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<th><strong>BLOOD LIONS™</strong></th>
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<td><strong>BRED FOR THE BULLET</strong></td>
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<tr>
<th><strong>GENRE</strong></th>
<th>Feature Documentary</th>
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<tr>
<td><strong>LENGTH</strong></td>
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<tr>
<td><strong>ORIGINAL LANGUAGE</strong></td>
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<td><strong>ASPECT RATIO</strong></td>
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<td><strong>DELIVERY FORMAT</strong></td>
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<td><strong>DISTRIBUTION</strong></td>
<td>Indigenous Film Distribution, PBS International</td>
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Regulus Vision (Pty) Ltd AND WILDLANDS™

PRESENT

BLOOD LIONS™
BRED FOR THE BULLET

A FEATURE DOCUMENTARY

SCRIPT BRUCE YOUNG
CAMERA NICK CHEVALLIER
EDITOR DAVE COHEN

ORIGINAL MUSIC FABIAN SING
SOUND DESIGNER JIM PETRAK
CONSULTANT / RESEARCHER IAN MICHLER
EXECUTIVE PRODUCER WARWICK ALAN
GRADE MICHELE WILSON

PRODUCERS PIPPA HANKINSON & JEREMY NATHAN
DIRECTORS BRUCE YOUNG & NICK CHEVALLIER

www.bloodlions.org | Facebook BloodLionsOfficial | Twitter Blood_Lions
LOGLINE

A documentary feature film, which follows Ian Michler, a South African environmental journalist and safari operator, and Rick Swazey, an American hunter, on their journey to the heart of darkness that lies within the predator breeding and canned lion hunting industries. It is a story that blows the lid off the claims made by these operators in attempting to justify what they do in the name of conservation.
Blood Lions™ follows internationally acclaimed environmental journalist and safari operator, Ian Michler, onto the breeding farms to witness the results of battery-farmed lions – a stark contrast to their wild cousins.

Aggressive farmers resent his questioning, but the highly profitable commercialization of lions is plain to see – cub petting, volunteer recruitment, lion walking, hunting, and the new lion bone trade are on the increase, and all are being justified under the guise of conservation and research.

In parallel we follow Rick Swazey, an American hunter, who volunteered his services after seeing footage of canned hunts. Rick purchases a lioness online from his home in Hawaii and then travels to South Africa to follow the path canned hunters do.

Annually, over 800 captive, hand-reared lions are shot in South Africa – mostly by international hunters – fuelling a multimillion dollar industry.

In South Africa there are currently between 6 000 and 8 000 predators in captivity, the vast majority of them lions. Most live in appalling conditions with inadequate protocols in place to protect them or regulate either their welfare or the genetic integrity of their bloodlines. The breeders of these animals claim they are involved in conservation, educational and research initiatives and that the captive bred population will be the saviour of wild lions.

We then hear from recognized lion ecologists, conservationists and animal welfare experts that almost all these claims are in fact far from the truth.

Cubs are taken away from their mothers just days after birth to force the lionesses into intensely repetitive reproductive cycles. And the cubs that get churned out are then used in a variety of income streams from petting and “walking with lions” facilities to luring unsuspecting volunteers, who pay large sums of money, as workers on the facilities.

Once they reach adulthood, many lionesses are shot for their bones to be shipped to Asia as supplements to the rapidly burgeoning “tiger wine” and “tiger cake” industries.
Almost all the male lions become victims of the “canned” or “captive” hunting industry; a so-called sport, where tame lions become targets in the sights of wealthy trophy hunters. These men and women pay thousands of dollars in order to shoot the king of beasts in circumstances which are anything but wild or sporting.

Tourists from all over the world flock to South Africa for sightings of the Big Five and the host of other wildlife in the country’s many reserves. Millions of photographs and hundreds of thousands of happy visitors attest to the ongoing allure of the African wilderness – but for those that visit the private farms, have they been conned? There is darkness at the heart of this picture – something is rotten in the country’s wildlife kingdom and it is the king himself who is in the crosshairs!

In 2007 the South African government attempted to regulate captive lion breeding and canned hunting by passing new legislation in parliament. The Predator Breeders Association of SA took the government to court, and while they lost the first ruling, their appeal was upheld and the proposed legislation was overturned on a technicality. Since that landmark decision, the predator breeding and canned lion hunting industries have thrived.

We witness in intimate detail how lucrative it is to breed lions for the bullet, how the authorities and most professional hunting bodies have become complicit and how simple it is to set up a canned hunt.

There is also hope in our story as we cover the very latest developments with the Australian government announcing a complete ban on the importation of all African lion trophies into Australia.

The film is a compelling call to action and shows how you can get involved in a global campaign to stop lions being bred for the bullet.
THE BLOOD LIONS™ CAMPAIGN

Blood Lions™ is part of the global campaign to bring an end to the predator breeding and canned hunting industries.
The campaign will form a cohesive and powerful motivation for all those determined to put an end to the breeding of lions purely for the bullet. It will provide information, direction and a constant monitoring of the progress of the efforts of everyone involved. It is aimed at the general public, both local and international who believe that what is happening on the breeding and hunting farms is simply not right. It will also target government agencies and lawmakers, tourism bodies, ecologists, conservationists and all media. It will provide leadership for all those who seek to change the status quo.

It asks that all those visiting South Africa and its regional neighbours Namibia, Zambia and Zimbabwe to consider and remember the following when touring the region:

1. Lions bred in cages or enclosed areas are hand-reared, human-imprinted and genetically contaminated animals and have no conservation value at all.

2. The greatest threat to wild lions is habitat loss and loss of their prey base.

3. Currently, conservationists and lion ecologists are not seeking to establish new lion populations in South Africa. Even if they were, they would use lions from the wild, not those raised in captivity.

4. Taking lion and other cubs away from their mothers within weeks of birth is cruel, unnatural and totally unnecessary and is done for one reason alone – to exploit tourists and wildlife volunteers.
5. To use a lion breeding farm as an educational facility is like using a fast-food outlet to teach nutrition and good eating habits.

6. All genuine researchers and scientific institutions will question what happens on the lion breeding farms.

7. Almost all trophy hunting in South Africa is canned hunting. This means that the animal has been bred specifically to be shot by a hunter.

8. Authentic wildlife sanctuaries do not breed, trade or interact with their animals.

9. If you do find yourself on a lion farm, please ask the following questions:
   - Why are they breeding lions?
   - Where do they get their lions from?
   - Where do their lions go when they get older?

Those who support these facilities, either as a day visitor, volunteer or hunter are directly contributing to the misinformation that confuses conservation messages and priorities. This support also results in a misdirection of valuable conservation funding away from the real threats facing wild lions.


DIRECTORS’ NOTES

Bruce Young: “This film was made with one very simple objective – to do something for the lions of South Africa. Most of them exist in appalling conditions, exploited at every stage of their lives. The team involved in this film want to change this situation before it is too late.

On one level our film is an exposé. Even the people in our own country do not know that lions are being bred for the bullet here – and that it is totally legal. We want to show the world what is going on, who is involved, the impact on the animals and how much money is being generated by this industry.

On a different level it is a film about our relationship with another species with whom we share this planet. It is an invitation to re-examine our attitudes towards an iconic animal. If those who see our film begin to see themselves in this world with new eyes, then we will have achieved our goal.”

Nick Chevallier: “When Pippa first approached me to get involved in this project I had mixed feelings. I felt it was an important story to get out, but was aware that this was going to be a difficult assignment on a number of levels. Filming lions in the wild has its own challenges, but going behind fences and trying to reveal the murky/lucrative business of breeding for the hunting industry would be far more complex.

There were many curve balls along the way and we certainly were not following a pre-scripted approach. Adaptability and good teamwork were crucial. Being journalistically inclined, I am fairly well informed on wildlife-related issues, but I had no idea of the scale of this business and as the story unfolded I became more passionate about seeking the truth and exposing the reality.

I respect environmental awareness and justice and feel that this documentary will play an important role in a world where animals are overexploited and have no say.”
Ian Michler: “I have been on this story since the late 1990s and it’s been a long, tough journey for a number of reasons. However, with the release of Blood Lions™ I sense we have the best chance of bringing an end to the horrors of predator breeding and canned hunting.

These industries have never had anything to do with conservation or the consideration of wild animals in general. They have always only been about unnecessary exploitation and greed, and have been allowed to flourish because those that could have acted chose instead to become part of the deceit. No individual or society claiming to understand the natural world, the role we should be playing or our relationship with our fellow species can support them.

Thanks must go to all those who have fought these issues over the years and to those that have supported my work, and especially to the team that made and participated in Blood Lions™. Their focus, commitment and understanding of what’s at stake have been inspiring.”
**EXECUTIVE PRODUCER’S NOTE**

**Dr Andrew Venter:** “Lions are one of our planet’s iconic species. Their dominance, strength and leadership abilities anchor cultural tradition across Africa, Europe and Asia. Their behaviour and spirit are revered in song and dance globally. They are a primary attraction for Africa’s eco-tourism industry. Simply put, they epitomise Africa’s wildness.

Unfortunately, in South Africa the greed of a small group of tourism and hunting operators is downgrading their status to that of a simple tradable commodity. These unethical operators are actively deceiving our Government, and the hunters and tourists that they host. They are prostituting lions for their own benefit whilst promoting their activities as conservation efforts. This is simply not true; their activities are unethical, fraudulent and corrupt. Harnessing the volunteer tourism industry to enable the breeding of lions for hunting is a con. Hunting captive bred lions that are drugged and have never roamed or socialised in the wild, is a con. They need to be stopped.

Blood Lions™ will help do this, exposing the rotten core of the lion industry in South Africa and laying a foundation for an effective campaign aimed at ending these activities.

It is essential that this is done as soon as possible to minimise the inevitable damage to Brand South Africa and the impact on our vibrant and growing eco-tourism industry. South Africa does not need to farm lions. We do not need captive bred lions. We need to effectively conserve our wild lions, expanding their range and celebrating their iconic status.”

**PRODUCERS’ NOTES**

**Pippa Hankinson:** “Many people have asked me what made me decide to make this film. There were a number of reasons, but Martin Luther King Jr best summed it up for me when he said, “Our lives begin to end the day we become silent about things that matter”. Animals in general, but our wildlife in particular, have always mattered to me.”
About four years ago I visited a private lion breeding farm in the Free State, South Africa. It was the first time I had been to one of these facilities and to say that I was shocked by what I saw is an understatement. The sight of approximately 80 lions being held captive in small enclosures deeply distressed me. Their stress was tangible and the results of inbreeding were clearly visible – I could not see how this business could be linked to conservation. I later learned that there were as many as 6 000 to 8 000 lions living on similar farms across the country – all simply part of a multimillion-dollar industry.

As few of these facilities are open to public scrutiny, it didn’t surprise me that so few people knew about the industry. It seemed that the most expedient way to raise awareness would be through a documentary, but never having made a film before, I was very much aware that I needed expert help. I also knew that financing an independent production such as this was not going to be easy, but we have been so fortunate to have received the most extraordinary support from exceptional individuals and organizations around the world. Many did not know us, but each was willing to take a chance to help us make this film.

The team who joined me on this journey are an incredibly special group of individuals. All unwaveringly put the lions first in every decision we made, and I know that their continued courage and commitment will make it possible for Blood Lions™ to reach the world as part of our campaign for change.”

Jeremy Nathan: “This film and campaign are of utmost importance, if we are to preserve and protect the remaining lions in Africa. A massive contribution to the global awareness of our declining wildlife, the film will leave no one unmoved – and with an urgent desire to get involved and act now.

In a way this film is just a beginning as it helps and urges us all to find a way to change our behaviour, to realize how ignorance and human greed are irreparably damaging our environment, nature and wildlife.

We can no longer live unconsciously, and take our wildlife heritage for granted.

The process of working with this entire team has been exemplary, everyone focused on the bigger issues and stories, hoping we can all make a difference.”
BIographies

Bruce Young
**Director/Script**

Blood Lions™ is Bruce’s directorial debut. Drawn by the plight of the lions and our relationship with wild animals, this is the perfect project for Bruce to bring his storytelling skills to the fore. Prior to this, Bruce spent 10 years working as an actor in SA and the USA, appearing in Lethal Weapon 2 opposite Mel Gibson. He then worked on the production end of the business in Los Angeles for a number of years before returning to SA to co-start AFDA, SA's biggest film and drama school. During this time he also established himself as a local screenwriter and has written scripts for a broad range of film genres and styles including feature films, television dramas, sitcoms and natural history documentaries. Highlights include head-writing on MNet’s League Of Glory, writing the script for the ROSCAR award-winning Kalahari Tails and being a member of the team that won a SAFTA writing award for the series Sokhulu & Partners.

Nick Chevallier
**Director/Camera**

Based out of Cape Town, South Africa with a deep love for the natural world, Nick is a director/cameraman with some 30 years’ experience in filming socio-environmental documentaries around Africa. He focuses on stories relating to wildlife, research, conservation education and community-based projects throughout Africa, working with local and international TV production companies and a variety of charities/NGOs.

[www.chevallierproductions.co.za](http://www.chevallierproductions.co.za)
Ian Michler  
**Consultant/Researcher**

Ian Michler is a safari operator, specialist wilderness guide, consultant and environmental photojournalist. He has lived and worked across Africa for the last 25 years. His feature articles, diaries and blogs documenting the major conservation challenges facing Africa, and especially those on predator breeding and trophy hunting are well known to readers of a number of award winning publications and magazines. He is an ecotourism consultant for both private and government sectors, and currently channels his conservation work through The Conservation Action Trust.  
www.conservationaction.co.za

Ian is also a member of the International League of Conservation Writers (www.ilcw.org), and is author of seven natural history and travel books on various African countries. Prior to his life in the wilderness, Ian was a partner in one of South Africa’s leading stockbroking firms. He is a co-founder and owner of Invent Africa Safaris (www.inventafrica.com), a specialist safari company that runs trips to 15 countries across the continent, and is a director of Eden to Addo (www.edentoaddo.co.za), a successful regional corridor conservation initiative.

Dr Andrew Venter, CEO Wildlands  
**Executive Producer**

Andrew has BSc, BSc Honours and Master degrees from the University of the Witwatersrand, and a PhD in community-based conservation from the (then) University of Natal. His PhD was undertaken in and around the Kruger National Park, where he developed and implemented policies and procedures for the park’s community conservation projects. On completing his PhD he spent the next 5 years in the Greater St Lucia Wetland Park (now iSimangaliso Wetland Park) working with Ezemvelo KZN Wildlife to develop the World Heritage site’s community-based conservation strategies. He left in 2000 to become CEO of the Wildlands Trust which later merged with the KZN Conservation Trust to form the Wildlands Conservation Trust.
Under his leadership, Wildlands has grown to become one of South Africa’s most significant environmental NGOs, employing over 1 300 full time staff; touching the lives of over 7 000 green-preneurs through the Wildlands Trees for Life, Recycling for Life and uBuntu Earth Program; restoring over 1 000 ha and planting over 1 000 000 indigenous trees per annum through the Wildlands Greening Your Future Program; managing over 25 000 ha of formal and community conservation area through the Wildlands Farming the Wild Program; and supporting a number of conservation partnerships through the Maputoland-Pondoland-Albany Hotspot Program, Conservation Capital Fund and Blue Fund.

www.wildlands.co.za

Jeremy Nathan
Producer

One of South Africa’s leading producers, Jeremy Nathan has produced numerous features, television dramas, documentaries and short films over the last 25 years. Most recent films are Mandela’s Gun, Cuckold, Layla Fourie and How to Steal 2 Million. He has written for numerous publications, lectured at a variety of conferences and universities, and has advised the South African government and National Film and Video Foundation on film finance. Jeremy is committed to creating commercial, challenging stories that are innovative and authentically South African.

www.zidaka.co.za

Pippa Hankinson
Producer

Pippa’s career in high-end eco-tourism across Southern Africa spanned more than 20 years. Following the sale of her company, now known as Classic Portfolio, she became involved in a number of environmental initiatives close to her heart. In 2001 she joined the board of trustees of KZN Conservation Trust – a position which she held for six years. During her term, the organization merged with Wildlands Trust to become Wildlands Conservation Trust. A few years later she joined The Global White Lion Protection Trust as a trustee for four years. In 2013 Pippa founded the production company to produce the feature documentary, Blood Lions™.
Dave Cohen
Editor
Dave Cohen has been working in the film and communications industry for the past 10 years. He started his career at JWT, an advertising agency in Johannesburg where he worked as a client service executive. However, the desire to be more involved in the creative side of film lead him to move to a small production company, Ashes 2 Flames, where he learnt the full spectrum of film production, involving camerawork, animation and film editing. In 2012 he returned to his hometown of Cape Town, where he has been working as a freelance filmmaker. Some of his more notable projects have been short films about climate change, social development with township youths, and a series of short films about food security for the International Trade Centre.

Fabian Sing
Composer
Fabian is a highly emotive songwriter and richly talented musician who brings a theatrical and epic element to all his scoring. A much sought after creative energy in the South African film business, he has won numerous awards for his work in commercials, short films and exhibitions as composer, producer and sound engineer. In 2010, he wrote the score for the short film Bomlambo. Those of the water, for which he won “Best Fantasy Short” at the New York International Film Festival as well as “Merit Award for Best Overall Project” at the M-Net EDIT awards. In addition that year, he composed all the music for the South African exhibition at the World Expo 2010 in Shanghai, China. In 2011, he received his first feature film commission to provide the score for the South African horror movie Rancid. He won a Bronze Loerie and Campaign Silver for Kagiso, the new Nando’s CEO. He was also nominated for Best Recording Engineer at the 2011 South African Music Awards.
**Canned Hunting**

**Q: What does the term canned hunting refer to?**
A: The term canned hunting came into popular use in 1998 after the Cook Report, a British current affairs television programme screened on ITV, which featured footage of a lioness being shot several times within a small enclosed area. The term soon became synonymous with any form of trophy hunting where hunters shot trophy animals within confined areas ensuring they had no or little chance of escape. And today, canned hunting is widespread in South Africa were large numbers of wild animals are being bred in captivity specifically to be shot.

**Q: And how does canned hunting differ from captive hunting?**
A: For many people, there is no difference between the two terms. The term ‘captive hunting’ has been introduced by the professional hunting bodies in an attempt to get away from the negative image associated with canned hunting. But in essence, captive hunting is as it reads; wild animals are being bred in captivity to be killed in captivity or confined areas.

**Q: What is ‘fair chase’ hunting?**
A: Fair chase hunting refers to the traditional form of trophy hunting whereby professional hunters and their clients hunt in wilderness areas large enough for the free-ranging animals being pursued to have a chance of escape. These hunts can take up to 21 days, whereas canned hunts can be done in as little as 48 hours. Amongst the wider hunting fraternity, many fair-chase hunters regard canned or captive hunting as unethical or unsportsmanlike.

**Q: How many lions are killed in canned or captive hunts annually?**
A: Attaining precise statistics in this regard is also something of a hit and miss affair as there seem to be loopholes in the reporting systems and different ways of reading the data. The principal sources for this information are the South African Predator Association, The Convention for the International Trade in Endangered Species (CITES) and then the various government and provincial bodies. Between them, the statistics indicate that anywhere between 800 and 1 000 lions are being shot annually in South Africa. Just over 50% of these hunters come from the USA.
Q: Does canned hunting occur in any other African country?
A: Not officially, but there may be certain cases taking place in some of South Africa’s neighbours. Canned hunting is however big business in some states in the USA, especially Texas where there are numerous ranches offering exotic species to be killed by canned hunters.

Q: Does the hunting of captive bred lions take the pressure off wild lions?
A: The claim that hunting of captive bred lions takes pressure off wild lions must be challenged as there is no science on this at all. Canned hunting has merely opened up an entirely new market for hunters that would not have been able to afford a wild hunt. And where wild lion hunting has dropped away, this is only because bans on hunting have been introduced. In the countries that still allow wild lion hunting (Zimbabwe, Namibia and Tanzania for example), demand for permits outstrips the quota. And we also know that wild lion populations across Africa continue to decline.
Predator Breeding

Q: How many lions and other predators are being kept in captivity across South Africa.

A: According to government and private sectors sources, it is thought there are about 200 farms and breeding facilities holding somewhere between 6 000 and 8 000 predators in captivity. The vast majority, possibly as many as 7 000 of these, are lions. Other species include cheetah and leopard as well as a host of exotic animals such as tiger, jaguar and puma.
Q: Why do we not have a clearer idea of the numbers of predators in captivity?
A: Almost all the captive predators are kept in private facilities and the body that manages them is known as the South African Predator Association (www.sapredators.co.za). However, not every farm or facility that carries predators is obliged to be a member, and not every member provides the association with updated statistics. With regards to the authorities, the nine provinces should also have an idea of numbers as they issue permits for breeding, keeping and transporting, but we have found these sources seem to rely on the private sector for their information.

Q: Is it legal to breed predators on farms in South Africa?
A: Yes, as long as the farmer complies with the respective provincial legislation that focuses on minimum standards for fencing and enclosure sizes, it is legal to breed lions and other predators.

Q: What qualifications are needed to breed predators in South Africa?
A: To breed predators in South Africa there are no requirements with regards to understanding biology, animal husbandry, lion ecology or conservation in general. And as long as government regards the various revenue streams such as canned hunting and the lion bone trade as sustainable, it is also legal to trade in lions and their body parts.

Q: Why has predator breeding and canned hunting flourished in South Africa?
A: Primarily because every stakeholder – the government, provincial authorities, professional hunting and tourism bodies as well as conservation agencies have all turned a blind eye. As a result, the industries have grown significantly. Weak legislation, and in many cases a lack thereof, is another reason as the breeding of wild animals under farm conditions is an activity that falls neatly between the cracks in South Africa’s biodiversity and agricultural ministries. Because of this, the respective ministries, the Department of Environmental Affairs and the Department of Agriculture, Forestry & Fisheries seem to be able to sidestep taking the ultimate responsibility.
Conservation

Q: Is there any conservation value to breeding lions and predators in captivity?
A: In general, no. Very few of the facilities holding lions in South Africa are involved in the conservation of lions and none of the animals being kept in captivity can be used in relocation programmes. These captive lions are tame, human-imprinted and genetically contaminated. If lion ecologists and conservationists did need lions to start new populations, they would only use lions from wild stocks.

Q: Is there any merit in breeding lions in captivity for research purposes?
A: In general, no as researchers could use wild lions. And there are only a very few instances (during the making of the film, we were aware of only one study taking place using about 20 lions) of researchers using captive lions for specific projects such as disease analysis or genetic studies. In these cases, the number of lions required is merely a tiny fraction of the overall captive population. These projects choose to use captive lions because of convenience factors.

Q: To date, have any Lions been reintroduced into the wild from predator breeding farms in South Africa?
A: There has not been a successful lion reintroduction programme using captive bred and reared lions into any free-ranging park or reserve in South Africa. Lion conservationists warn that captive bred lions are not suitable for reintroduction programmes.

Q: Are there any examples of captive predators being used in conservation?
A: There are a few examples of predators being bred in captivity for conservation purposes. These projects, the Iberian lynx in Spain, the Amur leopard in Russia and China and the South China tiger project in South Africa for example involve species or sub-species on the brink of extinction. And unlike South Africa’s farms and other facilities, these projects are funded for proper relocation of animals and involve numerous scientists and ecologists working under strict peer-reviewed conditions.
Q: Is there any truth in the claims that this industry makes significant contributions to employment and the local communities?
A: While it is true that the breeders, canned hunters and farmers offer employment and create economic activity, these claims need to be contextualized. When viewed against the overall tourism sector in South Africa, the percentage contributions are tiny. The country currently receives over 9 million International Arrivals annually (www.unwto.org), and of these just over 9 000 are hunters (www.phasa.co.za). The total contribution of tourism to the economy exceeds R95 billion, while total hunting and game ranching activity is less than 6% of this. Canned lion hunting in turn is only a fraction of that. In addition, there is no research showing how any breeding facility or canned hunting operation has made any significant contribution to uplifting communities. It should also be noted that the vast majority of these operations are located on agricultural land or on the outskirts of urban areas.

Q: What is the current conservation status of lions across Africa?
A: According to the International Union of Conservation of Nature, lions are listed as Vulnerable. Over the last decade, there have been numerous attempts at establishing a continent-wide population and these studies vary between 20 000 and 35 000 animals. The numbers aside, nearly all agree that lions have vanished from over 80% of their historic range, and they now only occur in 28 African states. Because of the rapid decline in habitat and numbers, there are some that believe lions should be afforded greater protection by upgrading their status to that of Endangered.

Q: What is the Lion conservation status within South Africa?
A: Lions in South Africa are also listed as Vulnerable and the wild population is regarded as being somewhere between 2 500 and 3 200 animals. South Africa is the only African state that now has to differentiate between wild lions, managed lions and captive lions. The wild lions are found in the large national parks and reserves such as Kruger and Kgalagadi, while the managed populations are found within the smaller private reserves such as Madikwe and Pilansberg. Generally, South Africa’s wild population is regarded as being stable, although there is debate regarding the long term impacts of diseases such as canine distemper virus, bovine tuberculosis and feline immunodeficiency virus.
Q: What are the major threats facing lions?
A: Widespread habitat loss and fragmentation has resulted in a significant decline in lion numbers and their prey base. In addition, as human settlement pushes further into wilderness areas, lions get killed due to the inevitable human/animal conflicts that arise. Trophy hunting is also a significant threat, especially in countries with poor or no control systems in place. These control systems should ensure the correct issuing of quota’s and permits based on ecological factors.

Q: What is the lion bone trade about?
A: The lion bone trade is a relatively new revenue stream for the breeders and farmers and has come about as lion bones are now being used as an alternative to tiger bones in Traditional Chinese Medicine (TCM). TCM used tiger bones immersed in vats of liquid, often rice wine to produce a tonic called ‘tiger bone wine’ that was prescribed for rheumatism, arthritis and other joint and bone ailments. Because trade was impacting on wild tiger populations, the Chinese government banned the trade in tiger parts back in 1993.

Q: Has ‘tiger bone wine’ been medically proven to treat symptoms of joint and bone ailments?
A: Although ‘tiger bone wine’ has been used in TCM for at least 1,000 years or more, there are no known medicinal properties. Chinese practitioners believe that it is the calcium and protein found in the bone that acts as the healing properties. Recent research indicates that users are also buying 100g ‘tiger cakes’ (prices in 2014 were approximately $1,000 per cake) and using portions sprinkled into ‘tiger wine’ or whiskey in the belief that it improves sexual prowess.

Q: How many lions are killed annually for the lion bone trade?
A: The lion bone trade is a burgeoning component to wildlife trade. According to the Department of Environmental Affairs and CITES, 1,094 lion carcasses were exported from South Africa in 2013. This is up from 287 carcasses in 2010 and a mere 60 individual bones that went out in 2008. Given the history of wildlife trade markets, a legal trade in lion bones is highly likely to result in poaching pressure on wild populations.
Petting, Walking with Lions and Volunteering

Q: Do any of the facilities that offer petting and walking with lions have any conservation value?
A: No, these facilities are merely using lions as a lucrative revenue stream. In many cases, cubs are taken away from their mothers within the first week after birth and are then rented out or used to lure day visitors and volunteers. Once the cubs get to about four months old, they are then often used in ‘walking with lions’ programmes. Once adult, many will be sold to breeders and collectors, or they end up being killed for the lion bone trade or in canned hunts. None of these lions can ever be used in conservation projects.

Q: What questions should I ask, as a potential wildlife volunteer, to avoid unethical facilities in Africa?
A: 1. Ask the booking agent to tell you the exact name and place of the facility you will be visiting. And then check all the social media sites for comments and feedback on the facility.
   2. Does the facility offer any form of human/animal interaction?
   3. If it claims to be a sanctuary, do they offer life-long homes for animals?
   4. Does the sanctuary trade in animals?
5. Have any of their animals been released into the wild? And if so, where and when?
6. If they make any conservation claims, ask to speak to the resident scientist, researcher or conservationist.

Q: What is your advice to prospective volunteers about working on the lion farms?
A: Firstly, volunteers need to understand that they will not be making any contribution to securing the future of lions. Raising cubs taken away from their mothers at a young age has nothing to do with conservation. Most of these lions are bred on the farms specifically to lure you as a worker. In essence, the volunteers end up paying the farmer to raise lions that are likely to end up being killed for the lion bone trade or in canned hunts. Most lion farms and other predator facilities are using false marketing to make significant sums of money out of volunteer programmes.

Q: What other options are open to volunteers wanting to make a conservation contribution?
A: There are many alternative options that range from working with any number of globally recognized social welfare or educational NGOs to the well-known conservation agencies. If in doubt, consult your local conservation authority or tourism body.
Directed by
BRUCE YOUNG
NICK CHEVALLIER

Special Consultant/Lead Character
IAN MICHLER

Producers
PIPPA HANKINSON
JEREMY NATHAN

Executive Producers
ANDREW VENTER
WILDLANDS

Script
BRUCE YOUNG

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## INTERVIEWEES & VOLUNTEERS

**Richard Swazey, Jnr**  
**Divan Grobler**

**In Order Of Appearance:**

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