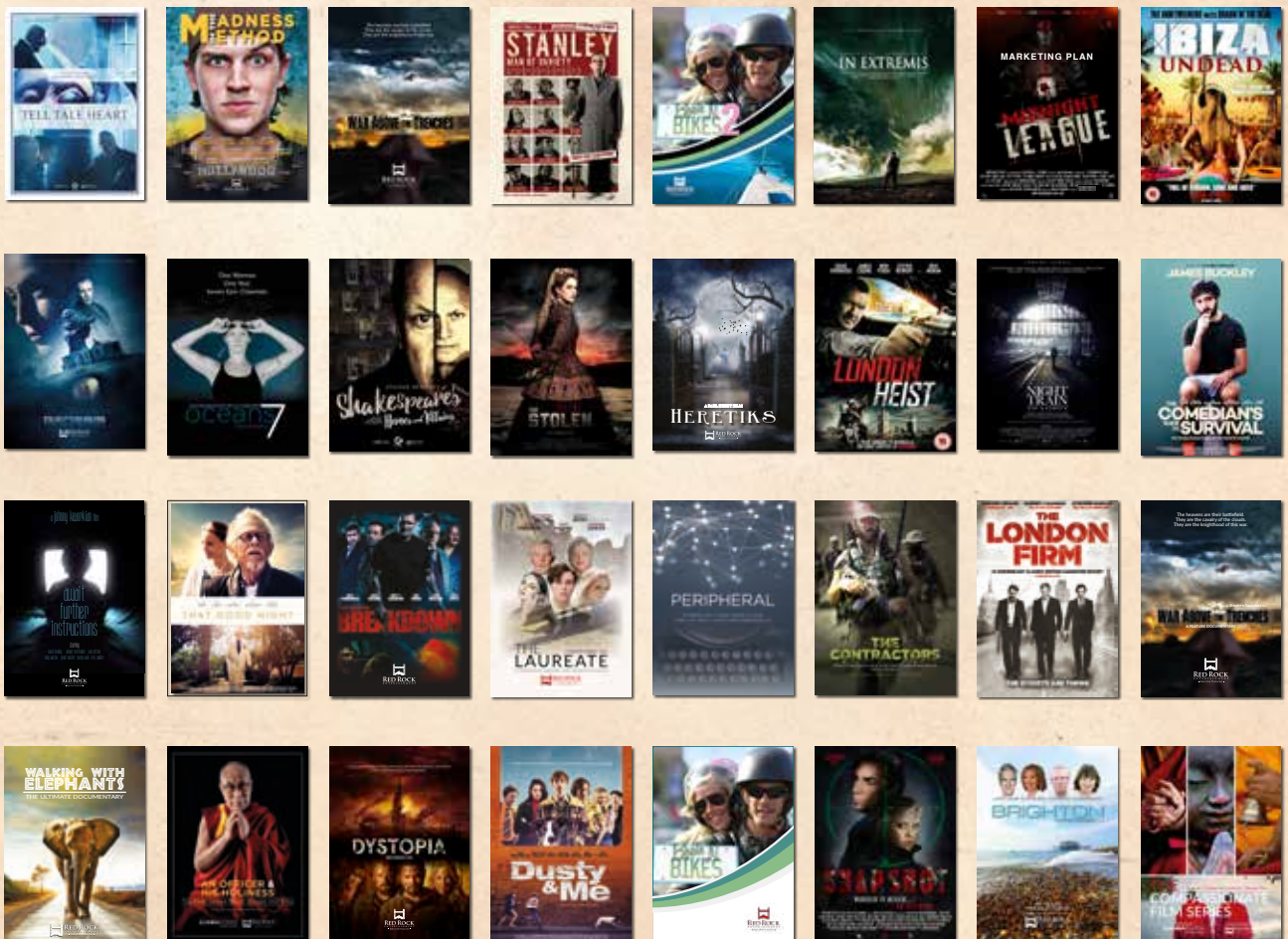
EXECUTIVE PRODUCERS

Red Rock Entertainment is a film-finance company, based at the world-famous Elstree Studios, home to some of the biggest TV shows on UK television and the studio of choice for many successful British filmmakers.

Working in conjunction with many of the UK's top production companies to raise equity for film, TV content and film distribution, Red Rock Entertainment offers a number of tax-efficient opportunities to investors.

It primarily works on projects that are at an advanced stage and are looking for the final tranche of financing. Its focus is on film and TV projects that have commercial appeal, an identifiable audience, controllable costs and a sound financial structure.

As an executive producer, Red Rock Entertainment can arrange for investors to visit sets during filming, appear as extras and attend private screenings. They also regularly arrange seminars at Elstree Studios, at which high-profile corporate and financial specialists offer advice and insight into the various tax advantages of investing in the UK film industry.



SEIS

The Seed Enterprise Investment Scheme (SEIS) complements the EIS by offering a range of tax reliefs to individual investors who purchase shares in smaller, early-stage companies. The SEIS is intended to compensate for the difficulties faced by start-ups in attracting investment by offering tax relief at a higher rate than that offered by the existing EIS.

Seed Enterprise Investment Scheme

As with the EIS, a percentage (50% in the case of SEIS) of the cost of an investment can be claimed against the investor's income tax liability for the tax year in which the investment was made.

The maximum investment through the SEIS in any tax year is £100,000. As with the EIS there is no capital gains tax, or inheritance tax to be paid on an SEIS investment opportunity.



Income Tax Relief

Income tax relief is available to investors who subscribe for qualifying shares in a company that meets the SEIS requirements and who have UK tax liability against which to set the relief. However, there are certain rules:



- Shares must be held for a period of three years. If shares are disposed of within the three-year period, or if any of the qualifying conditions cease to be met during that period, relief will be withdrawn or reduced.
- Relief is available at 50% of the cost of the shares, on a maximum annual investment of £100,000.
- Relief is given by way of a reduction of tax liability, which requires that there is sufficient tax liability against which to set it.
- "Tax relief is received in the year of investment, or prior year, and the claim needs to be made up to 5 years after the 31 January following the tax year in which the investment was made".

Capital Gains Tax Relief

If the investor has a Capital Gains Tax liability in the year of investment, then up to 50% of the amount invested can be offset against that Capital Gain, with a potential saving of 10%, being half of 20% (14% for gains on residential properties).



A close-up photograph of an elephant's eye. The skin is heavily wrinkled and textured, with deep folds and creases radiating from the eye. The eye itself is a deep, warm orange-brown color, looking directly at the camera. The lighting is bright, highlighting the textures of the skin.

Key Points

- SEIS investors can place a maximum of £100,000 in a single tax year, which can be spread over a number of companies.
- A company can raise no more than £150,000 in total via SEIS investment.
- Investors have no control over companies that receive their capital and must not hold more than a 30% stake in any company in which they invest.
- Companies seeking investment must be based in the UK and have a permanent base in the country.
- Companies must have fewer than 25 employees. In the case of parent companies, that figure applies to the entire group.
- The company's trade must be no more than two years old and the company must have gross assets of less than £200,000.
- Tax relief of 50% can be claimed in the current or previous tax year (from date of share certificate).
- A capital gains write-off of 50% of any gain can be claimed against the current tax year.
- No inheritance tax to be paid after two years.
- No income tax or capital gain tax to be paid on any profits on disposal.
- Loss relief on any monies lost can be claimed at current tax rate.
- Monies must remain in the company for three years to benefit from the above.

Furthermore, there is an exemption for business angels who become directors.



WALKING WITH ELEPHANTS

A DOCUMENTARY



RED ROCK
ENTERTAINMENT

■ Executive Producers ■

Suite 12 Elstree Studios | Shenley Rd | Borehamwood | Hertfordshire | WD6 1JG, UK
Telephone: +44 203 745 5380 | www.redrockentertainment.com