

Prospectus

Brush With Extinction

Painting the World's Most Endangered Primates

“As we enter the new millennium, we risk losing our closest living relatives in the Animal Kingdom.”

Russell A. Mittermeier, Conservation International President

“The plight of primates is a jarring wake-up call. Our planet is on the brink of a major extinction crisis.”

Peter Seligmann, Conservation International Chairman

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Project Purpose

Wild Easel Productions is seeking support to produce a short series of four, 60-minute documentaries about the most endangered primates in the world and an artist's journey to paint these rare animals before they become extinct. The program will raise awareness about the animals and the unique habitats that they live in, as well as showcasing the work of a gifted wildlife artist.

Conservation International, a charity that works in 27 countries to protect global biodiversity, has just published a report that highlights some of the most threatened primates on the planet. The plight of the primates is particularly important to the conservation movement because they are our closest living relative in the Animal Kingdom and often serve as iconic representations of the wildlife that needs to be protected. The twenty-five primates that the report highlights are also important because they exist in areas with some of the most diverse plant and animal life in the world.

Brush With Extinction is intended to be more than just a strict natural history or wildlife film. With a combination of exploration, adventure, and art, the project will shed some revelatory light upon our nearest relatives in the animal kingdom and their plight as they enter the new millennium.

Project-at-a-Glance

Producer: Andrew Dorman

Director: Pending

Writer: Andrew Dorman

Director of Photography: Pending

Sound: Pending

Editor: Pending

Cast: Lauren Dorman

Format/Length: 16mm, Color, Series of four, 60-minute long programs

Shooting Ratio: 40:1

Budget: \$338,000

Funds Raised: \$0

Funding Sources: Grants, Individual donors

Genre: Non-Fiction/Documentary

Expected Rating: N/A

Production Schedule: 43 Weeks

Post Schedule: 25 Weeks

Project Status: Development

Story Synopsis

As the mist rises through the dense trees like smoke, the underbrush parts and a huge silverback gorilla shuffles into view. After sniffing the air for danger, he crouches down on the flattened vegetation and starts chewing the handful of greenery that he is clutching. His gaze never leaves the woman perched next to the path hacked into the jungle. The woman is sketching rapidly on a large pad of paper, pausing occasionally to glance up at her subject as he poses in the pale light of the morning.

The gentle power and elegance of mountain gorillas have turned them into stars for the environmental movement. Through the work of Dian Fossey and many other conservation organizations, the world has come to realize the plight of the gorillas in the mist. Sadly, even with all of the efforts that have been made, the mountain gorilla and other primates are as endangered today as when Ms Fossey first ventured into the jungle. Twenty percent of the world's primates stand a reasonable chance of disappearing within the next ten to twenty years. As our closest living relatives in the animal kingdom, the plight of endangered primates should serve as an alarm bell for the crisis state of the world's environment.

In January 2000 Conservation International (C.I.) and the World Conservation Union's Species Survival Commission released a report that highlighted twenty-five species of apes, monkeys, lemurs, and other primates at risk of disappearing forever. The primates also represent more than just the loss of unique species. Twenty-four of the 25 endangered animals are found exclusively in seven of the world's 25 "biodiversity hotspots," which cover less than two percent of the Earth's land surface but claim more than 60 percent of all plant and animal diversity. The hotspots with the most endangered primates are Indo-Burma, Madagascar, Brazil's Atlantic Forest Region, and the Guinean Forests of West Africa.

In order to capture the maximum number of species, *Brush With Extinction* will focus on three of the biodiversity hotspots and the home of the iconic mountain gorillas. By focusing on Madagascar, Brazil, Vietnam, and Uganda, nearly three-quarters of the endangered primates on C.I.'s list can be covered. The documentary series will be a combination of an artist's travelogue and a study of the endangered primates. Each program will focus on the primates found in the country, with approximately ten minutes spent on each of the primates in Madagascar, Brazil and Vietnam, and the remaining time used to describe the environment and the artist's journey and thoughts on both the situation and the animals.

Artists have been documenting animals since the outlines of mammoths were marked on cave walls in prehistoric times. The depiction of the natural world has evolved from the fantastical monsters in the margins of ancient maps and the scientific studies produced by the Victorian naturalist hunters. Interest in producing and collecting wildlife art has been growing at a rapid pace, with canvases from famous artists like the American Guy Coheleach and the Englishman David Shepherd selling for six-figure prices, and Christie's commencement of annual wildlife art auctions in 1994.

The style of the wildlife artist has also evolved from the stiff turn-of-the-century depictions of animals, which were often drawn from stuffed and mounted specimens far from their natural habitats. A great deal of the success in a portrait of an animal results from the impression of how it relates to its native environment. *Brush With Extinction* plans to show an artist traveling to the primates' native habitat and capturing the animal as it really is. Lauren Dorman is a classically trained artist, who chose to specialize in wildlife illustration while at the Royal College of Art in London and who works in watercolors and oils.

Brush With Extinction is intended to be more than just a strict natural history or wildlife film. With a combination of exploration, adventure, and art, the project will shed some revelatory light upon our nearest relatives in the animal kingdom and their plight as they enter the new millennium.

Treatment

Brush With Extinction will feature the endangered primates native to the biodiversity hotspots of Madagascar, Brazil, and Vietnam, and the mountain gorillas of Uganda. The beautiful natural surroundings that the primates inhabit, such as the Ranomafana National Park in Madagascar, will be as much of a feature of the series as the endangered animals. The primates of *Brush With Extinction* are:

Vietnam	Madagascar	Brazil
Delacour's Langur	Golden Bamboo Lemur	Golden Lion Tamarin
Cat Ba Golden-headed Langur	Lac Alaotra Bamboo Lemur	Black Lion Tamarin
Gray-shanked Douc Langur	Perrier's Sifaka	Black-faced Lion Tamarin
Tonkin Snub-nosed Monkey	Silky Sifaka	Buff-headed Capuchin
Hainan Gibbon	Golden-crowned Sifaka	Northern Muriqui
	Uganda	Mountain Gorilla

Each of four, 60-minute documentaries opens with the artist arriving in the regions where the primates are found, with a montage of clips under the credits as she travels to the primates' habitat. The voice-over narration starts as the artist explains the plight of the most endangered primates in the world and how this is a quest to paint these rare animals in the wild before they become extinct. The artist also talks about how important the primates are as representative species of an endangered ecosystem and how important it is to ensure that the closest living relative to humans does not become extinct. This introduction to the program will be the same for each of the programs in the *Brush With Extinction* series, so that each program is able to stand independently of the other ones.

Next, the artist sets up base camp in the primates' locale and then sets off into the bush in search of the animals. During the explorations of the bush and encounters with the native flora and fauna, the artist's voice-over explains some of the natural history of the animals that she is looking for and what she is expecting to find. When the artist finds one of the primates that she is looking for, she sets up her stool and starts to sketch. While she is drawing the animal, the shots alternate between what she is drawing and the animal in the natural habitat. The voice-over explains what she is trying to capture of the animal, as well as particular problems that depicting this primate present.

The expeditions to find the primates in the wild are also interspersed with interviews with a key researcher in the area in which the primates are located, such as Vo Quy, a wildlife biologist working in the Cuc Phuong National Park in Vietnam. The scientists give a perspective on the field research of the primates, as well as an assessment of the future chances for the primates and the biodiversity hotspot as a whole.

At the end of the program, the artist travels to an area of local environmental damage that symbolizes the danger to the primates and all of the other animals in the biodiversity hotspot. An example of this would be the deforestation in the Atlantic Forest region of Brazil. The artist sketches and photographs the devastation that she witnesses, while the voice-over details the threats to the fragile ecosystem. There are also interviews with members of the indigenous populations, who give their perspective on the state of the local environment and the problem of saving the endangered animals when they are trying to survive themselves.

Research

The two main causes for the decline of wild primates are the destruction of tropical forest habitats and hunting for food by native populations (bushmeat hunting), with live capture for the pet trade and for biomedical research also playing a role. In some regions as much as 90 to 97 percent of the original habitat of certain primate species has already disappeared, and in such areas hunting sometimes still continues.

The primates also represent more than just the loss of unique species. Twenty-four of the 25 endangered animals are found exclusively in seven of the world's 25 "biodiversity hotspots," which claim the richest terrestrial species diversity as well as some of the most extreme habitat destruction. These biodiversity hotspots cover less than two percent of the Earth's land surface, but claim more than 60 percent of all plant and animal diversity. The hotspots with the most endangered primates are Indo-Burma, Madagascar, Brazil's Atlantic Forest Region and the Guinean Forests of West Africa.

The top 25 most endangered primates, and the hotspots in which they are located, are as follows:

Indo-Burma Hotspot:

- Delacour's Langur
- Cat Ba Island Golden-headed Langur
- Gray-shanked Douc Langur
- Tonkin Snub-nosed Monkey
- Hainan Gibbon

Madagascar Hotspot:

- Golden Bamboo Lemur
- Lac Alaotra Bamboo Lemur
- Perrier's Sifaka
- Silky Sifaka
- Golden-crowned Sifaka

Atlantic Forest Region Hotspot:

- Golden Lion Tamarin
- Black Lion Tamarin
- Black-faced Lion Tamarin
- Buff-headed Capuchin
- Northern Muriqui

Guinean Forests of West Africa Hotspot:

- Miss Waldron's Red Colobus
- White-naped Mangabey
- Sclater's Guenon
- Drill
- Cross River Gorilla

Sundaland Hotspot:

- Sumatran Orangutan
- Javan Gibbon

Tropical Andes Hotspot:

- Yellow-tailed Woolly Monkey

Coastal Forests of Tanzania and Kenya:

- Sanje Mangabey

Congo, Rwanda and Uganda:

- Mountain Gorilla

The list of the world's most endangered primates is not composed only of species with the fewest numbers. It also recognizes the importance of primate species that have been recently discovered or rediscovered and for which no population estimates exist. It also recognizes species that have only recently been classified as distinct, such as the Cross River gorilla. For example, five species in the list (the golden bamboo lemur and golden-crowned sifaka of Madagascar, the black-faced lion tamarin of Brazil, the gray-shanked douc langur of Vietnam, and the Sanje mangabey of Tanzania) were all discovered in the last twenty years. Brazil's black lion tamarin, Peru's yellow-tailed woolly monkey, and Vietnam's Tonkin snub-nosed monkey each had not been seen for 50 years before they were rediscovered in remote, little-explored forest areas.

Creative Team

ANDREW DORMAN – Producer/Writer

Andrew Dorman has a degree in film production from the University of California, Santa Cruz, and a Masters of International Business from The American Graduate School of International Management. Andrew is an avid wildlife art collector and has been involved in environmental conservation for a number of years.

LAUREN DORMAN - Artist

Lauren Dorman completed her Masters of Art in Natural History Illustration with an Ecology Emphasis at the Royal College of Art, London in 1996. This followed an Illustrative Arts degree with first class honors from City & Guilds London Art School and a Bachelor of Fine Arts in Illustration course at the Parsons School of Design in Paris. Since graduation, she has worked as a freelance wildlife artist and illustrator, together with book design illustration and layout responsibilities at International Design UK Ltd., an art-book designer and publisher in London. Her major projects to date include illustrations for *Touching Wildlife* (Konemann 1999) and volunteer artist for the Worldwide Fund for Nature in the Okwango Rainforest, Nigeria, sponsored by the Society of Wildlife Artists and Lloyds Bank (1995).

Most recently, Lauren has been asked to contribute to the book that will accompany the upcoming BBC series on animal behavior being presented by Dr. Charlotte Uhlenbroek. Dr. Uhlenbroek is the rising young star of the BBC Natural History Unit recently seen in *Cousins*, a BBC series which explored mankind's closest living relatives in the natural world; monkeys, apes and other primates.

She has had her work included in a number of exhibitions and auctions, including the Dian Fossey Ball (1997), Christie's Wildlife Art Exhibition (1997), "Save the Tiger" exhibition at London Zoo (1996), World Society for the Protection of Animals Exhibition for Endangered Animals (1996), and culminating in a one-woman show at Flextech Studio Gallery in London in 1999. Her awards have included the Purdoe Watercolour Award from the City & Guilds London Art School (1994) and the Young Engraver Award from The Bewick Society, London (1994). Lauren's works are in private collections in the United States and Europe.

Production Schedule

The production of *Brush With Extinction* can be broken down into three stages: Pre-Trip, Fieldwork, and Post-Production. The pre-trip consists mostly of fund-raising efforts for the program and is estimated to take three to five months. Once the production team has been assembled and sufficient funds have been obtained, the fieldwork portion of the project can start.

The actual filming of the program in the field is estimated to take a year to complete. This is assuming that two weeks are spent filming each of the sixteen primates featured in *Brush With Extinction*; two weeks is allocated for travel between countries and filming locations; and there is a one week break for the crew every ten to twelve weeks. Below are details of each country where filming will take place, the “best time” to visit the countries (avoiding rainy seasons), and the number of different locations in which the primates are found in the country.

Country	Best Time to Visit	Location Number
Vietnam	January to May	3
Madagascar	April to November	5
Brazil	August to June	5
Uganda	December to March	1

Given the demands of the different countries and locations, a tentative filming schedule is as follows:

Dates	Location	Duration
February	Vietnam	8 weeks
April	Break/Travel to next site	3 weeks
April-May	Madagascar	12 weeks
July	Break/Travel to next site	3 weeks
August	Brazil	12 weeks
October-November	Break/Travel to next site	3 weeks
November	Uganda	2 weeks
	Total	43 weeks

Post-production is expected to take three months (three weeks per program), and will include processing and printing the film stock, editing the footage, and adding narration, music, and any stock footage that may be required. The promotion of the series to possible distribution channels will happen during the post-production period.

Budget Summary

Pre-trip Expenses

Administration/Postage	\$400.00
Telephone	600.00
Brochure and Letter Printing	800.00
Filming Permit Applications	400.00
Equipment Rental	42,000.00
42 weeks of rental @ \$1000/week	
16mm Film Purchase	19,000.00
200 400-foot rolls (200 hrs.) @ \$0.30/foot	
Maps and Supplies	1,000.00
Medical Equipment	300.00
Insurance	2,000.00
Airline Tickets	28,000.00

Pre-trip Expenses Subtotal: \$94,500.00

Field Expenses

Production Personnel	\$126,000.00
4 member team @ \$3,000 per week	
Accommodation	11,000.00
Subsistence	10,500.00
42 weeks @ \$50 per week per team member	
Local Support	3,000.00
Transport Hire and Fuel	5,000.00
Film Freighting	500.00

Field Expenses Subtotal: \$156,000.00

Post-trip Expenses

Film Processing and Printing	\$19,000.00
Post-production	25,000.00
Including Personnel	
Narration and Music	7,500.00
Stock Footage	5,000.00
Postage	300.00

Post-trip Expenses Subtotal: \$56,800.00

Documentary Expenses Subtotal: \$307,300.00

Contingency (at 10%): \$30,700.00

Documentary Expenses Total: \$338,000.00

Financial Overview

Brush With Extinction will be funded with a combination of grants and individual donations. The grants will come primarily from organizations that are concerned with primate conservation, such as the Margot Marsh Biodiversity Foundation, which was established in 1995 and has quickly become one of the world's most important sources of support for primate conservation. The limit on the size of funds that the primate conservation organizations can contribute to the project will necessitate approaching a larger number of potential contributors. The specialized subject of *Brush With Extinction* and the less commercial potential of a documentary series will exclude typical feature film funding sources, although alternatives exist and will be explored.

One of the primary distribution sources for non-fiction productions in the United States is the Public Broadcasting System (PBS), and Wild Easel Productions will seek their involvement in the production of *Brush With Extinction*. PBS has participated in the funding of wildlife documentaries in the past and will be an important source of potential support.

Wild Easel Productions will also be producing a book in conjunction with the documentary series, and the book publisher will be approached to contribute to the overall budget of the project. The book is projected to be a mid-priced art book, which will explore the same themes and subjects as the documentary, while giving more scope for the natural history of the endangered primates and their habitats, as well as more painting, sketches, and drawings from the artist.

During the fundraising period, an escrow account will be set up to hold investor funds. The money will stay in the escrow account until Wild Easel Productions has raised the minimum necessary to produce the film, namely the pre-trip and field expenses of \$250,000. If Wild Easel Productions cannot raise sufficient money, the funds in escrow will be returned to the investors.

The General Unprofitability of Motion Pictures:

Potential investors should be aware that investment in motion pictures and other filmed entertainment entails a high degree of risk, even when the picture is substantially packaged prior to financing. Recoupment of the investment and additional profits are largely a function of the film's cost of production and distribution in relation to its public appeal. The extent to which the picture will appeal to the public is largely dependent upon unpredictable critical reviews and public taste. It should be understood that the investors in an unsuccessful picture would have no opportunity to recoup their investment by investment in, or cross-collaboration with, any other picture. A substantial portion of motion pictures do not achieve profitability.

Market Research and Trend Indicators

General Market Trend

According to the 13th annual *Communications Industry Forecast* published by media industry merchant bank Veronis, Suhler & Associates, Americans will spend just under ten hours per day consuming various forms of media by 2003, almost a half an hour more per day than in 1998. Total spending on media in the United States will grow to \$663.3 billion by 2003, from \$461.3 billion in 1998. This 48% increase in spending over five years makes communications the second fastest-growing industry behind telecommunications in the United States, and at the current rate of growth, Americans will spend more on media than on food by 2003.

A significant factor in the growth of the amount spent on media is the increase in media delivery channels. Cable channels, satellite, wireless technology and the Internet combine to offer the consumer in the United States and around the world an unprecedented level of entertainment options. With the explosive growth in global media outlets, the demand for quality content is also expanding at a rapid rate. Worldwide box office totals are expected to exceed \$38 billion in 2000, with the United States accounting for over 30 percent.

The growth of content specific channels has also been enormous, especially in the field of non-fiction natural history and wildlife programming, with channels such as Animal Planet Worldwide, National Geographic, and Discovery Networks International. There are also channels such as Odyssee in France, which air 500 hours of documentaries each year, of which about 60% are related to topics such as nature, animals, ecology, travel, and people. As the available outlets have expanded, so has the need for high quality wildlife shows to keep the schedules fresh.

In addition to the newer, content-specific channels, there is also a large and ready market in the terrestrial programming of many countries around the world. Notable examples of this are Wildlife on One, which has been a mainstay in BBC programming in the United Kingdom for many years, with Wild Kingdom occupying a similar position in the United States.

Documentary Film Trends

Good natural history films have to perform two tasks: to educate and edify the audience while telling an engaging story. *Brush With Extinction* is able to bring an important and timely message to the viewers, while approaching the depiction of the animal subjects in a new and fresh way. In April 2000, RealScreen, a documentary industry magazine, canvassed a number of international broadcasters for the documentaries that were in their top-ten for viewer ratings. Almost half featured some form of interaction between humans and nature, a fact that will work to *Brush With Extinction's* favor.

Distribution Markets

Wild Easel Productions will work with a distributor who specializes in natural history and wildlife documentaries, both in the United States and internationally, to distribute *Brush With Extinction* to television and educational markets. A national distributor will list the film in its catalogue, which is sent to an average of 20,000 schools and universities, as well as including it on its website. The major target of the distributor will be the cable channels that emphasize natural history and wildlife programming, such as Animal Planet Worldwide, National Geographic, and Discovery Networks International.

In order to ensure the widest possible market for the film, the distributor will also offer *Brush With Extinction* at the various nonfiction film and television markets that occur on a regular basis, such as the following:

- National Association of Television Program Executives (NATPE) Annual Program Conference & Exhibition held every January in the United States.
- International Television Programme Market (MIPTV) held in April in Cannes, France, with 2,774 program buyers representing 2,765 companies from 99 countries.
- International Film and Programme Market for TV, Video, Cable and Satellite (MIPCOM) held in October in Cannes, France, with 2,587 program buyers from 88 countries.

To promote *Brush With Extinction*, it will also be entered in major national and international wildlife film festivals, such as the following:

- The International Wildlife Film Festival (IWFF) held in April in Missoula, Montana.
- The Jackson Hole Wildlife Film Festival held in September in Jackson, Wyoming.
- Wildscreen, the world's biggest and most prestigious festival of wildlife film, held in October in Bristol, United Kingdom.

Brush With Extinction will also be co-marketed with the art book that Wild Easel Productions will be producing in conjunction with the documentary series. This will increase the exposure of the series and the artist to a wider audience.

However, it is important to keep in mind that there is no typical distribution deal. The distribution company will take as much as it can get, and it is the producer's goal to give away as little as possible. The low end of the distribution fee can be 10 to 15 percent, and the high end as much as 50 percent or more of the revenues from the film. How much the distribution company wants depends on its participation in the entire project. The greater the up front expense that the company must assume, the greater the percentage of incoming revenues it will seek.

Income Projections

Projection of income for a project like *Brush With Extinction* is difficult, given the myriad of factors that must be taken into account. The calculations of box office grosses are almost impossible to determine for non-fiction film projects. However, a reasonable estimation of the possible returns on the project can be made using the fee information from a RealScreen survey conducted March 2000. The figures shown below indicate the two-year average of the fee per episode paid for factual programming of the same length as *Brush With Extinction*. The platform types (i.e. terrestrial, cable, pay-per-view, satellite) depend on which form is the predominate documentary outlet in the country. The figures are shown for the countries that would be considered to be the major outlets for *Brush With Extinction*.

Country	Platform	Fee/Episode	Total Fee
US	Cable	\$ 145,000	\$ 580,000
UK	Terrestrial	\$ 30,000	\$ 120,000
Canada	Cable	\$ 12,000	\$ 48,000
Australia	Pay	\$ 10,000	\$ 40,000
France	Pay	\$ 10,000	\$ 40,000
Total Film Revenues:			\$ 828,000

Once the production costs of the project are repaid, the balance, estimated at \$493,000, will be divided among the members of the production team, as well as having a percentage of the net income assigned for distribution costs. Since the focus of *Brush With Extinction* is about conservation and is based on Conservation International's work, ten percent of the net income will be earmarked for the charity. The twenty-five percent of net income remaining after the distributions indicated below will be returned to the investors in the project according to the rate of their initial contributions.

	Percentage	Projected Amount
Distribution Cost	(50% of net income)	\$ 246,500
Artist's Fee	(5% of net income)	\$ 24,650
Writer's Fee	(5% of net income)	\$ 24,650
Production Team	(5% of net income)	\$ 24,650
Conservation International	(10% of net income)	\$ 49,300
Profit:		\$ 123,250

Producer's Contact Address, Phone Number and Email

Andrew Dorman
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Appendix 1 – Conservation International

Conservation International (CI) is a field-based, non-profit organization that protects the Earth's biologically richest areas and helps the people who live there improve their quality of life. CI uses science, economics, policy, and community involvement to promote biodiversity conservation in tropical rain forests and other endangered ecosystems worldwide.

Mission Statement

With the explosion of our planet's population and the radical conversion of natural lands for living space, farming land, and waste disposal, the ecosystems that have traditionally supported human societies are severely stressed. Ultimately at risk are the air we breathe, the water we drink, the soils and seas that feed us, and the living creatures that give us fibers, medicines, and countless other products.

Conservation International (CI) believe that the Earth's natural heritage must be maintained if future generations are to thrive spiritually, culturally, and economically. Our mission is to conserve the Earth's living natural heritage, our global biodiversity, and to demonstrate that human societies are able to live harmoniously with nature.

Senior Staff

Peter A. Seligmann

Chairman of the Board and Chief Executive Officer

Roderic B. Mast

Vice President, Species Conservation

Russell A. Mittermeier, Ph.D.

President

James D. Nations, Ph.D.

Vice President, Mexico and Central America Programs

Tundi Agardy, Ph.D.

Senior Director, Coastal Marine Conservation Programs

Silvio Olivieri

Vice President, Conservation Planning and Technical Cooperation

Kraig Butrum

Senior Director, Development

Glenn Prickett

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Haroldo Castro

Senior Director, International Communications

Richard Rice, Ph.D.

Senior Director, Resource Economics

Michael Saxenian

Vice President, Conservation Enterprise

Tod Heisler

Vice President, Operations

Nancie Thomas

General Counsel

Jorgen B. Thomsen

Vice President, Conservation Biology

Karen A. Ziffer

Vice President, Development and Communications

Appendix 2 – Additional Research

In 1996, the Species Survival Commission (SSC) of I.U.C.N. (The World Conservation Union), published its most recent Red List of Threatened Animals, which identified 93 of the world's approximately 620 primate taxa as either critically endangered or endangered. According to the I.U.C.N., a primate is

1. Critically Endangered if the extent of its occurrence is estimated to be less than 38.6 per mi² (100 per km²), if its population is estimated to be less than 250 individuals, and/or quantitative analysis indicates the probability of extinction in the wild is at least 50 percent within ten years or three generations;
2. Endangered if the extent of its occurrence is estimated to be less than 1,930 per mi² (5,000 per km²), if its population is estimated to number less than 2,500 individuals, and/or if quantitative analysis shows the probability of extinction in the wild is at least 20 percent within 20 years or five generations.

This means that close to 15 percent of the world's different prosimians, monkeys, and apes stand a reasonable chance of disappearing from the face of the Earth within the next 10 to 20 years unless something is done to counter the threats to their survival. A new analysis currently underway by the Primate Specialist Group of the Species Survival Commission increases the total of critically endangered or endangered to nearly 120, revealing that actually, close to 20 percent of the world's primates are at risk of extinction.

Brush With Extinction: Painting the World's Most Endangered Primates

“The plight of primates is a jarring wake-up call. Our planet is on the brink of a major extinction crisis.”
Peter Seligmann, Conservation International Chairman

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Sound: Pending
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SYNOPSIS

As the mist rises through the dense trees like smoke, the underbrush parts and a huge silverback gorilla shuffles into view. After sniffing the air for danger, he crouches down on the flattened vegetation and starts chewing the handful of greenery that he is clutching. His gaze never leaves the woman perched next to the path hacked into the jungle. The woman is sketching rapidly on a large pad of paper, pausing occasionally to glance up at her subject as he poses in the pale light of the morning.

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In January 2000 Conservation International (C.I.) and the World Conservation Union's Species Survival Commission released a report that highlighted twenty-five species of apes, monkeys, lemurs, and other primates at risk of disappearing forever. The primates also represent more than just the loss of unique species. Twenty-four of the 25 endangered animals are found exclusively in seven of the world's 25 "biodiversity hotspots," which cover less than two percent of the Earth's land surface but claim more than 60 percent of all plant and animal diversity. The hotspots with the most endangered primates are Indo-Burma, Madagascar, Brazil's Atlantic Forest Region, and the Guinean Forests of West Africa.

In order to capture the maximum number of species, *Brush With Extinction* will focus on three of the biodiversity hotspots and the home of the iconic mountain gorillas. By focusing on Madagascar, Brazil, Vietnam, and Uganda, nearly three-quarters of the endangered primates on C.I.'s list can be covered. The documentary series will be a combination of an artist's travelogue and a study of the endangered primates. Each program will focus on the primates found in the country, with approximately ten minutes spent on each of the primates in Madagascar, Brazil and Vietnam, and the remaining time used to describe the environment and the artist's journey and thoughts on both the situation and the animals.

Artists have been documenting animals since the outlines of mammoths were marked on cave walls in prehistoric times. The depictions of the natural world have evolved from the fantastical monsters in the margins of ancient maps and the scientific studies produced by the Victorian naturalist hunters. Interest in producing and collecting wildlife art has been growing at a rapid pace, with canvases from famous artists like the American Guy Coheleach and the Englishman David Shepherd selling for six-figure prices, and Christie's commencement of annual wildlife art auctions in 1994.

The style of the wildlife artist has also evolved from the stiff turn-of-the-century depictions of animals, which were often drawn from stuffed and mounted specimens far from their natural habitats. A great deal of the success in a portrait of an animal results from the impression of how it relates to its native environment. *Brush With Extinction* plans to show an artist traveling to the primates' native habitat and capturing the animal as it really is. Lauren Dorman is a classically trained artist, who chose to specialize in wildlife illustration while at the Royal College of Art in London and who works in watercolors and oils.

Brush With Extinction is intended to be more than just a strict natural history or wildlife film. With a combination of exploration, adventure, and art, the project will shed some revelatory light upon our nearest relatives in the animal kingdom and their plight as they enter the new millennium.

KEY PERSONNEL

ANDREW DORMAN – Producer/Writer

Andrew Dorman has a degree in film production from the University of California, Santa Cruz, and a Masters of International Business from The American Graduate School of International Management. Andrew is an avid wildlife art collector and has been involved in environmental conservation for a number of years.

LAUREN DORMAN - Artist

Lauren Dorman completed her Masters of Art in Natural History Illustration with an Ecology Emphasis at the Royal College of Art, London in 1996. This followed an Illustrative Arts degree with first class honors from City & Guilds London Art School and a Bachelor of Fine Arts in Illustration course at the Parsons School of Design in Paris. Since graduation, she has worked as a freelance wildlife artist and illustrator, together with book design illustration and layout responsibilities at International Design UK Ltd., an art-book designer and publisher in London. Her major projects to date include illustrations for *Touching Wildlife* (Konemann 1999) and volunteer artist for the Worldwide Fund for Nature in the Okwango Rainforest, Nigeria, sponsored by the Society of Wildlife Artists and Lloyds Bank (1995). She has had her work included in a number of exhibitions and auctions, including the Dian Fossey Ball (1997), Christie's Wildlife Art Exhibition (1997), "Save the Tiger" exhibition at London Zoo (1996), World Society for the Protection of Animals Exhibition for Endangered Animals (1996), and culminating in a one-woman show at Flextech Studio Gallery in London in 1999. Her awards have included the Purdoe Watercolour Award from the City & Guilds London Art School (1994) and the Young Engraver Award from The Bewick Society, London (1994). Lauren's works are in private collections in the United States and Europe.

SUMMARY BUDGET

Production personnel	\$126,000
Production equipment	42,000
Travel and supplies	58,800
Film stock and labs	38,400
Post-production (incl. personnel)	37,500
Insurance and office overhead	4,850
Sub-total	<u>\$304,550</u>
Contingency (@ 10%)	30,450
Total	<u>\$338,000</u>

CONTACT

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