

CHAPTER 5

ANIMALS IN ENTERTAINMENT

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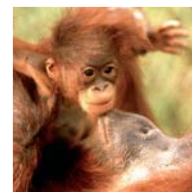
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1

INTRODUCTION



The use of animals in entertainment creates serious problems both for the welfare of the individual animal and for species conservation in some cases. The entertainment industry covers an enormous range of uses of animals, as can be seen by the range of subjects covered in this chapter. In fact, this is probably the most diverse area of animal abuse. It is probably also the least justifiable. There are welfare problems in most cases and the most extreme forms of entertainment cause immense suffering and many animal deaths.

In addition to the welfare implications for entertainment animals, their use for entertainment value reflects a belief that animals are here for our amusement and exploitation, which not only degrades the animals but also desensitises human society to acts of cruelty.

“WILD ANIMALS NEVER KILL FOR SPORT. MAN IS THE ONLY ONE TO WHOM THE TORTURE AND DEATH OF HIS FELLOW-CREATURES IS AMUSING IN ITSELF.” ~ James Anthony Froude, Oceana, 1886

2

FORMS OF ‘ENTERTAINMENT’

a) Zoos and Dolphinarium

The zoo concept stemmed from the ancient menageries of kings and emperors and evolved to become the Victorian collections of the 19th century. Animals were largely kept as emblems of wealth and power or displayed as a curiosity. Animals were perceived as objects and little thought was given to their needs. They were confined to small spaces in barren cages, permanently on show to the viewing public. Their enclosures bore little resemblance to their natural habitats.

Keeping animals in captivity denies them freedom of movement and association, which is important to social animals and frustrates many of their natural behavioural patterns, leaving them at least bored and at worst neurotic. Captivity means a lifetime in a restricted space, with limited scope for natural hunting, social and reproductive behaviour. Although captive animals are protected from predation and some of the extremes of the environment, many would argue that these hazards are natural risks for which the animals have been equipped by evolution.

Despite claims to the contrary, only a tiny minority of zoos conduct viable scientific studies, which are largely directed at alleviating the physical and psychological problems caused by confinement in zoos. Such research has limited or no application to wild animals in their natural habitat.

Zoos often justify their existence on the basis of conserving species. However, out of an estimated 10,000 zoos worldwide, fewer than 500 register their animals on an international species database. In these, it is estimated that only between five and ten percent of space is devoted to endangered species. Most animals in zoos, for example the African lions, elephants and giraffes, are not threatened; they are simply exhibits. About 6,000 species are either threatened or endangered, yet only a handful are in captive breeding programmes and only around twenty species have actually been returned to the wild with any degree of success.

Dolphinarium are places where whales and dolphins are kept in captivity, usually trained to perform for human spectators. They cause many animal welfare problems. The methods used for wild

capture (netting and driving to nets or to shore) are likely to be very stressful to the animals and there is a risk of injury and death to the animals that escape. There is also a higher death rate and a shortened lifespan among animals after capture.

ZOO CHECK

Zoo Check was founded in 1984 by actors Virginia McKenna and Bill Travers, and their son, Will Travers. Since then, Zoo Check has been campaigning against traditional zoos and other forms of what it views as unjustified captivity for wild animals, such as animals used for photographic props, marine 'swim-with' exhibits and circuses.

The European Survey of Zoos (EC 1988) was Zoo Check's first review of the zoo industry and is regarded by many as a milestone. Commissioned by the European Commission through the European animal welfare group, Eurogroup, Zoo Check uncovered 1,007 zoos in the EU. Previous estimates by the European zoo industry put the total at just 350. It is believed that this figure has increased in recent years to an estimated 5,000. Zoo Check's work since 1984 has highlighted the terrible conditions suffered by animals languishing in Europe's slum zoos.

In 1998, the Council of EU Environmental Ministers agreed to the establishment of the EU Zoos Directive, which aimed to safeguard animal welfare and strengthen the conservation role of zoos. In April 2002, all Member States were required by the European Commission to have adopted the Directive and to have drafted their own national zoo legislation for the licensing and inspection of zoos. However, 10 of the then 15 EU Member States failed to meet this deadline, each receiving a formal request from the Commission to adhere to the requirements of the Directive.

Remarkably, even the UK zoo industry admits that organisations like Zoo Check have "made British zoos change" (Simon Tonge, 2001, Director of Paignton Zoo).

b) Circuses

Circuses house and confine animals in small cages, sometimes for as long as 23 hours a day. They are sometimes chained, as well as caged. The animals are not free to behave naturally. Also, life on the road, when the circus travels to different places to perform, means repeated transport in confinement for these animals.

While circus promoters claim that trainers use only positive reinforcement methods (rewards) to train animals, animal protection investigations document a different picture. Circus trainers still use methods involving fear, submission, deprivation and physical punishment. These include beating and whipping animals and depriving them of food. Trainers sometimes strike elephants with sharpened hooks, which can result in physical injury, and resort to brutal methods to maintain a position of dominance. However wild animals will always behave in instinctive and unpredictable ways and can never be made willing or safely manageable through training.

In the USA, many circus animals are leased seasonally from dealers. The animals move from circus to circus, following seasonal contracts. Many circuses do not bother to provide regular, competent veterinary care. Animals which are not obedient or which have grown too old to perform may be sold or given to zoos, roadside attractions, research laboratories or private individuals; options unlikely to improve their quality of life.



Like zoos, circuses provide a negative educational message. Watching wild animals perform unnatural tricks outside their natural habitats does not teach children anything about the animals.

BY DISPLAYING BEARS AS TRICYCLE-RIDING CARICATURES AND DRESSING ELEPHANTS IN TUTUS, CIRCUSES PRESENT ANIMALS AS CREATURES WHOSE PURPOSE IS TO AMUSE US, RATHER THAN CREATURES WITH AN INTRINSIC VALUE AND THEIR OWN NATURE AND BEHAVIOUR.



c) Hunting

Many different animals are hunted for entertainment. These commonly include: deer, foxes, hare, mink and wild boar. In some countries, other indigenous wild animals are also hunted, including endangered species. Hunting safaris are becoming widespread and rich tourists travel to exotic destinations to hunt wildlife and marine mammals (including shark hunting and other 'big fish sport').

Some hunting supporters try to justify their actions by claiming that the animals they hunt need to be 'controlled'. Even if this were the case, there are more efficient and humane control methods, for example, shooting by a trained marksman.

Hunting with dogs is carried out in some countries. This is a particularly cruel sport. Hounds are bred for stamina, providing the 'sport' of a lengthy chase. The fox, or other prey animal, is forced to run as far and as fast as it can until exhausted, when the hounds will catch and kill it. Hunters claim that the fox is killed instantly, but evidence has shown again and again that the fox is just as likely to be torn apart alive. Hunts in the UK alone could kill 20,000 foxes and their cubs annually, although hunting with dogs was finally banned in England and Wales from 2005. There are alternatives to this unnecessary blood sport, such as drag hunting, which is carried out in Germany and involves no prey animals.

Canned hunting: Even more cruel than 'normal' hunting, canned hunting involves the killing of an animal in an enclosure to obtain a trophy. The animals are sometimes tame exotic mammals; some, in fact, have been sold to canned hunting operations by zoos. These animals do not know to run from humans. Some are captive wild animals or purpose-bred wild animals. Many groups that support hunting scorn canned hunting for its unsportsmanlike practice. Patrons are guaranteed a kill (and some with little aptitude or experience of hunting take this option, leading to wounding and casualties in the attempted kill). Several American states have banned canned hunting operations, but the practice is spreading. It is also carried out in South Africa.

Please see the chapter on Wildlife for more information on hunting.

"HUNTING IS NOT A SPORT. IN A SPORT, BOTH SIDES SHOULD KNOW THEY'RE IN THE GAME." ~ Paul Rodriguez

d) Bear Baiting

Bear baiting involves setting specially trained pit bull terriers upon tethered bears. The bears, usually Asiatic black bears, have had their teeth and claws removed and are unable to defend themselves properly. Spectators bet on the outcome of the fight. These duels result in appalling injuries to both bears and dogs, and bears are often forced to endure several fights during one baiting event.

There are a number of animal welfare concerns associated with bear baiting, including: the poaching of bear cubs from the wild; serious injuries caused by the tethering of bears by their noses; not receiving veterinary treatment for injuries sustained through baiting; receiving a poor diet; being kept on short tethers and spending much of their time chained when not being baited.

This activity, which was once widespread in Europe, now only takes place in rural Pakistan. It is illegal in Pakistan (under the Prevention of Cruelty to Animals Act of 1890), but WSPA's first investigation in 1993 found evidence of 80 different bear baiting events involving 300 bears. The investigation uncovered a network of hunters, wildlife dealers, gypsy bear owners and land owners, which enabled bear baiting to thrive. WSPA has been instrumental in lobbying government to take action against these illegal bear baiting events.

WSPA is continuing to monitor the situation in Pakistan closely to prevent further illegal baiting and although baiting still occurs, it is at a much-reduced level. Please see the WSPA web site for more information.

e) Dancing Bears

Britain banned dancing bears in 1911, but it has persisted in many other parts of the world, particularly in Eastern Europe, India and Pakistan.

Several animal welfare issues are associated with dancing bears. Cubs are caught from the wild and, using inhumane methods, are trained to stand on their hind paws to 'dance' on command. Bears suffer serious injuries from the chains and ropes used to pierce their nose, cheeks or muzzle, and from having their teeth removed. Their diet is poor, often leading to diseases and blindness from lack of necessary vitamins and minerals. Bears are kept on short chains or ropes and spend much of their time chained when not performing.

In 1992, WSPA launched Libearty, the world campaign for bears, in order to expose the misery, torture and abuse of bears, including those illegally taken from the wild as cubs and forced to 'dance' and pose for tourists. WSPA successfully campaigned for an end to dancing bears in both Greece and Turkey, and continues to work on this issue in both India and Pakistan.

f) Bullfighting

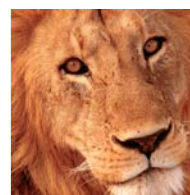
THERE ARE ALMOST 1,000 BULLFIGHTING EVENTS IN SPAIN EACH YEAR, IN WHICH AN ESTIMATED 5,000 BULLS DIE.

Bullfighting is an extreme example of animal suffering and death purely for human entertainment. The bull is subjected to tremendous pain and unnecessary distress both during the bullfight and beforehand. Injuries to bulls in preparation for the fight and the use of the *pica* and *banderillas* (hand-held harpoons decorated with brightly coloured weighted banners) in the ring are designed to enrage the bull in order to give a better 'spectacle' and to maintain levels of aggression to prolong the bullfight.

The harpoons usually stay embedded in the bull's back, causing it to lose more blood and open the wounds further. Once the bull is disabled by its injuries, weakened by the loss of blood, and in pain, the matador enters the ring. During the kill, the use of the long sword to penetrate the heart is not completely reliable and would not be permitted in any regulated slaughterhouse. An assistant, the *puntillero*, will then stab the downed bull with a *puntilla*, which is a short, broad knife, to sever its spinal cord. Finally, its ears or tail are cut off with a knife to be given to the *matador* as a trophy. All too often still alive, the bull is tied by the horns and dragged out of the ring.

Bullfighting is not a fair sport. An estimated 33,000 bulls have died at official bullfights in France and Spain over the last decade. In comparison, one matador has been killed during this time.

Bulls are not the only victims of this blood sport. Horses are also subjected to tremendous suffering at bullfights where the bulls are stabbed from horseback. Terrified by the smell of the bull, the



horses have to be forced into the ring. The horses are blindfolded and have their ears plugged with rags. Despite the thick padding that they wear, they are frequently wounded and gored.

Spain is not the only country where bullfighting takes place. It has been introduced to several other countries, including France, Portugal, Mexico, Colombia, Venezuela, Peru, Guatemala and Panama.

ASOCIACIÓN PARA LA DEFENSA DE LOS DERECHOS DEL ANIMAL (ADDA), a Spanish member society based in Barcelona, Catalonia, works on a variety of issues including whaling, abandoned animals and bullfighting.

For many years, WSPA has supported ADDA's campaign to ban bullfighting in the region of Catalonia. The campaign's tactics have included: collecting petitions from Spain and from across the world; lobbying council and parliament members; holding large scale demonstrations; setting up exhibition stands; placing newspaper advertisements; giving media interviews; taking part in debates; sending footage of bullfights to all members of parliament; conducting opinion polls, and gaining celebrity endorsements from both Catalan and international celebrities including the Dalai Lama, Anita Roddick and Jane Goodall.

The campaign has been extremely successful, and it achieved an outstanding victory in 2004 when Barcelona City Council declared itself anti-bullfight. Although historic and symbolic, this declaration is not legally binding. The second phase of the campaign is to achieve legislation to ban bullfighting in Catalonia through the Catalan Parliament. In April 2005, following the presentation of 453,000 signatures, a historic bill was proposed in the Catalan Parliament requesting that events involving the killing of bulls and the use of lethal weapons in such events be added under the list of prohibited activities in the Catalan Animal Protection Law. It is hoped that the Catalan Parliament will vote in favour of this historic bill and in doing so, respond to successive opinion polls showing that 81% of Catalans believe that bullfights are cruel and unjustified events.

g) Rodeos

Rodeos can consist of various events, including calf or steer roping, steer wrestling and bucking events, where the contestant tries to stay on a bucking horse or bull. All of these events can cause severe injuries to the animals involved.

Even the gentlest horse will buck when subjected to the type of flank strap that is placed on bulls and broncos at rodeos. Flank straps are tightly cinched near the animal's abdominal organs and pinch the animal's groin or genitals to cause them to buck. Electric prods, caustic ointments and whips are often used to irritate and enrage the animals prior to their performances.

h) Dogfighting and Cockfighting

In dogfighting and cock-fighting events, animals are pitted against each other in a cruel and senseless fight, purely for entertainment and gambling.

Dogfighting can cause immense suffering and injuries sustained by dogs participating in dogfights are frequently severe, even fatal. American pit bull terriers are used in the majority of these fights and have been specifically bred and trained for fighting. Some owners use smaller animals,



including cats, rabbits and small dogs, to help train their dogs for fights. Fights average nearly an hour in length and end when one of the dogs is no longer willing or able to continue.

Although dogfighting is banned everywhere in the USA and UK, investigations show that it still occurs regularly. It also takes place in other countries, and in some, it is not even banned by law.

Cockfighting is a cruel blood sport in which two or more specially bred birds, known as gamecocks, are placed in an enclosure to fight. A cockfight usually results in the death of one or both of the birds. A typical cockfight can last anywhere from several minutes to more than half an hour.

The birds, even those that do not die, suffer severely. Injuries occur because the birds' legs are usually fitted with razor-sharp steel blades or three-inch-long spurs, which are designed to puncture and mutilate.

Cockfighting remains common in some Latin American and Asian countries. It is forbidden in the UK and in almost every state in the USA.

i) Racing

Racing is another example of the human use of animals merely for entertainment and pleasure. The pleasure derives primarily from gambling on the outcome of the race. Species of animals used for racing include buffaloes, camels, dogs and horses.

Certain horse races (for example steeplechase) are closely linked to the 'thrill' of hunting and can involve large jumps that cause falls, injury and deaths to horses. Two notorious examples are the UK's Grand National and the Great Pardubice steeplechase in the Czech Republic.

There are also reports of harsh training methods and performance-enhancing treatments (such as drugs, electrical stimuli, whips etc.) as would be expected with so much money at stake. Animals that do not meet performance expectations are disposed of; some horses may go to good homes, but many are simply killed.

j) Tourist Entertainment and Photography

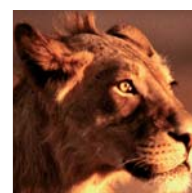
Young animals are often used as photographic models, with or without people, because they are less likely to be aggressive and are not as strong as adult animals. Some animals, primates for example, may be taken from the wild. Life 'on the road' means that housing conditions are likely to be poor and normal behaviours are suppressed. Confinement may also lead to depression and stereotypic behaviours.

Animals are also often used for tourist rides. Animals such as donkeys may have to bear too much weight, causing suffering. Exotic animals, such as camels and elephants, will most likely not be able to be kept in circumstances that respect their behavioural needs. The animals are just viewed as sources of tourist amusement, giving a poor educational example. Also, when not in use, for instance outside the tourist season, the animals may be neglected.

k) Use of Animals in Filming

The use of animals for film and television is monitored in the UK and USA to ensure that there is no animal suffering. In the UK, the RSPCA tends to carry out a review after the event, whereas in the USA a check occurs prior to filming.

The **American Humane Association (AHA)'s Film & Television Unit** has travelled worldwide to protect animals in filmed entertainment. In the USA, they review scripts long before a film goes into production. Any scenes with intense animal action are noted and those that may pose a safety problem for animals are discussed with producers and trainers. Producers working with AHA's





'Guidelines for the Safe Use of Animals in Filmed Media' make modifications that result in enhanced safety for the animal actors. All stunts, special effects, makeup, costumes, lighting and sets are reviewed for safety no less thoroughly than they are for the human stars.

When filming is complete, the Animal Safety Reps write their report on the actual filming and if appropriate, the film is awarded the 'No Animals Were Harmed...' End Credit Disclaimer. Please visit the AHA's Film & Television Unit website for further information, see Further Resources.

3

LEGISLATION

Some countries have legislation to protect animals used in entertainment. This can include:

- Licensing of establishments such as zoos and circuses
- Licensing of premises where wild animals may be kept, including public safety and animal protection
- Direct prohibition of certain acts or activities
- Direct prohibition of the use of certain species of animals for entertainment purposes, for example, Finland's prohibition of the use of exotic animals
- Local legislation or orders to prohibit animal entertainment in the region, such as banning circuses from land within local jurisdictions
- Provisions outlining welfare conditions for animals in captivity, such as space allowances
- General provisions against any training, working, competitions, spectacles, races etc. that would be likely to cause suffering
- Requirement for pre-approval of any new uses or purposes, species, equipment etc.
- The specification of acceptable methods of killing for control purposes, such as shooting by trained marksmen, and the banning of unacceptable methods, such as trapping, hunting with hounds etc.



Common problems include:

- Poorly drafted legislation that is difficult for courts to interpret
- Limited resources
- Variable enforcement
- The question of who will appoint and train inspectors and enforcement officers
- The necessity of carrying out dangerous undercover operations to find out about illegal activities, such as dogfighting
- Enforcement body shares interests with those policed
- Responsibility for enforcement being spread between government departments, thereby reducing coordination
- Practical difficulties in monitoring animals that travel across boundaries, including international boundaries
- Limits to powers of access, stop and search, seizure and detention
- Practical limitations of seizing or detaining wild animals
- Practical implications of withdrawing licenses

Please refer to WSPA's 'Animal Protection Legislation – Guidance Notes and Suggested Provisions' for further information.

4

ANIMAL PROTECTION STRATEGIES

The animal protection movement has already used various strategies to improve the plight of animals in entertainment and to end their use altogether. The following are just some examples of what has been, and could be, done:

a) Campaigns: Legislative or Consumer

- High profile campaigns such as media events, demos and actions to:
 - achieve bans on the worst excesses (circuses, dolphinariums, use of exotic animals in entertainment, cruel sports, fighting, baiting, rodeos, hunting etc.);
 - impose controls on others, such as zoos;
 - prevent new uses of animals in entertainment and the expansion of existing operations
- Investigations and media exposés, working with television documentaries for maximum campaign impact
- Using the introduction and enforcement of animal protection legislation to ban worst excesses
- Using the introduction and enforcement of animal protection legislation to tighten controls and conditions for situations that cannot be banned
- Lobbying governmental authorities and politicians
- Lobbying for the allocation of resources to introduce or maintain effective policing of any existing legislation
- Bringing a case to court to test existing law, for example to ensure satisfactory conditions of housing and care
- Using campaigns to target the worst offenders such as circus companies, and stakeholders of the worst offenders; shareholders, financiers, suppliers etc.

b) Consumer Education

- Educating the public about the ethical and welfare issues associated with the use of animals in entertainment
- Persuading the public to boycott forms of entertainment that use animals
- Promoting non-animal forms of entertainment, such as animal-free circuses
- Promoting awareness amongst tourists and travellers of animal protection issues
- Working with media, especially documentaries to expose the issues and the practices of different countries and companies
- Making information available in targeted publications, e.g. specially written articles in lifestyle and consumer magazines, travel magazines, pet magazines etc.

c) Formal Education

- Introducing animals in entertainment issues in school educational materials and programmes
- Introducing animals in entertainment issues in Veterinary University and other scientific curricula, and providing resources like WSPA's 'Concepts in Animal Welfare' package
- Including animal welfare education in all vocational programmes covering animals in entertainment and associated trades.

d) Rescue of Animals in Entertainment

Rescue and shelter or rehabilitate animals that have been used for entertainment, and include press and educational messages about the plight of entertainment animals.



FIGHT AGAINST ALL ANIMAL CRUELTY IN EUROPE (FAACE)

FAACE is a UK-based organisation that campaigns to stop the torture and death of animals for entertainment.

Vicki and Tony Moore formed FAACE in 1987. The main reason for the formation of FAACE was to fight against the cruelty inflicted on Spanish animals in the blood fiestas and bullfighting in the name of entertainment. At the time no one was working solely on this issue and very little progress was being made.

FAACE works in the field, carrying out in-depth investigations and studies of the reasons underlying the problems. It also harnesses the power of the media to expose the horror of fiestas and bullfighting across Europe. They have presented videos, photographs and reports in the European Parliament; they have provided evidence for the European Commission; and they have developed a research bank that is in constant demand throughout the world. FAACE also lobbies the authorities of Spanish towns that perpetrate these acts.

5

QUESTIONS & ANSWERS

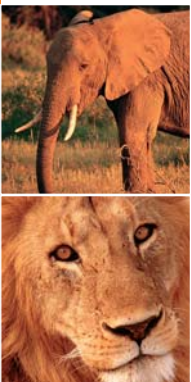
Q Are zoos not more than a form of entertainment? Don't they contribute to the saving of species from extinction?

A Zoos claim that they preserve species, in particular species whose habitat has been destroyed, or which were wiped out in the wild for other reasons (such as hunting). They suggest that they can maintain the species in captivity until the cause has been remedied and the animals can be successfully reintroduced to the wild, resulting in a healthy, self-sustaining population. There are several problems with this argument. To begin with, the number of animals required to maintain a viable gene pool can be quite high and is never known for certain. If the captive gene pool is too small, then inbreeding can result in birth defects, mutations and increased susceptibility to disease. The species can be so weakened that it would never be viable in the wild.

Some species are extremely difficult to breed in captivity: marine mammals, many bird species and so on. Pandas, which have been the sustained focus of captive breeding efforts for several decades in zoos around the world, are notoriously difficult to breed in captivity. With such species, the zoos, by taking animals from the wild to supply their breeding programmes, actually act as a net drain on wild populations.

Furthermore, the whole concept of habitat restoration has serious difficulties. Animals threatened by poaching (elephants, rhinos, pandas, bears and others) will never be safe in the wild as long as firearms, material needs and a willingness to consume animal parts coincide. Species threatened by chemical contamination (such as bird species vulnerable to pesticides and lead shot) will not be candidates for release until we stop using the offending substances and enough time has passed for the toxins to be processed out of the environment.

Even if these problems can be overcome, there are still difficulties with the process of reintroduction. Problems such as human imprinting and the need to teach animals to fly, hunt, build



dens and raise their young, are serious obstacles and must be solved individually for each species. There is a small limit to the number of species the global network of zoos can preserve under even the most optimistic assumptions. Profound constraints are imposed by the lack of space in zoos, their limited financial resources and the requirement that viable gene pools of each species be preserved. Few zoos, for instance, ever keep more than two individuals of large mammal species. The need to preserve hundreds of a particular species would be beyond the resources of even the largest zoos and even the whole world zoo community would be hard-pressed to preserve even a few dozen species in this manner.

Contrast this with the efficiency of large habitat preserves, which can maintain viable populations of whole complexes of species with minimal human intervention. Large preserves maintain every species in the ecosystem in a self-sufficient manner, while keeping the creatures in the natural habitat undisturbed.

WSPA's Zoo Enquiry report examines in more detail the main claims made by the zoo community.

Q How will people see wild animals and learn about them without zoos?

A To gain true and complete knowledge of wild animals, one must observe them in their natural habitats. The conditions under which animals are kept in zoos can distort their behaviour significantly. For educational purposes there are several practical alternatives to zoos. Many nature documentaries are shown regularly on television, as well as being available on video. Some of these provide accurate information on animals in their natural habitats. Magazines such as National Geographic provide superb illustrated articles as well. And, of course, public libraries have much information. Zoos often cause animals to suffer, keeping them in small pens or cages without appropriate social contact. The natural instincts and behaviour of these animals are suppressed and they can develop stereotyped movements. To view animals in such conditions not only misleads about their true nature and potential, but also delivers false messages about the way humans should treat animals.



6

FURTHER RESOURCES

Websites

American Humane Association Film and TV Unit

www.ahafilm.org/

Guidelines for the use of animals in films and media

Animal Defenders International

www.ad-international.org/

Includes "The Ugliest Show on Earth", an excellent video and comprehensive report on circuses

Animal Protection Institute – Animals in Entertainment

www.animalprotectioninstitute.net/

Born Free Foundation

www.bornfree.org.uk/

www.bornfree.org.uk/zoocheck/

www.bornfree.org.uk/zoocheck/zczoos01.htm

The Captive Animals' Protection Society

www.captiveanimals.org/



Circuses.com

www.circuses.com/

Compassionate Traveler

www.compassionatetraveler.org

The Electronic Zoo

<http://netvet.wustl.edu/e-zoo.htm>

Fight Against Animal Cruelty in Europe (FAACE)

www.faace.co.uk/

Humane Society of the United States – Captive Wild Animals

www.hsus.org/ace/14941

Humane Society of the United States – Tips for the Compassionate Traveler

www.hsus.org/ace/14928

League Against Cruel Sports

www.league.uk.com/

PETA Animals in Entertainment

www.animalactivist.com/entertainment.asp

Pictures of Animals in Entertainment

www.atourhands.com/entertain.html

Showing Animals Respect and Kindness

www.sharkonline.org/

WSPA advice for compassionate travellers

www.wspa-international.org/

Zoo Check Canada

www.zoocheck.com/

Books

Animals in Circuses and Zoos: Chiron's World?

Marthe Kiley-Worthington

Publisher: Aardvark Publishing

ISBN: 1872904025

Beyond the Bars

Virginia McKenna, Jonathan Wray and William Travers

Publisher: Borgo Press

ISBN: 0809570769

The Last Great Wild Beast Show

Bill Jordan, Stefan Ormrod

Publisher: Constable

ISBN: 009461900X

Second Nature: Environmental Enrichment for Captive Animals

David J. Shepherdson (Editor), Jill D. Mellen (Editor), Michael Hutchins (Editor)

Publisher: Smithsonian Books

ISBN: 1560983973

Spotlights on Performing Animals

E. Westacott (Editor)

Publisher: CW Daniel

ISBN: 0852071086

The Rose Tinted Menagerie

www.captiveanimals.org/news/2003/menagerie.htm

A History of Animals in Entertainment, from Ancient Rome to the 20th Century.

WSPA Resources**Animal Protection Legislation – Guidance Notes and Suggested Provisions**

Updated 2005

The Zoo Enquiry

WSPA and the Born Free Foundation (1994)

A full investigation into the claims made by zoos.