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A HUMANE EDUCATION RESOURCE

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ANIMALS&US



ANIMALS ON SHOW

A CRITICAL ANALYSIS OF THE ANIMAL ENTERTAINMENT INDUSTRY

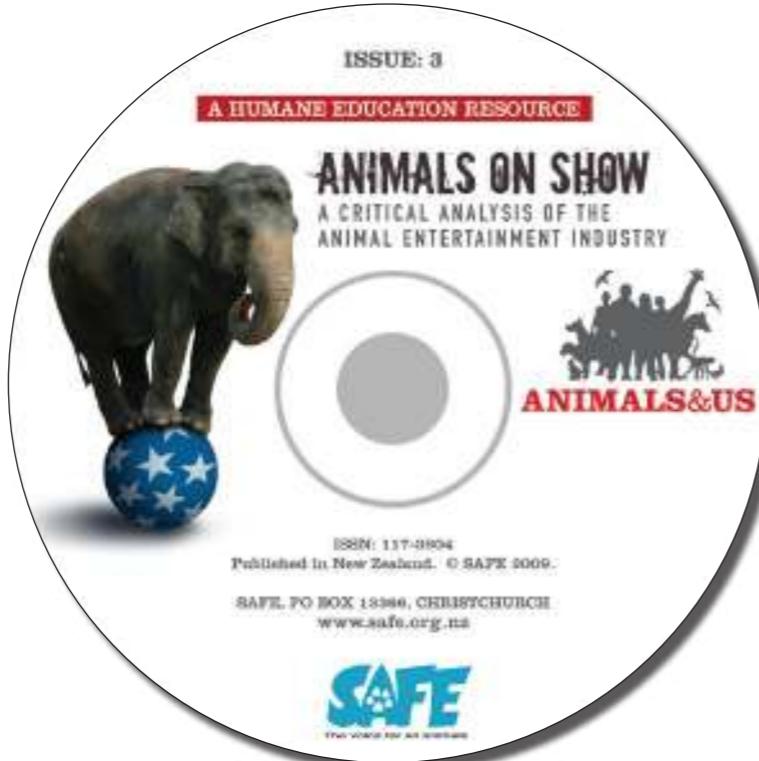


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ANIMALS ON SHOW

A CRITICAL ANALYSIS OF THE ANIMAL ENTERTAINMENT INDUSTRY

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The voice for all animals

ANIMALS ON SHOW

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Those of you familiar with Auckland Zoo may recognise the chimpanzee on the cover of this textbook. For those who haven't seen her in person, Janie is the last of the Auckland Zoo tea-party chimps. Janie was born in the wild in West Africa. She was originally taken to Regents Park Zoo in London then transferred to Auckland Zoo in 1956 with three others (Bobby, Minnie and Josie). Janie has been an 'exhibit' in the zoo for over fifty years. In 1963 the tea parties stopped after attitudes to animals in captivity changed – but by then the damage had already been done. Efforts in the 1980s to reintegrate the 'tea-party' chimps with a younger group were unsuccessful – they had become too human. Now Janie lives alone in a cage that far from meets her needs – but she refuses to leave. She has become institutionalised.

When I first began my studies in biology, teachers and researchers were almost all skeptics who spent their time wondering if dogs, cats, chimpanzees and other animals felt anything at all. Since feelings don't fit under a microscope, these scientists usually didn't find any. But over the last thirty years, the paradigm for understanding animals has shifted radically. Animals must now be regarded as sentient beings who experience the ups and downs of daily life – and this means we must respect their feelings when we interact with them.

These improvements in our understanding of animals make it an exciting time to be studying animals and human-animal relations. It's equally exciting to see this new knowledge being made available to students via programmes like *Animals & Us*.

This wonderful resource explores new perspectives on animal sentience and feelings by focusing on zoos, circuses, rodeos and aquaria. Such environments, even if they can cater to the basic biological needs of animals (and sadly this is not always

Marc Bekoff with his pal, Darwin



© Sarah M Bexell

Marc Bekoff's websites:
www.literati.net/Bekoff/
www.ethologicaletics.org/

the case), face a much harder task in dealing with the mental and emotional pressures of captivity. As long as our society continues to keep other species confined for human entertainment, we need to understand better the effects on animals of depriving them of the company of their own kind, of crowding them in confined spaces and of removing them from the rich interactions of their natural environment. We need to ask what animals experience when we replace the challenges and excitement of their daily lives in the wild with the stifling, human-designed routines of day after day in a cage or a tank. We also need to think about what we're doing when we take our kids to see animals confined in enclosures, or performing on stages, and tell them that this is what an elephant is like, this is how a lion behaves, this is how we preserve and respect nature.

I'm delighted to recommend this resource as an excellent introduction to the wealth of new material that addresses these questions.

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Founded in 1932, SAFE (Save Animals From Exploitation) is a leading and unique voice for animals in New Zealand. SAFE is New Zealand's largest and most respected animal rights organisation and is regularly contacted for advice and comment on animal issues.

With over 13,000 members, supporters, a small, dedicated staff and a team of volunteers working around the country, SAFE undertakes high-profile campaigns, public stalls, displays, demonstrations, meetings, education visits, research and promotional and publicity events to foster a more informed and compassionate understanding of human-animal relations in contemporary Aotearoa New Zealand.

SAFE's vision is of a society in which all animals are understood and respected in such a way that they are no longer exploited, abused or made to suffer. Our purpose is to achieve this vision through education and advocacy to:

- Change attitudes.
- Create awareness.
- Foster compassion.
- Challenge cruel and exploitative practices.

SAFE has a long history of advocating for animals. Some of our more recognised achievements include:

- Battery hen farming exposé: In 1993 SAFE drew national attention to the plight of animals in factory farms, appearing on *60 Minutes* and exposing the conditions on New Zealand battery hen farms.
- Circus animals relocated: In 2000 SAFE successfully negotiated the relocation of circus chimpanzees Buddy and Sonny to Chimfunshi Animal Sanctuary in Africa.
- Pig farming cruelty revealed: In May 2009, SAFE, with the support of Mike King, appeared on the *Sunday* show, and shocked the nation with a graphic exposé of the cruelty inherent in factory pig farming.

These campaigns have not only changed public attitudes and behaviours regarding how we as a society view and treat animals, they have more significantly resulted in tangible improvements in the lives of the animals themselves. SAFE brings hope for a future where animals are no longer mistreated, abused or disregarded.



Animals & Us is an education initiative created by SAFE. One of the key areas of SAFE's work is education, and SAFE endeavours to provide schools, teachers and students with relevant and factual information on human-animal relations.

VISION

That *Animals & Us* will advance knowledge and critical thinking about the relationship between human and non-human animals, while fostering attitudes and values of compassion, respect and empathy.

MISSION STATEMENT

Animals & Us is a SAFE education initiative that:

- Provides professional resources specifically designed for the New Zealand curriculum.
- Advances knowledge and critical thinking about the social, economic, political, environmental and scientific relationships between human and nonhuman animals.

The quality of the *Animals & Us* programme is guaranteed by SAFE's ability to draw upon the knowledge of the most experienced animal advocates, and to combine this with the expertise of researchers, academics and teachers working in the area of human-animal studies.



Animals on Show is the third issue in the SAFE *Animals & Us* series. *Animals on Show* considers the plight of performing and captive animals. It explores our changing attitudes to the treatment of animals used for entertainment and challenges the learner to think critically about many assumptions humans make about nonhuman animals.

There are many who have contributed to *Animals on Show* and many to thank. First and foremost I would like to thank Philip Armstrong. It is a great privilege to have Philip involved with *Animals & Us*. His expertise and knowledge in the field of human-animal studies is vast, as is his tolerance and patience with my ongoing deadlines and demands. Thank you Philip – I literally couldn't do this without your support, friendship and guidance.

If you think the *Animals on Show* resource book looks good please thank Anthony Terry. Anthony is the multi-talented director of SAFE. It's no small feat to design a 232-page resource book. *Animals on Show* is another stunning masterpiece. It's always exciting for me to see many months of work come to life under Anthony's fingertips. Thank you Anthony for your boundless creativity and flair.

We are thrilled and honoured to be able to include a Foreword by Marc Bekoff. Marc is one of the world's leading ethologists specialising in animal behaviour and has written numerous books on the emotional and moral lives of animals.

The generosity of the many volunteers who have helped create *Animals on Show* is at times overwhelming. It is with humble gratitude that I would like to thank the following people for their time, efforts and support:

Graeme Mulholland and Debbie Matthews who spent many hours creating the *Animals on Show* DVD.

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Education Officer, SAFE



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Aaron Koolen who took the engaging cover photo of Auckland Zoo chimpanzee Janie (and many others included in *Animals on Show*) and Ali Teo and John O'Reilly for once again creating a 'captivating' cover.

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Mariann Matay who helps with all my website queries.

Keeping costs to an absolute minimum is one of the production mantras of *Animals & Us* as SAFE is a not-for-profit organisation with very limited funds. We are hugely indebted to Dogs Breakfast Trading Company who covered most of the production costs for *Animals on Show*. Thank you.

This resource book is dedicated to captive animals around the world, who pay the ultimate price for our fleeting curiosity. I look forward to a time when their lives are not subject to our whims.

INTRODUCTION

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ANIMALS ON SHOW

*I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass
And the river flows like a stream of glass ...*

*I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a-swing ...*

*I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore, –
When he beats his bars and would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings –
I know why the caged bird sings!*

Dr Philip Armstrong
Associate Professor of English at
the University of Canterbury and
co-director of the New Zealand
Centre for Human-Animal Studies.



Philip Armstrong's website:
www.nzchas.canterbury.ac.nz/

Paul Laurence Dunbar, who wrote this famous poem, was an African American whose parents escaped from slavery before the American Civil War. The poem describes the emotional and physical agony of human captivity by comparing it to the caging of a bird, whose body and temperament are designed for flying free. The poem is called "Sympathy", and it reminds us of two things. First, that sympathy – the ability to understand the experience of others, and to have compassion for them – is a fundamental factor in creating a just society – in Dunbar's case, fundamental to America's attempt to move past the gross historical injustices of slavery. Second, the poem reminds us that our capacity for sympathy with other humans has always been closely tied up with our compassion for other species. That's why campaigners against slavery in the nineteenth century – for example William Wilberforce and Abraham Lincoln – also spoke out against cruelty to animals, while Mahatma Gandhi famously said that "the greatness of a nation and its moral progress can be judged by the way its animals are treated".

The fate of animals in zoos, circuses, rodeos and aquaria therefore offers a vivid test case for many of the most vital ethical, political and critical questions facing us every day. To study these institutions in depth requires us to ask: How should humans treat animals and the natural world? What are the best ways to learn about other species? What are the most effective ways to combat species loss and environmental degradation? Is it acceptable to treat living things as commodities or raw materials for our pleasure and profit? These are crucial questions in today's world, not just for the wellbeing of animals, but for the wellbeing of humans too, and the entire planet.

HUMAN-ANIMAL STUDIES AND THE NEW ZEALAND CURRICULUM

The New Zealand Curriculum (2007) emphasises the central importance of students' learning about "their own values and those of others". Students should "develop their ability to:

- ▶ express their own values;
- ▶ explore, with empathy, the values of others;
- ▶ critically analyse values and actions based on them;
- ▶ discuss disagreements that arise from differences in values and negotiate solutions;
- ▶ make ethical decisions and act on them".¹

Particular values identified by the Curriculum as crucial to students' development include respect for oneself and for the rights of others, commitment to fairness and social justice, participation in the community, care for the nonhuman natural world, responsibility, accountability and ethical action.² The units and texts contained in this resource provide ample opportunities for nurturing these values.

Some of the units are directed towards the kinds of inquiry specific to Social Studies: students who work through these exercises will:

- ▶ "learn about society and communities and how they function";
- ▶ "come to understand the relationships that exist between people and the environment";
- ▶ "explore and analyse people's values and perspectives";
- ▶ "consider the ways in which people make decisions and participate in social action".³

They will do so, for example, by exploring the remarkable changes that have taken place in recent decades in social attitudes towards certain species, in particular marine mammals and the great apes, and by considering whether these changed attitudes require us to challenge the keeping of these and other species in captivity.

¹ *The New Zealand Curriculum*, 10.

² *The New Zealand Curriculum*, 10.

³ *The New Zealand Curriculum*, 30.

⁴ *The New Zealand Curriculum*, 18.

⁵ *The New Zealand Curriculum*, 28.



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Other units in the resource have been designed for the English classroom, and will advance the aims identified by the curriculum in that area: they will help students to:

- ▶ "think critically and in depth" about oral, visual and written forms of language;
- ▶ "critically interrogate texts in order to understand the power of language to enrich and shape their own and others' lives";
- ▶ "practise making meaning and creating meaning".⁴

As this resource demonstrates, from William Blake's 'Tyger' to King Kong, captive animals are powerfully represented in poetry, fiction, drama and film. This legacy of imagery and story provides many vivid examples for the development of students' skills in critical thinking, analysis and creative meaning making.

There is also a Science unit provided in this resource, designed to advance the Science curriculum's undertaking to:

- ▶ develop an understanding of scientific "ways of developing and organising knowledge" while "taking into account social and ethical considerations";
- ▶ "use scientific knowledge to make informed decisions about the communication, application and implications of science as these relate to [students'] own lives and cultures and to the sustainability of the environment".⁵

By studying empirical evidence about the effects on animals of being in zoos, circuses, rodeos and aquaria, students will discover how powerful a contribution science can make to debates about the ethics of society's treatment of animals and the environment.

During their school years, young people tend to experience emotional, political and ethical realities with perhaps more intensity than at any other time of their lives. Studying human-animal relations allows them to engage with these realities in a lively and relevant way. By learning about the lives of animals in captivity, students can bring together emotional engagement, intellectual questioning and social critique, just as Paul Laurence Dunbar does in his famous poem.

SECTION 1

UNITS OF STUDY



IN THE CLASSROOM



ANIMALS ON SHOW

In recent years we have started looking differently at animals in captivity. We no longer want to look at animals kept behind bars, or in barren concrete enclosures. We've started to pay attention to the aesthetics of captivity; we want to recreate a natural environment – but are we looking closely enough? When we fleetingly look into the eyes of an animal confined for years (in many cases decades) in captivity, do we really see them?

Animals on Show trains our gaze beyond the bars, beyond the concrete walls and beyond our desire to see captive animals on our terms. In this resource we take a closer look at zoos, circuses, aquaria and rodeos, and critically assess what happens to the human-animal relationship when animals are placed permanently on the ‘inside’ while we watch at our leisure from the ‘outside’.

The texts provided in this resource challenge us to think critically about the animal entertainment industry. In all there are more than thirty texts that discuss the use of animals for entertainment. They include fiction and non-fiction; magazine, journal and newspaper articles; visual texts and cartoons.



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Some look at the wider global and historical picture of the captive animal debate while others place it in a local context.

Six units of study have been provided. Each unit discusses a different aspect of the use of animals in entertainment. The units are multidisciplinary and enable learners either to examine the topic within one learning area or to cross into other learning areas for an interdisciplinary approach.

**THE EIGHTH WONDER OF THE WORLD:
VISUAL LANGUAGE IN KING KONG**
AN ENGLISH AND FILM STUDIES UNIT

**DON'T BUY A TICKET:
THE CAPTIVE ANIMAL BUSINESS**
AN ENGLISH UNIT

**BEHIND THE BARS NO WORLD:
ANALYSING ZOO STORIES**
AN ENGLISH UNIT

**ENTERTAINERS, TEACHERS OR SLAVES?
DOLPHINS AND WHALES IN AQUARIA**
A SOCIAL STUDIES UNIT

**CLOWNING CHIMPS, DANCING DOLPHINS:
EXOTIC ANIMAL ACTS IN NEW ZEALAND**
A SOCIAL STUDIES UNIT

**ZOOCHOTIC ANIMALS: STEREOTYPIC BEHAVIOUR
IN ANIMALS USED FOR ENTERTAINMENT**
A BIOLOGY UNIT

ENGLISH - UNIT OF STUDY 1

YEAR 11-13 NCEA AS90379 LEVEL 2.5 / AS90723 LEVEL 3.4

THE EIGHTH WONDER OF THE WORLD: VISUAL LANGUAGE IN KING KONG

AN ENGLISH AND FILM STUDIES UNIT



ACHIEVEMENT CRITERIA

This unit is designed to fulfill internal assessment standard AS90723 (English 3.4): Respond critically to oral or visual text studied.



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INTRODUCTION

Peter Jackson's *King Kong* is a rich and versatile text. Its combination of spectacle, action and romance makes it immediately appealing to students, and at the same time the film raises a number of complex and important questions about human-animal relations, exploitation of the natural world, violence and friendship. Because the main character is a CGI animal who cannot speak – at least not in human terms! – his portrayal is a vivid example of how the methods and procedures of visual language are used in crafting and shaping a filmic text – especially in the creation of mood, meaning and characterisation. *King Kong* also provides an excellent opportunity for studying structure and setting: from the opening shots of depression-era New York, to the contrast provided by the prehistoric jungle on Skull Island, to the visual echoes of earlier settings that occur in the New York-based final third of the film. In addition, by considering the film against the background of changing attitudes to captive animals, and especially the great apes, students can learn how context shapes the making and the viewing of films. Finally, because the film is a remake of an earlier classic, it can be used to explore how the conventions of the classic “monster movie” operate, and how they can be modified to achieve new meanings and effects.

In this unit, students will closely analyse particular scenes, both by watching them and by reading extracts from the screenplay, and will respond to specific questions that will build them towards answering an exam-style question on the film.



- ▶ aspects such as theme(s), characterisation, setting, context (social, political, historical, etc), positioning of audience.
- ▶ ‘methods or procedures used in crafting and shaping text’ (EiNZC glossary), eg, structure, method of narration, verbal features (such as music, sound effects, dialogue, etc) and visual features (such as camera techniques, lighting, props, costume, colour).
- ▶ conventions of the genre.

This unit may also be used to fulfill AS90379 (English 2.5): Analyse a visual or oral text.

ACHIEVEMENT CRITERIA AS90723 (ENGLISH 3.4): Respond critically to oral or visual text studied.

ACHIEVEMENT

- ▶ Develop a critical response to specified aspect(s) of oral or visual text using supporting evidence.

ACHIEVEMENT WITH MERIT

- ▶ Develop a convincing critical response to specified aspect(s) of oral or visual text using supporting evidence.

ACHIEVEMENT WITH EXCELLENCE

- ▶ Develop an integrated and perceptive critical response to specified aspect(s) of oral or visual text using supporting evidence.

ACHIEVEMENT CRITERIA AS90379 (ENGLISH 2.5): Analyse a visual or oral text.

ACHIEVEMENT

- ▶ Analyse specified aspect(s) of a visual or oral text, using supporting evidence.

ACHIEVEMENT WITH MERIT

- ▶ Analyse specified aspect(s) of a visual or oral text convincingly, using supporting evidence.

ACHIEVEMENT WITH EXCELLENCE

- ▶ Analyse specified aspect(s) of a visual or oral text convincingly and with insight, using supporting evidence.

THE EIGHTH WONDER OF THE WORLD: VISUAL LANGUAGE IN KING KONG

TEACHING AND LEARNING ACTIVITIES

- 1** Watch the whole of Peter Jackson's *King Kong* (2005). **2** Work through one or both of the following exercises.



Teachers may choose to divide the class into groups of three or four students and direct half of the groups to do Exercise One and half to do Exercise Two. Alternatively, the sub-tasks in each exercise could be divided amongst the different groups. The groups can then present their findings to the whole class before all students work individually on the final part of the unit (writing the essay).

EXERCISE ONE:

CHORUS LINES AND CIRCUS PONIES

- 1)** Watch *King Kong* (00.00 → 4.10).

Read Draft Script Extract 1, "Opening Scene" (p.197). Then discuss the following questions:

- ▶ The opening sequence of a film often establishes some of its main themes through the use of visual language. *King Kong* opens with shots of zoo animals against the backdrop of 1920s New York. Why? What is the effect of these shots?
- ▶ How do the shots of zoo animals relate to the shots of people that follow immediately afterwards?
- ▶ How does this opening sequence relate to the vaudeville sequences that introduce us to Ann Darrow? Why does Ann compare a chorus line to "circus ponies"?



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- 2)** Watch the scene in which Jack is shown to his "cabin" in the hold of the Venture (23.15 → 24.15). Read Draft Script Extract 2, "A Lion or a Chimpanzee?" (p.198). Then discuss the following questions:

- ▶ What does the setting tell us about the kind of voyage this is? How does it relate to the film's opening scenes, and to what happens to King Kong later on?
- ▶ Jack ends up sleeping in a cage meant for captive wild animals. This is one of many reversals in the film that create "irony" (p. 24). What is the point of this reversal? Can you think of others?

KING KONG DRAFT SCRIPT

www.imsdb.com/scripts/King-Kong.html

- 3)** Watch the scene of Kong's capture (2.05.50 → 2.12.26). Read Draft Script extract 5, "Capture" (p.200).

- ▶ Why does the filmmaker use slow motion near the start of this scene, when Ann is looking around at the preparations being made by the men?
- ▶ What feelings do we have towards the capture of Kong? How do the production techniques – shots, editing, camera angles, intercutting with reaction shots from characters – create these feelings?

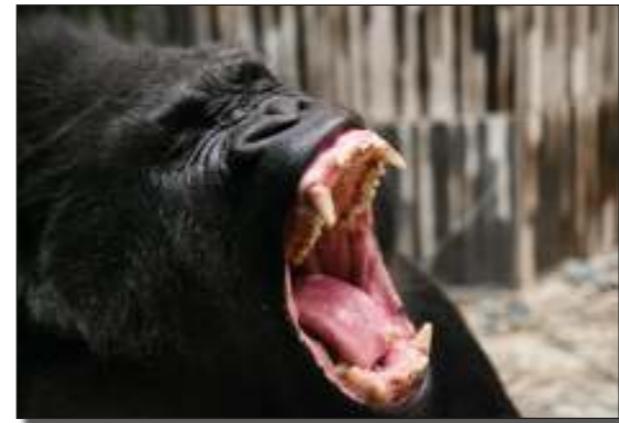
THE EIGHTH WONDER OF THE WORLD: VISUAL LANGUAGE IN KING KONG

TEACHING AND LEARNING ACTIVITIES

- 1** Watch the whole of Peter Jackson's *King Kong* (2005). **2** Work through one or both of the following exercises.



EXERCISE ONE: CHORUS LINES AND CIRCUS PONIES CONT...



© Jan Schuler

- 4)** Watch the scene of Kong put on show in a Broadway theatre (2.16.30 → 2.24.13). Read Draft Script extract 6, "For the Price of an Admission Ticket" (p.202). Then discuss the following questions:

- ▶ Sometimes a film shows characters reacting in a certain way to an event or situation, but we are supposed to react differently. For example, when Carl Denham puts Kong on display in a Broadway show, how does the audience in the film react? How does our reaction – that of the real audience – differ from that of the fictional audience? How does the film make us react in this way?

- ▶ How does the film use the contrast between oral language (Denham's introductory speech) and visual language (how Kong actually appears when the curtain goes up).

- ▶ How is irony (p.24) used in this scene, in the casting of the two main human characters: "the man who hunted down the mighty Kong" and "Miss Ann Darrow"?

- ▶ What effect is created by switching back and forth between Denham's show and what is happening to Ann and to Jack?

- 5)** Compare the "Kong on Show" scenes in Peter Jackson's film with their equivalents in Marian C. Cooper's original version of *King Kong* (1933).

- ▶ What are the differences between the two films in their portrayal of the relationship between Kong and Ann?
- ▶ What are the differences in the assumptions of the two films about putting animals on show?

- 6)** Read or view one or more of the following texts, from this resource, about zoos and/or circuses.

Take notes on any facts or arguments in the texts that relate to the way zoos and/or circuses are referred to in *King Kong*.

- ▶ "Why Zoos Disappoint." John Berger. (p.89)
- ▶ *Reading Zoos*. Randy Malamud. (p.50)
- ▶ *Zoo Culture*. Bob Mullan and Garry Marvin. (p.69)
- ▶ *Circus Suffering*. Tim Phillips. (*Animals & Us* DVD)
- ▶ *No-One's Ark: Exotic Animals Acts in the Circus*. Tanja Schwalm. (p.159)



KING KONG DRAFT SCRIPT

www.imsdb.com/scripts/King-Kong.html

THE EIGHTH WONDER OF THE WORLD: VISUAL LANGUAGE IN KING KONG

TEACHING AND LEARNING ACTIVITIES

- 1** Watch the whole of Peter Jackson's King Kong (2005). **2** Work through one or both of the following exercises.



EXERCISE TWO: DUMB ANIMALS AND TALKING APES

- 1**) Watch the scene in which Ann stands up to Kong (1.25.48 → 1.32.17). Read Draft Script Extract 3, "Connection" (p.198).

- In the draft script, Kong eats the leg of a dead dinosaur, whereas in the film, he breaks off a stalk of giant bamboo and eats that. In fact throughout the film, although he fights and kills dinosaurs, we never see him eating any meat. Why do you think the filmmakers decided to make this change?
- What kinds of visual language – types of shot, editing, camera angle – are used in this scene to convey Kong's feelings and reactions, as these are described in the script?



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- 2**) Watch the scene of Kong and Ann together at Kong's Lair (1.52.32 → 1.56.30). Read Draft Script extract 4, "Kong's Lair" (p.200).

- There is almost no dialogue in this scene. How do the filmmakers use visual language and production techniques:
 - to give us more information about Kong?
 - to influence our feelings towards him?
 - to convey the development of the relationship between Ann and Kong?



KING KONG DRAFT SCRIPT
www.imsdb.com/scripts/King-Kong.html



THE EIGHTH WONDER OF THE WORLD: VISUAL LANGUAGE IN KING KONG

TEACHING AND LEARNING ACTIVITIES

- 1** Watch the whole of Peter Jackson's King Kong (2005). **2** Work through one or both of the following exercises.



EXERCISE TWO: DUMB ANIMALS AND TALKING APES CONT...

- 4**) Watch the final scene of the movie (2.48.54 → 2.50.28). Read Draft Script extract 8, "Just a Dumb Animal" (p.206).

- The script says that Denham stares at Kong's body with "realisation dawning on his face". What do you think is meant by this?
- The final line of this film is taken from the original 1933 version: "it was beauty killed the beast," says Carl Denham. But in Jackson's version, this comment is a reply to the second photographer's remark that "it was just a dumb animal — it didn't know nothin'". How does this change the meaning of the line?



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- 5**) Peter Jackson's version of Kong is very different from the giant ape of the original 1933 film. In Jackson's film, the character of Kong is shaped by the ways our knowledge of the great apes has changed over the last few decades – mainly as a result of research by Jane Goodall, Dian Fossey, Penny Patterson and others.

Read or view one or more of the following texts, from this resource, about recent research on gorillas. Take notes on any facts or arguments in the texts that relate to the way Kong, and his relationship with Ann, are portrayed in King Kong.

- Dian Fossey, from *Gorillas in the Mist*. (p.184)



© Martina Berg

- Biruté Mary Galdikas, from *Great Ape Odyssey*. (p.185)



www.gorillafund.org

- Francine Patterson "Penny", *The Case for Personhood of Gorillas*. (p.192)



www.koko.org

- Read about or view footage of Koko the "talking" gorilla online at www.koko.org or www.richardstoneuk.com/dailymail.htm.



KING KONG DRAFT SCRIPT
www.imsdb.com/scripts/King-Kong.html



THE EIGHTH WONDER OF THE WORLD: VISUAL LANGUAGE IN KING KONG



TEACHING AND LEARNING ACTIVITIES

- 4** Drawing on your responses to Exercises 1 and 2, write at least 300 words on King Kong in response to one of the following questions from past examinations:

EXERCISE FOUR: CHAINED FOR OUR AMUSEMENT

ACHIEVEMENT CRITERIA AS90379 (ENGLISH 2.5): Analyse a visual or oral text.

- ▶ 2008 Examination, at: www.nzqa.govt.nz/nqfdocs/ncea-resource/exams/2008/90379-exm-08.pdf
- ▶ 2007 Examination, at: www.nzqa.govt.nz/nqfdocs/ncea-resource/exams/2007/90379-exm-07.pdf
- ▶ 2006 Examination, at: www.nzqa.govt.nz/nqfdocs/ncea-resource/exams/2006/90379-exm-06.pdf

CHOOSE FROM ONE OF THE OPTIONS BELOW:

OPTION 1)

Analyse how **production techniques** strengthened or changed your opinion of a **particular topic or issue**.

To answer this question in relation to *King Kong*, you need to choose a scene that changed your opinion on the treatment of animals used for entertainment.

- ▶ Analyse the techniques used in the film that guided you toward this change.
- ▶ Examine and describe in detail how the scene uses techniques to communicate the issue of capturing animals for entertainment.

OPTION 2)

Analyse how the text presented a **positive OR negative view of humanity and/or society**.

To answer this question in relation to *King Kong*, you need to:

- ▶ Identify what kind of view into society *King Kong* offers: for example into changing attitudes between humans and animals, and/or to the capture and display of wild animals and/or to gorillas and other great ape species.
- ▶ Give specific examples from the film of how these views are conveyed.
- ▶ Analyse these examples and point out how they offer an insightful observation of how attitudes have changed towards the use of animals in entertainment.

OPTION 3)

Analyse how **BOTH internal and external conflict** were **important** to the text as a whole. NOTE: "Internal conflict" means conflict within a character, and "external conflict" means conflict between a character and other individuals(s) or group(s).

To answer this question in relation to *King Kong*, you need to:

- ▶ Identify some of the key features of the main characters in *King Kong* especially Ann, Kong and Denham.
- ▶ Discuss how these characters, or their attitudes, or the relationships between them, change as the film proceeds.
- ▶ Give specific examples from the film of internal and external conflict between these characters, how this changes them and the relationships between them.

OPTION 4)

Analyse how **ONE OR MORE symbols** were used to present an **important idea or ideas**.

To answer this question in relation to *King Kong*, you need to do one or more of the following:

- ▶ Analyse how the use of symbolism helped make an important setting realistic or believable.
- ▶ Analyse how the use of symbolism helped develop an important theme.

ASSESSMENT REQUIREMENTS

Texts chosen should be of sufficient depth and complexity to enable learners to develop a full and detailed analysis of several aspects of content and crafting.

ENGLISH - UNIT OF STUDY 2

YEAR 11-13 NCEA AS90376 LEVEL 2.2 / AS90374 LEVEL 2.7 / AS90720 LEVEL 3.1 / AS90725 LEVEL 3.6



DON'T BUY A TICKET

INTRODUCTION

Zoos, circuses, rodeos and aquaria are popular destinations for families seeking fun, excitement and entertainment. Over the last few decades, however, controversy and debate have surrounded these institutions. This makes the captive animal business an excellent subject for the kind of transactional writing that requires students to research and produce a piece of formal writing.

In this unit students will:

- i) read, summarise and make use of formal transactional writing by others on the topic of keeping wild animals in captivity and putting them on show.
- ii) conduct some independent research into the topic.
- iii) present their findings in one of the following forms:
 - a) formal transactional writing: namely an argument-style essay.
 - b) a persuasive speech to the class, using both oral and visual techniques.

ACHIEVEMENT CRITERIA AS90274 (ENGLISH 2.7): Deliver a presentation using oral and visual language techniques

ACHIEVEMENT

- ▶ Communicate straightforward ideas.
- ▶ Use appropriate oral and visual language and presentation techniques for a specific audience and purpose.
- ▶ Present material clearly.

ACHIEVEMENT WITH MERIT

- ▶ Communicate developed ideas.
- ▶ Combine appropriate oral and visual language and presentation techniques for a specific audience and purpose.
- ▶ Present material coherently and confidently.

ACHIEVEMENT WITH EXCELLENCE

- ▶ Communicate fully developed ideas.
- ▶ Integrate appropriate oral and visual language and presentation techniques for a specific audience and purpose.
- ▶ Present material coherently and confidently in ways that are striking or innovative.



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**ACHIEVEMENT CRITERIA CONT ...**

AS90376 (ENGLISH 2.2): Produce crafted and developed formal transactional writing
AS90720 (ENGLISH 3.1): Produce an extended piece of writing in a selected style

ACHIEVEMENT

- ▶ Develop and support ideas in a piece of formal transactional writing.
- ▶ Craft writing to create effects that are appropriate to audience, purpose, and text type.
- ▶ Structure material in a way that is appropriate to audience, purpose, and text type.
- ▶ Use writing conventions accurately.
- ▶ Use writing conventions accurately.

ACHIEVEMENT WITH MERIT

- ▶ Develop and support ideas convincingly in a piece of formal transactional writing.
- ▶ Craft controlled writing to create effects that are appropriate to audience, purpose, and text type.
- ▶ Structure material clearly and effectively, in a way that is appropriate to audience, purpose, and text type.
- ▶ Use writing conventions accurately.
- ▶ Use writing conventions accurately.

ACHIEVEMENT WITH EXCELLENCE

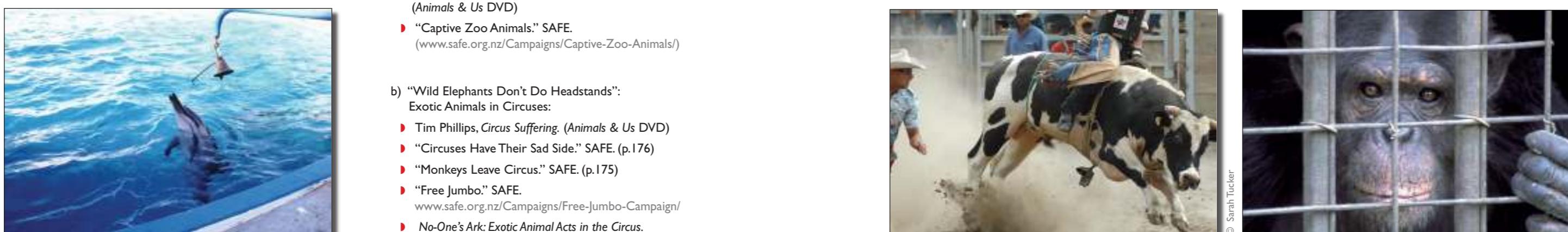
- ▶ Develop, support and integrate ideas convincingly in a piece of formal transactional writing. [AS90720 (English 3.1) adds: showing insight and/or originality.]
- ▶ Craft controlled writing to create effects that are appropriate to audience, purpose, and text type, and that commands attention.
- ▶ Structure material clearly, in a way that is appropriate to audience, purpose, and text type.
- ▶ Use writing conventions accurately.
- ▶ Use writing conventions accurately.

1) Choose one of the following topics:

- a) Lifeboats or Prisons? The Zoo Debate.
- b) "Wild Elephants Don't Do Headstands": Exotic Animals in Circuses.
- c) The Flipside of Fun: Dolphins and Whales in Aquaria.
- d) Harmless Fun or Bucking Cruelty? The Rodeo Controversy.

**2) Read or view at least two of the texts listed for that topic below:**

- a) Lifeboats or Prisons?
The Zoo Debate:
 - ▶ "Why Zoos Disappoint." John Berger. (p.89)
 - ▶ "The Bear Essentials for Zoos." Mark Henderson and Diana McCurdy. (p.110)
 - ▶ Extracts from *Reading Zoos*. Randy Malamud. (p.50)
 - ▶ *Zoo Culture*. Bob Mullan and Garry Marvin. (p.69)
 - ▶ *Sad Eyes and Empty Lives and No Place Like Home*. Tim Phillips. (*Animals & Us* DVD)
 - ▶ "Captive Zoo Animals." SAFE. (www.safe.org.nz/Campaigns/Captive-Zoo-Animals/)
- b) "Wild Elephants Don't Do Headstands": Exotic Animals in Circuses:
 - ▶ Tim Phillips, *Circus Suffering*. (*Animals & Us* DVD)
 - ▶ "Circuses Have Their Sad Side." SAFE. (p.176)
 - ▶ "Monkeys Leave Circus." SAFE. (p.175)
 - ▶ "Free Jumbo." SAFE. (www.safe.org.nz/Campaigns/Free-Jumbo-Campaign/)
 - ▶ *No-One's Ark: Exotic Animal Acts in the Circus*. Tanja Schwalm. (p.159)

**c) The Flipside of Fun: Dolphins and Whales in Aquaria.**

- ▶ "Shamu at Sea World" Jane Desmond. (p.114)
- ▶ *Lolita: Slave to Entertainment*. Timothy Gorski. (*Animals & Us* DVD)
- ▶ "Dolphins – the Flipside of Fun." Claire Guyan. (p.136)
- ▶ *The Case Against Marine Mammals in Captivity*. The HSUS and WSPA. (p.140)
- ▶ "'End of an Era' as Last Dolphin Dies." Greer McDonald. (p.139)
- ▶ "The Dolphin Dilemma." Jane Phare. (p.138)
- ▶ "Cetaceans in Captivity." SAFE. (p.148)
- ▶ "Last Dolphin Dies." SAFE. (p.153)

**d) Harmless Fun or Bucking Cruelty?
The Rodeo Controversy:**

- ▶ "Rodeos." Gary Francione. (p.156)
- ▶ "Rodeo Horses: The Wild and the Tame." Elizabeth A. Lawrence. (p.157)
- ▶ "Rodeo: American Tragedy or Legalized Cruelty?" Eric Mills. (p.167)
- ▶ "Rodeo Cruelty: Nelson." SAFE. (p.175)
- ▶ SAFE, "Rodeo Abuse" (www.safe.org.nz/Campaigns/Rodeo-abuse/)
- ▶ SHARK, www.RodeoCruelty.com

**3) Produce a bullet-point summary of the main information or viewpoint being presented in each text.****4) Use your summaries to generate three or four central questions that you will seek to answer; these questions should relate to the main debates about zoos, circuses, aquaria or rodeos (eg, in relation to animal welfare or rights, conservation, education, etc).****5) Carry out some independent research into your chosen topic by:**

- ▶ Exploring the different views of zoos, circuses, aquaria or rodeos presented online.
- ▶ Analysing the websites of various zoos, circuses, aquaria or rodeos: how do they present themselves, etc?
- ▶ Viewing programmes on TV such as "The Zoo", or news stories about rodeos, aquaria or circuses. How is the story being presented? Are there ways in which the story conflicts with, or fails to take into account, some of the material you have read on this topic already?
- ▶ Visiting a zoo, wildlife park, aquarium, circus or rodeo for research purposes and assessing what you see against the material you have read.





- 6)** Present the key issues in the debate about your chosen topic, and your own conclusions, in one of the following forms:

i) an argument-style essay; for your essay-writing process, draw on the following online resources:

a) PLANNING AN ARGUMENT

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

b) WRITING AN ARGUMENT

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

c) THINKING ABOUT YOUR AUDIENCE

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

d) EDITING

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

e) PROOFREADING

Visit the *For Teachers* section of the *Animals & Us* website and click on Resource Links
www.animalsandus.org.nz/resource-links.html

ii) a speech to your class. For preparation of your speech, draw on the online resource "The Art of Persuasion":

www.tki.org.nz/r/ncea/eng2_7B5_27apr07.doc



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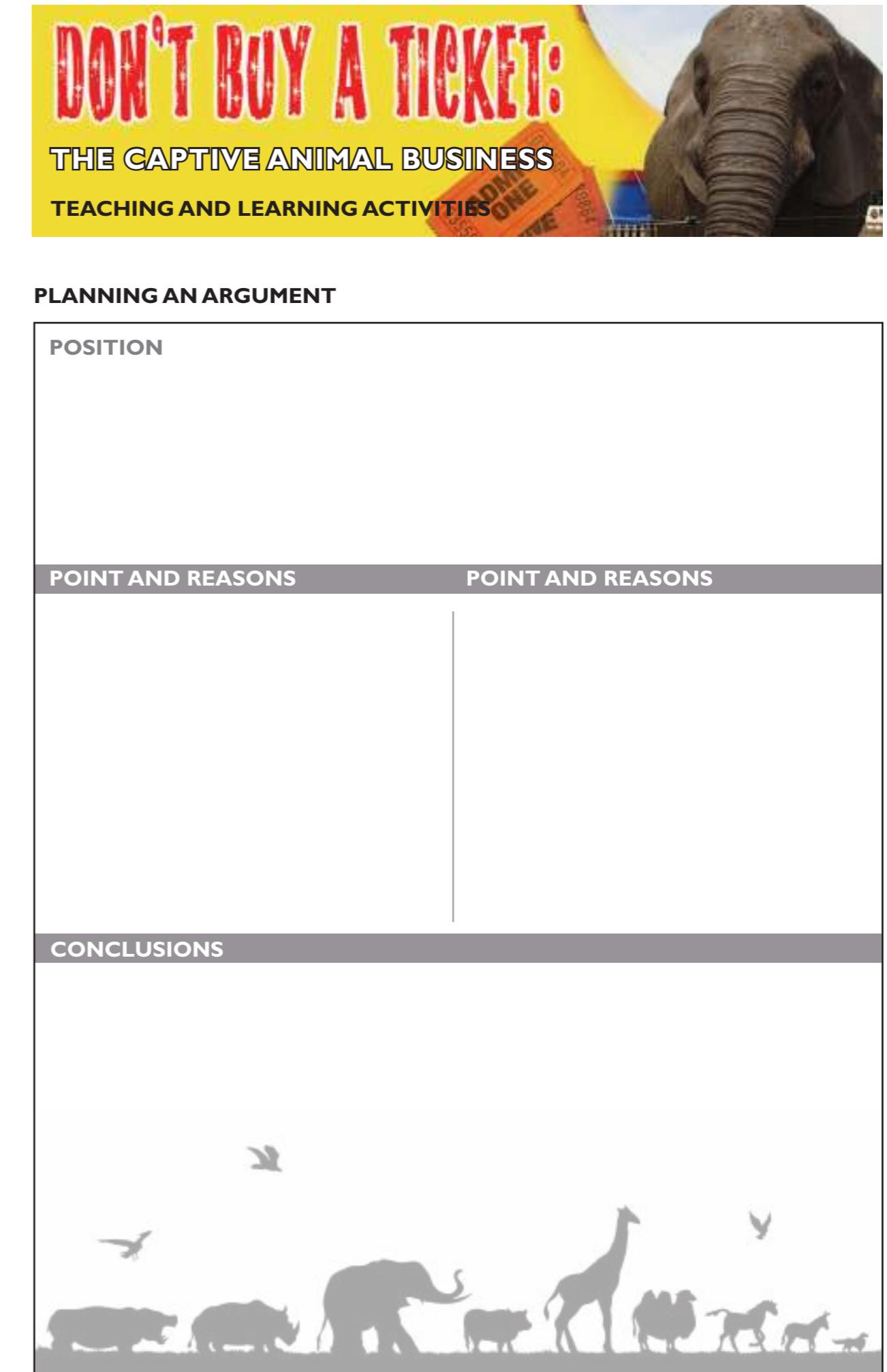
PLANNING AN ARGUMENT

POSITION

POINT AND REASONS

POINT AND REASONS

CONCLUSIONS





WRITING AN ARGUMENT

POSITION

POINT AND REASON

POINT AND REASON

POINT AND REASON

RECOMMENDATION



ENGLISH - UNIT OF STUDY 3

YEAR 11-13 NCEA AS90378 LEVEL 2.4 / AS90379 LEVEL 2.5 / AS90721 LEVEL 3.2

BEHIND THE BARS NO WORLD: ANALYSING ZOO STORIES

AN ENGLISH UNIT

INTRODUCTION

Public zoos are a modern phenomenon, and modern poets, writers of fiction and film-makers have found them rich sources of inspiration. Such writers have often drawn comparisons between the human condition – at least as they perceived it – and the degraded, frustrating or limited conditions of animals kept in captivity. Texts that portray zoos with intensity and vividness, and that make connections between the human and animal worlds, therefore provide accessible and engaging opportunities for students who are learning to understand the techniques of poetic and narrative writing.



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In this unit students choose from a number of short poetic, fictional and visual texts; they then carry out a close analysis of their chosen text(s), paying special attention to such features as tone and mood, point of view and irony.

ACHIEVEMENT CRITERIA

This unit is designed to prepare students for the following external assessments:

- AS90378 (English 2.4): Analyse short written texts.
- AS90379 (English 2.5): Analyse a visual or oral text.
- AS90721 (English 3.2): Respond critically to written text(s) studied.



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ACHIEVEMENT CRITERIA AS90378 (ENGLISH 2.4): Analyse short written texts

ACHIEVEMENT

- Analyse specified aspect(s) of at least two short written texts, using supporting evidence.

ACHIEVEMENT WITH MERIT

- Analyse specified aspect(s) of at least two short written texts convincingly, using supporting evidence.

ACHIEVEMENT WITH EXCELLENCE

- Analyse specified aspect(s) of at least two short written texts convincingly and with insight, using supporting evidence.

ACHIEVEMENT CRITERIA AS90379 (ENGLISH 2.5): Analyse a visual or oral text

ACHIEVEMENT

- Analyse specified aspect(s) of a visual or oral text, using supporting evidence.

ACHIEVEMENT WITH MERIT

- Analyse specified aspect(s) of a visual or oral text convincingly, using supporting evidence.

ACHIEVEMENT WITH EXCELLENCE

- Analyse specified aspect(s) of a visual or oral text convincingly and with insight, using supporting evidence.

ACHIEVEMENT CRITERIA AS90712 (ENGLISH 3.2): Respond critically to written text(s) studied

ACHIEVEMENT

- Develop a critical response to specified aspect(s) of written text(s) using supporting evidence.

ACHIEVEMENT WITH MERIT

- Develop a convincing critical response to specified aspect(s) of written text(s) using supporting evidence.

ACHIEVEMENT WITH EXCELLENCE

- Develop an integrated and perceptive critical response to specified aspect(s) of written text(s) using supporting evidence.



BEHIND THE BARS, NO WORLD: ANALYSING ZOO STORIES

TEACHING AND LEARNING ACTIVITIES

PART I: THE ZOO DEBATE

- 1) Read or view two or more of the following background texts on animals in zoos:

- “Why Zoos Disappoint.” John Berger. (p.89)
- “The Bear Essentials for Zoos.” Mark Henderson and Diana McCurdy. (p.110)
- Extracts from *Reading Zoos*. Randy Malamud. (p.50)
- *Zoo Culture*. Bob Mullan and Garry Marvin. (p.69)
- *Sad Eyes and Empty Lives and No Place Like Home*. Tim Phillips. (*Animals & Us* DVD)



© Karen Givens

PART II: ZOO STORIES

- 1) Read two (or more) of the following poems and then write short answers (one to three sentences) in response to these four questions:

- “The Panther.” Rainer Maria Rilke. (p.108)
- “The Jaguar.” Ted Hughes. (p.107)
- “The Zoo.” Stevie Smith. (p.109)
- “The Zoo.” Edward Kamau Brathwaite. (p.104)



- a) How would you describe the tone or mood of the poem?
- b) What poetic techniques does the poet use to create this tone? For example: vocabulary, imagery, repetition, rhythm.
- c) What does the poem say about animals, and about the world of nature? What does it say about humans, and the human world?
- d) Choose a word, phrase, image or line that seems to you especially important and explain its significance to the poem as a whole.

TONE AND MOOD

To understand any text we need to be alert to its **tone** or **mood**. The term tone is used to describe the attitude behind the words. The term mood is a little more general, and refers to the general emotional atmosphere or climate in a text. In some ways, the use of these terms in literary study is not very different from their everyday meanings. In our everyday conversations, we understand that “tone of voice” or how something is said can alter the meaning of the words spoken. And we all understand that when somebody says they are in “a good mood” or “a bad mood”, they are describing their overall emotional state at a particular moment.

In written texts, because we are reading rather than hearing the words spoken, tone and mood are conveyed by literary techniques such as vocabulary (the choice of one word rather than another that might mean something similar but has a different “feel” to it), repetition (for example to give emphasis, or to imply a range of different feelings such as anxiety, doubt, weariness or exultation), imagery (figures of speech such as simile and metaphor, which can carry feelings as well as meanings), or rhythm

(which is especially important in poetry). Usually, the tone or mood of a piece of writing only becomes apparent through a combination of these techniques. Keep in mind too that writers can change their tone, or change the mood, part-way through: sometimes that is the whole point of the text.

The more precise we can be about the tone or mood of texts, or particular bits of texts, the better we can understand their meaning and the effect they have on us. Thus it would seldom be enough to say that a poem or piece of prose is “happy” or “sad”. Typically, writers aim to produce more specific kinds of tone or mood. So, for example, we might ask ourselves: is the tone of this piece of writing serious or humorous, earnest or mocking, sincere or sarcastic, optimistic or pessimistic, critical or complimentary, ... etc? Is the mood of the piece one of mourning, celebration, excitement, anxiety, fear, horror, despair, mystery, irony, ridicule, comedy, pathos, reverence, banality, wonder, irreverence, ... etc? There are as many different tones and moods as there are ways of feeling as a human being.



BEHIND THE BARS, NO WORLD: ANALYSING ZOO STORIES

TEACHING AND LEARNING ACTIVITIES

POINT OF VIEW

The term “point of view” refers to the perspective or vantage point from which the story is told. There are many different types of point of view that writers can use, but the four most common are:

FIRST PERSON

The narrator is a character in the story who can reveal only personal thoughts and feelings and what he or she sees and is told by other characters. The story is narrated in the “first person” (“I did this”, “I thought that”). She or he can’t tell us thoughts of other characters.



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- 2) Read one (or more) of the following short stories or novel extracts and then write short answers (one to three sentences) in response to the questions below.



- a) “The Zoo.” William Carlos Williams. (p.81)
 - b) *Daughter Buffalo*. Janet Frame. (p.80)
 - c) *Hackenfeller’s Ape*. Brigid Brophy. (p.76)
-
- a) What point of view does the author use to narrate the story? Why did the author choose this point of view?
 - b) What tensions or contradictions are there between different points of view in the story, or between the main point of view and the actions and reactions of other characters? How do these tensions or contradictions relate to the meaning or impact of the story?
 - c) What tone and/or mood (see definitions in box on p.22) does the story create? What literary techniques does it use to do so? Does the tone and/or mood change at any point in the story?
 - d) What does the story say about animals, and about the world of nature? What does it say about humans, and the human world?
 - e) Choose a word, phrase, image or line that seems to you especially important and explain its significance to the text as a whole.

THIRD-PERSON LIMITED

The narrator is not involved in the story, and so can only report what he or she sees and hears. The story is therefore narrated in the “third person” (“he/she/they did such-and-such”). This narrator can tell us what is happening, but can’t tell us the thoughts of the characters.

OMNISCIENT

The narrator is not involved in the story, but knows everything and can enter the minds of more than one of the characters. The story is told in the “third person”, moving around amongst the characters and presenting various perspectives as though from the inside.

Authors will often manipulate point of view in order to produce different kinds of meaning and effect. For example, by contrasting the narrator’s point of view, or that of a particular character, with the reactions of others in the story, the author may aim to demonstrate the shortcomings of particular ways of looking at the world. Alternatively tension, humour or **irony** (see definition box on p.24) may be generated as the reader comes to realise things that the narrator or character, with their limited point of view, does not.

ENTERTAINERS, TEACHERS OR SLAVES? DOLPHINS AND WHALES IN AQUARIA

TEACHING AND LEARNING ACTIVITIES


STUDENT INSTRUCTION SHEET

This activity requires you to:

- ▷ suggest a wide range of possible social actions that could be taken to address the **current issue of people's changing attitudes to the keeping of dolphins and whales in captivity**;
- ▷ explain, in depth, the consequences of each social action;
- ▷ identify the preferred action(s) and justify with reasoned argument. (Note: That the use of perspectives is not required in this task.)

CONDITIONS

Students will have two hours **under open book test conditions** to complete Tasks 1 and 2.

TASK 1 (assessed)

Possible social actions and the consequences of these actions. (Note: The use of Social Studies perspectives is required in this task.) Use the Task 1 Template plus your own paper.

TASK 2 (assessed)

Identification of the preferred Social Action and the reasons for its selection. (Note: The use of Social Studies perspectives is not required in this task.) Use the Task 2 Template.

Note: If students have to do Tasks 1 and 2 in separate time slots then **all written material must stay in the classroom**.

TASK 1 (assessed) SEE TEMPLATE PAGE 27

State a wide range of possible social actions in relation to a social issue and explain, in depth, their likely consequences.

You need to put yourself in the role of **four advocates** (for example, an animal rights campaigner, marine biologist, marine park employee or local tangata te whenua) who have different ideas about what social action(s) should be taken to address this controversial issue.

For each of the four members of society you will need to:

- state a possible social action that **you** think could be undertaken.

- describe the consequences of this social action (you need to use a perspective to help explain the consequences of the action).

OVERVIEW

There has been a lot of discussion about **whether it is appropriate to keep dolphins and whales in captivity** in the local news media.

Your task is to:

- ▷ suggest a wide range of possible social actions that could be taken to address the **current issue of keeping dolphins and whales in captivity (in aquaria)**;
- ▷ explain, in depth, the consequences of each social action;
- ▷ identify the preferred action(s) and justify with reasoned argument.

You have **two hours** in class to complete Tasks 1 and 2. (Note: All your work must remain in the classroom if two one-hour time slots are used.)

You are to hand in **all your written material**.

Start by reading **all** the instructions and check with your teacher that you have understood the requirements of the tasks.

TASK 2 (assessed) SEE TEMPLATE PAGE 28

Identify the preferred action(s) and justify with reasoned argument. To do this you will use the Task 2 Template to:

- state the **action** or actions you would most **prefer** to see taken.
- justify your choice(s) by:
 - ▷ giving **at least two** social, political, economic, humanitarian, long-term **or** short-term reasons for your choice.
 - ▷ including **specific evidence and Social Studies concepts** that support your choices and reasons. (Note that the use of Social Studies perspectives is not required in this task.)

Make sure you link reasons and evidence together in a **logical sequence** to build a reasoned argument for the action(s) you have stated that you would prefer to see taken.



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ENTERTAINERS, TEACHERS OR SLAVES? DOLPHINS AND WHALES IN AQUARIA

TEACHING AND LEARNING ACTIVITIES

TASK 1 TEMPLATE**DESCRIPTION OF ADVOCATE:**

NAME:

ETHNICITY:

AGE:

OCCUPATION:

SOCIO-ECONOMIC GROUP:

STANCE ON THIS ISSUE:

SOCIAL ACTION:

SOCIAL STUDIES CONCEPTS THAT I WILL USE TO EXPLAIN IN DEPTH THE CONSEQUENCES OF THE PROPOSED SOCIAL ACTION:

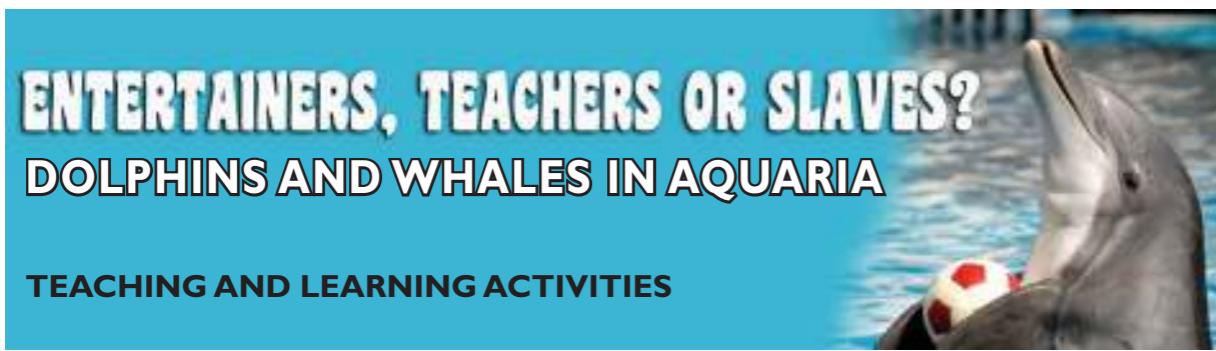
SOCIAL STUDIES PERSPECTIVE THAT I WILL USE TO EXPLAIN THE CONSEQUENCES OF THE PROPOSED SOCIAL ACTION:

a) Proposed Social Action =

b) Consequences of this social action (include the Social Studies concepts and perspectives that you have listed in the boxes above.)

Teacher will need to provide Template 1 for three social actions to support students who are stating a range of possible social actions.

REPEAT THIS TASK USING THE SAME FORMAT FOR ADVOCATES 2, 3 AND 4.

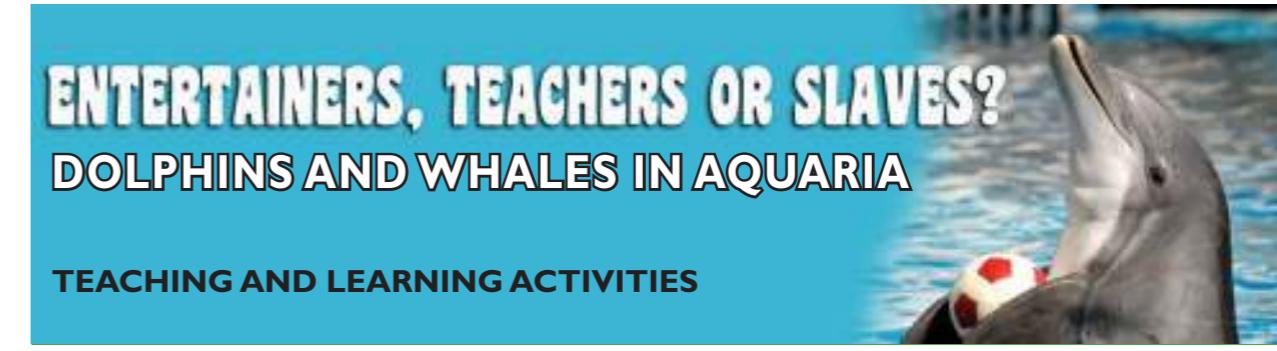
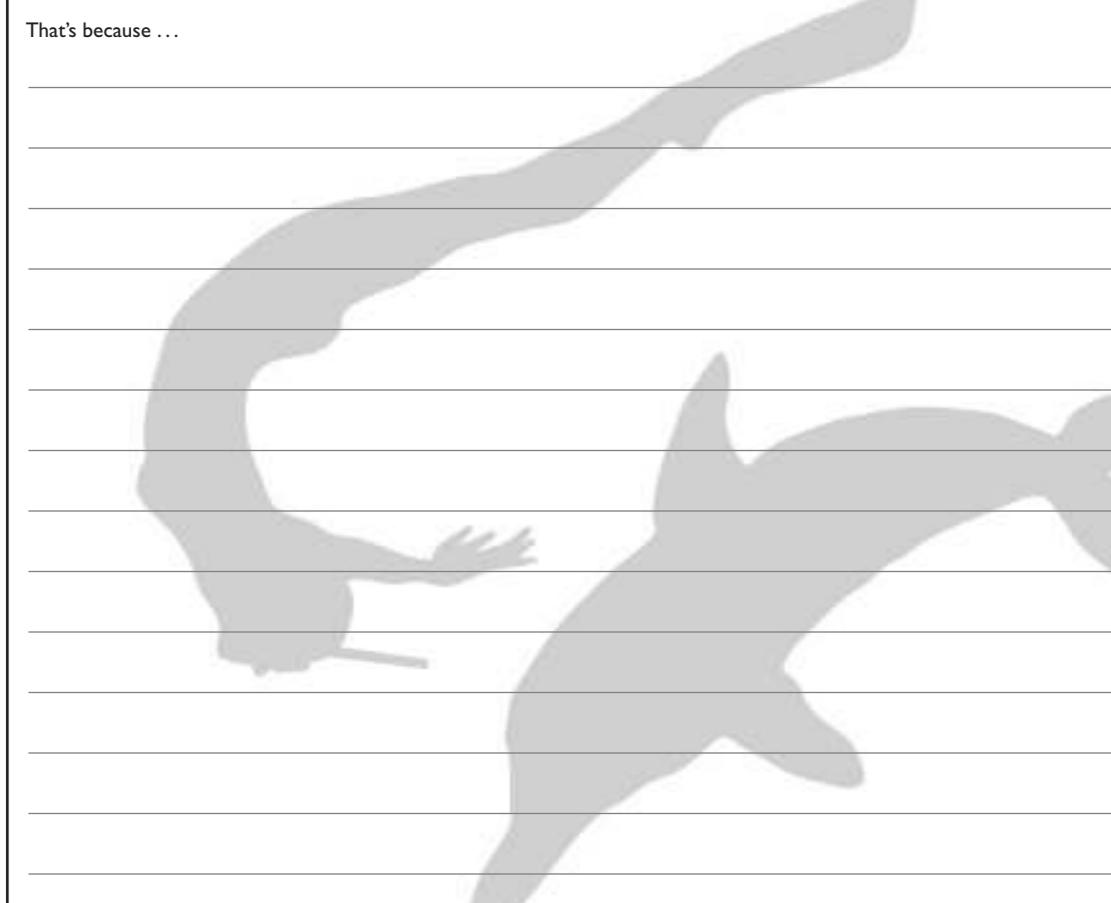


ENTERTAINERS, TEACHERS OR SLAVES? DOLPHINS AND WHALES IN AQUARIAS

TEACHING AND LEARNING ACTIVITIES

TASK 2 TEMPLATE

It seems to me that the best course(s) of action is ...



ENTERTAINERS, TEACHERS OR SLAVES? DOLPHINS AND WHALES IN AQUARIAS

TEACHING AND LEARNING ACTIVITIES

ASSESSMENT SCHEDULE: SocStud/1/5_gen1: GENERIC - SOCIAL ACTION

TASK I

Achievement Standard 90219 v3 - Decide on social action(s) in relation to a social issue. The evidence outlined here is based on the current issue of the changing attitudes to the keeping of dolphins and whales in captivity as a means of showcasing different social actions that may be possible.

JUDGEMENTS FOR ACHIEVEMENT	JUDGEMENTS FOR ACHIEVEMENT WITH MERIT	JUDGEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
STUDENTS WILL ... State possible social actions in relation to people's changing attitudes to the keeping of dolphins and whales in captivity and identify their likely consequences . 'Identify' means students will mention some appropriate consequences. 'Consequences' could include short-term, long-term, social or economic effects.	STUDENTS WILL ... State a range of possible social actions in relation to people's changing attitudes to the keeping of dolphins and whales in captivity and explain their likely consequences. A ' range ' means at least three possible social actions. 'Explain' means students will give details of some appropriate consequences.	STUDENTS WILL ... State a wide range of possible social actions in relation to people's changing attitudes to the keeping of dolphins and whales in captivity and explain, in depth, their likely consequences. A ' wide range ' means at least four possible social actions. 'In depth' means students will show a clear understanding of more than one Social Studies concept (which could include: accessibility, ahi kā, change, distance, interaction, location, urbanisation, resource, place, natural and cultural features, conservation, environment, perception, competition, whenua and tūrangawaewae) in their explanations as well as giving more than one example of people's perspectives on this current issue.
EVIDENCE STATEMENTS FOR ACHIEVEMENT	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH MERIT	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
Students will have stated at least TWO possible social actions that link to people's changing attitudes to the keeping of dolphins and whales in captivity and mentioned at least two consequences . See sample answers. Actions: There must be at least two of the following actions.	Students will have stated at least THREE possible social actions that link to people's changing attitudes to the keeping of dolphins and whales in captivity and explained at least three likely consequences. See sample answers. Actions: As per the evidence for Achievement but there must be three actions .	Students will have stated at least FOUR possible social actions that link to people's changing attitudes to the keeping of dolphins and whales in captivity and included more than one Social Studies concept and more than one perspective on this current issue in explaining likely consequences. Actions: As per the evidence for Achievement with Merit but four actions required.
JUDGEMENTS FOR ACHIEVEMENT	JUDGEMENTS FOR ACHIEVEMENT WITH MERIT	JUDGEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
STUDENTS WILL ... Identify, with reason(s), the preferred action(s).	STUDENTS WILL ... Identify the preferred action(s) and justify with reasoned argument. Justify means giving reasons that may be social, political, economic, humanitarian, long-term or short-term.	STUDENTS WILL ... Identify the preferred action(s) and justify with reasoned argument. Justify means giving reasons that may be social, political, economic, humanitarian, long-term or short-term.
	With reasoned argument means students will link their reasons logically together and support their decision about a preferred action(s) with evidence. (Note: The use of Social Studies perspectives is not required in this task.)	With reasoned argument means students will link their reasons logically together and support their decision about a preferred action(s) with evidence. (Note: The use of Social Studies perspectives is not required in this task.)

ENTERTAINERS, TEACHERS OR SLAVES? DOLPHINS AND WHALES IN AQUARIAS

TEACHING AND LEARNING ACTIVITIES

ASSESSMENT SCHEDULE: SocStud/1/5_gen1: GENERIC - SOCIAL ACTION

TASK 2

Achievement Standard 90219 v3 - Decide on social action(s) in relation to a social issue. The evidence outlined here is based on the current issue of the changing attitudes to the keeping of dolphins and whales in captivity as a means of showcasing different social actions that may be possible.

JUDGEMENTS FOR ACHIEVEMENT	JUDGEMENTS FOR ACHIEVEMENT WITH MERIT	JUDGEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
STUDENTS WILL ... Identify, with reason(s), the preferred action(s).	STUDENTS WILL ... Identify the preferred action(s) and justify with reasoned argument. Justify means giving reasons that may be social, political, economic, humanitarian, long-term or short-term.	STUDENTS WILL ... Identify the preferred action(s) and justify with reasoned argument. Justify means giving reasons that may be social, political, economic, humanitarian, long-term or short-term.
EVIDENCE STATEMENTS FOR ACHIEVEMENT Students will state the preferred action(s) and give at least one reason for this choice.	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH MERIT Students will state their representative's preferred action(s) and justify with reasoned argument .	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH EXCELLENCE Students will state their representative's preferred action(s) and justify with reasoned argument .

SUGGESTED TEXTS AND WEB LINKS

EXTENDED WRITTEN TEXTS

- NON-FICTION (extracts from)
114 "Shamu at Sea World." *Cruising the Performative*. Jane Desmond and Philip Brett. 1995.

- 118 "Paul Spong and Skana." *Kararehe: Animals in New Zealand Art, Story and Everyday Life*. Annie Potts, Philip Armstrong and Deidre Brown. 2010.

- 119 *Whale*. Joe Roman. 2006.

SHORT WRITTEN TEXTS

- MAGAZINE
128 "The Future of Zoos." *North & South*. Mike White. 2006.



- NEWSPAPERS
136 "Dolphins – the Flipside of Fun." *Sunday Star-Times*. Claire Guyan. 1995.
138 "The Dolphin Dilemma" and "The Sick Culture" of Captivity." *Herald on Sunday*. Jane Phare. 2006.
139 "'End of an Era' as Last Dolphin Dies." *The Dominion Post*. Greer McDonald. 2008.

REPORTS

- 140 *The Case Against Marine Mammals in Captivity*. HSUS and WSPA. 2008.
148 *Cetaceans in Captivity*. SAFE Campaign Report. 1999.

WRITTEN AND VISUAL TEXTS

CARTOON

- 151 "Of course, you know I'd rather eat your kid than entertain him, right?" Dan Piraro. 2007.



POSTER

- 152 "Born free – let them swim free." SAFE. 1999.

ELECTRONIC TEXTS

- 153 *SAFE Supporter Bulletin #56*. SAFE. 2008.
153 *The Cove*. Oceanic Preservation Society. 2009.

VISUAL AND ORAL TEXTS ON ANIMAL & US DVD

FILM

- Lolita: Slave to Entertainment*. Rattle the Cage Productions. 2003.

CURRENT AFFAIRS

- A Mate for Kelly*. Sunday. 2006.

SOCIAL STUDIES - UNIT OF STUDY 5

YEAR 11-12 NCEA AS90218 v3 LEVEL 1.4 EXPLAINING DIFFERING VALUES POSITIONS

★ CLOWNING CHIMPS DANCING DOLPHINS

★ EXOTIC ANIMAL ACTS IN NEW ZEALAND

A SOCIAL STUDIES UNIT

CONTEXT/SETTING

The issue of 'people's changing responses to the use of animals in entertainment' enables students to demonstrate knowledge and understanding of Level 6 SSINZC and provides the opportunity to identify an issue that will generate a range of values positions.

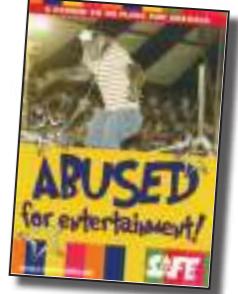


LEVEL 6 STRAND ACHIEVEMENT OBJECTIVES

Time, Continuity and Change (Achievement Objective 6.1) and Culture and Heritage (Achievement Objective 6.1).

PERSPECTIVES
Current issues.

CONCEPTS
That are derived from the Level 6 Achievement could include: beliefs, change, perception, customs and traditions, values, aspirations, identity, interpretation, past, present and future, interrelationships, ideas, forces and movements.



SETTINGS
New Zealand.



CONDITIONS

Tasks to be completed in class time with teacher supervision. This should require two periods of class time. Tasks are to be completed in class under test conditions.

THE ASSESSMENT TASK BELOW IS PART OF A STUDY INTO:

- 1) Identifying changes in people's understanding of marine mammals and great ape species over the last half century.
- 2) Exploring the emergence of people's philosophies about animal rights and involvement in animal rights movements over that time.
- 3) Describing the changes that these developments have brought about in people's attitudes within New Zealand society.

ACHIEVEMENT CRITERIA AS90218 v3 (SOCIAL STUDIES 1.4)

ACHIEVEMENT

- Explain why people hold differing values positions.

- Identify consequences for society of people holding differing values positions.

ACHIEVEMENT WITH MERIT

- Explain why people hold differing values positions.

- Describe consequences for society of people holding differing values positions.

ACHIEVEMENT WITH EXCELLENCE

- Explain, in depth, why people hold differing values positions.

- Describe, in depth, consequences for society of people holding differing values positions.

**TASK 1 PLANNING TEMPLATE**

NOTE: This task is not assessed but is invaluable in providing information for use in later tasks.

- a) Identify **at least two** people who hold differing values positions on allowing animals to be used for entertainment (in circuses, aquaria or rodeos).

Suggestions:

- ▷ a circus owner, aquarium manager or rodeo event organiser.
- ▷ an animal rights campaigner.
- ▷ a zoologist or animal behaviourist.
- ▷ a member of the public attending a circus, aquarium or rodeo.
- ▷ a circus, aquarium or rodeo employee.

Briefly give details about the differing values positions that these people hold towards the use of animals in entertainment (circuses, zoos, aquaria or rodeos).



a) Identify people with differing values positions on the use of animals for entertainment in circuses, aquaria or rodeos.	b) Briefly outline the values positions that these people hold about allowing animals to be used as a form of entertainment in circuses, aquaria and rodeos.	Give reasons and supporting evidence.	Include Social Studies concepts and perspectives. They think this way because ...
1			
2			
3			

**TASK 2 DIFFERING VALUES POSITION**

EXPLAIN, IN DEPTH, WHY PEOPLE HOLD DIFFERING VALUES POSITIONS

- a) Name the person or group you wish to discuss.
- b) Identify their values position on **the use of animals for entertainment (in circuses, aquaria or rodeos)**. A values position could be: strongly agrees, strongly disagrees, agrees, disagrees, is neutral.
- c) Give reasons why they hold their values position on allowing animals to be used for entertainment (in circuses, aquaria or rodeos) using supporting evidence from the resources provided in *Animals on Show* and Social Studies concepts and perspectives.

HINT: SUPPORTING EVIDENCE MEANS TO USE DETAILS SUCH AS NAMES, DATES, PLACES, STATISTICS, QUOTATIONS

- a) Name of person or group ...
- b) Thinks that (include Social Studies concepts as you explain what their values position is) ...
- c) Because (include Social Studies concepts as you explain why they hold this values position) ...

a) Name of person or group ...		
b) Thinks that (include Social Studies concepts as you explain what their values position is) ...		
c) Because (include Social Studies concepts as you explain why they hold this values position) ...		
a) Name of person or group ...		
b) Thinks that (include Social Studies concepts as you explain what their values position is) ...		
c) Because (include Social Studies concepts as you explain why they hold this values position) ...		



★ EXOTIC ANIMAL ACTS IN NEW ZEALAND

TEACHING AND LEARNING ACTIVITIES

TASK 3 CONSEQUENCES

DESCRIBE, IN DEPTH, CONSEQUENCES FOR SOCIETY OF PEOPLE HOLDING DIFFERING VALUES POSITIONS

Describe consequences of people holding differing values positions towards the use of animals for entertainment in circuses, aquaria and rodeos. Include supporting evidence from the resources in *Animals on Show* and Social Studies concepts and perspectives in your answer.

HINT: A CONSEQUENCE COULD BE SHORT-TERM, LONG-TERM, POSITIVE AND/OR NEGATIVE – FOR INDIVIDUALS AND/OR GROUPS WITHIN THIS COMMUNITY.

Consequence ...

Consequence ...



★ EXOTIC ANIMAL ACTS IN NEW ZEALAND

TEACHING AND LEARNING ACTIVITIES

ASSESSMENT SCHEDULE: SocStud/1/4: EXPLAIN DIFFERING VALUES POSITIONS

TASK 2

The award of a grade should be a holistic decision based on the balance of evidence submitted for the whole standard. Assessors should use the schedule in making their judgement.

JUDGEMENTS FOR ACHIEVEMENT	JUDGEMENTS FOR ACHIEVEMENT WITH MERIT	JUDGEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
STUDENTS WILL ...	STUDENTS WILL ...	STUDENTS WILL ...
Explain why people hold differing values positions.	Explain means students will support their ideas with reasons, using Social Studies concepts and supporting evidence.	Explain, in depth , why people hold differing values positions.
EVIDENCE STATEMENTS FOR ACHIEVEMENT	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH MERIT	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
STUDENTS WILL ...	STUDENTS WILL ...	STUDENTS WILL ...
Explain why people hold differing values positions about the use of animals for entertainment in circuses, aquaria or rodeos .	Explain why people hold differing values positions about the use of animals for entertainment in circuses, aquaria or rodeos .	Explain, in depth , why people hold differing values positions about the use of animals for entertainment in circuses, aquaria or rodeos .
Explain means students will support their ideas with reasons, using Social Studies concepts and supporting evidence.	Explain means students will support their ideas with reasons, using Social Studies concepts and supporting evidence.	In depth means students will support their ideas with reasons, using Social Studies concepts, perspectives and supporting evidence.

ASSESSMENT SCHEDULE: SocStud/1/4: EXPLAIN DIFFERING VALUES POSITIONS

TASK 3

JUDGEMENTS FOR ACHIEVEMENT	JUDGEMENTS FOR ACHIEVEMENT WITH MERIT	JUDGEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
STUDENTS WILL ...	STUDENTS WILL ...	STUDENTS WILL ...
Identify consequences for society of people holding differing values positions.	Describe consequences for society of people holding differing values positions.	Describe, in depth , consequences for society of people holding differing values position.
Identify consequences means students will clearly state consequences using Social Studies concepts.	Describe consequences means students will give a detailed account using Social Studies concepts and supporting evidence.	Describe in depth , means students will give a detailed account using Social Studies concepts, perspectives and supporting evidence.
EVIDENCE STATEMENTS FOR ACHIEVEMENT	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH MERIT	EVIDENCE STATEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
STUDENTS WILL ...	STUDENTS WILL ...	STUDENTS WILL ...
Identify consequences for society of people holding differing values positions about the use of animals for entertainment in circuses, aquaria or rodeos .	Identify consequences for society of people holding differing values positions about the use of animals for entertainment in circuses, aquaria or rodeos .	Identify consequences for society of people holding differing values positions about the use of animals for entertainment in circuses, aquaria or rodeos .

BIOLOGY - UNIT OF STUDY 6

YEAR 11 NCEA AS90162 LEVEL 1.2 PROCESS INFORMATION TO DESCRIBE A USE OF BIOLOGY KNOWLEDGE WITH DIRECTION.



SUPPORTS INTERNAL ASSESSMENT FOR ACHIEVEMENT STANDARD 90162

TEACHER GUIDELINES

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

CONTEXT/SETTING

This assessment is a directed research assignment based on the use of biological knowledge involved in the recognition and identification of stereotypic behaviour in captive animals and how this behaviour can be caused by confinement in an abnormal environment, ie, a zoo, aquarium or circus.

This activity consists of two parts that lead to the production of a report.

PART ONE involves collecting and processing information. This information can be researched and/or provided.

PART TWO involves presenting a report.

CONDITIONS

This assessment is a research assignment that is to be completed in two parts.

This time could be allocated in a single fortnight or could be spread over a longer interval such as a school term to allow for research and processing of a range of source material.

PART ONE

COLLECTING AND PROCESSING INFORMATION

Students will have three to four hours of class/library/computer/fieldwork time and will need to use homework time to collect information from a range of sources.

PART TWO

INTERPRETATION AND REPORT WRITING

Students will need one to three hours to write and prepare the report. The report must show evidence of the processing of information and linking of processed information in regard to recognition and identification of stereotypic behaviour in captive animals and how confinement in an abnormal environment can contribute to this type of behaviour.



RESOURCE REQUIREMENTS

Students need access to a range of information sources. The sources of information are first-hand ie, observation of animals and/or secondary, ie, information previously collected and processed by another person or seen on the *Animals & Us* DVD.

ZOOCHOTIC animals

STEREOTYPIC BEHAVIOUR IN ANIMALS USED FOR ENTERTAINMENT

TEACHING AND LEARNING ACTIVITIES

STUDENT INSTRUCTION SHEET

In this activity you are to research and process biological knowledge to produce a report linking biology knowledge to its use.

The assessment activity has **two** parts:

- ▶ **PART ONE** involves collecting and processing information.
- ▶ **PART TWO** involves presenting a report. The report is to follow the provided format or template.

TASK

In this activity you are to carry out research and create a report that identifies stereotypic behaviour in captive animals and how this behaviour can be caused by confinement in an abnormal environment, ie, a zoo, aquarium or circus.

PART ONE

COLLECTING AND PROCESSING INFORMATION

- a) Collect relevant information from a **range of sources** (minimum of three) to allow you to discuss BOTH how abnormal environments can contribute to and cause stereotypic behaviour in captive animals AND what your information shows about how people use a range of biology knowledge **for a particular purpose**, such as making decisions regarding the ethical and behavioural (emotional and physical) appropriateness of keeping animals captive in an abnormal environment, ie, a zoo, aquarium or circus.

SELECTING A TOPIC

You will be writing a report that discusses stereotypic behaviour in captive animals and how this behaviour can be caused by confinement in an abnormal environment.



LIST OF SECONDARY RESOURCES

REPORTS

The Case Against Marine Mammals in Captivity. HSUS and WSPA. 2008. (p.140)
"Cetaceans in Captivity", SAFE Campaign Report, July-October 1999. (p.148)

NEWSPAPERS

"The Bear Essentials for Zoos". Mark Henderson and Diana McCurdy, *The Dominion Post*, Friday October 3 2003. (p.110)
"The Dolphin Dilemma" and "The 'Sick Culture' of Captivity". Jane Phare, *Herald on Sunday*, August 13 2006. (p.138)

MAGAZINES

"The Shame of Auckland Zoo", Selwyn Manning, *Metro*. 1994. (p.91)
"The Future of Zoos". Mike White. *North & South*. 2006. (p.228)

ELECTRONIC TEXTS

"RSPCA calls for phase out of zoo elephants following new scientific study".
[www.politics.co.uk/opinion-formers/press-releases/rspca-calls-phase-out-zoo-elephants-following-new-scientific-studies-\\$1254148\\$366366.htm](http://www.politics.co.uk/opinion-formers/press-releases/rspca-calls-phase-out-zoo-elephants-following-new-scientific-studies-$1254148$366366.htm)
"Suffering Deep Down". The Captive Animals' Protection Society. 2004.
www.captiveanimals.org/aquarium/suffering.htm
"Enclosure Size in Captive Wild Mammals: A Comparison Between UK Zoological Collections and the Wild". The Captive Animals' Protection Society. 2003. (p.112)
www.captiveanimals.org/zoops/enclosures.pdf
Animal Welfare (Zoos) Code of Welfare 2005. Biosecurity New Zealand. (p.112)
Animal Welfare (Zoos) Code of Welfare 2005: Report. Biosecurity New Zealand. (p.112)

DVD TEXTS ON ANIMALS ON SHOW DVD

Circus Suffering. The Captive Animals' Protection Society. 2002.
Sad Eyes and Empty Lives: The Reality of Zoos. The Captive Animals' Protection Society. 1999.
No Place Like Home. The Captive Animals' Protection Society. 2009.
Lolita: Slave to Entertainment. Rattle the Cage Productions. 2003.

ADDITIONAL INFORMATION

Possible research topics could include:

- ▶ Abnormal maternal behaviour in primates.
- ▶ Pacing in big cats and bears.
- ▶ Feeding disorders (playing with food, regurgitating and reingesting).
- ▶ Hyperaggression in primates and big cats.
- ▶ Overgrooming and mutilation in primates.
- ▶ Rocking and swaying in elephants and great apes.
- ▶ Neck twisting and tongue rolling in giraffes.
- ▶ Chewing and bar biting in bears, giraffes and horses.
- ▶ Circling and surface breaking in fish, sharks and sting rays.



STEREOTYPIC BEHAVIOUR IN ANIMALS USED FOR ENTERTAINMENT

A BIOLOGY UNIT

Use the table below to develop your specific research topic.

Select an animal, stereotypic behaviour and abnormal environment that are related.

At this stage, speak with your teacher to check that your specific research topic is appropriate.

This must be completed by:

DATE:

- b) Process this information. Processing usually includes:
- ▷ collating the information and selecting the bits that relate to your research topic or question, the how and why of your topic.
 - ▷ presenting evidence of your processing of information, such as listing, sorting, collating, highlighting or summarising.
 - ▷ thinking about the selected information to identify the important biology knowledge and how it is used by people for a particular purpose.
 - ▷ selecting relevant and useful illustrations, diagrams and graphs, if appropriate.

TABLE: STEREOTYPIC BEHAVIOUR IN CAPTIVE ANIMALS

CAPTIVE ANIMAL	STEREOTYPIC BEHAVIOUR	CAPTIVE ENVIRONMENT
Primates	ABNORMAL MATERNAL BEHAVIOUR	ZOO
Elephants and great apes	ROCKING AND SWAYING	ZOO, CIRCUS
Marine mammals, fish and sharks	CIRCLING	AQUARIUM
Big cats, bears	PACING	ZOO
Marine mammals, fish, sharks and sting ray	SURFACE BREAKING	AQUARIUM
Primates, parrots	OVERGROOMING AND MUTILATION	ZOO
Giraffes	NECK TWISTING AND TONGUE ROLLING	ZOO
Bears, giraffes and horses	CHEWING AND BAR BITING	ZOO
Primates	FEEDING DISORDER	ZOO
Primates and big cats	HYPERRAGGRESSION	ZOO, CIRCUS

For example your specific research topic could be: *To find and document examples of hyperaggression in captive primates. To explain how and why confinement in an abnormal environment at _____ Zoo causes this behaviour to occur.*

Write your specific research topic in the space below:



STEREOTYPIC BEHAVIOUR IN ANIMALS USED FOR ENTERTAINMENT

A BIOLOGY UNIT

STUDENT INSTRUCTION SHEET CONT ..

PART TWO PRESENTING A REPORT

Produce a report that gives information on the topic or clearly answers the research question. **Use your own words**, and combine information from a range of sources (this means at least three different sources) into one report. If you include direct quotations this can be clearly indicated by the use of quotation marks and a reference. For example: "At Auckland Zoo the polar bear's insanity is infamous". (Manning, 1994).

The report could be in one or more of the following formats:

- ▷ written report (including illustrations, diagrams and graphs, if appropriate).
- ▷ model presentation.
- ▷ oral presentation.
- ▷ project booklet.



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The following formats can also be used. However you will find it harder to complete a discussion as these formats limit discussion:

- ▷ multi-media.
- ▷ PowerPoint.
- ▷ poster presentation (should include supporting discussion).

The report should be (or equivalent to, if not a written report) between two to four A4 pages in length, including any illustrations, diagrams and graphs.

Your report must:

- a) State the research topic or question.
- b) Discuss **in your own words** how abnormal environments can contribute to and cause stereotypic behaviours in captive animals.
- c) Discuss, in your own words, what your information shows about how people use a range of biological knowledge **for a particular purpose**. For example, discuss how people use a range of biological knowledge to make decisions regarding the ethical and behavioural (emotional and physical) appropriateness of keeping animals captive in an abnormal environment, ie, a zoo, aquarium or circus.

- d) Include **evidence** of the way you processed your information, such as listing, sorting, collating, highlighting or summarising. This should be attached to the end of the report or handed in with the report.
- e) Include a list of at least three references or sources you used, including information given to you by your teacher, eg, URL addresses from the internet or references to articles or books. The sources should be written in such a way that another person can use them to find the same information.



SAMPLE REPORT TEMPLATE

STUDENT INSTRUCTIONS SHEET CONT ...

REPORT ON ZOOCHOTIC (STEREOTYPIC) ANIMALS

NAME:

TYPE OF ANIMAL:

TYPE OF ENCLOSURE:

What is the stereotypic behaviour studied?

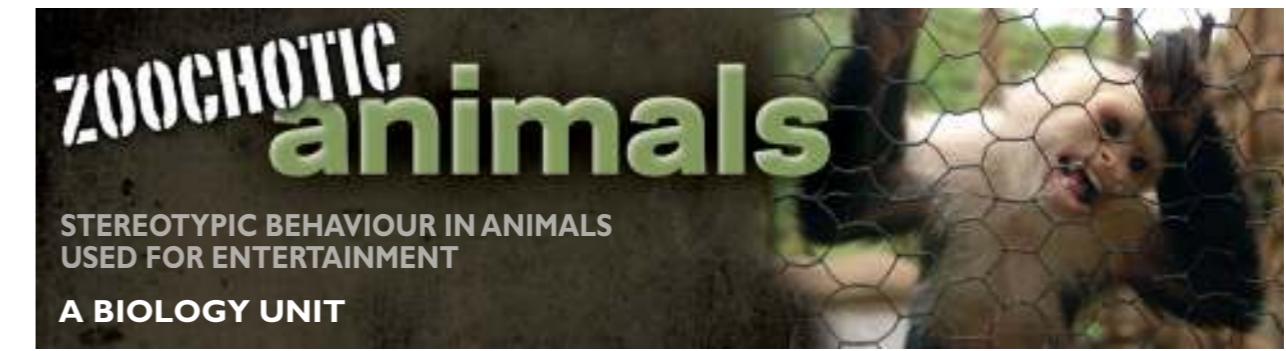
What examples of stereotypic behaviour have been found in this animal?

How has confinement in an abnormal environment caused the stereotypic behaviour?

How does the stereotypic behaviour affect the animal's mental and emotional functions?

How does the stereotypic behaviour affect the animal's ability to function physically?

Discuss how people make decisions regarding the ethical and behavioural (emotional and physical) appropriateness of keeping animals captive in an abnormal environment.



ASSESSMENT SCHEDULE: Bio/I/2 — ZOOCHOTIC ANIMALS: STEREOTYPIC BEHAVIOUR IN ANIMALS

To determine the overall level of performance all judgements within a column must be met. For each judgement, evidence can be obtained from anywhere in the report. Text in bold font includes both the key aspects of the judgement and differences between the levels A, M and E.

JUDGEMENTS FOR ACHIEVEMENT	JUDGEMENTS FOR ACHIEVEMENT WITH MERIT	JUDGEMENTS FOR ACHIEVEMENT WITH EXCELLENCE
Report is written mostly in the student's own words (ie, is processed – See criteria and Explanatory Note (EN) 5) and explains (criteria) the use of biology knowledge involved in the recognition and identification of stereotypic behaviour in captive animals and how this behaviour can be caused by confinement in an abnormal environment, ie, a zoo, aquarium or circus. Some original research, either from the <i>Animals & Us</i> DVD or observing captive animals.	Report is written mostly in the student's own words (criteria and EN 5) and explains (criteria) the use of biology knowledge involved in the recognition and identification of stereotypic behaviour in captive animals and how this behaviour can be caused by confinement in an abnormal environment, ie, a zoo, aquarium or circus. Some original research, either from the <i>Animals & Us</i> DVD or observing captive animals.	Report is written mostly in the student's own words (criteria and EN 5) and discusses (criteria) the use of biology knowledge involved in the recognition and identification of stereotypic behaviour in captive animals and how this behaviour can be caused by confinement in an abnormal environment, ie, a zoo, aquarium or circus, showing analysis skills by linking relevant biology ideas to the use. This can be done as an elaboration of the links, a justification of the links, an evaluation of the links, an analysis of the links or by comparing or contrasting.
Range of at least three sources used.	At least two clear reasons explain how the biology knowledge applies to its use.	Analysis of original research.
	Range of at least three sources used.	Range of at least three sources used.

SECTION 2

RESOURCES

A VARIETY OF WRITTEN AND VISUAL
TEXTS FOR USE WITH UNITS OF STUDY
AND IN THE CLASSROOM





SECTION 2: Resources

ZOOS

EXTENDED WRITTEN TEXTS

NON-FICTION (extracts from)

- 50 **Reading Zoos: Representations of Animals in Captivity.** Randy Malamud. 1998.
- 69 **Zoo Culture.** Bob Mullan and Garry Marvin. 1999.

FICTION (extracts from)

- 76 **Hackenfeller's Ape.** Brigid Brophy. 1953.
- 80 **Daughter Buffalo.** Janet Frame. 1972.

- 81 **The Zoo. The Farmers' Daughters: The Collected Stories of William Carlos Williams.** William Carlos Williams. 1961.

SHORT WRITTEN TEXTS

MAGAZINES

- 89 **Why Zoos Disappoint.** New Society. John Berger. 1977.
- 91 **The Shame of Auckland Zoo.** Metro. Selwyn Manning. 1994.
- 103 **Cheetahs for Hire.** SAFE Magazine. 2006.

POETRY

- 104 **The Zoo. Sappho Saky's Meditations.** Edward Kamau Brathwaite. 1989.
- 107 **The Jaguar. The Collected Poems of Ted Hughes.** Ted Hughes. 2003.
- 108 **The Panther – Jardin des Plantes, Paris.** New Poems by Rainer Maria Rilke. Rainer Maria Rilke. 1996.
- 109 **The Zoo. The Collected Poems of Stevie Smith.** Stevie Smith. 1983.

NEWSPAPER

- 110 **The Bear Essentials for Zoos.** The Dominion Post. Mark Henderson and Diana McCurdy. 2003.

ELECTRONIC TEXTS

REPORTS

- 112 **Enclosure Size in Captive Wild Mammals: A Comparison Between UK Zoological Collections and the Wild.** Captive Animals' Protection Society. 2003.
- 112 **Animal Welfare (Zoos) Code of Welfare 2005.** Biosecurity New Zealand.
- 112 **Animal Welfare (Zoos) Code of Welfare 2005: Report.** Biosecurity New Zealand.

FILM

- 112 **Creature Comforts.** Ardman Animation. 1989.

VISUAL AND ORAL TEXTS ON ANIMAL & US DVD

DOCUMENTARIES

- Sad Eyes and Empty Lives: The Reality of Zoos.** Captive Animals' Protection Society. 1999.
- No Place Like Home.** Captive Animals' Protection Society. 2009.

CAPTIVE DOLPHINS AND WHALES

EXTENDED WRITTEN TEXTS

NON-FICTION (extracts from)

- 114 **Shamu at Sea World. Cruising the Performative.** Jane Desmond and Philip Brett. 1995.
- 118 **Paul Spong and Skana. Kararehe: Animals in New Zealand Art, Story and Everyday Life.** Annie Potts, Philip Armstrong and Deidre Brown. 2010.
- 119 **Whale.** Joe Roman. 2006.

SHORT WRITTEN TEXTS

MAGAZINE

- 128 **The Future of Zoos.** North & South. Mike White. 2006.



SECTION 2: Resources cont...

NEWSPAPERS

- 136 **Dolphins – the Flipside of Fun.** Sunday Star-Times. Claire Guyan. 1995.
- 138 **The Dolphin Dilemma and The 'Sick Culture' of Captivity.** Herald on Sunday. Jane Phare. 2006.
- 139 **'End of an Era' as Last Dolphin Dies.** The Dominion Post. Greer McDonald. 2008.

REPORTS

- 140 **The Case Against Marine Mammals in Captivity.** HSUS and WSPA. 2008.
- 148 **Cetaceans in Captivity.** SAFE Campaign Report. 1999.

WRITTEN AND VISUAL TEXTS

CARTOON

- 151 **Of course, you know I'd rather eat your kid than entertain him, right?** Dan Piraro. 2007.

POSTER

- 152 **Born free – let them swim free.** SAFE. 1999.

ELECTRONIC TEXTS

- 153 **SAFE Supporter Bulletin #56.** SAFE. 2008.
- 153 **The Cove.** Oceanic Preservation Society. 2009.

VISUAL AND ORAL TEXTS ON ANIMAL & US DVD

FILM

- Lolita: Slave to Entertainment.** Rattle the Cage Productions. 2003.

CURRENT AFFAIRS

- A Mate for Kelly.** Sunday. TVNZ. 2006.



CIRCUSES AND RODEOS

EXTENDED WRITTEN TEXTS

- NON-FICTION (extracts from)
- Introduction to Animal Rights.** Gary Francione. 2000.
- Rodeo Horses: The Wild and the Tame. Signifying Animals: Human Meaning in the Natural World.** Elizabeth A Lawrence. Ed. Roy Willis. 1990.
- No-One's Ark: Exotic Animal Acts in the Circus.** Tanja Schwalm. 2009.

SHORT WRITTEN TEXTS

MAGAZINES

- Rodeo: American Tragedy or Legalized Cruelty? The Animals' Agenda.** Eric Mills. 1990.
- Circus Campaign.** SAFE Magazine. 2000.
- Monkeys Leave Circus.** SAFE Magazine. 2006.
- Rodeo Cruelty: Nelson.** SAFE Magazine. 2006.

WRITTEN AND VISUAL TEXTS

LEAFLET

- Circuses Have Their Sad Side.** SAFE. 2008.

CARTOON

- That's interesting. I've always dreamed of running away and joining the jungle.** Dan Piraro. 2008.

POSTERS

- 'From Wild Beasts to Circus Slaves.'** SAFE. 2002.
- Abused for Entertainment.** SAFE. 2002.
- Slaves for Entertainment.** SAFE. 2002.

VISUAL AND ORAL TEXTS ON DVD (LOCATED INSIDE FRONT COVER)



SECTION 2: Resources cont...**ELECTRONIC TEXTS**

- 182 **Bucktherodeo.com**. Peta.
182 **Rodeo Abuse**. SAFE.
182 **Exposing the lie of the 'mean' rodeo horse**. SHARK.

VISUAL AND ORAL TEXTS ON ANIMALS & US DVD

- DOCUMENTARY**
Circus Suffering, Captive Animals' Protection Society, 2002.

**CURRENT AFFAIRS**

- A Tale of Three Chimps**. Inside New Zealand. 2001.
Chimpanzee Rescue. Holmes. 2001.
Christchurch International Rodeo Raises Controversy. Campbell Live. 2007.

NEWS ITEMS

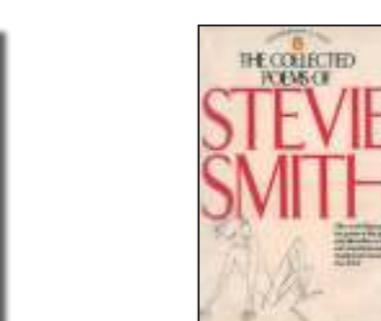
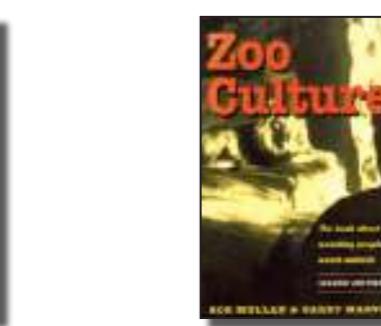
- Buddy and Lola in New Zealand**. TV3 News. 1999.
SAFE airport protest against Buddy and Lola going to Samoa. TV3 News. 1999.
Buddy's Blues – Buddy in Samoa. TV3 News. 1999.
Saved – Buddy Goes to Sanctuary. TV3 News. 1999.
Buddy in Quarantine. TV3 News. 1999.
Buddy at Chimfunshi. TV3 News. 2000.

**THE GREAT APES****EXTENDED WRITTEN TEXTS**

- NON-FICTION** (extracts from)
184 **Gorillas in the Mist**. Dian Fossey. 2000.
185 **Great Ape Odyssey**. Biruté Mary Galdikas. 2005.
188 **Chimpanzees – Bridging the Gap**. The Great Ape Project: Equality Beyond Humanity. Jane Goodall. Eds. Paola Cavalieri and Peter Singer. 1993.
192 **The Case for Personhood of Gorillas**. The Great Ape Project: Equality Beyond Humanity. Francine Patterson and Wendy Gordon. Eds. Paola Cavalieri and Peter Singer. 1993.

FICTION (extracts from)

- 197 **King Kong**. Undated Draft online at Internet Movie Script Database. Fran Walsh, Philippa Boyens and Peter Jackson.

**SECTION 3: Other resources, links and glossary**

- 210 An Introductory Bibliography
213 Website links
216 Glossary



Reading Zoos: Representations of Animals in Captivity. Malamud, Randy. ©1998.
Extract from Chapter One: Zoo Stories. (pp.1-3)

READING ZOOS

I do not like zoos; this book begins from that premise. Most people consider zoos to be socially and culturally unobjectionable – indeed, desirable – venues of education and horizon-broadening; environmentally and ecologically enriching, and especially appropriate for young children. Generally thought to be as important to any city as a good symphony orchestra or a well-developed system of parks, a zoo embellishes a place's perceived appeal.¹ Zoos are high-profile cultural attractions and, as I will argue, this is their key problem: when we consider them a cultural attraction, we mean *our* culture, human culture. We subsume zoos and their captive animals within various anthropocentrist social structures and systems of culture, thus misrepresenting the realities of animals' existence and their role on this planet.

Zoos are valued because they supposedly offer experience of the animal world's natural beauty and wealth to people who have little access to the wild. But a caged animal in the heart of a city, perhaps thousands of miles from its habitat, really offers little insight into the natural condition of that species. Whatever 'awareness' a zoo visitor reaps, I suggest, is undesirable: rather than fostering an appreciation for animals' attributes, zoos convince people that we are the imperial species – that we are entitled to trap animals, remove them from their worlds and imprison them within ours, simply because we are able to do so by virtue of our power and ingenuity. The spectator does not see a zebra in a zoo – a zebra is something that exists on an African plain, not in an urban North American animal collection. People cannot appreciate an animal's essence when it is displayed in captivity alongside a hundred others with which it does not naturally share living quarters, in an artificial compound that they pay to enter. Passive spectatorship is not only not a good way to appreciate a zebra, it is a bad way. It teaches children and other zoo visitors exactly the wrong thing about a zebra: they do not see the creature as it is – an animal that lives its life in a certain way on a different continent – but rather as an amusement, a display, a spectacle in a menagerie. 'To put animals on exhibit as "specimens" and "social groups," torn from the very fabric of their ecosystems wherein they have evolved and have existed as an inseparable part of the seamless web of creation, violates the biological and spiritual unity of all life,' writes Michael W. Fox.

Reading Zoos: Representations of Animals in Captivity. Malamud, Randy. ©1998.
Extract from Chapter One: Zoo Stories. (pp.1-3)

READING ZOOS

There can be no communion with our animal kin when they are held captive, no matter what the reasons may be for their 'protective custody.' The zoo is a trick mirror that can delude us into believing that we love and respect animals and are helping to preserve them... We cannot recognize or celebrate the sanctity and dignity of nonhuman life under such conditions. There can be no communion: only amusement, curiosity, amazement, and perhaps sympathy.

(153–4)

Dale Jamieson puts it succinctly: 'Zoos teach us a false sense of our place in the natural order' ('Against', 117). And whatever ideals zookeepers may have for the appealing and sensitive display of their animals, actual conditions are more likely to resemble Angus Wilson's pathetically dreary tableau (quoted at the head of this chapter) than cutting-edge prototypes of natural conservation/education centers. Critical appraisals of zoos copiously reiterate Jonathan Barzdo's accusation that 'a good zoo is a rare thing' (19).

Zoos offer a convenient way to indulge cultural appetites for novelty and diversion; but spectators delude themselves if they believe they garner the experience of animals. 'Historically, zoos have presented animals as freaks, as objects divorced from nature, belittled, distorted, out of context' (424), writes David Hancocks. In zoos, 'what the animal is doing is rarely what its free-living kin are doing,' argues Boyce Rensberger. Because zoos offer minimal opportunity for natural animal behavior, habitat, or social grouping, he continues, 'One might even argue that an animal in a zoo is not a whole animal... Every animal's existence is more than just flesh and blood contained within its skin; it is this, plus its natural environment, the two linked in a dynamic equilibrium. A person with a mature appreciation of wild animals recognizes this linkage' (258).



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Reading Zoos: Representations of Animals in Captivity. Malamud, Randy. ©1998.
Extract from Chapter One: Zoo Stories. (pp.44-49)

READING ZOOS

I dispute the zoo's usefulness as a means of enlightening people about animals, and I further dismiss what would be their only other arguably valid function, protecting and preserving threatened wild animals. Such protection is highly laudable, but I accept no legitimate connection between preservation programs and zoo culture (aside from the financial backing zoo admissions may provide. Bronx Zoo director William Conway, for example, voices a pragmatic economic imperative that recurs copiously in the current discourse of zoo proponents: the zoo 'bends recreational dollars to conservation purposes. Money otherwise used to go to the ball game, the movies, or a symphony is converted to endangered-species propagation and conservation education programs' (7). I reject the implication that the ends justify the means). While some zoos actively engage in preservationist activities that seem commendable, ecologists and zoologists are divided on the efficacy of such efforts. Common demurals are based upon qualms about the limited gene pool available to zoo breeding programs, possibly resulting in the preservation of weakened species; the forces that drive zoo-based preservation efforts (public relations, mass crowd appeal), which tend to privilege cuddly species and others with high audience approval quotients instead of those with genuine ecological urgency; uncertainty about whether animals involved in preservation programs are ever returned to their habitats, and, if they are, about long-term prospects for survival. 'The importance of preserving endangered species does not provide much support for the existing system of zoos,' Dale Jamieson writes:

Most zoos do very little breeding or breed only species which are not endangered. Many of the major breeding programmes are run in special facilities which have been established for that purpose. They are often located in remote places, far from the attention of zoo-goers ... If our main concern is to do what we can to preserve endangered species, we should support such large-scale breeding centres rather than conventional zoos, most of which have neither the staff nor the facilities to run successful breeding programmes.

('Against', 116)

Reading Zoos: Representations of Animals in Captivity. Malamud, Randy. ©1998.
Extract from Chapter One: Zoo Stories. (pp.44-49)

READING ZOOS

A species so tenuously dependent on the kind of human intervention that the zoo provides should perhaps die out – a horrible eventuality, certainly, but the perversely appropriate consequence of the indignities people have wreaked on our planet.¹⁶ In 'The Last Bear,' Andrei Bitov describes 'the absolute safety of the zoo' as 'the kind of safety the condemned have between sentencing and execution' (277). And in *The Great Divorce*, Valerie Martin identifies the fallacy of captive breeding programs: 'There's no place to put the surplus animals [raised in zoos]. Habitats are shrinking by the minute. We can't return them to the wild; there's just no place for them to go ... Zoos operated as arks, holding animals for the future, but it was a future that would never come' (295). Animals preserved in zoos, I believe, are not really preserved.¹⁷ Whatever stopgap zoos provide is only cosmetic and very limited; extinction (which is, of course, part of the cycle of evolution) may be a more natural path than intervention by zoos. Barry Commoner's fourth law of ecology, 'Nature knows best,' applies here.

In 'New Zoos: Taking Down the Bars,' Cliff Tarpy claims that American zoos have undergone considerable changes during the last two decades, and that interest in conservation and environmentalism has led to more sensitive consideration of these concerns by zoos. Exhibits have become more appealing, naturalistic, and educational; they aspire to give a better sense of genuine animal behavior and of animals' relation to their ecosystem (11-15). Mullan and Marvin, on the other hand, suggest that new trends in naturalistic and open zoo designs 'appeal to the conscience of the zoo-goer in modern industrial western society who might well feel uncomfortable with the idea that animals are locked in cages for his benefit ... [A]lthough such exhibits, because of their attention to animal needs, do improve the conditions of life of captive animals, the fact that a setting looks natural is something which is for human rather than animal benefit' (78). Jamieson rejects even more emphatically the ethos of supposedly ecocentric zoos:



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Extract from Chapter One: Zoo Stories. (pp.44-49)

READING ZOOS

Most zoos are still in the business of entertainment rather than species preservation. Despite protestations to the contrary, most zoos are still more or less random collections of animals kept under largely bad conditions. Although the best zoos have been concerned to position themselves as environmental heroes, they have done little to promote this ethic in the zoo industry as a whole. There are many bad exhibits and bad zoos, but not much is being done to shut them down. Even the best zoos have problems with preventable mortality and morbidity due to accidents and abuse and are too often in league, wittingly or unwittingly, with people whose idea of a good animal is one that turns a quick profit. The rhetoric of science, favored by the best people in the best zoos, has not yet penetrated the reality of most zoos and indeed carries with it new possibilities for abuse.

('Revisited', 53)

Zoos are better now than ever, many advocates would have us believe. We must mitigate this, however, with the standard caveat about temporal relativism: people always tend to think they are doing something better than it has ever been done before, and subsequent developments generally prove their self-congratulatory convictions hollow. The Born Free Foundation's Zoo Check project monitors conditions of captive animals; every issue of its journal, *Wildlife Times*, recounts an international panoply of violations of contemporary ideal standards of zookeeping – at zoos old and new, famous and undistinguished – indicating the entrenched persistence of zoos' supposedly obsolete and rectified shortcomings. Stephen St C. Bostock characterizes the functions of nineteenth-century practices at the Zoological Society of London – similar, indeed, to practices at ancient Egyptian zoos – as 'domestication and acclimatisation... introducing animals to new continents' (28). The fact that this 'idea was a scientific mistake of the period, not of the Zoological Society in particular' (28) does not mitigate the fact that it is a mistake, and a mistake perpetuated for centuries under the guise of beneficent scientific and natural practice. Still today, albeit often under the popular guise of environmental conservation, zoos act in ways that have unknown or dubious impacts on wild animal populations and habitats. 'Are zoos playing God... when they manipulate and even risk killing individual wild or captive animals to learn or achieve something that will preserve their endangered populations?' asks David Ehrenfeld. 'Can zoos predict the outcomes of their actions well enough to justify such interference?' (xviii). I suggest that zoos have historically demonstrated their unconcern, or incompetence, with regard to achieving any beneficial impact upon the natural world outside their gates and cages.

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Extract from Chapter One: Zoo Stories. (pp.44-49)

READING ZOOS

Modern zoological gardens are 'stocked with a finer collection of animals, more suitably housed, than at any past time in the history of the world,' the *Encyclopaedia Britannica* boasted in 1911; yet today's zoos reject the vast majority of practices of zoological institutions from that period. Any comparative contextualization of historical and immediate conditions, whether the 1911 *Britannica* or Tarpy's 1993 *National Geographic* article, is vulnerable to biased perceptions about the present. These biases and distortions are especially germane to a consideration of zoos because zoos have always served prominently as indications of the cutting-edge, state-of-the-art condition of a society's scientific/naturalistic acumen, and of its power. The zoo advertises: See how many different animals we have! See how far away they come from to be in our collection! See how many cultures and geographies are within our ken! See how long we can keep the animals alive, and how many offspring we can elicit from them! See how many species we are preserving, that would otherwise face extinction! See how well we understand the animals, and how knowledgeable we are becoming about the world around us! See how they favor us with their presence, as if to indicate God's approval that the ark has settled right here! Inherent in the justification for such self-praise is the idea that we are doing a good job ('we' indicating zookeepers, zoo spectators and supporters, and the general populace partaking in the culture at large) in sustaining captive animals. We are keeping them happy – we wouldn't want to think of them as unhappy; watching sad otters wouldn't make a very palatable afternoon outing – and somehow making ourselves better people at the same time, and doing a better job of this than anyone, ever before, has done.

The strong potential for unpleasantness presents itself to anyone who attends any zoo. Masson and McCarthy write:

There is no reason to suppose that zoo life is not a source of sadness to most animals imprisoned there, like displaced persons in wartime. It would be comforting to believe that they are happy there, delighted to receive medical care and grateful to be sure of their next meal. Unfortunately, in the main, there is no evidence to suppose that they are. Most take every possible opportunity to escape. Most will not breed. Probably they want to go home. Some captive animals die of grief when taken from the wild... quite obviously deaths from despair – near-suicides.

(99)



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Extract from Chapter One: Zoo Stories. (pp.44-49)

READING ZOOS

Can a polar bear be happy in a warm climate? Can a tiger live a natural existence in a cage, or even a 'terrain'? Does an ocelot really enjoy the passing crowds looking at it all day? A public relations deluge which zoos have embarked upon during the last decade – aggressively coopting green rhetoric – serves to anticipate and defuse potential resistance to zoos. Whatever negative thoughts may invade the spectator's experience are displaced onto the bad old days. Zoos *used to* be dirty, barbaric, heedless of animals' comforts. Today, we know better than that – our experience encompasses all of history's previous mistakes, which means that today's zoos are better than in the past. We *must* be treating our animals well, and they *must* be happy. As the 1911 *Britannica* testifies, people believed they were managing zoos much better than than ever before... and we are doing it today much better than they were then... and how long will it be before they are running zoos much better than we are today? If conditions are always so drastically better than those of the previous some point conditions must have been pretty bleak. 'For advocates of zoos, as for Jay Gatsby, the past is evil but fortunately always behind us,' writes Jamieson, and 'Critics of zoos rightly see this attitude as self-serving and disingenuous' ('Revisited', 52-3).

I think that at some point – and I propose *now* – we have to stop and say that things are not good enough and the enterprise should cease. We should stop putting animals in zoos, and stop looking at animals in zoos.

Reading Zoos: Representations of Animals in Captivity. Malamud, Randy. ©1998.
Extract from Chapter Two: Exhibiting Imperialism. (pp.75-77)

READING ZOOS

History confirms the London Zoo's manifestly imperialist roots: its founder, Sir Stamford Raffles, was one of nineteenth-century England's most notoriously successful imperial traders and administrators. No one better embodies the link between imperialism and the collection, imprisonment, and display of animals. Raffles represents the prototype of the adventurer who journeyed abroad for the empire, made his mark, demonstrated his power by accumulating all the necessary credentials, and finally directed the exhibition of exotic plunder in the empire's capital.

As an East India Company explorer, Raffles traveled extensively in southeastern Asia. His accomplishments included the founding of Singapore, the conquest of Java, the administration of Sumatra, and the advancement of English commercial interests (against those of the Dutch) throughout the region. His economic-political imperialism went hand in hand with what I would call his naturalistic imperialism:

[W]hen his official duties permitted, Raffles had devoted himself to zoology and botany. He discovered many new species, several of which, including a gibbon with black fur and an enormous parasitic flower that smelled like rotting flesh, were named in his honor; he also amassed a substantial private museum of animal and plant specimens as well as a small domestic menagerie containing tigers, bears, orangutans, gibbons, and monkeys.

(Ritvo, 205)

The man who made his reputation by conquering and administrating England's imperial outposts in Asia ended his career by establishing the Zoological Society of London. The talents and sensibility required for the former proved ideal preparation for undertaking the latter. The London Zoo benefitted overtly from Raffles's imperialist exploitation and conquest: his personal collection of animals (mainly from Sumatra) became part of the zoo's opening endowment.

Raffles's leadership of the zoo reiterated his imperialist habits and training. Harriet Ritvo writes that his

activities as a naturalist echoed his concerns as a colonial administrator: he made discoveries, imposed order, and carried off whatever seemed particularly valuable or interesting. The maintenance and study of captive wild animals, simultaneous emblems of human mastery over the natural world and of English dominion over remote territories, offered an especially vivid rhetorical means of reenacting and extending the work of empire, and Raffles intended to continue his colonial pursuits in this figurative form after returning to the center of English power and enterprise.

(205)



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Extract from Chapter Two: Exhibiting Imperialism. (pp.75-77)

READING ZOOS

Raffles hoped the Zoological Society would present and maintain what Ritvo characterizes as 'a collection of captive wild animals that would serve not just as a popular symbol of human domination, but also as a more precise and elaborate figuration of England's imperial enterprise' (206). And celebration of geopolitical predominance was not limited to the echelons who actively participated in imperial undertakings; the entire nation shared in the empire's good fortune and prowess, partaking vicariously in the adventures Raffles experienced first-hand. Exotic animal displays were presented 'as evidence of British ability to subdue exotic territories and convert their wild products to useful purposes' (Ritvo, 217).

The zoo that was originally stocked with Raffles's trophies continued to develop in a similar mode, in tandem with the proliferation of England's imperial glory. For example, as Wilfrid Blunt describes: 'In the nineteenth century, British royalty were constantly receiving splendid gifts of wild animals from miscellaneous Oriental potentates and Indian princes: they were the obvious presents for them to make... The most spectacular single collection was that brought back by the Prince of Wales (Edward VII) after his four months' tour of India in the winter of 1875-76' (189). The bounty, which the Prince deposited at the London Zoo, included tigers, leopards, elephants, bears, deer, goats, wild dogs, monkeys, zebus and sheep. Several animals bore injuries from inhumane collection and transport: one of the young bears, for example, 'whose mother had been shot by the Prince, spent most of his time in the gloomiest corner of his cage' on the trip to England. A pangolin 'died during the voyage of wounds probably received at the time of its capture'; a Kashmir deer escaped after the ship docked at Portsmouth and was found dead (192-5). The surviving animals were displayed in Regent's Park alongside other souvenirs of the Indian tour, such as 'Sixteen tiger skins, with dates affixed to them, bear[ing] witness to the Prince's marksmanship' and 'the four feet of an elephant shot by the Prince in Ceylon' (196). Every aspect of this expedition illuminates the inextricable entwining of imperialism and zoos: the tribute from native subjects to the imperial Prince; the display back home of souvenirs from the empire's exotic distant reaches; the prevalence of cruelty, whether attributable to the overlord's imperious neglect or the willful maiming or slaughter of wild animals (represented as sport). In the display of captive animals adjacent to pelts or other animal parts, the grandee intimates his power to adjudicate between life and death. The living animals survive by the grace of the benevolent patron; the dead ones warn of the imperial figurehead's fierce skills.

Reading Zoos: Representations of Animals in Captivity. Malamud, Randy. ©1998.
Extract from Chapter Three: Cages. (pp.105-112 and 148-152)

READING ZOOS

They pay for their beauty, poor beasts... Mankind want to catch anything beautiful and shut it up, and then come in thousands to watch it die by inches.

David Garnett, *A Man in the Zoo*

*unlock
the ugly gadgets of the zoo: release
the leopard, lemur and the kangaroo;
so that the eagle finds again his perch,
the polar bear his berg...
the flopping seals become sea-
cats again, torpedo-shaped with whiskers
and lions stretch & roll their golden thunder down
the quivering river of the crocodiles*

Edward Kamau Brathwaite, 'The Zoo'

Animals' cages in zoos are unpalatable. Visitors watching caged animals may ignore or repress the fact of confinement; they may somehow rationalize the need for the cage, or they may on some level enjoy the sadistic spectacle. Guilt or defensiveness about caging animals pervades zoo stories, as when a keeper in Marie Nimier's *The Giraffe* describes a research project, "On the integration of *Giraffidae* in a protected environment" ... scrupulously avoiding the word "captivity." The Director was most punctilious about the use of terms designating the concepts of confinement and freedom' (68). Besides euphemistic or periphrastic avoidance, language demonstrates in other ways an uncomfortable awareness of what cages imply. The simile 'to be nervous as a caged lion,' for example, means 'To be nervous, anxious, frustrated and frantic... The King of Beasts does not enjoy being kept in a cage at a circus or zoo. He paces back and forth, paws at the bars, charges at the onlookers, and roars with rage. People behave much the same way when they are denied participation in an event' (Palmatier, 60).

For Brigid Brophy, zoo cages typify people's general insensitivity toward animals, and heedlessness of their dignity: 'It is rare for us to leave wild animals alive; when we do, we often do not leave them wild. Some we put on display in a prison just large enough for them to survive, but not in any full sense to live, in' ('Rights', 15-16). Zoo stories abundantly relate the indignities caged animals suffer, often draped in heavy pathos: typical is this passage by Felix Salten (the author of *Bambi*) in 'Prisoners' (1942):

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These [zoological] gardens fenced in many prisoners. They were all sentenced to lifelong loss of liberty, yet they were all innocent. Some of them seemed reconciled to their existence; some were done in by their fate. One huddled in apathetic despair; another paced in wild desperation... Llamas, antelopes, mufflins, ostriches, zebus, little deer, zebras. Pitiable, unhappy creatures that were born to live in the free wilderness and shun man, to flee his very scent with dismay – now they denied their own natures and sought him because his presence was less terrible than unnoticed solitude in caged confinement. A magnificent white ass trotted around in small circles behind his bars and raised the cry which always touches me. It sounds like the sob of a man who cannot weep; in it are longing and accusation and painful renunciation.

(100-1)

Boria Sax describes a traditional resonance of cages: 'Many early menageries appealed to a taste for horror by stressing, and exaggerating, the savagery of their animals. The bars were a symbolic acknowledgment of this ferocity... Zoos and menageries of the Victorian era... tended to dramatize the increased dominion of man over nature, by keeping large animals such as tigers in extremely cramped cages.'

A fashion for more naturalistic zoo settings instead of steel-barred cages may seem to alleviate the unpleasantness inherent in the display of caged animals – providing comfort at least to human spectators, if not animals – but their essential function is equivalent to that of the standard zoo cage.¹ (The OED defines 'cage' as 'Anything resembling a cage in structure or purpose' [entry 4].) 'A new concept called "landscape immersion" puts people into the animals' home rather than vice versa,' writes Allen W. Nyhuis. 'Modern technology has provided fog machines, convincing artificial rocks and trees, and recordings of wildlife noises that allow visitors not only to see animals in a realistic rain forest setting, but also to feel as if they are actually in the rain forest themselves. The exhibits look, feel, sound, and even smell like the real thing' (6). To the people, perhaps; but to the animals?... doubtful. Nyhuis suggests that an animal's 'home' can be replicated with accessories and landscaping; yet the captive creatures remain just as far from their real homes as if they were in concrete and steel cages. Trendy replications of habitats mislead zoo spectators to believe that wild animals can be at home in alien compounds; people thus become less rather than more appreciative of what a habitat actually is, and what relation an authentic biota has to the life forms that inhabit it.

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The pretense of cagelessness is an attempt at self-delusion about what cages and zoos signify in our society, both in terms of people's position as spectators and in terms of the general conditions of animals in our world. Valerie Martin's novel *The Great Divorce* (1994) describes a cageless zoo as a faux 'Zoo Eden,'

the final irony: a false paradise in which the last representatives of soon to be extinct species are displayed to a public eager to be absolved for their extinction. The expensive exhibits conjure up a world that never did, never will, exist, in which predator and prey gaze stupidly at one another across invisible but effective barriers, while plant life flourishes, water supplies are stable, and all of nature is benign.

(1)

We remove the cages, Martin suggests, because the animals are so close to elimination, to non-existence, that cages are superfluous, and are, further, embarrassing reminders of what we have done to animals.² If the architecture and semiotics of nineteenth-century zoos served to tame a threatening realm of nature, then the modern 'natural' zoo habitat as Martin contextualizes it is a refinement – a culmination, a logical consequence – of the zoo's historical signification. Nature is now so incontrovertibly harmless that the zoo's very cages may be eschewed. Animals roam 'free' as confirmation that they pose no threat to any element of the human setting in which they are ensconced; like eunuchs in a seraglio, their freedom is a humiliating indication of their impotence.

While many of the most dramatic restraints on animals, particularly the bars of cages, are being removed, Sax argues, the lives of animals are subject to increasingly complex and sophisticated regulation. The semiotic and literal facts remain: the assertion of captivity and subjection, the delineation of enclosure and confinement. 'The lions weren't caged, exactly,' the narrator of Charles Baxter's 'Westland' observes of two animals he sees lying on fake rock ledges; 'they just weren't free to go' (19). In 'The Mappined Life' (published posthumously in 1919), Saki examines whether or not cageless enclosures are any more humane than traditional cages:



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'These Mappin Terraces at the Zoological gardens are a great improvement on the old style of wild-beast cage,' said Mrs. James Gurtleberry, putting down an illustrated paper; 'they give one the illusion of seeing animals in their natural surroundings. I wonder how much of the illusion is passed on to the animals?'

(187)

In answer to Mrs Gurtleberry, Saki's story asserts that the delusion does not embellish the animals' lives; it turns out to be even more cruel than conventional cages because it taunts the inmates with the delusion of an attainable freedom. ('London's Mappin Terraces, which house the bears and sheep, were opened in 1913 and used some of the same principles' as Carl Hagenbeck's designs for zoos, writes Jeremy Cherfas. 'Hagenbeck was an immensely clever landscaper, and instead of putting his animals behind bars he put them into moated enclosures. Carefully planted trees and shrubs, artificial rockwork, paths that meandered between the exhibits all conspired to give a feeling of freedom. The animals were still captive, but their captivity was well hidden' (39-40).)

Jeffrey Masson and Susan McCarthy find 'natural habitats' in zoos minimally amenable to the residents: despite the innovations, 'most zoo animals, particularly the large ones, have little or no opportunity to use their abilities. Eagles have no room to fly, cheetahs have no room to run, goats have but a single boulder to climb' (99). John Wuichet and Bryan Norton agree that, even if naturalistic enclosures are not obviously restrictive, they may still leave animals no better off than in cages. 'Stimuli that evoke species-typical behavior,' such as cageless zoo displays are supposed to facilitate,

do not necessarily entail real autonomy or authenticity of experience, and attempting to justify captivity on the grounds that behavior in captivity and behavior out of captivity are roughly indistinguishable falls short of the authenticity criterion. Simply because humans tend to sleep in the same place every night does not mean we would be just as well off sleeping in prison. Similarly, the fact that some migratory birds elect to return to the same territory every year or that other animals stake out rather limited territories does not...justify their confinement.

(241)

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It seems paradoxical at best, deceptively hypocritical at worst, for the zoo – fundamentally a place of confinement – to promote the idea of cagelessness for its captive animals and to dupe spectators thereby into believing they are watching real animal life. In *Zoo*, Louis MacNeice expresses this disjunction when he voices his preference for traditionally delineated captivity because it makes him feel more comfortable in his role as a zoo spectator: he discusses a new elephant house being built in the London Zoo where the animals 'are to have no bars. I feel a little about unbarred animals as I feel about the stage experiments of Mayerhold and Vakhtangov after the Revolution in Russia. These producers insist on mixing the actors up with the audience, emphasizing their unity. This seems to me wrong. The audience are there to look at the actors and that is as far as their "co-operation" should go'; if actors (or zoo animals) and audience are not separated by some clearly perceived construct, MacNeice concludes, 'you don't know where you are' (108). Charles Siebert, too, prefers his zoo animals in cages:

Somehow, by the end of a day of peering into deep, landscaped 'natural habitats' – looking for the animals we've brought from so far away only to place too far away to really see – I'd decided that it was far less depressing to proceed, as one did in an old zoo, from the assumption of the animals' sadness in captivity than to have to constantly infer the happiness we've supposedly afforded them in our new pretend versions of their rightful homes. The former premise, at least, seems less of a lie about what a zoo is.

('Gone', 54)

CAGED

Although cages are not funny, I begin by examining a humorous representation of caged zoo animals, Nick Park's 1989 animated (claymation) short feature *Creature Comforts*. The film consists of interviews with zoo animals that explain with polite, genteel English decorum why they would prefer *not* to live in a cage, all things considered. Park describes how he assembled the film's script and soundtrack: 'With *Creature Comforts* I decided not to use actors, and not to write a script as such, but to go out and record ordinary people in their homes, ask them questions which would somehow get the kinds of answers that animals in the zoo would give if you were able to go into the zoo and interview the animals' (Interview).



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Despite manifestly oppressive situations the animals remain soft-spoken, almost apologetic about having to complain. The creatures seem bored and weary in their cages, but never rude or hostile. It is clear, however, reading through Park's satire, that he imagines the animals must be considerably more outraged than their propriety betrays. Indeed, the film's title emphasizes the ironic understatement: 'creature comforts' are 'The basic needs of life: food, drink, warmth, security... those things that are necessary to sustain the life of all "creatures"' (Palmatier, 101). Obviously, though, what people determine to be creature comforts create far-from-comfortable creatures.³ Park's interviewees try to explain as clearly as they can why their cages are unpleasant – speaking in simple detail, as if to an audience who for some reason cannot discern what should be painfully manifest. 'Most of the cages are a bit small, and kind of grotty and everything,' says a wild boar. 'Well it's reasonably comfortable, I s'pose, this place,' adds a terrapin, 'but, uh, I mean, I've been in more comfortable rooms, yes... I can't actually get out and about.' A rabbit sticking its head out a small hole in a box, surrounded by a dozen baby rabbits, complains about the enclosure: 'My room is, is a bit too small, really, and I've got so much stuff in it, and if I get anything new there's just nowhere to put it.' A large baboon, sitting on the floor in a corner of its cage, explains, 'Well, sometimes you can't get out and about as much as you would like to, you're stuck in for some reason, like I'm stuck in today. And um, then, yes, you get bored, and you get fed up with looking at the same four walls.' A South American-accented jaguar is the most eloquent spokesanimal:

They try to make you comfortable, they try to put you in, in, in, in a quite, uh, nice situation, which is still, the food that look more like, uh, dog food than food proper for wild animals, all right?...

If you try to compare the situations in the environment that live here with the environment that live in Brazil, there is a big difference. Here, you live in a *very small* place with all the technological advances possible. You have, uh, everything sorted out, double glazing, you know, your heating, and everything. In Brazil – But you don't have space. In Brazil, you have the space, although you don't have all this technological, you know, double glazing and things like that, and, uh, you know, uh, but you have the space, and uh, we need the space to *live*, we need the space to feel that we are part of the world and not a kind of, uh, piece of, uh, object in a box...

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I miss a lot the food; I miss the fresh meat. You know, because, in Brazil we are predominantly carnivores. We are not, you know, vegetarians. And, uh, we don't like potatoes. We like meat. We like fresh meat... Where I would like to live and to spend most of my life, in a hot country. You know, in a hot country, that I have a good weather, and that I have the *space*, and that I have *trees*, you know, that I don't have only grass, with... hayfever every day. I need a space with blue skies, without that I can't see the sun every day, all right, that I have nice weather, that I can just have nice water, you know, to dive, to swim in, it needs a tropical country, not in an island, a cold one. It's easy, any part of the world, but hot, name it and I go.

Although initially amusing, the film is, upon reflection, unsettling. The imprisoned animals talk just like people: they seem similar to us, indeed *too much* like us. Park depicts zoo animals suffering the kind of constraint that (we would hope) could never befall human beings; yet their blasé expression – never tragic, just mutely depressed – sounds as if it could come from our parents or shut-in neighbors. The quotidian grousing in regular people's voices remind us that similar deprivation of freedom and 'comforts' could happen to any of us (and in fact often befalls the elderly). Park cautions his audience to accept that we *should* empathize with zoo animals: if they could talk to us, he suggests, they would be saying the same kinds of things people say when they are cooped up in depersonalized institutional settings, literally or metaphorically caged.

Other zoo stories that give captive animals a high degree of expressiveness reiterate *Creature Comforts* by suggesting even more accusingly what zoo animals would say to people if they could. Daniel Quinn's *Ishmael* (1992) relates the thoughts of a gorilla about its fellow sufferers in the zoo, who

cannot help but sense that something is very wrong with this style of living... the tiger you see pacing its cage is nevertheless preoccupied with something that a human would certainly recognize as a thought. And this thought is a question: *Why?* 'Why, why, why, why, why?' the tiger asks itself hour after hour, day after day, year after year, as it treads its endless path behind the bars of its cage... this question burns like an unquenchable flame in its mind, inflicting a searing pain that does not diminish until the creature lapses into a final lethargy that zookeepers recognize as an irreversible rejection of life.

(11)



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Rilke's and Hughes's poems feature men watching animals that must look relatively alike in their cages. Yet the two poets' attempts to discern the animals' thoughts generate diametrically opposed results: Rilke casts his subject in 'The Panther' (1903) as exploited and victimized, while Hughes's jaguar is transcendent. Writers' ability to do whatever they want with the subjects they observe – making them sad or noble, pathetic or triumphant – suggests that zoo spectators do not see any precise thing, any *quidditas*. In addition to the caged animal's other travails, it is stripped of an objective identity. Paul Simon's song 'At the Zoo' presents a humorously far-fetched representation of the arbitrary way people construct animals, heedless of their literal nature:

The monkeys stand for honesty,
Giraffes are insincere,
And the elephants are kindly but they're dumb.
Orangutans are skeptical of changes in their cages
And the zookeeper is very fond of rum.
Zebras are reactionaries,
Antelopes are missionaries,
Pigeons plot in secrecy,
And hamsters turn on frequently.
What a gas! You gotta come and see,
At the zoo.

Like Smith's lion, Rilke's panther is contextualized in close-up, painful juxtaposition with its cage in the first image, and the end of 'The Panther,' like Smith's 'The Zoo' and Lofting's *The Voyages of Doctor Dolittle*, portrays the animal decaying against the tantalizing backdrop of its natural freedom (that is only vaguely remembered, never recoverable).¹³

His vision, from the constantly passing bars,
has grown so weary that it cannot hold
anything else. It seems to him there are
a thousand bars; and behind the bars, no world.

As he paces in cramped circles, over and over,
the movement of his powerful soft strides
is like a ritual dance around a center
in which a mighty will stands paralyzed.

Only at times, the curtain of the pupils
lifts, quietly – An image enters in,
rushes down through the tensed, arrested muscles,
plunges into the heart and is gone.

(25)

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The tragic account offers a keen focus on the pain, weariness, paralysis, claustrophobia that a zoo animal suffers.¹⁴ As throughout Rilke's poetry, the curse of stasis is the great evil: unable to see beyond the bars of its cage, the panther finally goes blind, metaphorically representing the toll of its imprisonment. The magnitude of the panther's constraint seems free of hyperbolic excess even when Rilke asserts that the cage seems to the panther like a thousand cages and has wholly obliterated the rest of the world. Rilke's vision of the panther's 'mighty will' shows he appreciates its potential grandeur.

In 'The Jaguar' (1957), Ted Hughes begins by depicting a zoo where most of the animals are ridiculously undignified – the apes 'adore their fleas in the sun,' parrots 'shriek as if they were on fire, or strut / Like cheap tarts,' and the whole zoo 'Stinks of sleepers.' The speaker's unbridled scorn for the animals suggests that he blames the victims of captivity: complacent in their slovenliness, they deserve whatever they get. 'Cage after cage seems empty,' although the enclosures are not actually unoccupied – but since the animals offer (to the poet's mind) lazy, boring displays, they are invisible to him. But he finds one cage that does merit his attention, a single exception Hughes uses to show how meritless the other animals are: 'a cage where the crowd stands, stares, mesmerized' – as at the end of 'A Hunger Artist.' Hughes focuses on the crowd before noticing the animal itself, but the speaker finally sees, inside the cage, a jaguar

hurrying enraged
Through prison darkness after the drills of his eyes

On a short fierce fuse. Not in boredom –
The eye satisfied to be blind in fire,
By the bang of blood in the brain deaf the ear –
He spins from the bars, but there's no cage to him

More than to the visionary his cell:
His stride is wildernesses of freedom:
The world rolls under the long thrust of his heel.
Over the cage floor the horizons come.

(3)



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The speaker admits that the jaguar's condition is undesirable: he sees the animal as 'enraged' in 'prison darkness,' but he raises no moral protest. (This darkness, and the blindness in the following stanza, seem likely allusions to the blind animal in 'The Panther'; Hughes, then, seconds Rilke's contention of the sensory deprivation, symbolized by blindness, that caged animals suffer.) Indeed, by the end of the poem, the jaguar's constraint seems not to matter much – to the poet, that is. The animal's reactions are irrelevant because the poet is clever enough to imagine away the zoo and its cages. Hughes attributes to the jaguar the conceit that 'there's no cage to him'; the poet's self-absorption undercuts the empathy between the human writer and the caged animal that appears much more trustworthy in most other zoo stories.

Hughes attributes to his jaguar a stock of empowering anthropomorphic sensibilities that I find unpersuasive, because the poem works more prominently to reinforce than to alleviate the animal's captivity. (The word 'cage' appears five times; 'prison,' once; 'bars,' once; 'cell,' once.) Hughes imbues the animal with an aura of fiery resplendence, I think, not as a sign of homage to the animal, but as a testament to himself – as if describing how the poet can imagine the captive jaguar free: for the moment he does so it will be unfettered and see far horizons. But the liberation granted the jaguar is temporary and conditional; the poem projects the caveat that Hughes is in control. Its poetic, its eloquence, and its spirit are all those of the man rather than the animal. The poet keeps the jaguar in its place or bestows a brief fantasy-escape from the cage (for the time occupied by the poem). Ultimately the cage ensures Hughes's safety, power, and control of the situation – his monopoly on freedom and horizons. The presence of an animal that envies such freedom, but cannot attain it because of the cage, seems to increase the poet's own delight in his possession of this freedom. It is as if he imagines he has more of freedom for himself because the jaguar (which, in nature, ranges widely and makes quantitatively better use of its freedom than a man) has less.

For the type of spectator Hughes represents, the zoo animal is most useful, and most striking, when it is most distanced from its natural life. The cage's starkness, its profound dissimilarity from the animal's native environs, foregrounds the animal and (de)contextualizes it in a way that makes it especially amenable to Hughes's poetic consideration, his aesthetic treatment. In conventional zoos (before the recent fashion of cageless enclosures), Charles Siebert writes, people's visits to see animals were arranged on 'our terms alone and unabashedly. Little effort was made to re-create natural habitats. We were asked to conjure up images of each animal's home by virtue of its starkly arrested presence in ours' ('Gone', 52), exactly as Hughes does in 'The Jaguar.' Siebert analyzes the consequences of people's spectatorship in such zoos, where stark cages 'unabashedly' predominate, in a way that precisely illustrates Hughes' demeanor toward the jaguar he watches: 'the old zoo's arrangement was an open invitation for us to find in animals analogies to our own lives, there being so little detail about theirs to interfere' (53).

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Extract from Chapter Five: From Princely Menageries to Public Zoos. (pp.96, 108-110, 113-115)

ZOO CULTURE

PRINCELY POWER AND PRINCELY COLLECTIONS

The ownership of rare or exotic wild animals seems to have fulfilled several functions for the rich and powerful who had the resources to build such collections. The animals undoubtedly gave pleasure and stimulated curiosity in the animal world but they also indicated prestige, luxury and love of display. Various combinations of these elements can be found in the historical records of European societies.

An early example is that of Charlemagne, who it would appear shared some of the Roman emperors' love of the luxury of owning rare wild animals. In 797 there is a record of his receiving various animals including an elephant and monkeys along with perfumes and spices from Abasside Haroun-Rashid, the Caliph of Bagdad. Once again we have an example of the association of rare wild animals with other luxury items, regarded as valuable enough to be given as gifts to important rulers. Soon after these gifts Charlemagne received another visit from an ambassador, this time from the Emir of Cairo who sent him, among other animals, a lion and several bears.

The menagerie of the Muséum National in Paris, founded in 1793, was the first national menagerie in the world. As part of the reorganization of the royal gardens it was decided to establish a menagerie for the study of zoology. There were, however, few animals available for such an institution so in Paris the municipal police were ordered at the end of 1793 to seize animals of travelling showmen and take them to the museum.

After the establishment of the scientific status of the menagerie in Paris, the next most important creation was that of the Zoological Society of London and the associated Zoological Gardens in the nineteenth century. It was the foundation of this institution which provided a model and an impetus for the development of zoos in many parts of Europe. Sir Stamford Raffles, a colonial administrator and founder of the colony of Singapore, suggested to Sir Joseph Banks as early as 1817 that there was a need for a collection of animals for scientific purposes as well as general interest. It was Sir Humphrey Davy, the new president of the Royal Society, who drew up the 1825 prospectus for the Zoological Society of London. The wording of this is highly significant for the ideas contained within it were to be repeated many times in the nineteenth and twentieth centuries as more and more zoological gardens were created.

It has long been a matter of deep regret to the cultivators of Natural History that we possess no great scientific establishments either for teaching or elucidating zoology, and no public menageries or collections of living animals where their nature, properties, and habits may be studied... Should the Society flourish and succeed, it will not only be useful in common life, but likewise promote the best and most extensive objects of the Scientific History of Animated Nature, and offer a collection of living animals such as never yet existed in ancient or modern times... animals to be brought from every part of the globe to be applied either to some useful purpose, or as objects of scientific research, not of vulgar admiration.

(Quoted in Olney, 1980: 40)



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It should be noted that London's Zoological Gardens were not established in order to provide a recreational facility for the general public, for when they opened on 27 April 1826 only members and their guests were admitted. This restriction lasted until 1940, when it was changed to Sunday mornings only; it was finally withdrawn in 1957. It was as a result of the opening of the Zoological Gardens to the public in London that the word 'zoo' came into international vocabulary, for it was the music-hall artist 'The Great Vance' who, in 1867, sang 'Walking in the zoo is the o.k. thing to do'.

CIVIC PRIDE AND THE DEVELOPMENT OF PUBLIC COLLECTIONS

In the nineteenth century there was a period of rapid expansion of zoological-garden construction, and many of these gardens were municipal institutions established in connection with public parks. In fact the oldest European municipal menagerie is that of Madrid, the old menagerie of Charles III. Of other European countries it was only really Hungary, Germany and France which had municipal zoological gardens, although there were probably only ten major zoological gardens in the world, all of which were in Europe. By about the mid-nineteenth century many of the major European cities had zoological gardens, and from Europe the movement spread to other parts of the world. Many were founded by groups of prominent citizens who felt that their city ought to have a zoological garden, and thus the whole matter became entangled with questions of civic pride.

It is perhaps a crude generalization, but in the main the late-nineteenth- and early-twentieth-century zoos consisted of 'postage stamp' type collections with as many creatures as possible represented, so that they were essentially museums of living creatures. There are two key features here. First we must consider the trends in the scientific zoological climate at the time of the formation of such collections, which can be seen as a representation of contemporary taxonomic interests in zoology and biology. Given the popular nature of the visit to the zoological garden this cannot be the whole story, and so we must also consider the general public which wanted to see a wide range of unusual and interesting animals. We must note, too, the increasing popularity of zoos during the twentieth century, for zoos have multiplied rapidly – up to 1920 there were about 120 zoos, by 1959 the *International Zoo Yearbook* lists 309, and, by 1978 883.

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ZOO CULTURE

In the latter part of the twentieth century there were changes of emphasis in zoology; animal behaviour was something which began to engage the attention of scientists, and this, combined with an interest in ecology and conservation, began to alter the nature of many major zoos. The visiting public, particularly those in north-west Europe, North America and Australia and New Zealand, were less interested in seeing the animals caged in the old menagerie-style buildings. This was combined with a general philosophical and emotional change in attitudes towards animals in these western industrial nations. In a nutshell, there developed what can best be called an anthropomorphic concern with animal welfare. Perhaps the key element in the modern progressive zoo is that nature is seen as an ideal to be copied and the animals, instead of being mere taxonomic specimens, are resituated in a replica of their environment. Instead of the animals having to adjust themselves to the zoo there is some attempt to have the zoo adjust itself to the animals. The complex interrelation of these themes brought about changes in exhibition philosophy in the zoos in many countries of the world.

Apart from the way in which animals are exhibited in zoological gardens, and the number and species actually exhibited, there have been few changes to the essential form of the zoological garden. Perhaps the only break with the mainstream zoological-garden tradition came in the late 1960s in Europe and particularly in England with the development of safari parks, a concept which is now found in many parts of the world. In these parks a range of animals are kept, but particularly prominent are those with big cats and other large African game animals. They are kept in open paddocks and are popular because the animals can be seen in spacious surroundings, and the public are thrilled at being able to drive close to them. In the early days many of these parks were associated with the stately homes of the aristocracy, and although the safari park was in some ways a novel development it is perhaps possible to see a precedent in the collections of wild animals which many members of the royal families, nobility and landed gentry have kept on their own estates. Examples abound in France, Germany, Hungary and other parts of eastern Europe, Scandinavia and Britain of parks where the owners attempted to acclimatize exotic species to a new environment. Often their motive was simply the aesthetic pleasure of having attractive creatures in their parks, but in many cases they hoped to produce a new creature for hunting or for some commercial purpose. For example, between 1892 and 1911, the Duke of Bedford in his park at Woburn had a collection of 2,000 mammals of some fifty-three species. The significant difference between these collections and the safari parks was that, in the latter, exotic species were introduced in order to bring paying visitors on to the land. The novelty of the safari park was, and is, that people could apparently enter the animals' territory. It was like being in the wild without discomfort, and with the additional guarantee that visitors would see the animals. Such a development could of course only come about with increasing affluence, because safari-park visits are dependent on car ownership.

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 Extract from Chapter Five: From Princely Menageries to Public Zoos. (pp.96, 108-110, 113-115)

ZOO CULTURE

As we have said, there have obviously been changes in the nature of zoological gardens and there have been radical revisions of their exhibition philosophy, a result of the concern for what the zoological garden should be attempting to achieve. From about the mid-twentieth century in the major zoos of North America, north-west Europe, Australia and New Zealand those who were managing zoos became concerned about the nature of the zoo itself. It was no longer enough to have animals solely for exhibition; one had to think about why one had them and what to do with them. But fundamentally whatever the changes prompted by such thinking, zoos still consist of animals kept in enclosures of greater or lesser complexity which the public can walk past to view the animals.

Extract from Chapter Six: The Cultural Status of the Zoo. (pp.126-130)

ZOOS AND EDUCATION

We have argued that unlike museums and art galleries, zoos contain collections which are easy to understand because the items on display need no interpretation. For centuries and in all cultures this display was unproblematic (indeed in many modern zoos it is still unproblematic); the animals were strange and unusual and simply excited the interest and curiosity of those who came to see them – they wanted to know where they came from and whether there was anything special about them. Those who put them on display had to do little more than make them visible.

Although different publics go to zoos with different perceptions and interests, zoos are traditionally places of popular entertainment, and yet we found no director who suggested that the aim of his zoo was primarily to provide entertainment. It would seem that because of international co-operation among zoos, the ideology of conservation and education has spread. All directors claimed that education was a fundamental concern and more particularly they argued that the intention was to give people an understanding of the natural world in order to preserve that world. However poor the zoo, however restricted the resources and however close they were to having basic, bare cages, all directors paid at least lip-service to the ideals of education, to the aim of converting the zoo experience into more than the simple viewing of a caged animal. Some directors explained that, in positing education as their primary aim, they were not looking beyond the zoo and merely wished to persuade their public to respect and not mistreat the animals in the zoo. The problem which all of them face, however great their resources, is that because zoos are not traditionally places of education it is difficult to make them so. Most zoo visitors around the world see the zoo as a cheap place for a day of fun (in most parts of the world apart from North America, Europe and Australasia the price of entrance to the zoo is well below the cost of any other entertainment, and in most cases the ticket price is purely nominal), and do not come predisposed to learn about the animals.

Zoo Culture. Second edition. Mullan, Bob and Garry Marvin.
 Extract from Chapter Six: The Cultural Status of the Zoo. (pp.126-130)

ZOO CULTURE

Zoos with considerable financial resources are able to offer formal educational services to certain members of the public. Many have paid teaching staff, classrooms and structured programmes for school groups. Here the zoo becomes an extension of the school. Not surprisingly the zoos of western industrial nations offer the more sophisticated programmes in biology, zoology and ecology, but even the less affluent zoos in other nations attempt to provide some teaching for school groups. Indeed with the international contact between members of the zoo world it seems that zoos must assume some sort of educational character in order to maintain credibility when making a claim for status above that of mere entertainers. The majority of the public, however, do not participate in the main programmes and the majority of directors realize that people do not come to the zoo for an educational experience. They accept that offering obtrusive formal instruction is unlikely either to attract or to hold attention. The requirements of the public on the whole are minimal – they want to know the name of the animal, where it comes from and perhaps some basic information about behaviour. Beyond this they are not much interested.

The sorts of information and programmes one finds in zoos do not vary in essence (although they certainly do in quality) from culture to culture. The essential message is always a similar amalgam of scientific zoology, ecology and conservation. Despite the enormous variety in responses to and attitudes towards animals in different cultures this does not seem to be reflected in zoo philosophies throughout the world. One does not even find the equivalent of the museums which are established to glorify a particular period of history or to give a sense of national pride. The story which zoos implicitly attempt to tell about the relationship between man and the natural world is an acultural one. The idea of developing zoos which are culturally specific seems alien to the modern zoo world. Perhaps the only significant exception to this is the Biblical Zoo in Jerusalem where the enclosures carry notices quoting biblical references to particular animals.

Wild animals are insignificant in the lives of most people who visit zoos, yet the aim of many directors is to make them significant. The thrust of educational programmes seems to be an attempt to neutralize particular cultural perceptions of animals and to take the visitor beyond the primary idiosyncratic experience of the individual animal in the cage in order to explain that the animal is a representative of a particular species with particular zoological and behavioural characteristics which are normally revealed in a particular ecological setting. In an important sense the individual animals on display are of little account in that the story of their lives in that particular setting and of their relations with others in the zoo is not the one the directors wish to tell. Information provided about animals does not focus on the lives of those in captivity but on how they would or should live in the wild. Indeed, in all but the best zoos it cannot be otherwise, for as Batten has argued:

Should one learn that the chimpanzee, for example, is a neurotic humanoid that cagges food from humans, and throws tantrums and excreta should this not materialize? Or that the orang-utan, which by nature seldom descends to the soft forest floor, is a pathetic bundle of matted red fur in the corner of a tiled cell?

(Batten, 1976: 22)

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ZOO CULTURE

To be fully successful this process of reorientation has to cause a shift of focus beyond the confines of the zoo and to prompt people to place the animal imaginatively in a completely different context: that of a natural habitat of which it might have no experience. For the majority of visitors, though, that is not the purpose of their visit; it is *that* particular animal in the cage in front of them which is important, it is *that* particular animal which provides interest, entertainment or excitement and not some abstract quality or set of relations associated with it. Most do not seek to understand the animal or to think beyond it. In many societies it is especially difficult to achieve this level of interest for it involves establishing a concern for an animal and a habitat of another country which the visitors are unlikely to see. It is difficult enough to persuade people in affluent western nations to take notice of the plight of fellow human beings in other nations, so to expect zoo visitors around the world to interest themselves in the plight of animals seems over-optimistic. 'Jungle World' in the Bronx, New York, was established to foster concern for the fate of the tropical rainforests of the world, but one wonders how many of those who pass through it and express admiration for it will continue to take an active part in what happens to the rainforest in Brazil for example. It is even more difficult to believe that the millions who visit Beijing or Bombay zoos can be persuaded that they ought to be concerned about Chinese or Indian habitats, let alone Brazilian rainforests.

Pegi Harvey, of the education department at San Diego Zoo, said that her objective was to get visitors to 'experience a sense of wildlife'. It would seem that if zoos are going to have any success in reshaping the public's view of animals then a naturalistic setting is essential. To achieve this of course requires vast financial resources to which few have access. There is, however, another element which directors are able to work with – the fact that most people seem to treat the zoo as though it were a variety show. People like to see animals acting and, as we have described, what many directors have done is to restructure the nature of the animal show to carry a message. Most of the shows are quite simple in that they demonstrate how certain animals can leap, climb or manipulate objects, and the presenter then explains why they are able to act in such a way. Perhaps the most 'pure' educational show is that in San Diego Zoo which features only North American wildlife. Here, for example, the trainers demonstrate how far a cougar can jump, and they then bring out a red-tailed hawk and emphasize its powerful sight by pointing to a wooden replica of a San Diego newspaper nailed to a distant tree and explaining that the hawk would be able to make out the words if it could read. A coatiundi is made to find hidden sweets and so demonstrate its powers of smell. And in order to show how an owl pinpoints sound and attacks its prey, the trainers explain the anatomy of the owl on display and allow it to pounce on a model skunk.

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Extract from Chapter Six: The Cultural Status of the Zoo. (pp.126-130)

ZOO CULTURE

In the cage or enclosure an animal is framed by a statement of what it is – its body itself is enough to identify it – whereas in the shows the message is that an animal is what an animal *does* – it is identified in terms of behaviour. Unlike traditional circus acts these shows of 'natural behaviour' do not aim to train animals so that they may be humanized; rather they are trained to be natural. As we have argued, an animal in a cage is an actor in terms of the visitors' perception of it – they wish to be entertained by its activity. In the shows, however, the idea of animal as actor is somewhat more complex. The animal is trained to perform on cue actions which are part of the normal lives of members of its species in their natural habitat. On stage in the zoo, however, these actions performed by these individuals are inauthentic, they have no object, they are directed to no end except the performance of the acts themselves and perhaps a food reward from the keeper, for in the zoo the owl does not need to (indeed it cannot) hunt skunks. The actions refer to a way of life outside the zoo which is denied to them. An owl is trained to play the part of being an owl, but it is only a role – it cannot be the expression of an authentic life. The zoo is a theatre of inauthenticity attempting to tell a story of authenticity.



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Hackenfeller's Ape. Brophy, Brigid. © 1953.
Extract from Chapter: Sunday. (pp.11-15)

HACKENFELLER'S APE

RADIANT and full-leaved, the Park was alive with the murmuring vibration of the species which made it its preserve. The creatures, putting off timidity at the same time as winter drabness, abounded now with no ascertainable purpose except to sun themselves. Their seasonal brilliance—scarlet, sky-blue, yellow—interspersed the deep, high-summer greenness of the foliage. The ground, too hard to receive their spoors, shook beneath games that revealed a high degree of social organisation. Elsewhere the grass lay folded back, shewing where solitaires of the race had eased themselves into forms. On the gravel paths, scuffles and hoots gave evidence of courting rites; and in every part the characteristic calls of the kind lay clear and pleasant upon the vivid air.

In the central meadow they were playing cricket. Westward, the shouts and splashes of the boating lake lingered, like gentle explosions, above the expanse of shallow water. North-west, the canal stood black and transparent like Indian ink, between banks mottled by sun. Once or twice a day a boat slowly passed, silencing the fish in their continual scratching of the surface, and propelling towards the sides tangible hanks of water, curled into wreaths, braids and pigtails. North of the Park, a tarmac road had been laid over the landscape. At all times it was arid; this weather made it torrid. A row of cars was already here, standing outside a wire-bound entrance which led to the only section of the Park that could not be enjoyed free. The bodywork of the cars was scorching. Their wind-screens threw off, at a squinting angle, dazzling blots of light. Some belonged to people privileged to go in when the general public was excluded and who were at this moment inside. Others belonged to members of the public who, misinformed, had come too early; who had been refused at the turnstiles; who now had to fill in time and eat their parcelled luncheons elsewhere. The children were the most resentful of the contretemps, sulky because their parents had proved not to be omnipotent. They resisted as they were pulled away: to gain time, they gazed upward as they went, pretending they could not walk straight, staring at an aeroplane that was doubling to and fro in the sky.

Hackenfeller's Ape. Brophy, Brigid. © 1953.
Extract from Chapter: Sunday. (pp.11-15)

HACKENFELLER'S APE

These were the young of a species which had laid out the Park with an ingenuity that outstripped the beaver's; which, already the most dextrous of the land animals, had acquired greater endurance under the sea than the whale and in the air had a lower casualty rate for its journeys than migrating birds. This was, moreover, the only species which imprisoned other species not for any motive of economic parasitism but for the dispassionate parasitism of indulging its curiosity.

That curiosity, however, was not to be indulged on Sunday before half-past two. The adults pulled the children on, past street vendors of orangeade and sticky bags of plums, who were already waiting for the crowds to arrive in earnest. Two or three old men, hoping to capitalise the guilt the adults must feel in denying the children, dangled dirty woollen caricatures of dogs and lambs on the end of a string, or thrust upon the mothers toy windmills with violently-coloured plastic sails, which there was no wind to turn.

It was a hot, flawless Sunday early in September.

Within the enclosure, Professor Clement Darrelhyde sat on an iron bench, quietly singing the Countess's cavatina from the second act of *Figaro's Marriage*.

*"Porgi, amor, qualche ristoro
Al mio duolo, a' miei sospir!
O mi rendi il mio tesoro
O mi lascia almen morir!"*

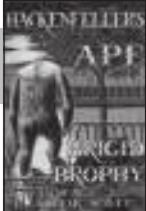
A soprano aria: so he sang falsetto. His voice was true but spindly, rather like a harpsichord; which made it almost exactly in period.

*"Grant, O Love, some recompense
To my sorrow, to my sighs!"*

He sang to the accompaniment of an aeroplane's noise, miles above, and for a moment he craned up to watch the vapour trail deposited on the sky. Perfect cricketing weather, perfect boating weather, this was also perfect flying weather. The Professor admired aeronautics, with its vapour trails and parachutes, and its discovery of cloudscape seen from above; the only achievement of his own century which he would compare with Mozart's music.



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Extract from Chapter: Sunday. (pp.11-15)

HACKENFELLER'S APE

He brought his nose down and flattened out, resuming the vigil he kept over the opposite side of the path. There were few passers-by to cut off his vision, and none of them noticed him or the womanish noise he was uttering. They came bounding along, absorbed in their own energies and sense of privilege. They scrutinised the outlandish scene at large, anxious to miss none of its wonders, questing for creatures more melodramatic than the Professor.

He was here on business—observation. What he had come to observe, however, and had fully expected to observe every day for three weeks, was not happening. Meanwhile, he sang.

He enjoyed the sunshine on his face and the patterns of the hot white dust at his feet.



"Al mio du-o-lo, a' miei sos-pir!"

The persistence of the aeroplane's noise, however, reminded him of an uneasiness in himself. Uneasiness seemed to be the background of all ruminations belonging to the twentieth century, just as all its landscapes were presided over, somewhere in the distance, by an aeroplane. The beauty of the flying machine was neutral. Carrying bombs or peace it left the choice, almost belligerently, to Man.

*"Either restore to me my treasure
Or let me at least die."*

Beneath all the blooming and splendid scents of this most assured time of year, there was another which reached the Professor: an odour shabby, seedy, somehow disgraceful: the smell of the caged animals.

Something moved on the far side of the path. The Professor sprang up, and approached the cage.

Hackenfeller's Ape. Brophy, Brigid. © 1953.
Extract from Chapter: Sunday. (pp.11-15)

HACKENFELLER'S APE

A false alarm. The male monkey, with that disregard of his own dignity which, rather than his physical appearance, marked him as non-human, had stood up to scratch his buttocks and then once more squatted down on them. Nothing else had changed. The two animals were still at opposite sides of their small cage, still unmoving, presenting to one another a disgruntled three-quarters profile.

In irritation, the Professor tapped the metal label fixed on the bars.

HACKENFELLER'S APE

Anthropopithecus Hirsutus Africanus

♂ ♀

Percy and Edwina

Hackenfeller had been (the Professor half knew, half assumed) a sober Dutchman who, exploring into Central Africa some time during the nineteenth century, had come upon a species not previously recorded. It was the same size as the gorilla, but in appearance and character nearer the chimpanzee. In captivity it moved on all fours; but in the jungle, as Hackenfeller had noted, it ran erect with its hands holding on to branches overhead. Children sometimes used a similar method when they learned to walk, but in the adult man it was forgotten until he had to relearn it in crowded buses and trains.



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Daughter Buffalo. Frame, Janet. © 1972.

Extract from Chapter 15: Turnlung and Talbot Edelman Visit Central Park Zoo. (pp. 497-498)

DAUGHTER BUFFALO

We walked through the cat house, stopping at each cage to admire the grace and courage evident in spite of the habitual attitude of imprisonment that replaced brightness in the eyes with bewilderment and a perpetual leaking from the tear ducts that looked very much like real tears for real reasons, and the sleek coat with dull dry tufts of fur. We stopped by the old toast-brown lion, commiserating with it. Its head appeared abnormally large in the small cage with the mane resembling a growth prompted by endocrine imbalance rather than by essential lionhood. The flesh on its hind legs hung loose like the shanks of an old man, and the testicles were dropped and withered, almost brushing the floor of the cage.

"He's a real old codger," Turnlung said admiringly.

"He needs a bath," I said, surprised at my sudden prim interest in cleanliness which I felt I'd had too much of in my life. "He stinks."

"Too right he does. They all stink. It's the real prison stink. I wonder what feelings about us they release with this stink. No offense to your city, my dear, but it reminds me of all those hostile New Yorkers farting away on their public transport."

We came then to the buffalo enclosure containing, so the notice said, a female and her daughter of six months standing in the shelter of her mother on the molting patch of grass, with an expression of bewilderment exactly like her mother's: a family conspiracy of sullen bewilderment.

"They look pretty lonely standing there," Turnlung said. "As if they'd been offered the world, the earth and the sky, and they had to refuse, and couldn't explain the refusal. The baby's aged a lot in six months." He spoke tenderly, as if it were a human child.

We turned away from the buffaloes because, suddenly, neither of us could face their quiet immobility and patience and the bewilderment wearing away their lives as the pressure of their bodies was wearing away the grass of their enclosure, until unless artificial turf were laid, the grass would be unlikely to grow again. We joined the crowd to watch the seals swimming and leaping and barking in a way that could be interpreted, gratefully, as approval of the human race, if one were in a self-congratulatory mood. We relaxed. The crowd clapped and laughed its enjoyment.

The Farmers' Daughters: The Collected Stories of William Carlos Williams. Williams, William Carlos. © 1950.

Extract from Chapter III: Beer and Cold Cuts: The Zoo. (pp. 333-342)

THE FARMERS' DAUGHTERS

GO THAT WAY, the Missus said, pointing or rather waving with her whole hand downtown. It isn't very far, ten or twelve blocks, on this—she motioned again—side of the park. You can walk.

Yes, I can walk, said the stocky new Finnish girl, Elsa, and looking at the Missus with her big blue eyes, she smiled brightly.

Um, said the Missus. Well, then walk. And come back by five o'clock. Five o'clock! She held up her hand with the five fingers spread wide. Five. You understand?

Elsa was hurt. Yes, I understand good. One, two, three, four, five. Five o'clock.

All right then, said the Missus. Out with you. And she held open the door of the apartment for the new maid to wheel the little go-cart through it. No, take that down first, right to the street. Then come back for the baby. I strong! Yes, I know, said the Missus, but be careful.

Saturday afternoon, cool air, but not too cool, the trio came at last to the high wire enclosure of the zoo and began following a group of children running ahead and calling back to a heavy-set man and woman to hurry. They were in before they knew it. And before they knew it they were standing in front of a rather narrow outdoor cage, containing an ape with a banana in his hand. He was sitting there peeling and eating it, darting looks about right and left from time to time though he was quite alone in the cage.

Elsa's mouth fell open in amazement. Lottie looked up at her and then at the animal. The beast finished the banana, threw down the skin and came to the front of the cage as though looking for more. Elsa turned to the people around her. There were six or eight of them watching. They seemed to think it very funny.

Flossie apparently didn't see anything.

Squirrels were running about over the grass. The maid with her two small charges went up and down among the outdoor enclosures. She saw wolves like dogs with fierce eyes, narrow-snouted foxes, and deer with astonishing, many branching horns, elk and bears in big strong cages against some rocks. But many of the cages were empty due to the beginning chill that was in the air and she did not quite dare venture as yet into the various houses here and there about her on either hand.

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Extract from Chapter III: Beer and Cold Cuts: The Zoo. (pp.333-342)

THE FARMERS' DAUGHTERS

She looked through the window of one low building half-covered with ivy where a peacock, all white, at large on the premises, was sitting quietly. Not two feet beyond it through the glass Elsa saw an enormous snake! She could only see part of it. She shuddered from head to foot. Not there, at any rate and hurried on dragging the children with her.

Why not go in? The Missus hadn't told her not to. Anyhow it was beginning to get cold walking around, and though the baby was happy and contented, maybe it would be warm in there. She would go. Here was one with cages outside and places for the birds to go inside, too. She would go in there to see the birds. She went to wheel her carriage through the door but a guard stopped her.

Can't go in there with baby carriages. There, he said, pointing. So Elsa was practically forced to do what the others were doing. She stood the carriage aside, carefully took the baby into her arms, told Lottie to come on and went through the door. She stopped short. The smell was appalling. Dead fish, dead something, anyhow foul, it gripped you in the throat, you could taste it. She made a face, looked right and left at others about her, but after a long moment, seeing many lively fowl before her, went ahead.

Once you got a little used to the fetid odor of the place, the din hit you. Shrieks and catcalls on all sides. The baby clung to the girl's neck. In a big central cage were ducks, and terns and gulls, some huddled on the sandy cage bottom, incredibly colored, others with their beaks open laughed loudly, so it seemed, with piercing volleys of calls about the cage, moving aside carefully as a big gray bird with a pouch under his chin took off from the pool and landed heavily among them wobbling forward a few additional steps before he could come to a stop. Some birds were brooding on barkless pieces of dead branches hung from above, two by two, all letting their droppings go when they would. Immediately in front of Elsa and the children a white, long-legged bird was feeding, sloshing his bill, spoon-shaped at the end, right and left sidewise through a pail of half-liquid stuff before him.

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Extract from Chapter III: Beer and Cold Cuts: The Zoo. (pp.333-342)

THE FARMERS' DAUGHTERS

The little servant circled the cage. About it were other birds in cages along the wall. She couldn't believe it. Long red and green legs that slowly moved about the narrow confines of the enclosure flexing and straightening—so long and thin you'd think they'd snap. Eyes and pointed bills... No! she turned uneasily, holding her breath—without appearing to hurry. Come, Lottie, she said. Let us go.

It was better in the air again. There was a water creature lying on its back or its belly, she couldn't tell which, on the rocks near a cold-looking pool. She went on, looking up at the sky quickly to see how much of the afternoon remained to her. As she passed along the edge of the pool there was a swirl of the water and a sharp pointed snout arose and barked once then the thing turned and with the speed of a serpent plunged under and was gone again.

Well, maybe that was enough. Perhaps she'd better go home. It was a long walk and the sun was already beginning to fade from its midday position in the sky. Still—maybe so, why not?

You want to go? she asked Lottie and the baby.

Go, go! the baby said earnestly.

You want to sit in the carriage? the little maid asked Lottie. Yes, that was what she wanted, Lottie assured her. So Lottie was seated at the foot of the little go-cart and, reassured, Elsa decided to continue her investigations a little further.

Going quietly along now, the flaxen-haired girl steered away from the crowd.

The house of the pachyderms admitted carriages; Elsa saw a woman working one up the three steps to the entrance and followed eagerly. Warm in here and high, and there were sparrows chattering up under the roof beam. And there was an elephant! Alone behind its bars one hind foot chained to an iron ring in the floor. There was a crowd before his cage.

Elsa saw what was going on. There was a man at the back tossing in hay with a fork and the enormous beast seemed to want to be loosened. But the man bowed his head and backed out through a small door at the rear and the elephant quieted down again. He didn't seem to want the hay but took a wisp of it in his trunk, rolled it up into a little bundle, raised it swingingly to his mouth and then as gracefully lowered his trunk again with the hay still in it, two or three times, before he ate it.



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THE FARMERS' DAUGHTERS

Elsa watched every move, looked at the eye and the ears of the beast without stirring. Still swinging its stocky trunk as it rocked from foot to foot, the enormous beast suddenly uncurled it forward, through the bars toward the people standing there, opening the tip of it like a small hand begging. Elsa strained forward to see beyond the backs of the people before her as a child placed a peanut in the opening. The elephant, without a movement, still held the trunk there waiting.

The little blue-eyed maid woke as if from a dream when she heard Lottie say, I want to get down, and felt her struggling on her arm. She hadn't realized that she was holding her. Sighing as if she had forgotten to breathe for the last five minutes, Elsa suddenly recollected her duty toward her charges and turned away from the crowd once more.

But what astonished the little maid more than anything else was the head of the hippopotamus. Unlike the birds and many of the other beasts, here was something, alert as it seemed, that did not move. There was no more than a faint turning of the eye from time to time and a slow shift of the head hardly to be perceived. This was something beyond the imagination! The skin of an eel, the ears of a pig, but the mouth! The bulk of the head and the breadth of it! Incredible! The thing didn't yawn, it didn't rise or move. . . . Elsa looked into the faces of the people about her and discovered no wonder. She looked at the children and moved on.

These things lived naturally in all their deformity in the same world as she. What are they for? She did not know. The less than pig eyes of the rhinoceros and his broken horns! It made her shudder. And she was startled by their stillness, too. They hardly moved. Yet with that leathery bulk of insensitivity before her, she heard a distant rhythmic . . . ! Was it a cat had got into the place? She looked about. Again, an almost imperceptible small sound. No, it was the beast itself! It was the rhinoceros, mewing like a kitten.

The elephant, to the admiration of the crowd which grew silent at this point, let go its bladder—as though someone had dumped a barrel of stale cider down a drain.

Come, Lottie! said the girl.

The Farmers' Daughters: The Collected Stories of William Carlos Williams. Williams, William Carlos. © 1950.
Extract from Chapter III: Beer and Cold Cuts: The Zoo. (pp.333-342)

THE FARMERS' DAUGHTERS

It was an exciting game. In one house there was a very small dainty-footed deer, no bigger than a terrier, walking quickly up and down inside the bars while another, the same, was lying curled up, its head upon its flanks asleep in the straw. Kangaroos, red and gray, powerful and delicate, one of them sitting upright upon its fat tail, the forefeet with their narrow wrists dangling idly.

Zigzag went the little maid about the room, the wild swine with coarse black hair, curling tusks and knobs of crusted filth, she thought, between them where he couldn't scratch. Was it from that or—in the next cage again beyond belief—that there came such an overpowering stench!

Elsa wanted to go but could not resist the desire to see this other thing. No head at all, just a slithering body tipped with a snout a yard long, armed with filthy eyes, tapering from a shaggy neck, the head no more than a slight bulge in the snout itself—on the body of, almost a bear! she thought.

Whew! that's terrible! she said aloud.

Lottie was already moving away.

Coated with long dangling wiry hair that swept the floor as the beast paced up and down, filthy with dust and straws, the tail a bulky hanging mass of long, spiny hairs dragging on the bottom of the cage—and powerful forelegs armed by one fierce long claw—whew! Terrible.

I'm tired, said Lottie. So Elsa loaded her once more into the foot of the carriage and started for home. But first—it was still so early—passing another building the little maid thought, Why not?

No, no, no! said Lottie.

Yes, said Elsa. So she parked the carriage. It was getting to be an old thing now, took the baby in her arms, Lottie by the hand in spite of her hanging back, and went in behind some others. It was just before three o'clock; she saw it by her big watch which she always carried by a chain in her pocket.

Timid but responsible at the same time, Elsa saw at once that she was among the lions. She got just inside the door and there she stood. On the right were the cages, while along the other side of the room, up three steps, was a row of benches all occupied.

Most of the people were at the other end of the room whither several newcomers hurried, leaving the little blonde maid and the two children almost alone. The people on the benches were looking at her. She didn't understand.



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Extract from Chapter III: Beer and Cold Cuts: The Zoo. (pp.333-342)

THE FARMERS' DAUGHTERS

But near her in the first, no, the second, cage, next to two big black cats with green eyes, was an enormous shaggy-maned lion pacing alone up and down inside bars. Now he would come toward the young girl with the two children then turn away again to the far corner of his cage, stop, press his heavy head forward into the bars, trying to look around the corner, up beyond, then drop his head, turn and come down the face of the bars again. Back he would go once more. Look and return. Elsa didn't move.

Then the beast stopped. Cocked his ears. Stared. Opened his jaws. And split the air with a terrifying voice of thunder.

The baby clung to the maid's neck and began to whimper. Lottie clung to her skirts. Elsa herself was spellbound—standing almost alone, not knowing whether to retreat or go farther.

I want to go home! said Lottie whimpering. The baby, loosening the little maid's neck a moment, turned her head around a little way timidly to see what had happened. Several ladies were laughing. Elsa flushed crimson.

This was no place for a child, said one of the women on the benches to her companion. Can you imagine a mother sending two small children out with a maid like that—in this crowd?

Pretty little thing, said the other. As much of a child as they are. This is going to be fun.

Then a commotion began at the other end of the room. There, they're going to feed them.

There was a scurry and a hubbub followed by fierce guttural roars. An attendant was going down the aisle between the spectators and the cages poking something in under the bars. Growls and roars, half-muffled, savage and repeated, menaced the ear. And then the big lion let go once more.

Lottie, bewildered, put her hands up to her ears and ran—forward into the room as Elsa clutched the baby which suddenly had again clutched her. The two ladies were pointing and laughing as Elsa went to grab Lottie and missed, caught her and tried to get hold of her hand. . . .

Another deafening roar.

In terror the little maid and the children escaped through the door nearest them.

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Extract from Chapter III: Beer and Cold Cuts: The Zoo. (pp.333-342)

THE FARMERS' DAUGHTERS

She must really go home now. She must. But to prove to Lottie that she mustn't be afraid . . . You want to see the monkeys? Then we go home. All right we see the monkeys.

Monkeys are funny in all languages—she'd try here—on her way to the exit—the last place and then go.

As she had hoped, they were funny, very funny. Even more than that, shocking. So that you felt the blood come into your face watching them. Never mind. Nobody else seemed to.

You could hardly follow them, quick as birds. So surprised they always looked. Frightened. Fear is written in all their faces. And their faces never change. Hands and feet and tails made for getting away.

She didn't hurry this time, she had learned what to do—but there were already too many people inside. Nevertheless, nothing ventured nothing won; she'd go ahead.

Monkeys on all sides! Little ones blinking and clinging to the bars, calling, looking furtively at their fellows, eating, scratching or walking slowly about. After all, Elsa was doing no more than the others about her. There were a number of men and women with children of all ages.

Monkeys! Oh, look, monkeys! Wouldn't you get lost in the cage with the monkeys?

This is the monkey house, what else do you expect to find here?

Look at the old man up there thinking!

Elsa didn't know what they were saying exactly. But as she followed the direction of the pointing fingers, sure enough . . . ! She stared with her mouth open where, on a perch, at the very top of a cage which she had thought empty, was the dark and huddled figure of a man-like ape. He was black-haired and looking down at the crowd below him had, his hand supporting the lower part of his face, half-covering his mouth, the appearance of thinking.

Monkeys are interesting people, said a tall woman to a man beside her. But Elsa could not get over her astonishment. No ungainly bird's legs, the colors of the rainbow, here, nor hippopotamus and rhinoceros heads of misshapen bone and blubber, hides like armor, not even the grace of a deer—but a sort of people in contour and motion.



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THE FARMERS' DAUGHTERS

The black, thoughtful creature rubbed his hand over his eyes while what seemed to be his wife along the same shelf, a little smaller, held a piece of paper in her hand putting it to her mouth now and then nibbling, then puffing out her lips and blowing her breath through them with a soft high-pitched clatter. She moved about more than her mate, but neither one was particularly active.

In this house the crowd was getting to be almost impassable. It was entrancing, the most exciting place in the whole gardens. Baboons, walking stiffly on all fours, whose behinds when they turned from the astonished Elsa were blue and crimson. A shriek of laughter went up from several young girls whenever the beast would turn away from them.

And opposite them long-armed gibbons swinging from the cage wall, to the trapeze, to the iron upright in the cage's middle in prodigious leaps, never failing, up and down and around with lightning agility.

Suddenly a great roar of laughter went up from the far end of the building. Then it quieted and as suddenly burst out again in gales of merriment. The call was irresistible. Elsa was drawn inevitably that way along with the rest.

As she came up, the thing was clapping its hands, excitedly, wildly. Then it leaped directly at the crowd! Elsa involuntarily shrank back, bumping into a fat woman who gave her a hard shove with her elbow. And the crowd let out another spasm of roars. The thing inside had disappeared into the back of its cage. Then it leaped again! It hit the bars with the whole weight of its body and clung there snarling and shaking from side to side.

What if it should get loose? Everybody was laughing, but Elsa could see that the beast was furious. He hated the crowd. He wanted to kill them. She could see that. Where was Lottie? Lottie! Lottie! Lottie! The child had disappeared from her hand. Lottie!

The beast was waving its arms and now it spit. It spit into the crowd which laughed and gave way suddenly. And there was Lottie all alone. Elsa ran forward and grabbed her by the hand. Come. And this time she was through.

An attendant came and drove the beast toward the back of the cage. Go on, he said to the people. Go on. Keep moving. Don't stand in front of the cages.

Elsa was tired when she got back to the apartment. So were the children. Well, did you like it? the Missus said.

No, schtinks! said the little maid. I see elephant and many things. Well, some day you can go again, said the Missus. No, said Elsa. Schtinks! I see once, I see too much.

'Why Zoos Disappoint'. Berger, John. New Society. © 1977. (pp.122-123)



Reak Morris

Arts in society
Why zoos disappoint

John Berger

"About 1867," according to the London Zoo Guide, "a music hall artist called the Great Vance sang a song called *Walking in the zoo is the OK thing to do*, and the word 'zoo' came into everyday use. London Zoo also brought the word 'Jumbo' into the English language. Jumbo was an African elephant of mammoth size, who lived at the zoo between 1865 and 1882. Queen Victoria took an interest in him and eventually he ended his days as the star of the famous Barnum circus which travelled through America—his name living on to describe things of giant proportions."

The wrong questions have usually been addressed in zoos. When they were founded—the London Zoo in 1828, the Jardin des Plantes in 1793, the Berlin Zoo in 1844, they brought considerable prestige to the national capitals. This prestige was not so different from that which had accrued to the private royal menageries. These menageries, along with gold plate, architecture, orchestras, players, furnishings, dwarfs, acrobats, uniforms, horses, art and food, had been demonstrations of an emperor's or king's power and wealth. Likewise in the 19th century, public zoos were an endorsement of modern colonial power. The capturing of the animals was a symbolic representation of the conquest of all distant and exotic lands. "Explorers" proved their patriotism by sending home a tiger or an elephant. The gift of an exotic animal to the metropolitan zoo became a token in subservient diplomatic relations.

Yet, like every other 19th century public institution, the zoo, however supportive of the ideology of imperialism, had to claim an independent and civic function. The claim was that it was another kind of museum, whose purpose was to further knowledge and public enlightenment. And so the first questions asked of zoos belonged to natural history; it was then thought possible to study the natural life of animals

even in such unnatural conditions. A century later, more sophisticated zoologists such as Konrad Lorenz asked behaviouristic and ethological questions, the claimed purpose of which was to discover more about the springs of human action through the study of animals under experimental conditions.

Meanwhile, millions visited the zoos each year out of a curiosity which was both so large, so vague and so personal that it is hard to express in a single question. Today in France 22 million people visit the 200 zoos each year. A high proportion of the visitors were and are children.

Children in the industrialised world are surrounded by animal imagery: toys, cartoons, pictures, decorations of every sort.

No other source of imagery can begin to compete with that of animals. The apparently spontaneous interest that children have in animals might lead one to suppose that this has always been the case. Certainly some of the earliest toys (when toys were unknown to the vast majority of the population) were animal. Equally, children's games, all over the world, include real or pretended animals. Yet it was not until the 19th century that reproductions of animals became a regular part of the decor of middle class childhoods—and then, in this century, with the advent of vast display and selling systems like Disney's—of all childhoods.

In the preceding centuries, the proportion of toys which were animal, was small. And these did not pretend to realism, but were symbolic. The difference was that between a traditional hobby horse and a rocking horse: the first was merely a stick with a rudimentary head which children rode like a broom handle; the second was an elaborate "reproduction" of a horse, painted realistically, with real reins of leather, a real mane of hair, and a designed movement to resemble that of a horse galloping. The rocking horse was a 19th century invention.

This new demand for verisimilitude in animal toys led to different methods of

a football match. Adults take children to the zoo to show them the originals of their "productions," and also perhaps in the hope of re-finding some of the innocence of the reproduced animal world which they as member from their own childhood.

The animals seldom live up to the adult memories, whilst to the children they appear, for the most part, unexpected, lethargic and dull. (As frequent as the call of animals in a zoo, are the cries of children demanding: Where is he? Why doesn't it move? Is he dead?) And so one might summarise the felt, but not necessarily expressed question of most visitors as: Why are these animals less than I believed?

And this unprofessional, unexpressed question is the one worth answering.

A zoo is a place where as many species and varieties of animal as possible are collected in order that they can be seen, observed, studied. In principle, each cage is a frame round the animal inside it. Visitors visit the zoo to look at animals. They proceed from cage to cage, not unlike visitors in an art gallery who stop in front of one painting, and then move on to the next, the one after next. Yet in the zoo the visi-

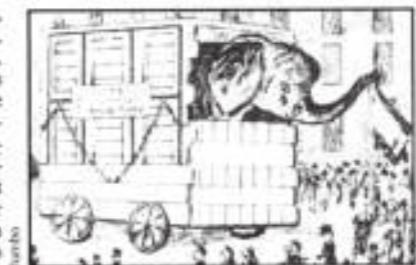


is always wrong. Like an image out of focus. One is so accustomed to this that one scarcely notices it any more; or, rather, the apology habitually anticipates the disappointment, so that the latter is not felt. And the apology runs like this: what do you expect? It's not a dead object you have come to look at, it's alive. It's leading its own life. Why should this coincide with its being properly visible? Yet the reasoning of this apology is inadequate. The truth is more startling.

However you look at these animals, even if the animal is up against the bars, less than a foot from you, looking outward in the public direction, you are looking at something that has been rendered absolutely marginal, and all the concentration you can muster will never be enough to centralise it. Why is this?

Within limits, the animals are free, but both they themselves, and their spectators, presume on their close confinement. The visibility through the glass, the spaces between the bars, or the empty air above the moat, are not what they seem—if they were, then everything would be changed. The visibility, space, air, have been reduced to tokens.

The decor, accepting these elements as tokens, sometimes reproduces them to create pure illusion—as in the case of pa-



manufacture. The first stuffed animals were produced, and the most expensive were covered with real animal skin—usually the skin of still-born calves. The same period saw the appearance of soft animals—bears, tigers, rabbits—such as children take to bed with them. Thus the manufacture of realistic animal toys coincides, more or less, with the establishment of public zoos.

The family visit to the zoo is often a more sentimental occasion than a visit to a fair or



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te prairies or painted rock pools at the back of the boxes for small animals. Sometimes it merely adds further tokens to suggest something of the animal's original landscape—the dead branches of a tree for monkeys, artificial rocks for bears, pebbles and shallow water for crocodiles. These added tokens serve two distinct purposes: for the spectator they are like theatre props; for the animal they consti-



COURTESY OF THE AUTHOR

tute the bare minimum of an environment in which they can physically exist.

The animals, isolated from each other and without interaction between species, have become utterly dependent upon their keepers. Consequently most of their responses have been changed. What was central to their interest has been replaced by a passive waiting for a series of arbitrary outside interventions. The events they perceive occurring around them have become as illusory in terms of their natural responses, as the painted prairies. At the same time this very isolation (usually) guarantees their longevity as specimens and facilitates their taxonomic arrangement.

All this is what makes them marginal. The space which they inhabit is artificial. Hence their tendency to huddle towards the edge of it. (Beyond its edges there may be real space.) In some cages the light is equally artificial. In all cases the environment is illusory. Nothing surrounds them except their own lethargy or hyperactivity. They have nothing to act upon—except, briefly, supplied food and—very occasionally—a supplied mate. (Hence their perennial actions become marginal actions without an object.) Lastly, their dependence and isolation have so conditioned their responses that they treat any event which takes place around them—usually it is in front of them, where the public is—as marginal. (Hence their assumption of an otherwise exclusively human attitude—indifference.)

Zoos, realistic animal toys and the widespread commercial diffusion of animal imagery, all began as animals started to be withdrawn from daily life. One could suppose that such innovations were compensatory. Yet in reality the innovations themselves belonged to the same remorseless movement as was dispersing the animals. The zoos, with their theatrical decor for display, were in fact demonstrations of how animals had been rendered absolutely marginal. The realistic toys increased the demand for the new animal puppet: the urban pet. The reproduction of animals in images—as their biological reproduction in

birth becomes a rarer and rarer sight—was competitively forced to make animals ever more exotic and remote.

Everywhere animals disappear. In zoos they constitute the living monument to their own disappearance. And in doing so, they provoked their last metaphor: *The Naked Ape*, *The Human Zoo*, are titles of world bestsellers. In these books the zoologist, Desmond Morris, proposes that the unnatural behaviour of animals in captivity can help us to understand, accept and overcome the stresses involved in living in consumer societies.

All sites of enforced marginalisation—ghettos, shanty towns, prisons, madhouses, concentration camps—have something in common with zoos. But it is both too easy and too evasive to use the zoo as a symbol. The zoo is a demonstration of the relations between man and animals; nothing else. The marginalisation of animals is today being followed by the marginalisation and disposal of the only class who, throughout history, has remained familiar with animals and maintained the wisdom which accompanies that familiarity: the middle and small peasant. The basis of this wisdom is an acceptance of the dualism at the very origin of the relation between man and animal. The rejection of this dualism is probably an important factor in opening the way to modern totalitarianism. But I do not wish to go beyond the limits of that unprofessional, unexpressed but fundamental question asked of the zoo:

The zoo cannot but disappoint. The public purpose of zoos is to offer visitors the opportunity of looking at animals. Yet nowhere in a zoo can a stranger encounter the look of an animal. At the most, the



COURTESY OF THE AUTHOR

animal's gaze flickers and passes on. They look sideways. They look blindly beyond. They scan mechanically. They have been immunised to encounter, because nothing can any more occupy a central place in their attention.

Therein lies the ultimate consequence of their marginalisation. That look between animal and man, which may have played a crucial role in the development of human society, and with which, in any case, all men had always lived until less than a century ago, has been extinguished. Looking at each animal, the unaccompanied zoo visitor is alone. As for the crowds, they belong to a species which has at last been isolated.

This is the last of three articles by John Berger on animals. The other two appeared on 10 and 27 March.

'The Shame of Auckland Zoo'. Manning, Selwyn. © June 1994. (pp.58-69)

What's the difference between the controversial penguins-on-ice show at Kelly Tarlton's and a group of apes swinging from chains at Auckland zoo? If there is a growing tide of public concern for the rights of animals, why are Auckland City's ratepayers prepared to continue to fund an enterprise which locks wild animals behind bars?

Over the past two years, Auckland Zoological Park has had to weather snippets of bad publicity, high staff turnover and suggestions from some Auckland City councillors that senior zoo staff are perhaps less than frank with the public.

THE SHAME OF AUCKLAND ZOO

The zoo meanwhile continues to live with the problems of both the present and the past as its management steers it in a direction which concentrates on being seen as a conservation centre fully equipped to assist the survival of endangered species and entire ecosystems. The plan, part of a World Conservation Strategy, is for Auckland zoo to continue to evolve away from the menagerie of the past—to distance itself from the caged wild animals which served little purpose other than as entertainers.

But theory is one thing and practice another, and Auckland zoo is having difficulty adapting to this challenge. Does the zoo have a role in helping to save the world's rainforests, or is this new strategy just a public relations facade, a clever way of promoting the survival, not so much of animals, but of the institution itself?

SELWYN MANNING investigates...

Selwyn Manning is an Auckland-based journalist. This is his first piece for Metro. Photographs by Mark Smith.

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The Raped Ape

BACK IN MARCH the *New Zealand Herald* did what the *Herald* often does — published a photo-story of a happy event at the Auckland zoo. This time it was about Indra, a pregnant orang-utan "with a persistent groin infection". The primate was photographed undergoing a CAT scan at an Auckland radiology clinic. Said the zoo's senior curator, Dr Richard Jakob-Hoff: "Staff discovered Indra was pregnant last week, and because of her infection the decision was made to perform the scan... the infection in her pelvic region was probably caused by a grass seed lodged under the skin."

All was discovered to be well with the monkey, which was put on a course of antibiotics and was expected to give birth to an undamaged baby in another month. But had we been told the full, rather-less-happy story of Indra the pregnant orang-utan?

The Auckland zoo's new primate enclosure home of the family of endangered Bornean orang-utan is open to the sky, and through windows it is easy for the public to observe these great apes. But unlike other areas in the park, inside the orang-utan enclosure there isn't a tree in sight. As a substitute for tropical rainforest, the orangs have high platforms supported by round pine poles and fitted with swing chains. Horst, a mature male, sits atop of his tower surveying the scene below. Indra, the adult female, sits on the grass cuddling her baby under a piece of sackcloth. While Charlie, another male, hides in the corner. The orang-utan have bred successfully. And from the outside it all looks like domestic bliss. Is this an example of Auckland zoo contributing toward saving a species from extinction?

Well, hardly. ZooCheck, an international watchdog group, reports that life inside the orang-utan enclosure is far from happy and questions Auckland zoo's right to keep these animals captive.

Zookeepers talk of behavioural problems where the orang-utan repeatedly eat their vomit.

And Indra's "persistent groin infection" is, in fact, a fistula which originally developed from a skin infection. As a consequence of this, the male orang-utan continually mate a red, infected, ulcerated wound on her back.

Over a period of some 18 months, documents obtained under the Official Information Act show the zoo vet's ongoing attempts to clean this wound of pus and semen while the animal's suffering continues unabated until the fistula finally sinusizes its way right through the lower abdomen and exits through the inner thigh.

Duncan Emerson was at this time one of the orang-utan keepers. He believes this type of problem arises because zoos force solitary animals to cohabit close together. "The orang-utan have no way of getting away from each other," he says. "We realised why the wound was not

healing when we saw one of the males pushing his thumbs into her back. Indra would flinch, then she would be mated."

Despite this, senior curator Jakob-Hoff insists: "This happens to be the most successful breeding group of orang-utan in the world. The dynamics of the group, the compatibility, is excellent."

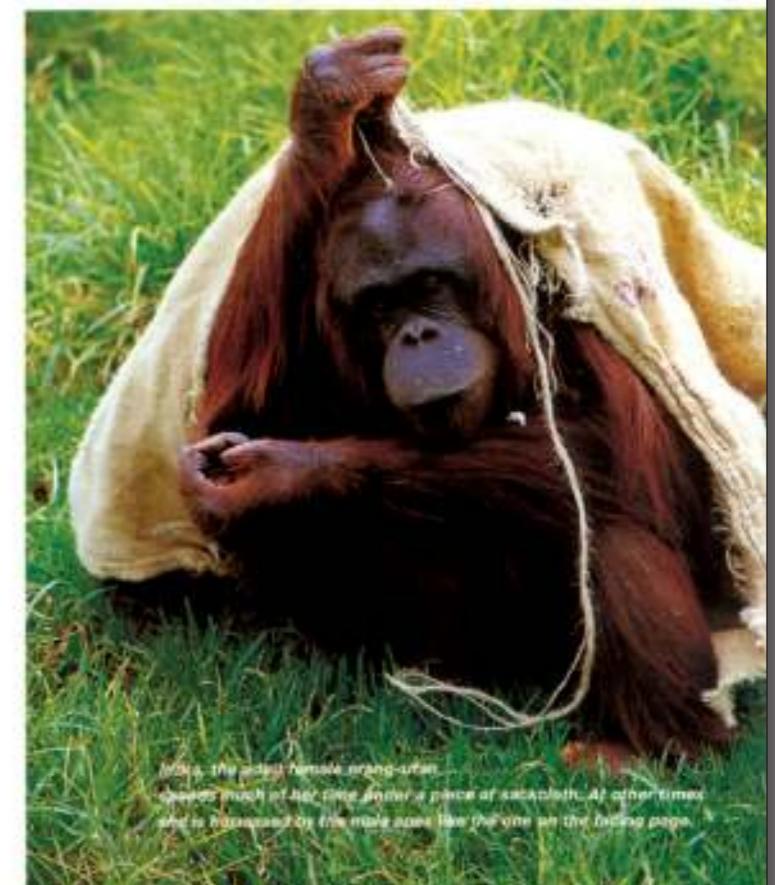
He says, however, the zoo is having problems with the two males. "Charlie the younger male is starting to challenge the dominance of the elder, Horst.

"But I would refute the implication that we take bad care of our orang-utans. Because of our expertise, the SPCA have used our senior primate keeper to advise them on the welfare of circus monkeys."

The Secret Life Of The Zoo

AT AUCKLAND ZOO, keepers talk privately of animals which captivity has turned insane, big cats contracting incurable diseases, indiscriminate inbreeding and a mortality rate that they say questions whether the place should continue on its present path or be closed down.

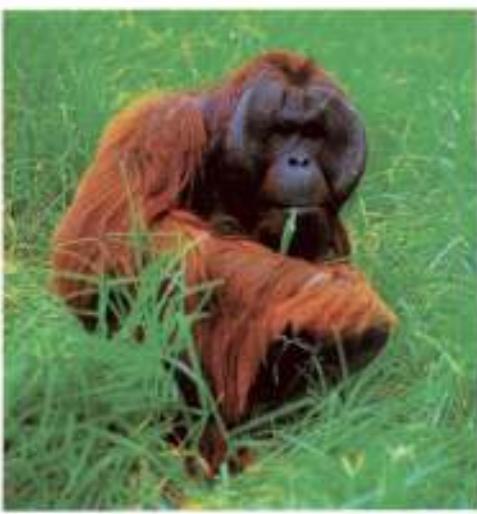
Documents obtained under the Official Information Act show that Auckland zoo has actively participated in a research programme conducting drug trials for an international phar-



Indra, the adult female orang-utan, keeps much of her time under a piece of sackcloth. At other times she is harassed by the male apes like those on the facing page.

Manning, Selwyn, 'The Shame of Auckland Zoo', published June 1994, Metro, reproduced by permission.

'The Shame of Auckland Zoo'. Metro. Manning, Selwyn. © June 1994. (pp.58-69)



zoos for being poor substitutes of real conservation. But Jakob-Hoff is determined to turn the tide. He doesn't believe in animal entertainment and is driven by his vision for a sustaining natural world. He says that in time zoos will prove to be effective saviours of wildlife and ecosystems achieved by a five point plan: through education, captive breeding, networking, research and direct input into the wild.

In the meantime, he says, zoos have an important role — to alert the public to the demise of the earth's wilderness areas: "Like it or not, the world's wilderness is disappearing at an incredible rate. It's important that zoos share their experience with others who are dedicated toward conservation."

Both Jakob-Hoff and Laura Mumaw, believe that by keeping the public outside, they'll be able to continue this work. And the Jakob-Hoff PR machine is quick and effective. Light, quirky press releases continue to captivate the public. It seems people love nothing more than soft zoo stories and baby giraffe photographs on the front page of their *Herald*. Which may be just as well as Zoo-Check seriously doubts whether this zoo can ever be taken seriously.

Education Or Entertainment?

macutical company. Scientific experiments have been carried out on 48 primates, including six orang-utan (an endangered species).

All this has largely been kept from the public. The incidents have been isolated, the debate fragmented, the facts shrouded behind a grey volcanic stone wall of bureaucratic silence and massaged by a compliant media eager to be part of the zoo's "good news" PR machine. Meanwhile, the question remains: Is Auckland zoo a justifiable means to a better end, or an outdated, archaic but still public-funded institution?

The man at the centre of the debate is Auckland Zoological Park's senior curator, Richard Jakob-Hoff BSc (Hons) RVMS (Hons), the person in charge of the day-to-day welfare of the zoo's animals. He was born in Switzerland, schooled in England and educated in veterinary medicine at the Murdoch School of Veterinary Studies, Perth, Western Australia. Jakob-Hoff, who graduated as a vet in 1981, says his main motivation for working in zoos is to progress their contributions to the conservation of wildlife. The senior curator has many varied interests.

His admiration for falconry goes back some 20 years to when, as a falconer, he trained birds of prey for the United States Air Force at a military base in England. Another interest is human psychology, and characteristically this too runs a parallel path to his chosen occupation. He says: "All conservation problems relate to human attitudes. If you're going to address these problems, you have to understand how people think. And I see a lot of consistencies between our own behaviour and that of animals, especially territorial behaviour."

However, Jakob-Hoff believes that education is where zoos can have the biggest impact on conservation.

Auckland zoo's education programme is attended each year by 44,000 students and, as an observer, one cannot help but see the smiles and intrigue on the faces of the children as they hike through the park on their thematic zone adventures. Jakob-Hoff says: "As well as school trips we have our keepers giving talks, we've put up signs which describe where the animals come from and about their natural habitat."

Jakob-Hoff insists that his zoo is also politically important in conservation when he says: "This zoo is situated within the most populated area of New Zealand. Because of this we have the biggest political impact. There are more voters here, so the direction of central government's environmental policies are very much deter-

'The Shame of Auckland Zoo'. Metro. Manning, Selwyn. © June 1994. (pp.58-69)

mined in Auckland." He says that if the zoo can make people aware of conservation issues and develop good attitudes towards animals, then it has set up a situation for people to take their own initiatives.

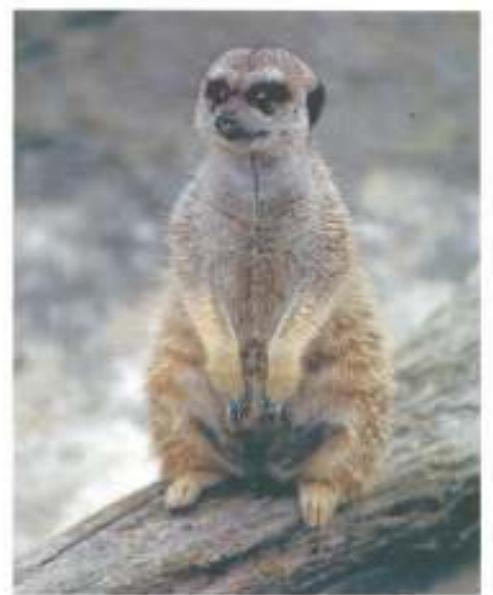
But ZooCheck's Lesley Munro MSc (zoology), ex-zookeeper and SPCA inspector, disagrees with Jakob-Hoff. She says: "When you take an animal out of its natural environment, feed it foods it doesn't normally eat, enclose it in a home it doesn't naturally have, remove all plant and animal species it naturally cohabits and interacts with, severely restrict its range, and in several cases at Auckland zoo you have a solitary animal representing a species. How can you possibly say you are educating people about that animal? That's like going into a prison solitary confinement cell and expecting to study human behaviour!" She says in most cases people visit the zoo just to "gawk" at the animals.

The zoo argues that it has a tremendously valuable source of information about animals. Jakob-Hoff says: "Zoos cannot replace field studies. You need both. The natural environment cannot be duplicated in a zoo. But the things we look at are parenting and development. Take the orang-utan. They are very difficult to study in the wild. They live in dense rainforest; you cannot study them up close. It would take years to discover what we have found in captivity."

ZooCheck's Duncan Emerson, also a past keeper, says, as far as keepers are concerned, education is a farce: "We see animals that are limited in their behaviour by their surroundings. The elephants cannot migrate, the jaguar cannot learn to hunt."

Emerson says that when it comes to abnormal animal behaviour, the public are kept in the dark: "Captivity causes distress. Giraffes neck twist, chimpanzees eat their own faeces, polar bears and jaguars pace, baboons and capuchin monkeys suffer increased aggression, animals self-mutilate themselves, they eat their young. They simply cannot and do not behave like wild animals."

His colleague Allan Gatland is disturbed that at Auckland zoo endangered species are on display for little purpose other than as symbols of their habitat. "Everyone hopes the sacrifice may save a couple of species, but that is not an effective conservation effort. It's a cop-out," he says.



breed madly from them. Suddenly we had a large population from only one or two animals.

"I looked into the serval programme and found no one knew which animals were breeding. No one knew which animals came from where. Auckland zoo's serval were inbred — they were throwing off genetic defects."

The problem became so bad that successive generations never lived past eight months of age. Gatland, who says Auckland zoo destroyed about 40 cubs, says the serval cubs had blue eyes, were fine-boned, were underdeveloped and had grown a sparse white coat which one could see skin through.

Gatland says this is typical of captive breeding programmes: "There's a small genetic pool, a lot of breeding and the result is that the offspring can never be released back into the wild."

The zoo accepts it has an inbreeding problem but believes the same problem is faced by most zoos around the world. Jakob-Hoff points out: "We actually stopped breeding serval several years ago. It is important that people realise we have taken active steps to stop problems like that. We are not just allowing it to happen."

Auckland zoo also has the far-from-happy family of endangered Bornean orang-utan which we met at the beginning of this story. Is this an example of the zoo contributing towards saving a species from extinction?

Well, only indirectly. Jakob-Hoff admits it is unlikely these animals or any of their offspring will ever be reintroduced into the wild. He says that in most cases captive breeding isn't about reintroduction and that a recent conservation assessment of captive orang-utan has found these animals (once they become dependent on humans) to be unadaptable. "The likelihood of captive orang-utan adapting fully to the wild is fairly small," he says. "They're such a social animal — they learn from watching their peers. Humans aren't able to provide a substitute for that type of thing. However, the wild orang-utan has been found to be relatively secure at the moment."

So, while this zoo's captive breeding programme is unable to con-

The Saturated Gene Pool

THESE CRITICS OF Auckland zoo say the "ark theory", the captive breeding programme, is a disaster. They say the reality of day-to-day animal care seldom meets acceptable standards. They describe breeding practices as deplorable.

Worse, with many of Auckland zoo's animals, the gene pool is saturated. It appears there are not enough animals with good, clearly identified bloodlines to make captive breeding successful.

To make the "ark theory" work, zoologists say a substantial gene pool is essential. If animals are ever going to be reintroduced back into a natural habitat, they need as few common ancestors as possible, but, according to ZooCheck's Lesley Munro, the problem is that at Auckland zoo the hippos, Barbary sheep, otters, zebras, baboons, giraffes and camels are all horribly inbred.

Allan Gatland, who was acting head of the zoo's carnivore section for over a year, says the problem with zoos is that they subscribe to a "bandwagon" theory. He uses the serval (an African cat about the size of a Labrador) as an example. "A few years ago, someone conducted a survey and found there were few breeding serval left in the world. So Auckland zoo brought a pair in from overseas. All the zoos

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tribute to the orang-utan wild population, how does one justify keeping these animals cooped up?

Jakob Hoff answers by quoting part one of his five-part conservation theory: "These animals are ambassadors, if you like. It's very hard to get people emotionally involved with saving rainforests. But, if people come to a zoo and see these animals with their own eyes, then hopefully the message will be brought home to them."

But how different is this theory from the old menagerie days?

The senior curator believes it is different: "The animals are not here just for people to look at, they are here to educate people."

The Remarkable New Kiwi Diet

IF SURVIVAL/MORTALITY rates are the true test of how good a zoo is, then it would appear that Auckland zoo has major problems.

Zoo documents show the overall captive breeding programme — including New Zealand endangered species — to be a failure (see box). Zookeepers say they know of no single incident where Auckland zoo's captive-bred animals have been reintroduced to the wild.

"Yes, sure, certainly," he replies, "but nationally I don't think we should put all our eggs in one basket. If that was the case and there was a disease or a fire, all the kiwi would be lost."

ZooCheck doubts whether Auckland zoo will ever be capable of managing kiwi successfully. Duncan Emerson says a dietary deficiency (biotin) was responsible for many kiwi lives being lost when, in October 1993, the kiwi staple diet was changed from the dry cat food, Biscats, to a mixture of meat, vegetables and meal.

In a press release put out at the time, the zoo director, Laura Mumaw, said: "This new kiwi diet is another example of the remarkable steps which our dedicated staff take to ensure the best possible care for our animals."

Zoo documents provide a general overview which shows that 15 of the 33 species of animals which have had young since 1989 have an infant mortality rate of over 50 per cent. Of this troubled group, four species have an infant mortality rate of between 80 and 99 per cent, and with a further six species, all their young have died.

Auckland Zoological Park is owned by the Auckland City Council, and midway through 1993, ACC councillor Suzanne Corbett accused the zoo director of hiding death rates. Corbett says Mumaw was very quick to report births but only informed the city council's Zoo Enterprise Board of 18 per cent of deaths. Corbett says that in one case Mumaw announced to the board that two kiwi chicks had hatched: "But what the director failed to say was that the chicks had subsequently died a short time later."

Councillors Corbett and Sandra Lee re-

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quested to the Auckland City Council that an independent inquiry be held. The request was put to the vote, the motion was lost.

In reply to the councillor's accusations, Mumaw told the enterprise board that Auckland's mortality rate stands well compared with other international zoos. "That is," Mumaw says, "when put into context with the age of the specimens."

Her senior curator, Jakob Hoff, admits it is true that zoo management did not, on a monthly basis, report all deaths to the board. He says the reason for this was, "quite frankly, because the board had not requested more information."

Today, Auckland zoo has an informal policy to provide the enterprise board monthly with a full inventory of births, deaths and departures. From this the ratepayers' representatives can deduce Auckland zoo's true survival/mortality rates.

Both sides agree that mortality rates have to be looked at with great caution. Jakob Hoff explains: "You have to ask what are the causes of death. For example, of the adult kiwi, how many were old birds, how many were brought into captivity because they had been injured on the road? To look only at the death figures doesn't really tell the story."

"I'd like to reduce the mortality rate, but it's hard to say what is acceptable and what isn't. I think that with careful management we can reduce the mortality rate. We had a kiwi chick hatch in November 1993 and it's doing very well."

But, ironically, the surviving chick highlights the zoo's kiwi breeding problem. Jakob Hoff says: "This particular chick is the first one to have been reared to this stage for four years."

The Drug Experiments

WHILE CONSERVATION, AS A RULE, receives ready public support, scientific research can often stir emotions to the contrary. Perhaps that's why Auckland zoo has kept a closely-guarded secret from not only the public, but also the majority of zookeepers.

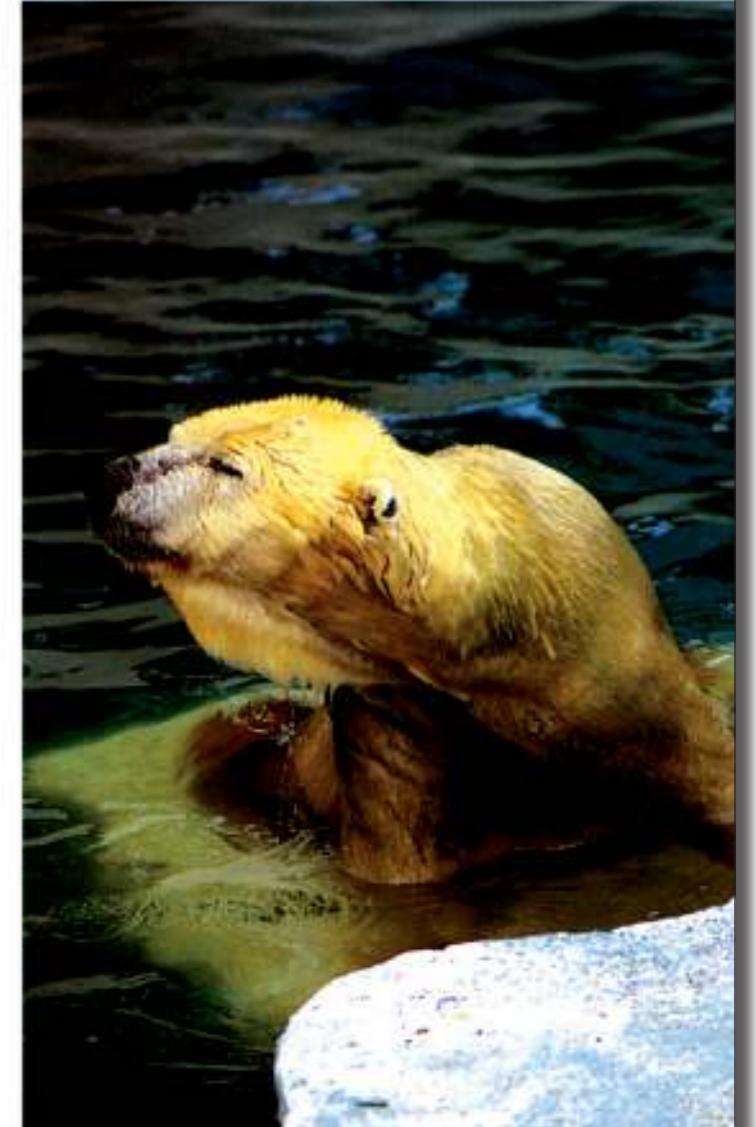
To most people a zoo is a place where they can observe, at close range, animals from exotic, far-off places. Few visitors would ever imagine that the animals they and their children admire are the subjects of science. Could the "caring face" of Auckland zoo ever risk using an endangered species in the same way as other organisations use laboratory rats?

Over the past three years Auckland zoo has conducted a number of research projects involving animal manipulation. As part of its conservation research programme, scientific reproductive tests have been carried out on the endangered

tuatara, and in a drug trial for Ciba Geigy Limited, 24 spider monkeys, 18 bonnet macaque and six of the endangered orang-utan were injected with the (then-experimental) general anaesthetic drug Domitor.

In four letters dated between September 6 and October 30 1990, Ciba Geigy's Rob Nottingham corresponds with Richard Jakob Hoff and the zoo veterinarian Wayne Boardman. The letters show Ciba Geigy's desire to have this drug used on primates under scientific conditions. The letters say: "Ciba Geigy New Zealand Limited... would be interested to participate in a joint evaluation with Dr Boardman." And: "During the evaluation of the sedation, the vital signs such as respiratory rate, heart rate and capillary refill time in the treated animals would be closely monitored."

Ciba Geigy further writes: "There is only very limited published data on the activity of medetomidine (Domitor) in zoo animals and it is therefore hoped to contribute to the knowledge by publish-



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of the antelope used in the experiments died."

Nevertheless, Auckland zoo's senior curator is convinced that such research is essential: "Don't you think we should be trying to make our procedures safer? People put the word 'drug test' or 'trial' on it, but when you're dealing with wild animals you're often pioneering. The important thing is for us to share this information so it's not repeated unnecessarily — I'm very proud of what we do!"

Jakob Hoff says the experiments are conducted in such a way as to cause the least likely harm: "You wouldn't just go and give them a whopping great dose to see what the effect is."

However, accidents do happen. When an attempt was made to dart an adult female orangutan with Domitor, the vet's aim was a little astray. Zoo keepers say Indra's baby, Intan, which was hanging on to the mother's shoulder, received a dose for an animal four times her size.

Auckland zoo anaesthesia records note the effect as "excessively deep anaesthesia." At 8.07am the baby orang-utan was given an injection of antidote. Another dose was given at 9.32am. Records show the animal was still drugged eight hours later.

The Superglued Tuatara

TUATARA REPRODUCTIVE TESTS have also proved to be controversial. In an attempt to study the reproductive cycle of female tuatara, nine of the endangered reptiles were subjected to laparoscopy examinations conducted by Dr Alison Cree, lecturer in zoology at the University of Otago. Laparoscopes allow a researcher to view the general condition of ovaries and other reproductive organs. The examinations were carried out after monitoring of hormone levels had indicated reduced reproductive activity in Auckland zoo's female tuatara over a three-year period.

The problem was that laparoscopes don't seem to come small enough for tuatara, and to enable the insertion of the instrument an incision has to be made. After the examination, as a rule, Dr Cree sutures the wound and the subject is left to recover.

However, with the Auckland zoo tuatara, following advice from the zoo vet, Wayne Boardman, Dr Cree used superglue instead of stitches to close the wound.

The next day, zookeepers found that the wound had reopened. Martin Bell, the keeper in charge of reptiles, wrote to Dr Cree expressing his misgivings about the examinations. In a letter of reply dated July 14 1993, and obtained under the Official Information Act, Cree shares Bell's concern that some laparoscopy wounds reopened after examination.

Dr Cree says on that occasion she tried a new method, which in hindsight she would not repeat: "In response to suggestions from Wayne Boardman I tried supergluing the wounds. However, from experience it appears the tuatara have the strength to easily reopen the wounds. In retrospect it would have been better to try the technique on some other group of animal."

Martin Bell suggested that monitoring the tuatara be discontinued. Dr Cree agrees that monitoring should cease, but for different reasons. She says blood sampling and laparoscopy does not

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impair reproduction in healthy wild tuatara. However, she agrees that monitoring has served its purpose, for the time being anyway.

For the record, the captive tuatara show very different reproductive patterns than their wild counterparts. In a report on the reproductive activity of Auckland zoo's tuatara, concern is expressed for a "very high proportion of reptiles in regressed and atretic condition [an absence of, or unnatural narrowing of, a body channel]." The report says the reasons for this high degree of atresia must be addressed. It cites the possible reasons for atresia as old age or inferior nutrition.

Zookeepers say that when Auckland zoo received 27 tuatara from the Department of Conservation, they were unable to provide the reptiles with appropriate care. They say burrows flooded, skin problems developed and the tuatara's noses were worn raw on the mesh of their cages.

The Incurable Big Cats

SADLY, THE AUCKLAND ZOO'S efforts to help save endangered species of big cats may be threatened by a contagious incurable disease. All lions there have FIV (feline immunodeficiency virus). But despite the senior curator admitting he doesn't know how the animals caught the disease, Jakob Hoff still intends to bring to Auckland zoo a breeding pair of the endangered Sumatran tiger (Sumatran tigers, as a species, have now dwindled in number to several hundred individuals). Other endangered wild cats such as the golden cat and clouded leopard are also being sought by zoo management.

There is speculation that the lions caught FIV from a feral cat population which plagues Auckland zoo, but Jakob Hoff says feral cats are everywhere: "You can find them on subantarctic islands, in tropical rainforests, in the Gibson Desert.

"Although the lions have shown a positive result, we have to treat that with a bit of caution, because the first positive reactions to the test are common. In other words, an animal which shows a positive reaction doesn't actually have the disease."

This point appears to be debatable. When questioned, independent veterinarians say the FIV test is accurate.

When asked if he believes Auckland zoo should first find out precisely how its big cats contracted FIV, particularly before it brings in Sumatran tigers, Jakob Hoff answers: "What we will do is test the Sumatran tigers to see if they already have the disease. I think if you tested the majority of the world's wild cat populations you would find most of them have it."

How The Zoo Silences Its Staff

ZOOKEEPERS ARE FRUSTRATED. They say the caring public face of Auckland zoo is a myth, whereas the reality of zoo life is disturbing, keeper morale is low and animal management poor. But they are afraid — indeed, they are forbidden — to speak out.

On several occasions during 1992-93, zoo staff approached the media with their concerns over numerous incidents at Auckland zoo. Shortly afterwards, in a memorandum to all zoo staff, dated June 3 1993, Laura Mumaw attempted to silence them when she wrote: "Only authorised personnel are to speak to the media," and, "Each individual staff member will be held responsible for their

Bad Luck Or Bad Management?

The zoo's record — and the official response.

Charge: Disease (lumpy jaw) wipes out entire population of western grey kangaroo.

The zoo authorities reply: "An outbreak of lumpy jaw resulted in the deaths of four grey kangaroos between May 1990 and February 1991. Effective control and prevention measures were taken at this time which have markedly reduced the incidence of disease in the zoo's kangaroos and wallabies."

Dietary deficiency (biotin) kills a number of kiwis.

Four of the zoo's 16 kiwis died of biotin deficiency in 1990. The problem was remedied and has not recurred.

Barbary sheep are accidentally poisoned by slug bait residue on pellet food.

This was an extremely rare event, given the fact that the same manufacturer had been producing and supplying stock feeds to the zoo and farming community without incident for many years. The manufacturer took immediate steps to ensure such an error could not occur again. The quick actions of zoo staff in detecting and dealing with this event significantly reduced the potential number of fatalities.

Male hippos are subjects of an experimental operation. The elderly Kabele dies under anaesthetic.

In reference to the hippo Kabele, the anaesthetic was not experimental as the procedure was based on the successful anaesthesia of another hippo, Fudge. This, in turn, was based on an extensive review of published and unpublished reports from other zoos. As discussed and approved by the zoo's Animal Ethics Committee, the reasons for performing the operation were based on the welfare interests of the entire hippo group at the zoo.

Since 1988, only two of the 12 giraffe calves born have survived past one year of age.

Of the 14 giraffes born between 1984 and 1993, seven (50 per cent) survived to adulthood and are either still at the zoo or were shipped elsewhere.

Of the seven which did not survive, four were dead at birth, one was deformed and a pair of twins died shortly after birth (as in horses, twins are abnormal in this species and would not be expected to survive).

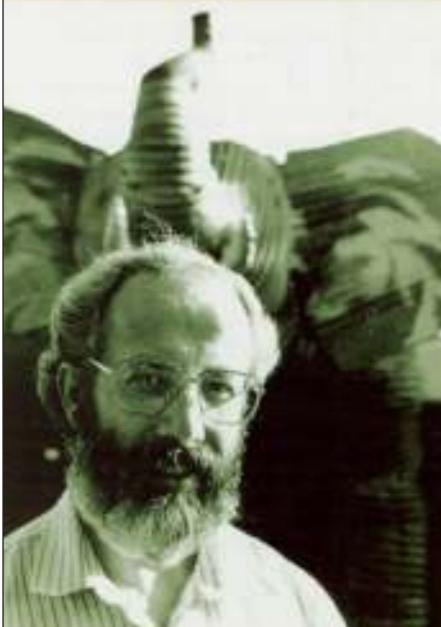
Tsavo, the patriarch giraffe, in an attempt to stop him breeding, was confined for over three months to a small pen about six giraffe strides across.

It is good management practice for zoos to habituate animals to accept periods of confinement as a part of their daily routine. This is to ensure that they are not stressed by this if confinement becomes a necessity. All our giraffes are fully accustomed to accept such confinement from birth.

After displaying disturbed, abnormal behaviour, Tsavo is found bloodied and dead in his stall. Zoo management state the cause of death as heart failure.

Tsavo exhibited no abnormal behaviour which could be related to his death. When his dead body was discovered by keepers, there was a small amount of blood in his stall. This blood was

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clearly consistent with the abrasions he suffered as he fell. Independent laboratory tests on Tezvo were in every way consistent with the postmortem diagnosis of heart failure. There was no indication that the confinement of Tezvo prior to his death was associated with his demise. All pathological investigations of his death — including independent laboratory examinations — support the diagnosis of heart failure.

Bull California sea lion is sent away to breed with two daughters; while Auckland zoo has two unrelated female mates available.

Inbreeding is not necessarily detrimental in itself. For instance, all black robins are descended from a single female and a healthy population of over 100 of these birds now survives on the Chatham Islands. All domestic and laboratory animals are inbred. The zoo has had no problems attributable to inbreeding with its baby sea lions.

Four baboons are destroyed because of over crowding.

In August 1990, after an extensive and unsuccessful search for an alternative home, the University of Auckland medical school's ethics committee approved a decision to euthanase one aged female and three male baboons. This decision was made to resolve continuing conflicts in the baboon troop which at that time numbered 12 animals. This action resulted in a significant reduction in the level of conflict within the group. Effective breeding controls implemented at that time have precluded the need for similar action.

Adolescent male capuchin monkey is destroyed after attacks from dominant male.

Below: Auckland zoo senior curator Richard Jakob Hoff... "I wish that people who have concerns about the welfare of the zoo's animals would come and talk to us about it."

Auckland Zoo Director Laura Mumford

Good at broadcasting the good news; perhaps not so good at presenting the bad.

Keepers observe orang-utans habitually eating vomit at the rear of the enclosure.

This behaviour is also occasionally seen in wild orang-utans. It was first exhibited by Charlie when he arrived at Auckland zoo from his previous home in Singapore. It appears to be a habit which has subsequently been picked up by Horst and Dara who apparently enjoy recycling some of their food.

There is no apparent medical problem associated with it. Indra and our two youngsters have not exhibited this behaviour.

Male white rhino shows signs of continued abnormal behaviour. He rubs against a post, the result being a deep groove in his horn.

The rubbing of horns is a normal behaviour in rhinos. The groove in Mandala's horn is caused by rubbing on the cables around his enclosure. It is only of cosmetic concern as the horn contains no nerve endings which might cause pain.

All lions have FIV. Despite this, Auckland zoo makes plans to bring in other endangered big cat species.

Many animals carry antibodies to viruses without suffering actual illness — as in the case with the zoo's lions.

Adult female elephant Kashin suffers rheonic arthritis and acute foot abscesses. Despite this, Auckland zoo plans to artificially inseminate her. Critics of the zoo ask, what will zoo management do if the resulting offspring is a bull calf?

Kashin will not be bred until her long-term foot problem has been resolved. Before breeding with elephants a plan will be in place which will address the issue of the future management of any offspring. Bull calves are in demand by other zoos, so the gender of the offspring is unlikely to be a cause of concern.

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actions. A breach of this policy is serious misconduct and employees breaching the policy will be instantly dismissed.

ZooCheck members Duncan Emerson and Lynette Ashley resigned after speaking publicly against castration experiments conducted on two hippopotami. Emerson: "You had to ask yourself, should I be muzzled by the administration or tell people the truth of what goes on?"

An Animal Concentration Camp?

FOR MANY OF Auckland Zoological Park's captive animals, day-to-day life is little different than it was 20 years ago. The polar bears still sway from side to side in a mad hypnotic dream, the ex-tea party chimps still stare from behind iron bars, eating excrement and waiting for a chance to attack their keepers, the jaguar and pumas still pace the confines of their tiny cages.

Auckland zoo is unable to secure the funds needed to reaccommodate all its animals — especially the ones which continue to live in unsatisfactory conditions. But Jakob Hoff says he is trying to modify the accommodation to give the animals more space and a more interesting environment. "And we're managing these animals so that at least keepers are able to stimulate natural behaviour, natural curiosity and more frequent activity," he says.

However, ZooCheck believes that to keep animals captive in surroundings which are far from satisfactory is unacceptable. Allan Gatland says the zoo must make a decision one way or another: "To leave these animals in 1920-type cages is like walking into a concentration camp after the war and saying, 'Sorry guys, it will cost too much to move you, we'll just wait for you to die.' You don't do that. You don't ignore a problem when something is suffering."

ZooCheck believes that if viable alternatives cannot be found, then some of the troubled animals should be put to sleep. It believes that the majority of people would consider this action as a humane release.

ZooCheck's Duncan Emerson explains why his organisation believes this. He says the tea party chimps were raised with humans but are now filled with hatred: "They grew up with people, played with people — that is until they were locked up behind bars. Now their reaction to humans is to kill us. If a keeper came within arm's reach, they'd have you!"

Tea party routines, constant handling and inadequate accommodation combined to leave a legacy of chimpanzees with abnormal, antisocial behaviour.

Bobby, Janie and Josie were the three former chimp stars of the late 1950s. Janie once sat down to tea with the then mayor of Auckland, John Luxford. But as the chimps grew they became confused and the zoo management was forced to put them behind bars. Today they can be observed beyond the band rotunda, in an old rusty iron-barred cage which the zoo said three years ago was "only a temporary measure".

It seems that many animals at Auckland zoo are there only as drawcards to bring in the public. Lions, elephants, zebra, chimpanzees, meerkats, orang-utan, hippopotami and kiwi bring in money. Zookeepers are told by management that these species help the zoo maintain itself.

But Emerson says the small message on each cage hardly justifies a lifetime of going mad. He says the lack of successful conservation



at Auckland zoo further proves little has changed from the menagerie days. "If the remnants of the past were of real concern, they would have been dealt with. Instead, managerial positions have doubled, a zoo bus has been purchased, golf carts bought and new offices have been built."

To which Richard Jakob Hoff replies: "My animal husbandry budget has increased every year for the last five years."

But it's clear that spending on other areas — including public relations — has increased too. Since 1988, zoo education has been emphasised. The new community programmes department not only manages school and public education, but also marketing and promotions. Prior to 1988 there was no budget for this.

During this period, it must be pointed out, the elephants did receive better living conditions; however, their new enclosure is desert-like and barren and a world away from the tropical forests of Asia.

By 4.30pm every day the two female elephants, Kashin and Burma, are locked away in the elephant house. Surrounded by walls of iron bars and concrete, they are left to dream through the long night, while standing on a large rubber mat, until morning. The elephant's usable outside enclosure is approximately 0.4 of a hectare.

The perimeter of this is around 254 metres. To walk one kilometre, Kashin and Burma have to walk around this area four times. To equal the distance travelled daily by a wild Asian elephant (30-40 kilometres), the arthritic Kashin and Burma will have to walk around this new \$1.5 million enclosure 118 to 157 times.

The Cringing Baboon

FEW PEOPLE REALISE the monotony of zoos. When the public visits a zoo they see the animals pace or stay behind their walls for three, maybe four, hours. But for these animals every day is the same and during visiting time they stare at the stream of faces in the crowds. Everyone is the same. Everyone just stares back. Meal time is always the same food, every night. They sit captive, thousands of miles from the climate for which evolution has adapted them. It's the monotony which crushes their spirit, the endless hours which numbs their brains.

'The Shame of Auckland Zoo'. Metro. Manning, Selwyn. © June 1994. (pp.58-69)

Captive wild animals, boredom and abnormal behaviour go together. At Auckland zoo the polar bear's insanity is infamous. The jaguar is confined to a cage little bigger than the average lounge. In the wild a jaguar's territory stretches out to 100 square kilometres. The great cat is thought to cover this ground at least every two to three days. Zoologists say, for Auckland zoo's jaguar no amount of behavioural enrichment can save it from madness.

To watch the baboons for 30 minutes is to see a living nightmare as the females are subjected to the power displays of a dominant male as randomly, and in a show of cold command, he grasps his female around the girth. You cannot call it mating. The kingpin glares over at the troop's subordinate male who cringes in a corner.

In the wild the inferior male would lurk on the outskirts of the troop and in time, may form his own sub-group. But within the baboon cage at Auckland zoo, that is impossible. Every evening the younger male is attacked. Visitors run to see what the screams are

caused by. Shock takes over their expressions as they witness what looks to them an isolated incident.

Richard Jakob Hoff says there is a challenge going on. But the younger male is much smaller than his attacker. To the uninitiated observer it doesn't look like a challenge, but bullying of the cruellest kind.

Jakob Hoff says he manages the situation by looking at Auckland as just one of all the zoos in Australasia. He says: "Where a wild animal may split off and join another troop in another part of the territory, a captive animal is sent to another zoo."

He says these options are often available, but not always.

But this is an example of where the zoo network falls down. In actual fact, few zoos want baboons. Over the past five years at Auckland zoo, not one baboon has been transferred and, in fact, Auckland zoo documents show that in August 1990 four were euthanised. The reason: "Aggression due to overcrowding. Unable to locate alternative zoos Approved by university ethics committee."

Jakob Hoff says, in an attempt to provide animals with better conditions and care he has deliberately reduced animal numbers. Zookeepers say reducing the number of exhibits is a sensible step, but they see the curator's comments as being offbeat and ask sarcastically: "Did the kangaroos die deliberately from humpy jaw? Were the Barbary sheep poisoned deliberately? Were the porcupine premature deaths deliberate? Were the high mortality rates of otters, giraffe, Barbary sheep and llama deliberate?"

Richard Jakob Hoff believes animal management at Auckland zoo is all relative to public understanding. He says: "I think it's a case of making people aware that in trying to breed wild animals there are techniques to be learnt. Every species has its own needs to be met.

"We could throw up our hands and say that the risks are too great and we're not going to try, but then we get to a situation like the kakapo. They are now so endangered, the loss of one bird makes a huge dent in the population. The problem is, we've left it until now to learn how to breed these birds. Had we started when there were 300 kakapo and we lost two or three chicks, the impact on the population would be much less."

The senior curator makes it clear the zoo has an open-door policy. Seeing himself on the same side as animal welfare, Jakob Hoff says: "What I do wish for is that people who have concerns about the welfare of the zoo's animals come and talk to us about it. We are always open to look at better ways of conserving these animals for the future's children."

Auckland zoo is owned and funded by the ratepayers of Auckland City. The responsibility for the wellbeing of the zoo's captive animals ultimately lies with their elected representatives. After reading the evidence of this article, do they need to ask whether it should be allowed to continue on its present course? At the very least, a thorough, independent public inquiry is surely called for.

Auckland Zoo Species Births And Deaths

From 1989 to December 1992

Species	Births	Infant Deaths	%
Baboon	1	1	100
Barbary Sheep	38	31	81.8
Bison	2	-	-
Bonnet Macaque	8	5	12.5
Goat	8	7	87.5
Camel	3	-	-
Capuchin	7	2	28.6
Chimp	1	-	-
Eastern Grey Kangaroo	1	1	100
Fijian Iguana	5	5	100
Forest Gecko	17	5	29.4
Green Tree Gecko	5	-	-
Giraffe	11	6	54.5
Hippopotamus	8	8	100
Llama	17	10	54.5
Mars	23	9	39.1
Nigal Antelope	4	1	25
Orang-utan	2	-	-
Otters	20	15	75
Parme Wallaby	3	1	33.3
Pigtail Macaque	2	1	50
Porcupine	2	-	-
Rock Wallaby (brush-tail)	2	-	-
Red Kangaroo	1	-	-
Sea Lion	8	4	50
Serval	14	13	92.9
Siamang (gibbon)	3	-	-
Spider Monkey	12	2	16.7
Squirrel Monkey	1	1	100
Tuftara	4	-	-
Tamarin	4	4	100
Waterbuck	10	8	80
Zebra	8	3	37.5
Totals	255	139	54.5

METRO 68

Manning, Selwyn, 'The Shame of Auckland Zoo', published June 1994, Metro, reproduced by permission.

'Cheetahs for Hire'. SAFE Magazine. © Spring/Summer 2006. (p.19)

Monkeys leave circus Circus accused of abuse

Coming attractions on TV? Circled live current affairs programme accused Ministry of Agriculture animal welfare officers of failing to properly investigate a complaint of serious neglect in a New Zealand-based primate that ultimately resulted in the death of a missing SAFE campaigner called for an independent investigation into why government animal welfare officials failed to hear claims.

SAFE campaign director Haze Krich, who was instrumental in the programme, said: "We believe the recent death of a young monkey in Wellington Brothers Circus was preventable. SAFE is appalled that MAF officials did not do their job of carrying out a full investigation of what happened to the monkey," says Haze.

"Shortly after the死 monkey's well-being was a week away, the police statutory authority MAF officials

failed to see the complaints as they did not require to see the young monkey until probably last week."

"The evidence suggests the most serious outcome given welfare standards and that MAF, despite being given prior warning, failed to prevent the animal's death in circumstances where monkeys are not intentionally persecuted and brought to my mind welfare legislation goes unquestioned. This investigation will not be carried out and SAFE is appalled that MAF officials seem to be letting their guard down in the name of safety."

"Shortly after the死 monkey's well-being was a week away, the police statutory authority MAF officials



June SAFE campaign in Portobello North attracted over 1000 signatures to a petition calling on the council to ban circuses from using council property.



Croatia aims to be circus animal-free

Swing-More Circus comes to town! Animals will travel across the country to perform. The New Zealand Circus is bringing a tiger to appear to urge Croatian tourists to make the same animal decision. No wild lions are following the path of today's cultural landmarks in cities like the American tourist destination. However, the tiger's appearance is raising the alarm across the country. Animal Friends Croatia continues by putting pressure on Croatian Council capital Zagreb to follow suit.



Rodeo cruelty: Nelson

Nelson SAFE invited thousands to sign the petition in Parliament. Authorising the greatest虐待 of animals in New Zealand, the bill has been passed to become law. Under section 1210, which requires animal cruelty laws to be enacted in all member states of the European Union, it is hoped that New Zealand will follow suit.

Sunrise Hotel owner supports cruelty. Our colleague Sunrise Hotel owner, involved in the annual Rodeo Nelson. They have been fully informed of the cruelty they are supporting but remain silent.

"If you are a business manager and are approached for a five-month leasehold in Sunrise Hotel, please tell them that you will not use their services until they stop organising the rodeo," says Pet Slaughter SAFE. Action.

TAKE ACTION

Contact the General Manager, Alison Hansen, alison.hansen@sunrise.co.nz or 03 347 2474, if you can help with the campaign. Pet Slaughter SAFE.



Cheetahs for hire!

SAFE recently challenged Wellington Zoo, claiming it is making a fast buck from its cheetahs at the expense of animal welfare and safety. For \$2500, keepers will bring the zoo's two juvenile cheetahs, Charlie and Delta, to an event. The zoo has been running the scheme since late last year and so far the cheetahs have been to private functions, a pet store opening, university lectures, and an A&P show.

The zoo came under scrutiny after the Sunday Star-Times reported SAFE's opposition. SAFE campaign director Haze Krich believes that exposing cheetahs in this manner is unethical and potentially dangerous for the animals and the people attending these events.

"To use these magnificent animals as cheap revenue earners is abhorrent and would

needlessly endanger lives if anything caused these animals to attack while attending a party. The animals could be stressed by unknown factors and as they are kept on a leash, they would have no opportunity to remove themselves from this stress. All they could do would be to attack and this could have disastrous results," says Haze.

SAFE received widespread media interest and used the opportunity to urge Wellington Zoo to re-think this ill-conceived exhibition.

TAKE ACTION

Please write to the Wellington Zoo to demonstrate your opposition: Email: alison.lach@wellingtonzoo.com or post to Wellington Zoo, 200 Daniell St, Newtown, Wellington. Further info at: www.saf.org.nz/circusandzoos.php



SAFE magazine



'Cheetahs for Hire'. SAFE Magazine, reproduced by permission.

'The Zoo'. *Sappho Sakyi's Meditations*. Brathwaite, Edward Kamau. © 1989. (pp.45-50)

'The Zoo'. *Sappho Sakyi's Meditations*. Brathwaite, Edward Kamau. © 1989. (pp.45-50)

The Zoo

For Gordon Rohlehr

The stoic, old man, nodding goat,
the rear-feet, knock-kneed antelopes,
with slow, translucent, deep, autumnal
watercolour eyes:

grave birds: vulture & raven,
rook, and all sorts of crows:
hawks, like hooked councillors:
and the ostrich, that withered

scholar, camel-like, with knobby
knees and x/act feet: the dodo,
like someone you know: sophisticated
uncle; and the cats: those

velvet devils, nerv-
ous leopards, dreaming tygers with black paws
for pillows; the blue
electric panther with moonlight in her eyes
smouldering aloof

the lions
sitting in the sun like dozing, stretched-out golden
thunder

then those queer creatures: the little boar-
rhinoceros, with stumpy tusks & bony face
pushed permanently into flatt-
ened grunts; the long-

tit-

udinal & arrogantly vert-
ical giraffes, with tip-
toe heads; and parakeets
with cries like falling plates

and those thin awkward little gentlemen,
the penguin, posing in clerical black
& white, stand-
ing stock-

stance with blink-
ing, pale, pink eyes;
even their transformation into duck-
sleek, underwater innocence like that of seals -

the seals
themselves like large sad shell-
fish, cling-
ing to the rocks in lieu of shell -

cannot conceal the fact
that where they play or flap
is merely minor freedom for them:
that all these birds & beasts:

the polar-bears like solid smiling ghosts,
sitting to their necks in yellow water,
cracking nuts,
the monkeys, act-

ive lion-rats,
alert, red-bottom'd, india-rubber acrobats,
picking their family fleas
or swinging one-hand hellos from a pole:

the flap-ear'd, bumpy-headed, dusty-coloured, loco-
motive elephants, with small savannas on their
backs,
flexing their hose-pipe nose & grinning for a bun -
are merely gathered here so we can gape &
celebrate their public idiosyncrasies -
so we can pause, point, peel oranges,
buy buns to throw,

clutch at each other's sleeve
and feel we recognize some old acquaintance
sticking out his thong,
our next-door neighbour the orang-

outang

But towards dusk we came upon flamingoes
with delicately fashioned, bent, and coloured
chinese heads; with necks like poured

venetian glass; with red reed legs
and sunset-softly-tinted-coral-coloured wings

Here on this river where they feed
continually splashing silence on their slender

'The Zoo'. *Sappho Sakyi's Meditations*. Brathwaite, Edward Kamau. © 1989. (pp.45-50)

stilts and still protesting at the solitude
with their surprising tints, we lost the sense
of caged & circumscribed freedom - the geometric
shadowed zebra
eating goat-wise at the wall -

Here by this gentle water, these flamingoes,
court of pleasant mandarins, these

fragile, sibilantly feeding herds,
these fishers of such fine perfection

they do not splash a sound:
unlock

the ugly gadgets of the zoo: release
the leopard, lemur and the kangaroo:

so that the eagle finds again his perch,
the polar bear his berg,

the monkeys hanging one-hand down
forgets his act and
falls

the flopping seals become sea-
cats again, torpedo-shaped with whiskers

and lions stretch & roll their golden thunder down
the quivering river of the crocodiles

And we this autumn evening falling
watch in our minds the pink flamingoes rise

and rise/ing wish them well for well
we know their wings bless bird & beast
and pray they slumber well
and that the nervous cat, the do-

cile dog, the never-changing camel

find in these silent fleets now sailing heaven
release from this long exile's solitude still holding
them

'The Jaguar'. *The Collected Poems of Ted Hughes*. Hughes, Ted. © 2003. (pp.19-20)

The Jaguar

The apes yawn and adore their fleas in the sun.
The parrots shriek as if they were on fire, or strut
Like cheap tarts to attract the stroller with the nut.
Fatigue with indolence, tiger and lion

Lie still as the sun. The boa-constrictor's coil
Is a fossil. Cage after cage seems empty, or
Stinks of sleepers from the breathing straw.
It might be painted on a nursery wall.

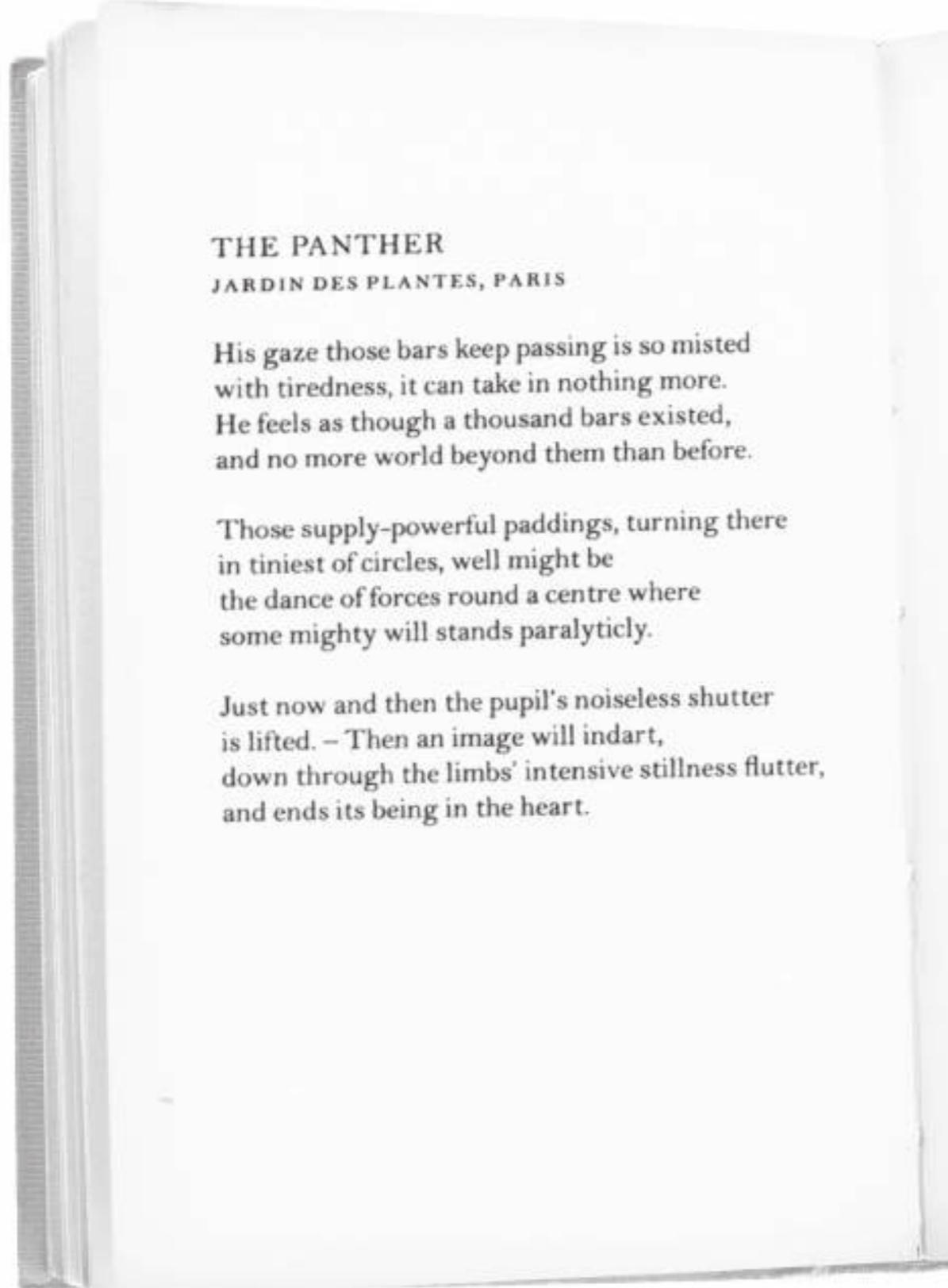
But who runs like the rest past these arrives
At a cage where the crowd stands, stares, mesmerized,
As a child at a dream, at a jaguar hurrying enraged
Through prison darkness after the drills of his eyes

On a short fierce fuse. Not in boredom -
The eye satisfied to be blind in fire,
By the bang of blood in the brain deaf the ear -
He spins from the bars, but there's no cage to him

More than to the visionary his cell:
His stride is wildernesses of freedom:
The world rolls under the long thrust of his heel.
Over the cage floor the horizons come.



'The Panther – Jardin de Plantes, Paris'. New Poems by Rainer Maria Rilke. **Rilke, Rainer Maria**. © 1996. (p.32)



THE PANTHER

JARDIN DES PLANTES, PARIS

His gaze those bars keep passing is so misted
with tiredness, it can take in nothing more.
He feels as though a thousand bars existed,
and no more world beyond them than before.

Those supply-powerful paddings, turning there
in tiniest of circles, well might be
the dance of forces round a centre where
some mighty will stands paralyticly.

Just now and then the pupil's noiseless shutter
is lifted. – Then an image will indart,
down through the limbs' intensive stillness flutter,
and ends its being in the heart.

'The Zoo'. The Collected Poems of Stevie Smith. **Smith, Stevie**. © 1983. (pp.172-173)

The Collected Poems of Stevie Smith THE ZOO

The lion sits within his cage,
Weeping tears of ruby rage,
He licks his snout, the tears fall down
And water dusty London town.

He does not like you, little boy,
It's no use making up to him,
He does not like you any more
Than he likes Nurse, or Baby Jim.

Nor would you do if you were he,
And he were you, for dont you see
God gave him lovely teeth and claws
So that he might eat little boys.

So that he might
In anger slay
The little lambs
That skip and play
Pounce down upon their placid dams
And make dams flesh to pad his hams.

So that he might
Appal the night
With crunching bones
And awful groans
Of antelope and buffalo,
And the unwary hunter whose 'Hallo'
Tells us his life is over here below.
There's none to help him, fear inspired,
Who shouts because his gun misfired.

All this the lion sees, and pants
Because he knows the hot sun slants
Between the rancid jungle-grass,
Which never more shall part to let him pass
Down to the jungle drinking-hole,
Whither the zebra comes with her sleek foal.

The sun is hot by day and has his swink,
And sops up sleepy lions' and tigers' stink,
But not this lion's stink, poor carnivore,
He's on the shady shelf for ever more.

His claws are blunt, his teeth fall out,
No victim's flesh consoles his snout,
And that is why his eyes are red
Considering his talents are misused.

'The Panther – Jardin des Plantes, Paris', from New Poems by Rainer Maria Rilke, translated by JB Leishman, published by Chatto & Windus.
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'The Zoo', from The Collected Poems of Stevie Smith, published by James & James Publishers.
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'The Bear Essentials for Zoos'. The Dominion Post. Henderson, Mark and Diana McCurdy. © 2003. (p. B5)

'The Bear Essentials for Zoos'. The Dominion Post. Henderson, Mark and Diana McCurdy. © 2003. (p. B5)

The bear essentials

For years zoos have focused on stimulating hunting-like behaviours among their animals but a recent study suggests an even more important issue is space. By Mark Henderson and Diana McCurdy.

LARGE predators that roam across hundreds of miles in the wild suffer most severely in captivity, British scientists have discovered.

Polar bears, lions, tigers and cheetahs, which have huge hunting ranges in their natural habitats, have the highest rates of infant mortality when kept in zoos or safari parks, researchers at Oxford University found.

These species are also the most likely to show symptoms of stress and psychological disturbance, such as repetitive pacing, when confined in zoo enclosures.

The impact of confinement is so great that zoos must significantly improve their living conditions or stop keeping large, wide-ranging carnivores altogether, the scientists say.

The polar bear, which has an average hunting range of 80,000 square kilometres, an area roughly the size of Portugal, is particularly badly affected.

A typical enclosure is one millionth of the size of the smallest territory found in the wild.

However, some predators, such as grizzly bears and snow leopards, adapt much more successfully to captivity and are thus better suited to zoos that cannot afford or spare the space for sufficiently large and varied enclosures.

The study, by Georgia Mason and Iain Clubb of the university's Animal Behaviour Research Group, indicates strongly that the stress and welfare problems of carnivores in captivity occur largely because they are deprived of their naturally large territories.

This could have significant implications for animal welfare in zoos, as previous research has suggested that carnivores become stressed, often pacing around their cages for more than half their waking hours, because they are unable to satisfy their instinct to hunt.

"We were surprised by the results because until now we had always thought that not being able to hunt was the biggest problem for zoo carnivores," says Dr Clubb.

"Because of this, zoos have concentrated on stimulating hunting-like behaviours to try to improve their welfare. But our results suggest that it's even more important to give these animals more space, or the day-to-day changes in environment they'd experience if they were roaming naturally."

Dr Mason says that the findings, details of which were published this



week in the journal *Nature*, mean that zoos must reconsider whether it is appropriate for them to keep certain animals. "If they can't modify the enclosures, they have to start selecting much more carefully the species they can keep," she says.

"Now we know the biological pri-

priories behind this, it may well be that for really large-range carnivores we have to spend a lot more time and money making their environment larger and more varied."

"That may be harder for smaller city zoos, but if you're a smaller city zoo without much space, why not keep grizzlies and leave the lions to the safari parks?"

IN THE study, which is partially funded by members of the Federation of Zoos and the International Zoo Veterinary Group, the researchers analysed details of the behaviour of 35 species in 42 zoos, and infant mortality data from 500 zoos and safari parks. This was then correlated with information on how large a territory these animals covered in the wild.

The researchers found a very pronounced link between the minimum territory of a carnivore, and the extent to which it thrives in captivity.

Polar bears, which have a minimum range of 1200sq km, have a 65 per cent infant mortality rate in captivity.

When individual animals pace, they engage in this behaviour for 25 per cent

of the time. Lions, which have a minimum range of 19sq km, do almost nothing, with 42 per cent infant mortality.

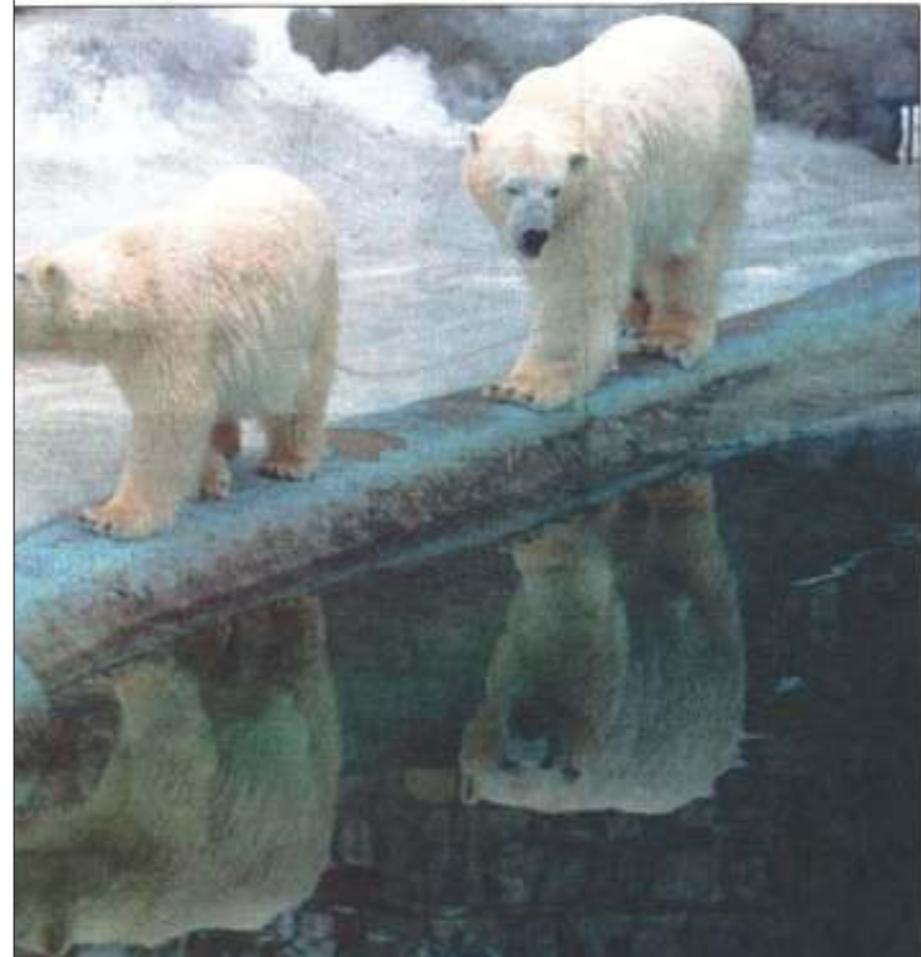
Species much below minimum range, such as the snow leopard, another small-range carnivore, do much better. The snow leopard has a minimum range of 7.4 per cent, and infant mortality of 14.3 per cent. The Arctic fox, the red fox, the American mink and the Eurasian lynx also do well in captivity, and all have limited ranges.

Though carnivores vary with plants, in fashion, 80 sensitive species have plus the carnivore.

"I think the thing. See, it's not just the animal that thrives in captivity.

When individual animals pace, they engage in this behaviour for 25 per cent

ssentials for zoos



The polar bear, which has an average hunting range of 80,000 square kilometres, an area roughly the size of Portugal, is particularly badly affected.

Oxford University Animal Behavior Research Group study

Wellington Zoo life sciences manager Mauritz Basson says New Zealand zoos generally maintain high standards. This is partly because New Zealanders are very conscious of cruelty to animals. But also, from a purely pragmatic point of view, it is very difficult to import exotic animals into the country so we need to look after the ones we have, he says.

Mr Basson is sceptical of some of the British researchers' findings. He acknowledges polar bears are notoriously difficult to keep and breed, but attributes that more to their high level of intelligence than their penchant for roaming.

Lions, on the other hand, are notoriously lazy. They are quite content to lie in the sun all day, he says. The only time Wellington Zoo's lions move is when they expect to be fed and the zoos varies their feeding times to prevent this happening.

Wellington Zoo is home to four lions, two tigers and two cheetahs, but none of them are used for breeding. It does not have a polar bear. None of the zoo's large carnivores display symptoms of stress or psychological disturbance, Mr Basson says.

He acknowledges that some of the instant mortality rates quoted in the study are "bloody scary".

"Lions and tigers usually breed like rats."

A spokesman at Christchurch's Orana Wildlife Park says he is confident the large carnivores at the park are not stressed. The main lion enclosure at the park is 5.8sq km. The cheetahs will move between 12 enclosures, the largest of which is 1.6 hectares.

"It is our experience that animals with psychological issues would display various forms of stereotypical behaviour, such as pacing, over-grooming. This does not happen at Orana Wildlife Park."

Animal welfare groups, however, say the results show that "zoos have to take a long hard look at themselves".

Bob Atkinson, head of wildlife at Britain's RSPCA, says: "Most members of the public find something disturbing in seeing a large, magnificent animal such as a polar bear or lion confined in a small enclosure."

"They would be even more upset to know that such an animal may be incredibly stressed or psychologically damaged by such treatment and that could die prematurely as a result of it."

"Based on this research the RSPCA wants the keeping of naturally wide-ranging carnivores to either fundamentally improved or phased out."



Wild at heart: Lions, cheetahs and tigers, like these two in a zoo in New Delhi, have a high rate of pacing and are badly affected by a lack of space in zoos.

Picture: REUTERS

'The Bear Essentials for Zoos', from The Dominion Post, published Friday October 3, 2003. Reprinted with permission of NI Syndication.

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REPORTS

**ENCLOSURE SIZE IN CAPTIVE WILD MAMMALS**

Enclosure Size in Captive Wild Mammals: A Comparison Between UK Zoological Collections and the Wild.

Captive Animals' Protection Society, 2003.

www.captiveanimals.org/zoops/enclosures.pdf

Linked via Animals & Us website.

**ANIMAL WELFARE (ZOOS) CODE OF WELFARE 2005**

National Animal Welfare Advisory Committee, 1 January 2005.

www.biosecurity.govt.nz/animal-welfare/req/codes/zoo

Linked via Animals & Us website.

**ANIMAL WELFARE (ZOOS) CODE OF WELFARE 2005: REPORT**

National Animal Welfare Advisory Committee, 24 August 2004.

www.biosecurity.govt.nz/animal-welfare/req/codes/zoo

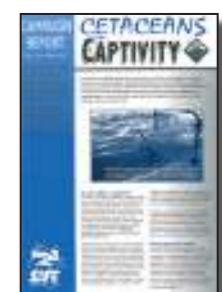
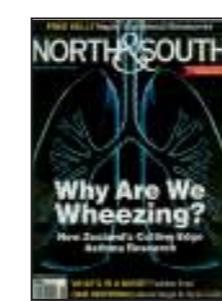
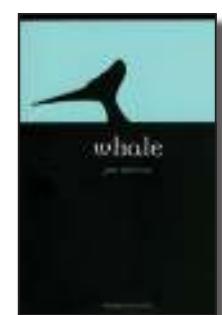
Linked via Animals & Us website.

FILM

**CREATURE COMFORTS**

Aardman Animation, 1989.

www.atom.com/funny_videos/creature_comforts/



'Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality.' **Desmond, Jane.** ©1995.
Extract from: Chapter 12: Performing "Nature" Shamu at Sea World. (pp.217-221, 232-235)

CRUISING THE PERFORMATIVE

Selling "nature" is big business, and Sea World's growth is part of a nationwide trend in entertainment and recreation involving animals. A 1990 survey reported that more than one hundred million visitors a year are attracted to wildlife facilities, including zoos and animal theme parks (Nelson 34). Industries based on looking at animals, what I refer to as animal tourism, sell an experience of the natural through exposure to "wild" animals, whether or not the particular animals have ever lived in or even seen the mythical "wildness" they are tied to in our imaginations.

While zoo mammals still garner the largest audiences, it is the marine facilities that are experiencing the fastest growth. Marine mammals are rapidly becoming the most bankable stars in this entertainment industry. Sea World's corporate history reflects this growth. Founded in 1964 by four graduates of UCLA, the park opened on twenty-two acres of land in San Diego. Thirty years later, it occupies 150 acres on San Diego's Mission Bay and has spawned three other Sea Worlds in Ohio, Texas, and Florida. Purchased in 1976 by Harcourt Brace Jovanovich, Inc., ownership of all four Sea Worlds transferred to the Anheuser-Busch Companies, Inc., in 1989 for a price of \$1.1 billion.¹

As a sign at the entrance reminds us, Sea World is "not just another park, it's another world." This world is extensive, comprising dolphin shows, walrus and seal shows, five aquariums full of sea creatures, a dolphin petting pool, the world's largest display of sharks, a penguin "encounter" area featuring 400 penguins, as well as a musical show (by water-skiing humans).

There are many additional services and products. There are nautical gift shops, places to have your picture taken with Shamu (in the form of a fifteen-foot statue or of a person dressed in a Shamu suit), restaurants, a space needle ride, a play area called Cap'n Kids World, and the Busch pavillion, where visitors can sample a wide variety of Busch products. Souvenir shops are plentiful and feature stuffed versions of Shamu, commodifications of the personification of the natural.

All of this is set in a beautiful park, carefully groomed, squeaky clean, wholesome, and full of carefully tended plants and animals. "Family entertainment at its best," is what the brochure for the theme parks promises. The same threats of violence that are banished from the human/animal interactions in the shows are also absent here. A small-town sense of safety, scale, and simplicity governs the physical design. Sidewalks wend gracefully from exhibit to exhibit, trash is immediately whisked away. The city of San Diego, set off from the park by a very long access drive, is not even visible from the complex. Urban components like crime, dirt, pollution, noise, and different groups of people with competing needs are not found here. Park-goers represent a relatively homogeneous population in terms of class background, although there is some variation. More important to this homogeneity, perhaps, is the shared sense of a community goal among all of the visitors—to play, to have fun, to escape from daily routine. A day at Sea World is a vacation day, a day of animal tourism. A nostalgia for a simpler, safer, small-town past is transmuted into a nostalgia for an Edenic community of animals and people that co-exist in harmony.

'Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality.' **Desmond, Jane.** ©1995.
Extract from: Chapter 12: Performing "Nature" Shamu at Sea World. (pp.217-221, 232-235)

CRUISING THE PERFORMATIVE

The guarantee of education underlying all the fun allows guilt-free pleasure and a justification for the steep entrance prices. Adults enter for \$23.95, children under twelve for \$17.95, while toddlers are free. This brings the price for a day's entertainment for a "typical" family of four to \$83.80, plus the cost of lunch, snacks, and the requisite souvenirs. All attractions and exhibits in the park, with the exception of the two rides, are free once the entrance fee is paid. Even so, taking the mythical family of four to Sea World for the day is easily a \$100 proposition.

The corporate structure of the Sea World empire is further emphasized by the presence of various major corporations who "sponsor" particular shows or exhibitions. For example, the Penguin Encounter is "presented by ARCO." Public relations information notes that Sea World's relationship with these firms involves participation in national and regional consumer promotions, and mutual institutional advertising programs. Other sponsors include Southwest Airlines, Adohr Farms, Pepsi, and Kodak. In these mutually beneficial institutional advertising programs, the affiliates garner good will for their support of conservation programs, but even more importantly they get to be associated with the very positive and powerful image of Shamu.

The Nature of Culture

The Shamu show constructs a notion of family which binds all animals and all humans together in a vision of harmony. The diversity of shows and exhibits at Sea World, which include penguins, walruses, seals, porpoises, dolphins, and reef-dwelling animals emphasizes this idea of a family of diverse species coexisting in the ocean world. This represents a sort of horizontal unity. A vertical unity between animals and humans is complementary, and leaves us on top, just like parents are in positions of control within a family. The specific values associated with the family paradigm and promoted during the show include trust, affection, mutual respect, and a high degree of individuation. What is not allowed is a visible show of force, aggression, competition, or violence of any kind. However, the lines of command remain clear even though unarticulated or covered over by assertions of mutuality and equality. Humans must control the nature that they display.

Celebrating Shamu

"I Love Shamu" reads the bumper sticker I bought as a souvenir. Note that it doesn't say: "I Love Sea World." Shamu, like a movie star or any well-known public figure, is a character, a personality, a locus onto which we can project our fantasies. She is the only animal at the park to be so personified, blazoned on T-shirts and mugs, reproduced in cuddly form in Shamu stuffed whales (available in gradated sizes and costs, from three inches to four feet long). Although other animals at Sea World have names, only Shamu has been accorded emblematic status. Her picture dominates every piece of literature coming out of sea world, the sleek black and white torpedo form lending itself well to abstraction and to graphic reproducibility on everything from brochures to shopping bags to corporate stationery.

Of course, like "Lassie" who was played by a series of collies, Shamu isn't really just one whale. There is a "Shamu" at each of the four Sea Worlds.²

Desmond, Jane. 'Performing "Nature" Shamu at Sea World'. Eds. Brett, Philip, Sue-Ellen Case and Susan Leigh Foster *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, published 1995, Indiana University Press, reproduced with permission.

Desmond, Jane. 'Performing "Nature" Shamu at Sea World'. Eds. Brett, Philip, Sue-Ellen Case and Susan Leigh Foster *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, published 1995, Indiana University Press, reproduced with permission.



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Extract from: Chapter 12: Performing "Nature" Shamu at Sea World. (pp.217-221, 232-235)

CRUISING THE PERFORMATIVE

Training, "Naturalism," and Performance

Everything we see in Sea World is presented as "extensions of natural behaviors." "Natural" can refer to behaviors occurring in a natural vs. manmade setting, i.e., in "the wild," or it can refer to behaviors occurring in manmade settings but without instruction from humans, such as leaping, swimming, etc. Some of these behaviors are marked as "bad," like fighting, and are prohibited. Other behaviors are deemed "good," but in need of tight control, like breeding.

The term "natural" can also refer to behaviors that are directly contradictory to "instinct," but which still involve an action that occurs in the wild. For example, the tiger can be taught to leap ("natural") through a burning ring of fire (the "natural" instinct would be to move away from fire, not toward it). Using this range of conceptual flexibility which emerges in the show's discourse of "natural" behavior, it is difficult to think of anything that an animal could possibly do that could *not* in some sense be considered, and presented as, "natural." If Shamu could be taught to speak English, that would be "unnatural," since orcas don't speak English to each other, but even that could be framed as an extension of a "natural" vocalizing ability, an "inborn" ability that would be necessary for any sound making at all.

Ideological and Physical "Extensions"

The "natural" is both cultivated and disciplined in the training process. Animals are trained through operant conditioning. Behaviors are isolated, shaped, and linked into sequences with rewards, tactile or food, given for proper performance. Punishment for incorrect behavior or for noncooperation is the withdrawal of the trainer from the interaction. Shaping, as the word implies, involves the gradual refinement of a behavior, like the development of height in a jump, or making the pathway of a body rotation in the air perfectly round. For example, teaching an animal to jump over a rope suspended above the water requires first training him to swim over, not under the rope in the pool, then over the rope floating on the water's surface, then over the rope as it is gradually raised higher and higher into the air.

Within the industry, however, the rationale for new behaviors is presented not only in terms of developing new performance material for the shows, but in terms of satisfying the whales' psychological needs for stimulation. The familial discourse emerges here too, with the whales positioned as children and the trainers as parents or teachers. The familial discourse of playful stimulation smooths over the fact that ultimately the "extending" of behaviors is done to benefit Sea World both by providing new performance material and by cultivating whale tractability.

Another way the meaning of "natural" actions is extended or reframed is through anthropomorphism and mimicry choreographed into the show. Although the amount of this material has declined as the shows have moved away from narrative/character entertainment shows to the educational format, it still figures prominently. The most obvious examples are those behaviors named after human actions, like moving a flipper back and forth upon the command to "wave good-bye." Like the caption of a photograph, these linguistic frames anchor the meaning of the visual display and guide the audience's reading of the polysemic movements and postures.

Desmond, Jane, 'Performing "Nature" Shamu at Sea World'. Eds. Brett, Philip, Sue-Ellen Case and Susan Leigh Foster *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, published 1995, Indiana University Press, reproduced with permission.

'Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality.' **Desmond, Jane.** ©1995.
Extract from: Chapter 12: Performing "Nature" Shamu at Sea World. (pp.217-221, 232-235)

CRUISING THE PERFORMATIVE

The animals also mimic human behavior in a follow-the-leader style. For example, during the ballet duet, the trainer might duck down shooting her legs straight up in the air and wiggle them. The whale will imitate by diving and waving his or her tail back and forth above the water too. In these mimicking actions the analogous nature of the bodies is highlighted, head, "arms," middle body, and "legs" can function in similar ways.

But ultimately the meaning of the action ("look, he's waving to us") and its fascination for the audience depends on the dissimilarity between the animal and ourselves. Part of the pleasure of this type of activity is, I think, generated precisely by the acknowledgment of the difference between the whales and ourselves, in terms of body construction and dimension, and the simultaneous closing of that gap momentarily through the performance of anthropomorphically framed behaviors. The whale doesn't have legs, but uses its tail as if it were "legs." The "as if" of the construction is the linkage that gives the action its specific intelligibility within the show and also produces the specific pleasure, the laugh of recognition for example, that the action evokes. The "as if-ness" also puts the actions into a performance category that separates "natural" behavior from its "extensions," in this case an extension of the meaning of the behavior.

This is balanced by an opposing emphasis on the whales' non-anthropomorphic behaviors, the spectacular display of their strength and mass which far exceeds our own, yet which appears harnessed to our uses and pleasures via their apparently willing cooperation as performers. However, there have been telling moments of disruption in this willing partner discourse. A few years ago a couple of bad accidents tarnished Sea World's image, endangered its staff and animals, and caused a whole revamping of training style and attitude at Sea World.

In 1988, serious injuries resulted when whales turned on two trainers,⁴ and in the following year two performing whales collided and began fighting. One bled to death after the fight.⁵ The incidents received not only regional but national press attention. These two incidents blow the willing partner and familial discourses wide open and reveal the hierarchies of force and domination that such ideologies naturalize. The whales exhibited "natural behavior" in fighting after an accidental collision which bore hallmarks of aggression. However, this was forbidden natural behavior as it threatened the economic stability of the park. The investment in the two animals was huge, as was their earning power. The aggression also contravened the familial discourse of peaceful unity among animals and particularly between humans and animals.

When directed against the trainer this aggression exposed the crux of the shows: absolute obedience to trainer commands, presented as pleasurable for the whales. This loss of control was obscene, as obscene as the site of pristine azure pools polluted with blood. The problematic of the natural as that which is ultimately subordinate to human cultural practice became insupportable in those moments. They threatened the stability of the Sea World conglomerate built on such a problematic, and required a great deal of "spin control" from the public relations office which isolated these events as accidents not symptoms.

Ultimately this subtext of danger, of nature as "wildness," is necessary to the successful functioning of Sea World, but it must not be allowed to erupt into visibility.

Desmond, Jane, 'Performing "Nature" Shamu at Sea World'. Eds. Brett, Philip, Sue-Ellen Case and Susan Leigh Foster *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, published 1995, Indiana University Press, reproduced with permission.

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Extract from: "Paul Spong and Skana".

Kararehe: Animals in New Zealand Art, Story and Everyday Life

During the mid-sixties a New Zealander called Paul Spong – a graduate of Canterbury University, subsequently trained in neuropsychology at UCLA – was hired by the University of British Columbia to undertake behavioural research on Skana, a captive *Orcinus orca* at the Vancouver Public Aquarium. Attempting to test the orca's visual acuity, Spong was suddenly nonplussed by a complete turnaround in his subject's performance. After weeks of scoring almost 100%, Skana suddenly got "exactly the wrong answer eighty-three times in a row". Recognising that these results could not be explained as mere mistakes, Spong began to suspect that Skana, having learnt how to pass the test, was giving the wrong answers on purpose. As his wife Linda asked, "[i]s there a Latin phrase for animal rebellion against scientists?" (Weyler 1986, 6-7, 19, 22).

One day Skana swam up and raked Spong's feet with her teeth, causing him – not unnaturally – to jerk them out of the water. This she did several times, until he decided to leave his feet where they were. As soon as he stopped reacting in fright, Skana gave up the behaviour. As Spong saw it, this was Skana experimenting with him.

Beginning to recognize not only that Skana was more intelligent than his first experiments had supposed, but that she was an active subject rather than a passive object in what he was doing, Spong began a series of more unconventional experiments. As with Opo, the cetacean's agency, rather than that of the human, began to define the encounter. At the same time Spong, who had no prior interest in cetaceans and only took the UBC job as a career move, began to develop a powerful emotional attachment to the isolated whale, who had been caught from the wild a few years before. This led to a famous moment of sentimental connection. He would stand at the side of the pool playing his flute to her, and she would listen and at times seem to reply.

Before long, Paul Spong's growing respect for Skana's intelligence led him to conclude that neither she, nor any other whale or dolphin, should be kept in captivity. Not surprisingly, he was sacked from his job as soon as he began publicly calling for the whale to be freed back into the wild. Nevertheless he continued to



Paul Spong and Skana.
(From Weyler, 1986.)

campaign for her release, and had nearly achieved his goal in 1980 when, sadly, Skana died in captivity. Her body was sold for dog food by the Vancouver Aquarium.

Yet Skana's legacy still continues today. Because after losing his job at the

Vancouver Aquarium, Paul Spong became a researcher of wild orca, and a campaigner not just against keeping cetaceans in captivity but also against the whaling industry. In 1973, he persuaded a group of Canadian activists, who until that time had been concentrating on protesting against nuclear arms, to begin a campaign to "Save the Whales". And it was this campaign, and especially the famous confrontation on the high seas with Russian whaling ships during the IWC meeting in 1975 – a moment Spong helped orchestrate – that resulted in the emergence of this group at the forefront of the environmental movement. The organisation in question was of course Greenpeace.

Paul Spong's sentimental engagement with Skana, then, was a formative inspiration for the course taken by the contemporary environmental movement. While trying to persuade the Greenpeace founders to get involved in the anti-whaling campaign, Spong took Bob Hunter, one of leaders of the group, to meet Skana in her pool. When Hunter leant down to meet the whale, Skana opened her jaws and gently enclosed Hunter's head between her teeth. Even Spong was alarmed. "One moment I felt more fear than I've ever felt in my life", Hunter told Spong after this experience, "then the next moment I felt a shower of absolute trust" (Weyer 1986, 144). Hunter, too, came away from the encounter committed to the Save the Whales campaign.

Whale. Roman, Joe. © 2006.
Extract from Chapter Nine: Save the Whales. (pp.153-166)

SAVE THE WHALES

Before the 1960s, the most familiar image of a whale was probably that of a sperm bull putting up a fight – the ultimate foe, vanquished with courage and skill – or perhaps a raft of dead whales, lined up like the war dead beside a catcher boat. A few people might have seen a stranded whale on the beach or in an exhibition. But in the 1960s artists, photographers and scientists at long last revealed the way that whales spent 90 per cent of their lives.

Filmmakers such as Jacques Cousteau were revealing marine life as it had never been seen before. Using scuba technology that he had helped to develop, Cousteau made the marine environment familiar to millions of people. Charmed by his accent, television viewers watched frenzied sharks and stealthy barracudas from the safety of their living rooms. As early as his first book in 1953 Cousteau helped to dispel fear of the oceans. 'The monsters we have met', he wrote in *The Silent World*, 'seem a thoroughly harmless lot'.¹

Using snorkelling gear and an underwater camera, the freelance photographer James Hudnall explored the Hawaiian breeding grounds of the humpback in the 1970s. His photographs provided a whale's-eye view of these 30-tonne torquals, which he described as 'gentle, clever, passive, and rational beings'.²

His adjectives stuck. Never mind that male humpbacks can be quite aggressive towards each other in the breeding grounds. Humpbacks were gentle and endangered, worthy of concern. David Hill wrote in *Audubon* in 1974:

The whale crisis has never been more acute. Each year the cost of killing whales goes up while the number of animals goes down. The economic squeeze has pushed most of the whaling nations out of the business. Two countries with sizable whaling fleets, Japan and the Soviet Union, stubbornly hang on. An industry historically plagued by greedy mismanagement of the resource does not have to give thought to the future of the industry because there is no future. But two critical questions remain: Will whaling cease of its own accord before or after species become extinct? Will the great majority of nations that no longer hunt whales sit idly by and allow the animals to go extinct?³

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Extract from Chapter Nine: Save the Whales. (pp.153-166)

SAVE THE WHALES

In the 1950s, while most cetologists were working on flensing decks, a few whale biologists, equipped with hydrophones – underwater microphones – began to record the complex sounds created by whales. The acoustician William Schevill made the first underwater recordings of cetaceans in the wild, describing the calls of more than 30 marine mammal species – from sperm whales to baleen whales, dolphins and seals. So extensive was his knowledge of these underwater sounds that Schevill helped to defuse a tense moment between the US and the Soviet Union during the Cold War. Consistent low-frequency blips had been detected in the oceans, and the Americans suspected that the Soviets might be using these sounds to locate US submarines. Schevill and his colleague William Watkins found the source: fin whales produce trains of blips for about fifteen minutes followed by a two- or three-minute pause, when they surface to breathe.⁴ These sounds may have been used for echolocation, but fin whales were not considered a national threat.

The growth in understanding of great whales followed studies of their smaller relatives. The neurologist John Lilly described work he had done in the late 1950s with captive dolphins on the Caribbean island of St Thomas:

the feeling was that we were up against the edge of a vast uncharted region in which we were about to embark with a good deal of mistrust concerning the appropriateness of our own equipment . . . The feeling of weirdness came on us as the sounds of this small whale seemed more and more to be forming words in our own language.⁵

Lilly went on to describe his subjects in his book of 1967, *The Mind of the Dolphin*:

I wish to tell of what we have learned of a group of uninhibited nudists who have never worn clothes . . . They have no fireplaces, nor furnaces, or any fire at all . . . They have big brains and . . . they think enough of us to save each of us when they find us in trouble.⁶

The whale historian Paul Forestell explained the attraction of this new view of cetaceans to the youth of the 1960s: ‘Sexually liberated, antimaterialistic, antiwar, self-sufficient, intelligent, and altruistic. . . . Lilly’s message is clear – sun, surf, and sex – with big brains, and no guilt. Could it get any better?’⁷

Whale. Roman, Joe. © 2006.
Extract from Chapter Nine: Save the Whales. (pp.153-166)

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Looking at the brains of baleen and sperm whales, you can see there is no doubt about capacity. The whale museum in Friday Harbor, Washington, has fin whale and human brains on display. The fin whale’s brain looks like a plump turkey, whereas the human’s might as well be an overcooked chicken. Cetacean brains are highly convoluted, like our own, but, unlike humans, whales have had a long time to get accustomed to their super-size grey matter. Cetaceans first evolved one-to-two-kilogram brains about 30 million years ago. We have had our 1.3 kilograms of neurons for a mere 100,000 years or so.

So what are they doing down there with all those brain cells? Certainly the complexity helps in hearing and echolocation (although it should be pointed out that bats have exceptional hearing and echolocation abilities, and their brains weigh little more than a gram). Lilly’s thoughts on the importance of communication and intelligence in marine mammals influenced many budding cetologists. But as he turned from neurobiologist to mystic, many of these biologists were embarrassed to admit their debt to him. The legacy of Lilly’s work survives in our love for the playful, intelligent whale, from dolphin to humpback.

Dolphins, those sleek cetaceans with the permanent smile, were the pioneering goodwill ambassadors for great whales. The film *Flipper* of 1963 had its roots in ancient Greek and Roman stories of a friendship between a boy and a wild dolphin. Before *Flipper*, whales in the cinema were mostly targets ripe for the harpoon, or dumb brutes, such as *Monstro*, mastered by fire. With few exceptions, cetaceans are heroes in post-*Flipper* films such as *Free Willy*, *Star Trek IV: The Voyage Home* and *The Core*. They help to save us.

In the dark world of the ocean, whales depend on sound for orientation. Lacking an external ear, they detect sound waves via a fat pad between mandible and middle ear. Often feeding beneath the euphotic zone, the surface of the ocean where light is dense enough for photosynthesis, whales use sound to find prey, locate mates and navigate the sea.

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Sperm whales and most odontocetes echolocate – they emit sounds that enable them to detect distances and shapes. This ability is important for predators of the deep sea, where light is greatly reduced. Only 1 per cent of surface light travels to a depth of 100 metres; at 600 metres illumination equals that of starlight.⁸ It is uncertain whether baleen whales, filter feeders, have this ability. The cetologist Peter Beamish has tested the ability of humpback whales to swim in the dark. He built a maze in a Newfoundland bay for a humpback rescued from a fishing net, then blindfolded the whale with rubber drain plungers. Before being set free, the humpback managed to navigate the maze.

Poets love the idea that whales see the world through own vocalizations. The Australian poet Les Murray writes of the sperm whale:

I sound my sight . . .
With a sonic bolt from the fragrant
chamber of my head, I burst the lives of some
and slow, backwashing into my mouth. I lighten,
breathe, and laze below again.⁹

To the American poet Amy Clampitt great whales

. . . devise the ringing calculus
of icebergs, compute the density of ships
as pure experience of hearing . . .¹⁰

In the age of whaling, every hand on board would have been familiar with the sounds of blows. These deep exhalations, which could be frustrating in a fog when whales were obviously close but impossible to find. Some observers were puzzled by the flight response of distant whales to a harpooned one that they surely were unable to see. Occasionally, during periods of exceptional calm, whalers might even hear the faint sounds of whales through the wooden hull of the ship.¹¹

Whale. Roman, Joe. © 2006.
Extract from Chapter Nine: Save the Whales. (pp.153-166)

SAVE THE WHALES

In 1967 the biologist Roger Payne began to record and analyse the sounds of humpbacks off Bermuda. Working from hundreds of hours of tape recordings taken on the breeding ground, Payne and Scott McVay contended that the sounds they heard were more than just idle chatter. They described the sounds as notes ‘uttered in succession . . . to form a recognizable sequence or pattern in time’; in other words, they were songs with discrete themes.¹² All the whales in a breeding group appeared to sing the same songs, over and over again.

The rhythms of humpbacks are similar to those of human music. Their songs last longer than our ballads but are shorter than most symphonies. Do they have an attention span like our own? Do they use similar techniques, repeating refrains that form rhymes, to remember songs? Payne and colleagues suggest that this is so. Our evolutionary path has been separated from whales for 60 million years. Perhaps we are latecomers to music, not the inventors of song.¹³

The humpback whale, coastal and slow-swimming, was familiar to whalers. To Scammon, the humpback had a ‘roving disposition’.¹⁴ Melville described it as ‘the most garrulous and light-hearted of all the whales, making more gay foam and white water generally than any of them’.¹⁵ It was this surface activity that made the humpback one of the first whales to catch the eye of whale watchers. Its scientific name, *Megaptera novaeangliae*, is derived from the Greek for ‘big wing’ – the humpback has exceptionally long flippers – and Latin for New England, the origin of the type specimen.¹⁶ These mobile flippers make the humpback the most ballistic of baleen whales. Naval engineers have shown that the scalloped leading edge of their appendages increases lift and decreases drag – a shape that could help in the design of aircraft and submarines.

In 1970 Capitol Records and National Geographic released *Songs of the Humpback Whale*. Payne’s recordings became a smash hit, fascinating listeners around the globe; humpbacks soon became known as ‘opera stars of the deep’.¹⁷ Thirty years later, as I listened to the songs on a reissued CD, the hair stood up on my neck. With the eerie attraction of wolf calls, the recordings have lost none of their haunting novelty. At the same time, the high-pitched squeals and moans evoked a vulnerability surprising in so large a creature. One Australian whaler declared that, had he heard those songs, he never would have ‘fired a shot at a whale’.¹⁸ The historian Barthelmess, on the other hand, recalled that he and the crew listened to Payne’s recordings on the bridge of an Icelandic whaler while they were steaming out to the whaling grounds. ‘It’s a matter’, he insisted, ‘of culturization’.¹⁹

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Humpbacks may be the pop stars of the ocean, but the loudest sounds produced by a living creature come from blue whales, which can communicate over a distance of 3,000 kilometres. Blue whales produce moans and gurgles four octaves below middle C, too low for human ears. Some scientists suggest that these calls enable them to echolocate, using the gullies and ridges on the ocean floor to navigate.

In the 1970s popular musicians such as Judy Collins and Paul Winter joined the chorus, recording with humpback accompaniment. The American composer George Crumb decided against mixing recordings with live music. In *Vox Balaena (Voice of the Whale)*, an electric flute, cello and piano create an evolutionary tale of the humpback. Beginning with a flutelike blow, Crumb used sounds based on seagull cries, whale songs and African chants to evoke the geologic past in five variations. The final movement, 'Sea-Nocturne (... for the end of time)', has an elegiac quality, dissolving into silence, or, as the musician Andrew Russo put it, 'the music dies down and evaporates into tomorrow'.²⁰

In 1977 the songs of humpback whales were not only heard wheezing on turntables; the original songs of 1970 were compiled on a gold-coated phonograph record, along with greetings in 54 human languages, an elephant's trumpet and the roar of a rocket launch. It was attached to the side of the *Voyager 1* and *Voyager 2* spacecraft, in the event that they were intercepted by extra-terrestrial intelligence. They are now bound, according to Payne, on a billion-year journey to 'spread their message throughout the galaxy'.²¹ En route, the probe would pass Sedna, a cold, ruddy planet discovered beyond Pluto in 2004 and named after the Arctic goddess.

For Payne, this galactic message accompanied a new awareness, an almost cosmological shift:

When we have learned to accord the rest of life on earth equal rights, we can finally take our place in the court of intergalactic opinion and while holding our heads high claim: 'Yes, there is intelligent life on earth. And it is our species which demonstrates that the blind force of evolution is capable not just of self-destruction but of self-enlightenment.'²²

Whale. Roman, Joe. © 2006.
Extract from Chapter Nine: Save the Whales. (pp.153-166)

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In *Moby-Dick*, Judgement Day occurred aboard the *Pequod*. In Payne's book *Among Whales*, the judgement will occur in the court of inter-galactic opinion. The familiar religious forces are still at work. There is suffering (by the whales), epiphany (they're about to disappear) and redemption – we must save the whales from the harpoon and recognize that they have equal rights. This view challenges the whalers' perspective, in which whales and other animals do not have rights, a tradition that dates back at least to the Greek philosopher Porphyry, who noted that *nōmos*, the law, does not extend beyond humans to the rest of nature.

In *Star Trek IV: The Voyage Home*, Judgement Day in the distant future does not go well at first. A black tube – described in one review as 'a colossal lipstick' – approaches Earth, ignoring all attempts by earthlings to make contact. After transmitting some unusual sounds, the tube creates a huge storm across the Earth's oceans, threatening all terrestrial life. Spock and Kirk decipher the tube's calls as those of the humpback whale, a species by then long extinct. So the crew travels back in time to 1986 to rescue two humpbacks who can answer the probe. Along the way, Kirk meets an attractive marine biologist and Spock swims with the whales (to ask their permission to take them forward in time). They assent not a moment too soon – foreign-speaking whalers, dressed in black, come barrelling down on the whales. The starship interferes in mid-harpoon.

In Disney's *Finding Nemo*, of 2003, the fish, the turtles, and even Jacques, the cleaner shrimp, speak English. But the whale – who swallows Marlin, the clownfish in search of his son Nemo – speaks only whale. Fortunately for Marlin, so does his sidekick, Dory. After her first attempt at communication fails, she tries a different dialect – humpback. The friendly leviathan gives the pair a lift to Sydney Harbour in his baleen-curtained mouth. We have come a long way from Monstro; the humpback poses small threat to the tiny passengers, permitting them to escape through his spout.

Since the 1960s books and films on whales have shifted away from the whaler's point of view, which had previously been ubiquitous. Christopher Ash's book of 1962 on whales and the fleets that pursued them was called *The Whaler's Eye*. Ash wrote of the whale: 'it is a beautiful creature when disporting itself at its leisure, and wonderful to see when running for its life'.²³ He was not joking. At the end of the decade, the biologist Victor Scheffer traced the imaginary journey of a sperm whale with her calf in *The Year of the Whale*. His book helped to weaken the already fading whaling lobby in the US.



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Extract from Chapter Nine: Save the Whales. (pp.153-166)

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With a sense of urgency I write about another kind of whale, before whales are remembered only from fading photographs and flickering videotapes. I write about sperm whales . . . Moving through a dim, dark, cool, watery world of its own, the whale is timeless and ancient; part of our common heritage and yet remote, awful, prowling the ocean floor a half-mile down, under the guidance of powers and senses we are only beginning to grasp.²⁴

The whale-centred narrative was launched.

One of the first books to rouse the public was Farley Mowat's *A Whale for the Killing*, published in 1972, which emphasized the clash between traditional views and new sensitivities. Of the Norwegian whaling industry, still operating in Canada at the time, Mowat wrote: 'the stench of mega-death spread like a miasma . . . The Norwegian whaling industry had become a modern Moloch whose appetite was insatiable – and unrelenting.' His account of a fin whale trapped in a bay in Newfoundland condemned the cruelty imposed on the whale by locals determined to kill it for sport along with the entire iwc, 'a cynical device to divert the attention from the truth'. Mowat described the 'rending sense of loss' he felt after the captive whale was shot and tormented by locals: 'It was dark, and there was none to know that I was weeping . . . weeping not just for the whale that died, but because the fragile link between her race and mine was severed.'²⁵

In 1975 a few activists, hardened by daring efforts to stop the testing of nuclear bombs in the Pacific, determined to disrupt the link between factory whalers and their prey. In small and manoeuvrable Zodiacs, the Canadian Paul Watson and colleagues took on the world's only whaling superpower – the Soviet Union – and its 230-metre floating factory, towering ten storeys above the tiny inflatables. In the first encounter, Watson climbed atop a small sperm whale killed by the Soviets to be photographed, thus exposing to the world their non-compliance with international regulations. But Greenpeace was not interested in compliance: its goal was to stop all commercial whaling.

Whale. Roman, Joe. © 2006.
Extract from Chapter Nine: Save the Whales. (pp.153-166)

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In subsequent battles, Greenpeace activists placed themselves between sperm whales and harpoons, attempting not only to bear witness but also to create a living shield. The Soviets, at times, fired directly over their heads. But more effective than the direct challenge was the use of mass media to convey their message. The Greenpeace president Robert Hunter wrote:

With the single act of filming ourselves in front of the harpoons, we had entered the mass consciousness of modern America – something that none of the previous expeditions had achieved. It was Walter Cronkite himself who introduced our footage to the mass tv audience, footage that was then run on every single television channel in the US and Canada, spilling over into Europe and even Japan.²⁶

Greenpeace and other organizations later took on Australia (successful; whaling was suspended in 1978) and Japan (so far unsuccessful), helping to make the whale a symbol of environmental activism. The whale, as David Day wrote in *The Whale War* (1987), was

at the heart of a guerilla war of resistance that has spread all over the world, it is the symbol of the ecology movement and emblematic of all species on the planet . . . If this amazing animal, the largest ever to exist on the planet, cannot be saved from the ruthless exploitation of a handful of men, what chance of survival have other species?²⁷

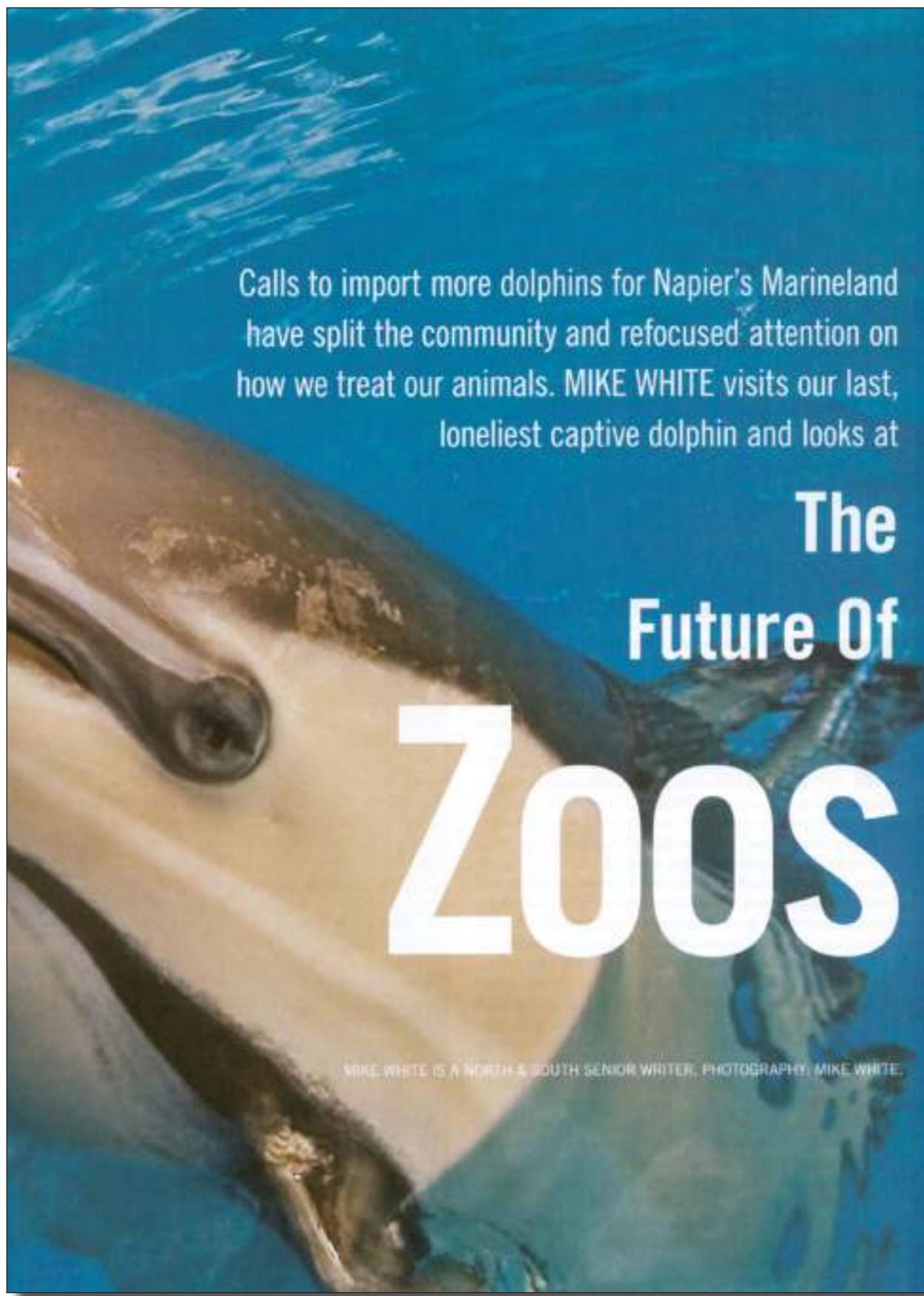
The environmental movement rallied around certain flagship species, or charismatic megafauna, including lions, elephants and panda bears. Whales became the ambassadors of the oceans. Payne noted:

As the largest animal, including the biggest dinosaur, that has ever lived on earth you could afford to be gentle, to view life without fear, to play in the dark, to sleep soundly anywhere, whenever and however long you liked, and to greet the world in peace – even to view with bemused curiosity something as weird as a human scuba diver as it bubbles away, encased in all that bizarre gear. It is this sense of tranquility – of life without urgency, power without aggression – that has won my heart to whales.²⁸

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'The Future of Zoos'. North & South. **White, Mike.** © September 2006. (pp.52-62)



'The Future of Zoos'. North & South. **White, Mike.** © September 2006. (pp.52-62)



There's a sad, drab face to Napier's Marineland these days, like a family photo album where the pictures have paled along with the happy memories. The woman in the shop sits knitting, pictures in the foyer of past milestones have curled edges, there's a dusty toy train collection in a side room and the souvenir selections are stuck in the '70s.

Outside by the main pool are three attendants, two scrap-hunting gulls and a lone dolphin. It's school holidays but fewer than 50 people pepper the stained concrete stand, offering a smattering of applause as Kelly the dolphin does her tricks, spinning skywards, balancing a ball, waving her tail.

Then California sea lion Makea lolllops through his routine — mimicking a muscleman, doing a handstand on his front flippers, pretending to pray — a few fish dropped down his eager gullet each time he obeys the trainer's commands. The attendant's commentary for the Animal Antics show sounds flat and rote, running through some basic biological facts and trying to warm up the mid-winter audience with well-worn lines.

It's vaudeville with white gumboots.

Half an hour and half a bucket of fish later the show's over, the kids wander off to see the other animals, get their photos taken with a penguin, watch the fur seals get fed and twist their parents' arms for ice cream.

Meanwhile back in the main pool Kelly swims wall-hugging laps, like a cyclist dizzily circling a velodrome. Barely 50 metres away, past a three-metre fence and three strands of barbed wire, is Hawke Bay, a giant coastal sweep ending at Cape Kidnappers, which points into the Pacific like a skeletal finger.

This is where, on December 13 1974, Kelly was plucked as a two-year-old. By that stage Marineland had been going for nearly a decade and had caught dozens of dolphins, most of which died

within a few months or years of capture. In time, calls surfaced for Marineland to stop keeping dolphins, but permits continued to be granted. From 1999 onwards Marineland survived with just two dolphins, Kelly and another caught the same day, Shona.

When Shona died in April this year many presumed that after 40 years and 60-plus dolphins it was the penultimate act in the drama that had been Marineland.

Times had changed, people said. Once the remaining elderly dolphin eventually died there'd be no more shows, perhaps no more Marineland. But by May a public meeting had been called in Napier, with 350 people packing a hall to clamour for replacement dolphins. A petition was hastily circulated and in five weeks more than 13,500 people signed (the equivalent of 20 per cent of Napier's population). It's unclear exactly how many petitioners were local residents but they all called for the government to permit and financially support more dolphins being brought in.

Animal welfare groups were aghast, astounded at what kind of cultural backwater could get 1300 let alone 13,000 signatures to keep dolphins in a concrete tank in the 21st century. Suddenly dolphins were back on the agenda and as pro and anti factions slugged it out in the local papers the rest of the country was left to ponder just how much our attitudes have changed despite considering ourselves a nation of animal lovers.

On a sleety Friday evening in July about 40 people gathered in Marineland's foyer over bowls of crisps and a few wines to pat themselves on the back. They were the loyal band who'd manned petition tables outside wind-buffed supermarket doors and spoken at public meetings encouraging locals to support the call for more dolphins.

Seventy-year-old Anne Foreman summed up the group's genesis. "Shona's dead and that leaves Kelly and you can't leave one poor



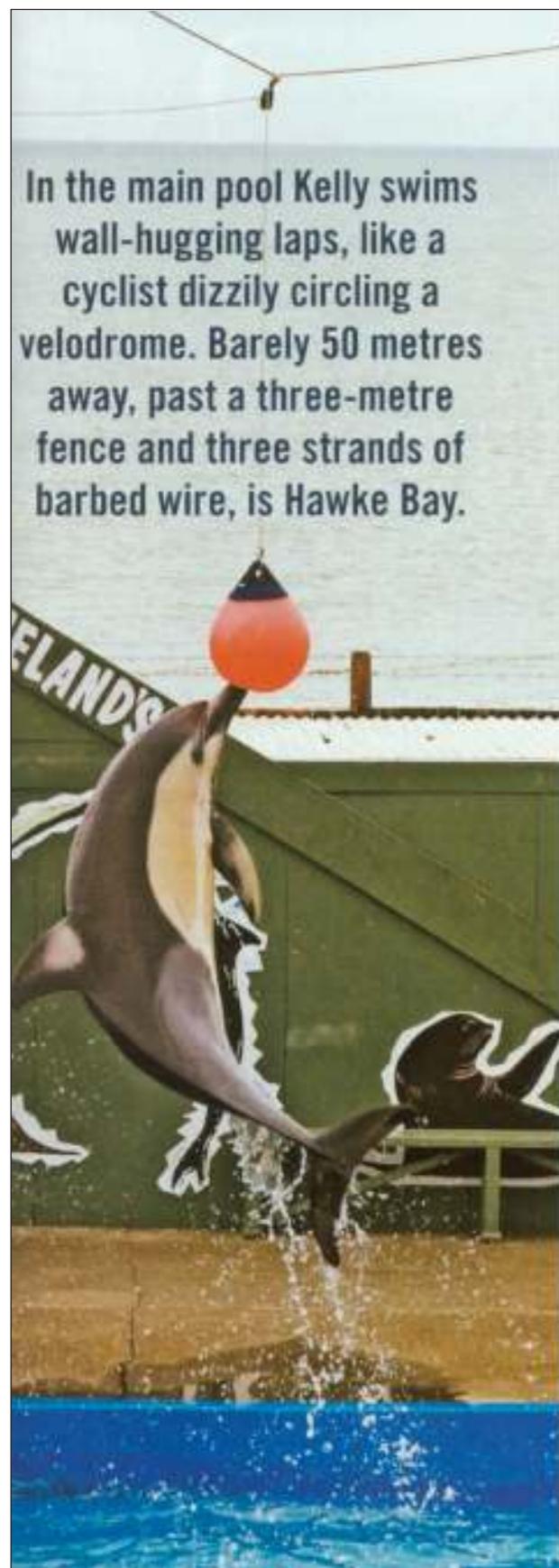
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Why Are We Wheezing?
New Zealand's Asthma Crisis

'The Future of Zoos'. North & South. White, Mike. © September 2006. (pp.52-62)



In the main pool Kelly swims wall-hugging laps, like a cyclist dizzily circling a velodrome. Barely 50 metres away, past a three-metre fence and three strands of barbed wire, is Hawke Bay.

dolphin lonely forever. So we thought, we've got to do something."

Fellow supporter Rachel Pettigrew, a 36-year-old insurance broker, says it's as much a fiscal issue as an animal welfare one. "Dolphins at Marineland are a nationwide brand, have been for 40 years, and there's no way you can ever replicate that. If the dolphins go I can't see any economic way to keep Marineland going. They just won't get the people."

Pettigrew agrees the current facility — a 30m x 15m x 4.5m sterile concrete pool barely bigger than a decent backyard swimming pool — is inadequate nowadays but is adamant Kelly isn't stressed. "I think she's looked after better than some old people in New Zealand."

And she can't see why people are making a song and dance about keeping dolphins captive when there are so many other species in zoos around the country. "They treat dolphins as a mythological creature that will be immortal forever. People have put them up on such a high pedestal their emotions are clouded as to what's really best for the species."

Before long someone taps a knife on a glass, calls the assembled group to order and the speeches start, led off by the soirée organiser, the man behind the petition.

Harry Lawson has been on the Napier City Council for 18 years, tried unsuccessfully to get more dolphins for Marineland in 1995 and 2000 and says the dolphins and art deco — and to an extent Cape Kidnappers' gannet colony — are the only tourist attractions specific to Hawke's Bay. So when he sensed the council wasn't going to move to replace Shona, he figured he'd test public opinion by holding a meeting.

"I thought if we got 20 people we'd pack up our tent and forget about it. But I was staggered: we had to turn people away. Only five people spoke against it — the rest supported replacing the dolphins. Now, what do you do when your public says that? So I started this petition."

Five weeks later when he travelled to Parliament to present it, he had 13,588 names.

Because the Napier council owns Marineland it must apply to the Conservation minister to import more dolphins. (Lawson is clear they want to bring in dolphins born in captivity, not wild ones.) But he's been amazed at the lack of support from his council colleagues.

"Is the council going to take the moral high ground and say we're not having dolphins because it's not PC? All I've done is ask people what they want and they've told me and I'm reflecting that. I thought that's what we were elected to do but obviously I'm bloody naive. All I want is to keep the proud tradition of Marineland going," he says, forehead fracturing into furrows as though he's damned if he knows why it's so controversial.

Lawson's Scottish family shipped out to New Zealand more than 50 years ago, his dad working on the railways and wharves. He still has a hint of his homeland's lit, was a carpenter but now manages rental properties, and at 64 says this will be his last term on the council. "I don't see myself as a politician — I like to think I'm a battler for the underdog."

In recent years Napier has lost its hospital and newspaper and he's dead keen Marineland won't follow — especially not for loathsome PC reasons. And to stop that it simply has to have dolphins. "Can the Rolling Stones survive without Mick Jagger? Can you play tennis with one leg?"

You could caricature Lawson as curmudgeonly old school but he represents a significant constituency and if, like him, you don't believe the dolphins are suffering — instead of talking about

'The Future of Zoos'. North & South. White, Mike. © September 2006. (pp.52-62)

dolphins in a tank he calls it putting them "in a home to join the family" — then his argument is logical.

"I think the only cruelty we do to dolphins is we love them too much. Where are the people complaining about equestrians who jump over all those things — is that cruel to horses? Or when people go out and catch marlin and play them for six hours? Napier's a small town and Marineland's a soft target."

For his troubles he's had emails labelling him a Nazi and a village idiot and suggesting he'll "suffer the consequences".

"My question to these people is what have they ever done in their lives, other than bloody protest? Napier's not a great place by bloody accident; it's a great place because people stood up and had a bloody vision."

At the entrance to Napier mayor Barbara Arnott's office is a row of portraits of her predecessors. Track back five frames and you find the late Sir Peter Tait, a driving civic force who waltzed the Queen into Marineland in March 1970 in what they call their greatest moment. Tait was never one to pull punches and you can almost imagine his eyes swivelling down the line of local leaders to fix Arnott with a paternal glare.

Arnott didn't sign Harry Lawson's petition and though she has to keep to council protocol and respond to community views it's crystal clear she'd rather see dolphins out in the Bay while she's sailing rather than watch them cooped up in a concrete tank.

New Zealand has moved on. We see ourselves as clean and green, we robustly defend the right of whales not to be killed, so why would we want to capture dolphins?"

In 2000 the Department of Conservation suggested a \$10 million upgrade would be needed before Marineland could import more dolphins but even with this the Conservation minister at the time, Sandra Lee, suggested it was unlikely she'd approve an application.

So the council decided not to submit one and, despite Lawson's petition, Arnott insists this six-year-old decision still stands.

What the council has done is investigate ways Marineland could survive without dolphins and is currently costing the ideas, with a decision on the facility's future likely by year's end. But a lack of enthusiasm is already evident — in the city's just-signed-off 10-year plan a Marineland redevelopment doesn't even feature.

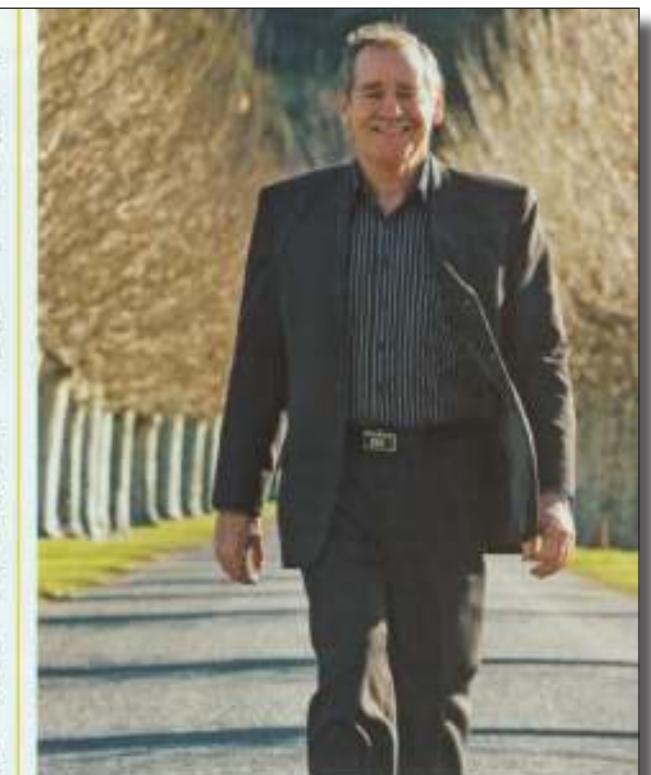
Arnott says the council may still apply for more dolphins but the projected \$10 million upgrade has grown to \$15 million and much of that would have to come from ratepayers, at the rate of \$200 to \$300 for every resident.

She says Marineland loses \$180,000 annually (Lawson insists it's only \$130,000) and compares the 70,000 visitors it gets every year with twice that many paying to see the National Aquarium (also owned by the council) just along the road.

Ultimately, it seems, the dolphin decision will be made as much on financial as philosophical grounds.

Arnott realises dolphins are as iconic to Napier as Pania's sculpture but argues the region has so many other attractions now — from the gannets to the sublime red wines produced by members of the region's Gimblett Gravels Winegrowers Association — that Marineland isn't fundamental to its tourism trade any more.

Walk into the complex off Marine Parade, where sentinel Norfolk pines split the city from the seafront, and manager Gary Macdonald will tell you different. He's worked 33 years at Marineland, helped to catch and train Kelly and Shona and been manager since 1977. And he's watched bitterly as Marineland, which has entertained five million visitors since opening in January 1965, has been starved of investment so it now resembles a



Petition organiser Harry Lawson: "Napier's not a great place by bloody accident; it's a great place because people stood up and had a bloody vision."

rundown relic. "Just look at what we've got — a concrete tank in the ground. That's not a modern zoo — it hasn't been a modern zoo for years and years."

If dolphins disappear from Marineland Macdonald estimates ticket sales will plummet 75 per cent. While visitor numbers are currently steady, the facility has lost money for a decade and the current crisis leaves Macdonald and his nine fulltime staff in an untenable limbo.

He's adamant that with a revamp and four dolphins it could make a profit. And, well used to defending his patch, he smartly labels critics who claim his trade is cruel as blinkered environmental evangelists blinded by their beliefs.

But even his attitudes have altered since Kelly and Shona were brought from a world governed by the rhythms of the waves and tides to one governed by show time and a trainer's whistle. "I don't have any regrets about that because I don't believe in retrospective morality. But would I do it now? No. Because I don't believe it's right in this day and age to capture wild animals for display."

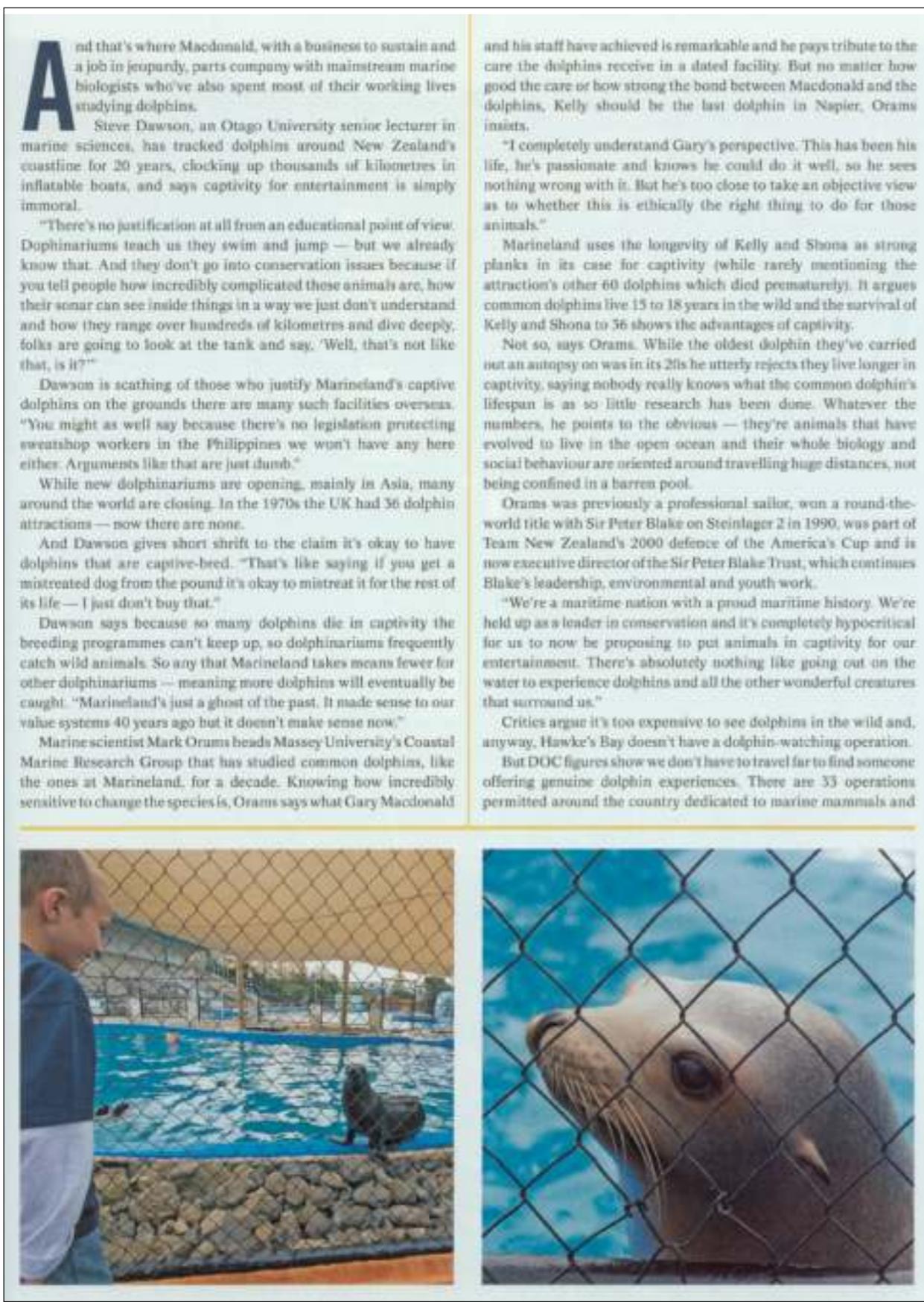
He draws a clear distinction between this and dolphins bred in captivity because "if they've never experienced the wild then they won't know it".

But has Kelly had a better life in captivity than she would have had in the wild?

Macdonald pauses for quite a time. "In the very best world it would be nice if we didn't have any animals in captivity. We wouldn't have cats and dogs and budgies and farm animals and horse riding. Would Shona and Kelly have had a better time out in the wild? I don't know. But they would have been dead an awful long time ago. Quality of life? We believe our animals have a good quality of life."



'The Future of Zoos'. North & South. White, Mike. © September 2006. (pp.52-62)



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And that's where Macdonald, with a business to sustain and a job in jeopardy, parts company with mainstream marine biologists who've also spent most of their working lives studying dolphins.

Steve Dawson, an Otago University senior lecturer in marine sciences, has tracked dolphins around New Zealand's coastline for 20 years, clocking up thousands of kilometres in inflatable boats, and says captivity for entertainment is simply immoral.

"There's no justification at all from an educational point of view. Dolphinariums teach us they swim and jump — but we already know that. And they don't go into conservation issues because if you tell people how incredibly complicated these animals are, how their sonar can see inside things in a way we just don't understand and how they range over hundreds of kilometres and dive deeply, folks are going to look at the tank and say, 'Well, that's not like that, is it?'"

Dawson is scathing of those who justify Marineland's captive dolphins on the grounds there are many such facilities overseas. "You might as well say because there's no legislation protecting sweatshop workers in the Philippines we won't have any here either. Arguments like that are just dumb."

While new dolphinariums are opening, mainly in Asia, many around the world are closing. In the 1970s the UK had 36 dolphin attractions — now there are none.

And Dawson gives short shrift to the claim it's okay to have dolphins that are captive-bred. "That's like saying if you get a mistreated dog from the pound it's okay to mistreat it for the rest of its life — I just don't buy that."

Dawson says because so many dolphins die in captivity the breeding programmes can't keep up, so dolphinariums frequently catch wild animals. So any that Marineland takes means fewer for other dolphinariums — meaning more dolphins will eventually be caught. "Marineland's just a ghost of the past. It made sense to our value systems 40 years ago but it doesn't make sense now."

Marine scientist Mark Orams heads Massey University's Coastal Marine Research Group that has studied common dolphins, like the ones at Marineland, for a decade. Knowing how incredibly sensitive to change the species is, Orams says what Gary Macdonald

and his staff have achieved is remarkable and he pays tribute to the care the dolphins receive in a dated facility. But no matter how good the care or how strong the bond between Macdonald and the dolphins, Kelly should be the last dolphin in Napier. Orams insists.

"I completely understand Gary's perspective. This has been his life, he's passionate and knows he could do it well, so he sees nothing wrong with it. But he's too close to take an objective view as to whether this is ethically the right thing to do for those animals."

Marineland uses the longevity of Kelly and Shona as strong planks in its case for captivity (while rarely mentioning the attraction's other 60 dolphins which died prematurely). It argues common dolphins live 15 to 18 years in the wild and the survival of Kelly and Shona to 36 shows the advantages of captivity.

Not so, says Orams. While the oldest dolphin they've carried out an autopsy on was in its 20s he utterly rejects they live longer in captivity, saying nobody really knows what the common dolphin's lifespan is as so little research has been done. Whatever the numbers, he points to the obvious — they're animals that have evolved to live in the open ocean and their whole biology and social behaviour are oriented around travelling huge distances, not being confined in a barren pool.

Orams was previously a professional sailor, won a round-the-world title with Sir Peter Blake on Steinlager 2 in 1990, was part of Team New Zealand's 2000 defence of the America's Cup and is now executive director of the Sir Peter Blake Trust, which continues Blake's leadership, environmental and youth work.

"We're a maritime nation with a proud maritime history. We're held up as a leader in conservation and it's completely hypocritical for us to now be proposing to put animals in captivity for our entertainment. There's absolutely nothing like going out on the water to experience dolphins and all the other wonderful creatures that surround us."

Critics argue it's too expensive to see dolphins in the wild and, anyway, Hawke's Bay doesn't have a dolphin-watching operation.

But DOC figures show we don't have to travel far to find someone offering genuine dolphin experiences. There are 33 operations permitted around the country dedicated to marine mammals and

'The Future of Zoos'. North & South. White, Mike. © September 2006. (pp.52-62)

another 75 part-time ones. Orams says operators often offer large school discounts so kids can learn about the marine environment.

Otago University zoology senior lecturer and dolphin specialist Liz Slooten questions whether we have a *right* to see dolphins anyway. "If you desperately wanted to see a Russian person, you'd get on a plane and fly to Russia. You wouldn't expect someone to organise for there to be a captive Russian in some little room where you could pay \$20 to talk to them for half an hour. It's a bizarre concept. We'd never do that for humans and yet we think it's okay to do it with animals."

In fact we've done it with animals for 100 years. In June 1906 the Bostock and Wombwell Circus gifted a lion to Wellington and it was named King Dick, in memory of Prime Minister Richard Seddon who had died that month. King Dick formed the basis of the country's first zoo, with the capital's burghers raising £100 in 1909 to buy him a mate.

With centenary celebrations scheduled for October, Wellington Zoo is hurriedly finishing a night enclosure for its 12 chimpanzees to replace the sad, foul-smelling room they currently shelter in.

While things have moved on from the days of tacky chimps' tea parties and camel rides, the zoo's general manager of operations, Mauritz Basson, admits half the zoo needs a serious upgrade which a 10-year, \$15 million plan will hopefully provide.

Curled into 13 sloping hectares in Newtown, the zoo recently hit headlines for hiring out its two cheetahs for off-site functions at \$2500 a shot. So far it's done four such "encounters", for groups including the National Bank and a Waimakariri petshop. Similarly there's a \$250-a-couple encounter on offer which allows people to spend half an hour, within the zoo, stroking a cheetah. The zoo argues it's a fantastic opportunity to push conservation messages about the big cats' plight. Critics say it's conservation for the rich.

Basson, a brash, bearded former South African who came here five years ago from Johannesburg Zoo, makes no apologies for making money from zoo resources if it subsidises things such as cheap visits for children.

But beyond this kind of feel-good spin, it's clear that zoos are businesses — and cash-strapped ones. (Although it's a

charitable trust, Wellington Zoo is propped up by Wellington City Council, which pays \$2.3 million of the zoo's \$4.1 million operating cost.)

Basson worries bad publicity might scare off the rich corporations and individuals they're targeting with the cheetah encounters and argues the animal welfare lobby's outbursts are counter-productive. "If we don't have money to upgrade the zoo the animals will unfortunately have to be managed in substandard enclosures. Conservation needs to pay for itself — it's a slightly foreign concept to places like New Zealand."

Basson insists the best way to get the conservation message through is by people seeing, and now touching, some of the zoo's 500 animals. "You can't experience that in a documentary. It doesn't matter how good old [naturalist/broadcaster Sir David] Attenborough is, he can't give you the real experience."

"Why are we hiding kakapo on a godforsaken island in the middle of the southern ocean when nobody can ever see it. The kakapo can go extinct tomorrow and I wouldn't bat an eyelid because I've never seen, smelt or heard one."

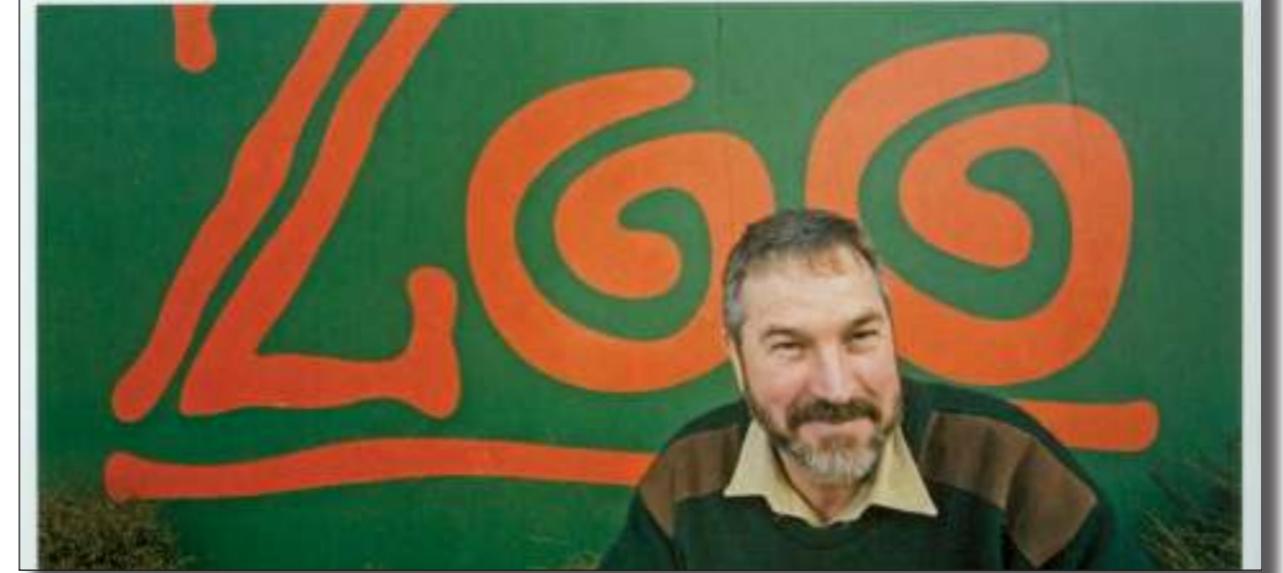
In a world "Homo sapiens have stuffed up" by wrecking natural environments, Basson reckons zoos have a vital role. "You can talk to any zoo person and all of us agree zoos are unfortunately a necessary evil. There's nothing more spectacular than seeing a cheetah going full throttle in Kruger National Park [in South Africa], so why the hell would I want to put him in an enclosure?"

"But I know if I don't put him in an enclosure and use that animal to educate a couple of thousand people a year we're losing the plot — and we're losing the war [against animal extinction]. And as long as we get anti-zoo people making our life more difficult and I have to spend hours trying to convince some idiot that, yes, it is worthwhile spending \$2500 to get a cheetah encounter, we've lost another species. I agree: animals shouldn't be in captivity, period. But they are — it's something we can't change."

And given that most of them were bred in captivity, Basson argues life isn't that bad. "If you grew up in a 4m x 4m flat all your life and you've never been outside the flat you wouldn't know anything better. You wouldn't know there was grass."

Basson's bombast increases when asked about animal rights

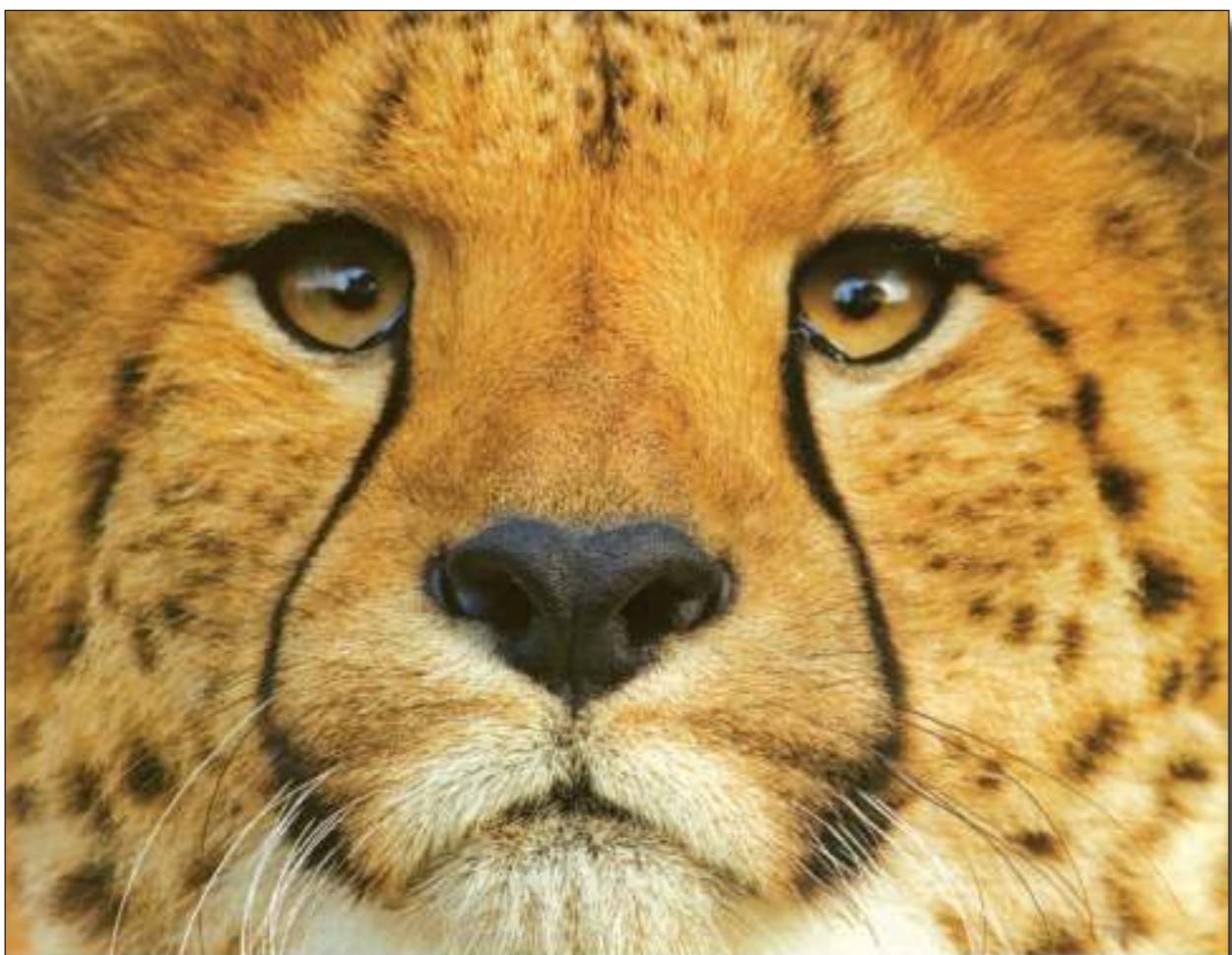
Wellington Zoo operations manager, Mauritz Basson, came here five years ago from Johannesburg Zoo and makes no apologies for making money from zoo resources, including cheetah encounters.



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Curled into 13 sloping hectares in Newtown, the Wellington Zoo recently hit headlines for hiring out its two cheetahs for off-site functions at \$2500 a shot. Below: Annemiek Timmermans and Charlie the cheetah.

groups such as SAFE, whose spokesman Hans Kriek has been a regular critic. "I have no respect for them whatsoever. He [Kriek] is not willing to respect my point of view. My ethics and animal welfare conduct are way higher than his... He just doesn't understand the industry."

While New Zealand zoos are improving, Kriek, a zookeeper in Holland for seven years, says it doesn't alter the fact that animals designed to be in the wild have their lives totally controlled by humans, who dictate everything from when they eat to if they mate and who it will be with.

He's contemptuous about the new zoo buzzword of "conservation" and the respectability vaunted "captive-breeding programmes" have anointed zoos with.

Most zoo animals aren't critically endangered and only a small number are actually allowed to breed. Of those that do, hardly any are returned to the wild. Mostly, captive-breeding programmes simply sustain zoo populations throughout the world with animals being swapped and sold. At Auckland Zoo, for example, only some native birds and tuatara (and in the future maybe some frogs) have been returned to their natural environment. Don't kid yourself that any cute offspring behind the wire will ever see an African savannah or Asian jungle, says Kriek.

"We keep them in zoos so we can walk up to them and look at them. We do it for us — we don't do it for the animals. Despite the

disguise of conservation and breeding, zoos are still primarily there as a form of entertainment. We need to see animals as individual beings with needs and likes of their own which should be able to live their lives in a normal setting. And I certainly don't think zoos contribute much to that attitude."



'The Future of Zoos'. North & South. White, Mike. © September 2006. (pp.52-62)



questions about why we needed to keep Asian otters in Auckland, McDonald says.

"Gandhi said you can judge a country by the way it treats its animals and we don't treat our animals terribly well. We treat them better than other countries because we can afford to. But we can afford to do an awful lot more."

In 1904, a 23-year-old pygmy called Ota Benga was bought for a few yards of cloth and some salt from a tribe in the Belgian Congo by explorer Samuel Verner. He was shipped to New York, had his teeth filed to points to make him look fearsome and was eventually put on display — in the Bronx Zoo's monkey cage. On a single day in September 1906, 400,000 people crammed in to stare at him. Eventually released, he committed suicide in 1916.

The idea of caging a human is so utterly repugnant now it's galling to think it could have happened within the past century. And maybe in time, caging animals will be seen with the same revulsion.

Change has occurred slowly — there's only one tatty circus touring New Zealand with animals nowadays, game fish are largely tagged instead of killed, and more and more people are rebelling against the cruelty of battery hen and pig farming.

It's likely that ending dolphin performances will be the next step in the evolution of our animal welfare attitudes.

American Ric O'Barry has been fighting for such change for more than 35 years. Originally employed at Miami Seaquarium and trainer of the dolphins that played Flipper in the 1960s TV series, he changed his views and began campaigning against dolphin captivity in 1970.

Speaking from France, where he's seeking to stop another dolphin attraction opening, he seems depressed that many people's attitudes have changed little from when the first dolphin show opened in Florida in 1938.

"The justification is it's educational — people are going to become aware of them and then going to save them. That's a fallacy. Look at Japan, where they slaughter 20,000 dolphins every year in the most brutal way imaginable. There are 50 dolphinariums in Japan — that means hundreds of millions of people who've been through those facilities, have supposedly been educated and are now going to help the dolphins. And yet I can't find one Japanese person out of these millions who's going to save these animals."

"We've been keeping tigers and elephants in captivity for thousands of years and it hasn't helped them a damn bit. So there's no science that substantiates the claim that keeping any wild animal and displaying it is going to save it."

O'Barry says Napier's contemplation of importing "battery dolphins" would be as retrograde as it was unethical. "People go to New Zealand because it's eco-friendly and this is a slap in the face of that."

However, he draws comfort from the belief that Conservation minister Chris Carter, whom he has met while speaking at the same conferences, will never grant a permit to import another dolphin. "He's got to be fair to both sides but he's very hip, this guy — he's the real deal. If Chris Carter has an open mind and simply absorbs all the information, the dolphins will win hands down."

Though there are 2000 captive dolphins around the world O'Barry says ending Marineland's shows would send a powerful international message.

And his message to those campaigning for more dolphins?

"These people are never going to see a snow leopard. Does that mean we have to go to the Himalayas and drag one of them into a building too? You don't learn to respect nature by capturing it." ■

'Dolphins - the Flipside of Fun'. Sunday Star-Times. Guyan, Claire. © 1 January 1995. (p.A7)

'Dolphins - the Flipside of Fun'. Sunday Star-Times. Guyan, Claire. © 1 January 1995. (p.A7)

Dolphins — the flipside of fun

Sunday Star-times 1/1/95 p A7

THINK Napier — think dolphins. For 30 years the sleek-bodied acrobats have been drawing tourists to the seaside resort. But now their place as the city's number one attraction is under threat.

Two of the performing quartet are bordering on geriatric and suggestions that Marineland may import captive bred dolphins from the United States to replace them have sent outraged conservationists into overdrive.

But the importation bid is the last hope for the dolphins at Marineland.

The centre has been refused rights to capture from the wild and failure to import captive bred animals will spell the end of the country's only dolphinarium.

In the meantime, ever optimistic city officials are pushing ahead with plans for a multi-million dollar project to bring together the waterfront attractions of the Marineland, Aquarium and Kiwihouse under one roof.

Caught in a catch-22, the dolphin enclosure must be upgraded if more animals are to be imported and one scenario for the complex includes a \$3 million seascaped dolphin pool. But it becomes an expensive home for seals if the application fails.

Marineland manager Gary Macdonald admits the future of the dolphins is a major dilemma.

"There's no doubt about the fact dolphins are the main pull for people to come in here and if we didn't have dolphins, we certainly wouldn't get as many people coming through the gates to see the seals and the sealions."

"We want them to look at alternatives to having dolphins in captivity. There is evidence that it is very stressful for the animals."

The consortium is keen to see Marineland become more of an education centre using films and pictures of dolphins — rather than keeping the animals in captivity.

And there is no denying the charm of the centre's star performers who won crowds of thousands during the summer months.

Shona (25) and Kelly (24) have been going through their paces for 20 years since they were captured from the seas around Napier. Both are defying the statistics which

■ Just harmless entertainment — or cruel exploitation?
CLAIRE GUYAN reports on the growing controversy over performing dolphins



DILEMMA . . . Macdonald with two of his charges



JUMPING FOR JOY? . . . changing attitudes could spell the end for Marineland's performing dolphins

Hosking will not pre-judge the situation but says any application from Marineland would be considered carefully.

"We have to take each case on its merits and evaluate it against a range of technical criteria."

Coalition spokeswoman Tanya Jones says they will fight any attempt by Marineland to import dolphins, although they are happy for the current occupants to live out their lives at the centre.

"If one of the scenarios is that there are not going to be any dolphins, then in conjunction with the other displays, there is still a very viable attraction."

Marineland celebrates its 30th birthday in this month and Mr Macdonald is the first to admit it is showing its age.

The proposal for a major re-

studies and hope to put the various options for the complex to the public in the New Year.

He won't be drawn into the debate on the dolphins and says their importance will have to be decided by the public.

"We have to find the answer — how important are dolphins to Napier? But it's a question we have to ask the public. I don't believe we are in any kind of position to make that decision," he says.

Marineland has long been the target of conservationists who, over the years, have seized upon its bad record of dolphin deaths.

Of the 75 dolphins acquired by the centre since 1965, 36 have died,

13 have been released and two sent to Taronga Zoo, Sydney.

Half the deaths were within the first five years, 90% in the first 10 years. Since 1983, three have died.

Attendances are also increasing by 10 to 15% a year — and this year the dolphins can expect to entertain 75,000 guests.

Mr Macdonald says it shows there is still a place for Marineland, despite a change of mood around the world.

A number of countries including Britain, Brazil and all Australian states, except Queensland, now ban



JUMPING FOR JOY? . . . changing attitudes could spell the end for Marineland's performing dolphins

studies and hope to put the various options for the complex to the public in the New Year.

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"We have to find the answer — how important are dolphins to Napier? But it's a question we have to ask the public. I don't believe we are in any kind of position to make that decision," he says.

Marineland celebrates its 30th birthday in this month and Mr Macdonald is the first to admit it is showing its age.

"We're in a situation where Marineland is really very old. Our animals are kept in concrete tanks and that's not the perception that people want to see of animals and we're very well aware of that."

The last was in 1989 when Katie, who had been with the centre for 14 years, died of renal breakdown, attributed aging.

Mr Macdonald admits the record doesn't look good.

"In the early years, the animals simply didn't survive as well and that's the reality of it." Since then, the record has improved and he

now proudly points to the fact two of the centre's dolphins are frolicking well into their old age.

But the publicity took its toll and when Mr Macdonald was employed as manager three years ago, his brief was to turn around the centre's declining popularity and gate takings.

Marineland has long been the target of conservationists who, over the years, have seized upon its bad record of dolphin deaths.

Marineland celebrated its 30th birthday in this month and Mr Macdonald is the first to admit it is showing its age.

Attendances are also increasing by 10 to 15% a year — and this year the dolphins can expect to entertain 75,000 guests.

That is always a very tricky emotional one — where do you get off? Does a cabbage like being eaten?" says Mr Macdonald. "I don't think the animals are unhappy," Mr Macdonald says. "They are very well cared for and I don't think Shona and Kelly would be 20 years at Marineland if they were stressed or unhappy."

'The Dolphin Dilemma' and 'The Sick Culture of Captivity'. *Herald on Sunday*. Phare, Jane. © 13 August 2006. (p.24)

"End of an Era" as Last Dolphin Dies'. *The Dominion Post*. McDonald, Greer. © 11 September 2008. www.stuff.co.nz/dominion-post/news/hawkes-bay/623029

24 NEWS

The dolphin dilemma



Since 1965, Napier's Marineland has been one of the country's most popular family attractions. But is it now time that dolphins are left in the ocean and the park confined to the scrap heap as a relic of a bygone era? Jane Phare explores both sides of the debate.

IT'S SURFING up at the water's edge on the beach — and it's named Napier. On one side are thousands of Hawke's Bay residents who want the right to replace the dolphins at Napier's Marineland, on the other is the vocal anti-captivity lobby who say they are appalled at the idea of keeping dolphins in pools.

Cought in the spotlight is Napier City Councillor Harry Lawson who, along with 13,380 other locals, has signed a petition which has gone to Parliament calling for Marineland to be allowed to import new dolphins.

The law allows application to be made to import captive dolphins. Shona, 36, one of the attraction's last two common dolphins, died in April. That left Kelly, also 36, to carry the sage on her own. Trainers know that she, too, is an informed time.

Kelly represents the end of an era, the last dolphin to be hunted down and caught at sea. Once the goes, says manager Gary Macdonald, Marineland's visitor numbers of 20,000 a year will drop by 60 per cent.

Lawson agrees that Marineland's future is in grave jeopardy if the past

methods used when she worked at Marineland. Dolphins who did not perform correctly at shows were not rewarded with fish, and as a result, some of them went without food for three days.

Marineland manager Gary Macdonald disputed this saying, "If they performed badly, they didn't get a feed. But not for three days."

Nowadays, he said, training was done by "random reinforcement", using fish, verbal praise and touch as rewards.

VICKI BAKER, a former dolphin trainer who says she's appalled at the number of dolphins who have died at Marineland in its 40-year history, has spoken out about the "sick culture" of keeping the mammals in captivity.

Baker, who worked as a Marineland trainer for two years in the early 1980s, quit in protest over the treatment of the dolphins.

Baker was disturbed at training

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Lawson agrees that Marineland's future is in grave jeopardy if the past

do not get more dolphins.

He became a target and laid a complaint with the police over threatening emails and letters from some members of the anti-captivity lobby.

The subject of dolphins in captivity is emotive, with people on both sides arguing loudly and passionately on behalf of a viewpoint that can't speak.

Those in favour say Marineland is the only place where people, including children, have to see a dolphin up close and that the facility is used both to educate people and as a major tourist attraction. Supporters know that without the dolphin drawn down, Marineland's days could be numbered.

Opened in 1965, Marineland is in desperate need of a major makeover, in spite of an annual \$15,000 cash injection from the Napier City Council.

Marineland's owner, the Napier City Council, will need some persuading before it's convinced it should apply to the Minister of Conservation for a permit to acquire more dolphins.

Applications by the council in 1995 and 2000 were turned down, but this time the application would come with the support of \$13,000.

Napier Mayor Barbara Arnott admits the petition will cause the council to reconsider. It would wait to hear the Government's response to the pressure request for funding to help house the dolphin in a decent marine facility, she said.

Marineland would need to be completely rebuilt to house the larger bottlenose dolphins, the only ones available, bred in captivity. The upgrade, thought to be around \$15 million, would be "a big ask" for ratepayers, Arnott said.

But Marineland suggests questions why the council can find money to rebuild Napier's National Aquarium nearby (\$8 million) but has neglected Marineland over the years.

The plan is to replace the dolphins

that argued those who are against keeping the mammals, whether or not the animals are born in captivity.

Conservation biologist Dr Steve Dawson, of Otago University, said putting a dolphin in a glorified swimming pool was like putting it in prison. Having studied dolphins for 20 years, he said it was a "probably不堪" way to treat animals which were very social and intelligent. "Peter ate raw live fish that are as complicated as any of our soap opera."

The fact that Napier's last two dolphins had long lives in captivity was a late argument, he said. "People live for a long time in prisons, too."

Dolphins displayed all of the behaviours that humans exhibited when held captive — repetitive behaviour, upper aggression, inattention and homosexuality. "They're not doing nice things to do."

He conceded that maintaining dolphins in captivity was better than caging them in the wild but thought the visitors had more to do with money than education, and he had yet to see a dolphin marine facility with a decent education programme.

He questioned whether those who signed the petition knew the implications for dolphins kept in captivity.

"If you have a bunch of people who are signing the petition out of ignorance, then the petition doesn't really mean very much."

In the meantime, Marineland is fighting for survival.

In a routine throwaway the pools, grandstand and dolphins of today are the same as in the late 60s and 70s, claims Shona.

The final decision to allow a permit to keep dolphin runs with the Minister of Conservation, who takes advice from the Department of Conservation. Lawson hopes the petition, presented to Parliament last month, will carry some clout.

Marineland has New Zealand fur seals, Californian sea lions, little blue penguins, gannets and some other animals. It is also an animal hospital for sick or injured marine mammals and birds.

Marineland Manager Gary Macdonald said the staff would continue to care for the remaining

animals for as they still resided at Marineland.

"The staff are obviously very upset, but glad that Kelly passed away peacefully and quickly."

Mr Macdonald said the last few days had been "a worrying time for Marineland staff" as Kelly's symptoms appeared to be similar to those of Shona.

Mrs Arnott said that it was the "end of an era" for the people of Napier.

"It is a grief within their Marineland family and I know that everyone will be feeling for them," she said.

She said Napier City Council, which owned the park, would hold a special consultation process with the community to decide whether it would continue without its trademark dolphins.

She said Marineland was going to be closed after Shona's death two and a half years ago, "but because Kelly was happy to carry on it remained open."

"(We were) thinking Kelly would be really lonely without Shona but she soldiered on."

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THE DOMINION POST

11 September 2008

'End of an era' as last dolphin dies

Locals to have say on Marineland's future



© Bill Kearns/The Dominion Post

Napier's Marineland is closed today after the death of star attraction Kelly the dolphin.

Kelly was the last remaining dolphin at the marine centre after her companion Shona died of old age in 2006.

The pair arrived at Marineland in 1974.

The cause of 38-year-old Kelly's death was unknown at this stage.

In the wild, Common dolphins usually only live for between 15 and 20 years.

The future of Marineland was now in doubt after Napier Mayor Barbara Arnott said in July that nobody would visit Marineland if there were no dolphins, making it impossible for the centre to stay afloat.

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McDonald, Greer. "End of an Era" as Last Dolphin Dies', published 2008, *The Dominion Post*, reproduced with permission of *The Dominion Post*.



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Extract from Overview: (pp. iii-iv, 3-7, 35)



In the debate over marine mammals in captivity, the public display industry maintains that marine mammal exhibits serve a valuable conservation function, people learn important information from seeing live animals, and captive marine mammals live a good life. However, animal protection groups and a growing number of scientists counter that the lives of captive marine mammals are impoverished, people do not receive an accurate picture of a species from captive representatives, and the trade in live marine mammals negatively impacts populations and habitats. The more we learn of marine mammals, the more evidence there is that the latter views are correct.

The public display industry has asserted for many years that the display of marine mammals serves a necessary educational purpose and that the animals' welfare need not necessarily be compromised to achieve this. Mostly, this assertion has gone unchallenged. But as news gets out about traumatic captures, barren concrete tanks, high mortality rates, and aberrant—even dangerous—animal behavior, people are changing the way they "see" animals in captivity.

Some facilities promote themselves as conservation enterprises; however, few such facilities are involved in substantial conservation efforts. Rather than enhancing wild populations, facilities engaged in captive breeding tend merely to create a surplus of animals who may never be released into the wild and are therefore only used to propagate the industry.

Contrary to popular perception, captures of wild marine mammals are not a thing of the past. Live captures, particularly of dolphins, continue around the world in regions where very little is known about the status of populations. For smaller stocks, live capture operations are a significant conservation concern. Even for those stocks not currently under threat, the lack of scientific

assessment or regard for welfare makes the proliferation of these operations an issue of global concern.

The public display industry maintains that it enhances the lives of marine mammals in captivity by protecting them from the rigors of the natural environment. The truth is that marine mammals have evolved physically and behaviorally to survive these rigors. For example, nearly every kind of marine mammal, from sea lion to dolphin, travels large distances daily in a search for food. In captivity, natural feeding and foraging patterns are completely lost. Stress-related conditions such as ulcers, stereotypical behaviors including pacing and self-mutilation, and abnormal aggression within groups frequently develop in predators denied the opportunity to forage. Other natural behaviors, such as those associated with dominance, mating, and maternal care, are altered in captivity, which can have a substantially negative impact on the animals.

Wild-caught marine mammals gradually experience the atrophy of many of their natural behaviors and are cut off from the conditions that allow the expression of cultural traits such as specialized vocalizations ("dialects") and unique foraging techniques. Viewing captive animals gives the public a false picture of the animals' natural lives. Worse yet, it desensitizes people to captivity's inherent cruelties—for virtually all captive marine mammals, the world is a tiny enclosure, and life is devoid of naturalness.

Public display facilities often promote themselves as stranding and research centers. In fact, most stranded marine mammals die after they are rescued; few survive rehabilitation to be released to the wild; many releases are not monitored for success; and some animals, despite their suitability for release, are retained for public display. As for research, most studies using marine mammals in public display facilities are focused on improving captive

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care and maintenance practices—very few of them address crucial conservation questions.

With any marine mammal exhibit, the needs of the visiting public come before the needs of the animals. Enclosures are designed to make the animals readily visible, not necessarily comfortable. Interactive programs such as swim-with-the-dolphins encounters and so-called petting pools do not always allow the animals to choose the levels of interaction and rest they prefer. This can elicit submissive behavior toward humans, which can affect the dominance structure within the dolphins' own social groups. Furthermore, petting pool dolphins, who are fed continuously by the visiting public, can become obese and are at risk of ingesting foreign objects.

The display industry fosters a benign—albeit mythical—reputation of marine mammals, particularly dolphins. This constitutes a form of miseducation. These species are—for the most part—carnivores with complex social hierarchies and are perfectly capable of injuring fellow group members, other marine mammals, and humans. The risk of disease transmission in both directions (marine mammal to human and human to marine mammal) is also very real. Marine mammal handlers have reported numerous health problems related to their work.

The ethical concerns raised by marine mammal captivity are especially marked for dolphins, as they may well merit the same moral stature as young human children. Although public display advocates will argue that claiming dolphins have "rights" is based solely on emotion and that these marine mammals are no different from other wildlife species in captivity, in fact the behavioral and psychological literature abounds with examples of the sophisticated cognition of dolphins. Their intelligence appears at least to match that of the great apes and perhaps of human toddlers—they are self-aware and capable of abstract thinking.

Fierce debate continues over the issue of mortality rates and longevity, especially of whales and dolphins, in captivity. The most conclusive data are for orcas; their



The social environment of captive marine mammals is severely limited. No captive facility can adequately simulate the vast ocean or provide for their complex behavioral needs. Photo: WSPA

annual mortality rates are significantly higher in captivity than in the wild. The mortality data related to live captures are more straightforward—capture is undeniably stressful and, in dolphins, results in a six-fold increase in mortality risk during and immediately after capture.

In this document, The Humane Society of the United States (The HSUS) and the World Society for the Protection of Animals (WSPA) employ scientific and ethical arguments to debunk the myths about marine mammals in captivity. And while humans can subdivide the captive experience and even conclude that one aspect is more or less damaging to the animals than another, the totality of the captive experience for marine mammals is so contrary to their natural experience that it should be rejected outright. The HSUS and WSPA believe it is wrong to bring marine mammals into captivity for the purpose of public display.



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EDUCATION

Education is one of the most important methods of ensuring the humane treatment of the myriad other species with which we share the planet. Despite being under a legal obligation in several countries to provide an educational component in displays,⁹ there is little objective evidence to indicate that the public display industry is furthering the public's knowledge of marine mammals and their habitats. While a few zoos, dolphinaria, and aquaria among the more than 1,600 licensed animal exhibitors operating in the United States are involved in serious education and conservation efforts, the main purpose of these operations is to display animals for entertainment rather than to convey information.

Traditional marine mammal exhibits center on animals such as sea lions, dolphins, or whales performing "tricks" that are exaggerated variations of their natural behaviors. These tricks prevent the audience from contemplating the stark concrete and Plexiglas[®] enclosures, so different from the environment from which these animals were taken. Despite arguments that such entertainment makes the experience of seeing marine mammals more memorable, in a survey of 1,000 U.S. citizens by researchers from Yale University, respondents overwhelmingly preferred to see captive marine mammals expressing natural behaviors rather than performing tricks and stunts.¹⁰ In fact, four-fifths of the public in this survey stated that marine mammals should not be kept in captivity unless there are major educational or scientific benefits.

Traditional dogma states that the display of live animals is required to educate people about a species (and therefore to care about the species and its habitat). But animatronics (robots), DVDs, videotapes, IMAX[®] theaters, interactive and traditional museum-type displays, and virtual reality simulations could and should replace dolphin and sea lion shows and, in many cases, live exhibits altogether. It is true that people may respond on a basic emotional level to seeing a live animal on display, and performances may also reinforce the bond with an individual animal felt by members of the audience. But because of the nature of these performances, the perceived bond is not with an actual creature but with an idea of that creature that has been crafted by the facility.

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Evaluation of the performances' scripts and settings, as well as observation of the audiences' reactions reveal that a performance is not an educational vehicle but a show in which miseducation (in the form of inaccurate representation of such things as normal behavior, life span, appearance, and social structure) occurs more often than not.¹¹ To illustrate, many actions performed by dolphins in shows that are portrayed as "play" or "fun" are actually displays that in wild animals would be considered aggressive, akin to a dog growling or snarling.¹²



Stranded cetaceans who do not die on the beach or are not pushed back into the ocean alive may be taken into captivity for rehabilitation, where survival is uncertain. Photo: WSPA

The HSUS and WSPA maintain that exposure to live captive animals does exactly the opposite of what the industry rhetoric claims: instead of sensitizing visitors to marine mammals and their habitat, it desensitizes humans to the cruelty inherent in removing these animals from their natural habitats and holding them captive.

When public display facilities assert their educational effectiveness, they frequently cite annual attendance figures, apparently convinced that visitors learn about marine mammals simply by walking through a turnstile. But the response that is elicited by mere exposure to live captive animals does not translate directly into practical action or even heightened ecological awareness, as public display rhetoric claims.¹³ Some in the display industry recognize this; the president of the Zoological Society of Philadelphia stated in a welcoming speech to a conference on education: "The surveys we have conducted ... show that the overwhelming majority of our visitors

leave us without increasing either their knowledge of the natural world or their empathy for it. There are even times when I wonder if we don't make things worse by reinforcing the idea that man is only an observer of nature and not a part of it."¹⁴

In fact, The HSUS and WSPA maintain that exposure to live captive animals does exactly the opposite of what the industry rhetoric claims: instead of sensitizing visitors to marine mammals and their habitat, it desensitizes humans to the cruelty inherent in removing these animals from their natural habitats and holding them captive.¹⁵ Repeated exposure to a dolphin swimming in a pool or a polar bear (*Ursus maritimus*) pacing in a concrete enclosure encourages people to consider wildlife as isolated objects or as servants to human needs and desires¹⁶ rather than as integral elements of an ecosystem with their own intrinsic value.

THE CONSERVATION FALLACY

Public display facilities have increasingly promoted themselves as conservation centers, in some cases changing their names to reinforce this image. Through skillful marketing and public relations, they miss no opportunity to emphasize their role as modern arts, hedges against the extinction of endangered species in the wild. Most public display facilities, however, do no more than produce multiple generations of a limited group of species and do not maintain true conservation programs at all.

While several zoos have programs to breed endangered species in captivity with the intention that these animals be used in restocking depleted populations, this is not the case with cetaceans. At present there are no facilities engaged in the captive breeding of critically endangered cetacean species such as the baiji or Yangtze river dolphin (*Lipotes vexillifer*) or the vaquita (*Phocoena sinus*), despite these animals being two of the most endangered mammal species in the world.¹⁷ In fact, only one member of the Alliance of Marine Mammal Parks and Aquariums (AMMPA)—the main industry association that represents captive dolphin facilities—routinely provides funding or grants to promote the conservation of critically endangered river dolphin species.¹⁸

Public display facilities with the financial resources, staff capability, and commitment to engage in or support conservation programs for any animal species have always been few in number. The requirements of providing the public with a satisfying recreational experience are often incompatible with those of operating a research

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or breeding facility (this is the reason for the development of the off-premises breeding facilities associated with a handful of zoos). The claim that conservation is a primary purpose of the captivity industry as a whole is highly misleading at best. Fewer than five to 10 percent of zoos and dolphinaria are involved in substantial conservation programs either *in* or *ex situ*, and the amount spent on these programs is a mere fraction of the income generated by the facilities.¹¹

Dolphinaria and aquaria still acquire several species of marine mammals directly from the wild. Contrary to conservation principles, little serious work has been done to ascertain what effect these captures have on the populations from which these animals are taken¹² or on the individuals who may be captured but then immediately released because they are deemed unsuitable. The U.S. government requires some environmental impact analyses to be made before captures are permitted, but the analyses are generally considered inadequate, and the same restrictions do not even hold in foreign waters, where only vaguely defined "humane methods" may be required.

If dolphinaria and aquaria were truly concerned about conserving species in the wild, they would be dedicated to determining the effects of their capture activities on the animals left behind and to improving disruptive and stressful capture techniques (see "Live Captures"). They would also willingly submit to strict national and international regulations. They do none of these things.

In fact, the public display industry has actively lobbied to prevent the International Whaling Commission (IWC) from adopting measures to regulate directed hunts of small cetaceans (a group that includes dolphins, porpoises, and beaked whales). Currently there are few international agreements or laws protecting these vulnerable and, in some areas, heavily exploited species; many activists, scientists, and politicians believe that the IWC should regulate the hunts and fisheries involving small cetaceans.¹³ However, the public display industry opposes this extension of IWC authority, apparently because this much-needed oversight might interfere with the display industry's ability to capture animals for its collections in various locations around the world.¹⁴

LIVE CAPTURES

Most cetacean capture methods are extremely traumatizing,¹⁵ involving high-speed boat chases and swimmers violently wrestling animals into submission before hauling them onto a boat in a sling and then dumping them

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into shallow temporary holding tanks. All cetacean capture methods are invasive, stressful, and potentially lethal, although the method generally considered the most humane by natural resource managers is seine-netting. During a seine-net capture, dolphins are chased by small boats and then herded together and encircled by the net. Chasing and net encirclement of dolphins is extremely stressful by itself and has led to the decline or hindered the recovery of some dolphin populations.¹⁶ Accidents have also occurred, causing the deaths of entangled animals.¹⁷ The whole process is so traumatic that mortality rates of bottlenose dolphins (*Tursiops truncatus*) captured from the wild shoot up six-fold in the first five days of confinement.¹⁸ The dolphin not selected and released from the net may experience a similar risk of dying once the capture operators have left the area.

A capture method commonly used on oceanic cetaceans, such as Pacific white-sided dolphins (*Lagenorhynchus obliquidens*), is "hoop netting." This method takes advantage of the species' tendency to "bowride," or swim at the front of boats. The captor lowers a pole attached to a collar from the front of the capture vessel over the head of a swimming dolphin. This collar is attached to a



Holding pens of newly captured animals may be quite primitive—no more than buoys lined with plastic tarps, with no filtration. Photo: WSPA

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break-away net, and as the dolphin swims away, the animal becomes entangled. The dolphin is pulled to the side of the vessel and then hoisted aboard.

The most violent and cruel method of collecting cetaceans for captive facilities is the drive fishery, used primarily in Taiji and Futo, Japan. This hunt involves a flotilla of small boats that—through producing loud noises when the crews bang on hulls, or clang metal pipes together underwater—herd cetacean groups into shallow water. Some of the animals are set aside for sale to captive display facilities, while the remainder are killed with long knives or spear-like tools and butchered.¹⁹

In 2003, 78 cetaceans were sold to aquaria and dolphinaria by hunters in Taiji.²⁰ In 2005, a hunt involving about 100 bottlenose dolphins in Futo was revived (no hunt had taken place there since 1999 and dolphin watching is now a growing industry), apparently solely to acquire animals for public display facilities in Japan.²¹ Fourteen dolphins were sold to aquaria, five were killed for "scientific studies," and at least four (and almost certainly more) were drowned in the panic and chaos of the entrapment in Futo port. The remainder were released to an uncertain fate. Each dolphin slaughtered in these hunts is worth only a few hundred U.S. dollars on the open market as meat or fertilizer, but live animals fetch up to tens of thousands—the large profits from the few animals sold from each hunt help to subsidize and maintain the drive fishery and the hunters' employment.

Many drive-hunted animals, of several species, are found in Japanese and other Asian dolphinaria. Ocean Park in Hong Kong obtained animals from drive fisheries in Japan while Hong Kong was governed by the United Kingdom.²² Ocean Adventures, a facility in Subic, the Philippines, received a shipment of false killer whales (*Pseudorca crassidens*) from a Taiji drive hunt in March 2004. The person who procured these animals for Ocean Adventures is an American.²³ The problem, however, is not confined to Asia—at least 20 false killer whales caught by this method have been imported into the United States. However, since 1993 no permits have been issued to U.S. facilities to import cetaceans collected from Japanese drive fisheries.²⁴

Although drive-hunted animals have not been imported into the United States for more than a decade, the government has allowed the exporting of marine mammals caught in U.S. waters to facilities in Japan that hold drive-fishery-caught animals.²⁵ Sea World



Standards for marine mammal care are woefully inadequate, if they exist at all. In Latin America, the Caribbean, and Asia, where captive marine mammal programs are opening at an unchecked rate, animals are often kept in deplorable conditions. Two dolphins were kept in this filthy, fresh-water swimming pool for three months and were on the brink of death when discovered. Photo: WSPA



Drive fishermen haul on a bloody net used to entrap bottlenose dolphins. Photo: Elisa Nature Conservancy

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Incorporated has also applied for permits that would have allowed it to collect reproductive and other tissues from animals captured and killed in drive fisheries.¹⁴

Aside from humane considerations, removal of animals from wild populations can have a substantial negative impact on the animals left behind. Research on bottlenose dolphins shows that certain individuals play a crucial role in holding dolphin communities together.¹⁵ If these individuals are removed, the dolphin group might lose cohesion and disperse. This could have serious survival implications for the remaining animals, as having a well-organized group is crucial when dolphins forage for food or have to defend themselves against competitors and predators.

In a survey of the U.S. public, 10 percent of respondents disagreed with keeping marine mammals from the wild, and nearly 90 percent supported government restrictions on trapping them, according to findings that do not assess U.S. biological or traditional laws alone.¹⁶ Despite the ban on commercial hunting of cetaceans for meat, 50 percent of U.S. citizens still feel it is acceptable to hunt them for sport.¹⁷ In addition, 40 percent of Americans believe that whalers are justified in killing whales to protect their way of life.¹⁸ California sea lions, despite their popularity, are harvested when they pose a threat to people. These different types of regulation have led to public displays remain a significant growth potential for countries.

The Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES), the main agreement that governs international trade in certain species, requires reporting source to prevent a "non-discriminatory" (NDN) or captive wildlife capture and trade involving various species including many cetaceans.¹⁹ As CITES is supposed to be based on scientific studies of the abundance and status of the animal from which trading animals were taken, as well as a scientific assessment that shows that removing the animals will not cause the species to decline.

Despite its implementation, the past few years there have been increasing numbers of reports of captures from the wild for public display facilities throughout Southeastern and Northeastern Asia. These reported figures have very controversial, as just because no consideration was given to the origins of these animals on the wild populations. This is most likely a generalization from the World Conservation Union (IUCN).



Bottlenose dolphins panic and thrash in their own blood, as marksmen search for young, uninjured animals for sale to dolphinaria. Photo: Elsa Nature Conservancy



These false killer whales are destined for the slaughterhouse. They are still alive, although their spines are probably damaged from being suspended in the air. Photo: Elsa Nature Conservancy

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Extract from Overview: (pp. iii-iv, 3-7, 35)

The natural foraging behaviors of most predators in captivity are severely compromised.²⁰ While all species of marine mammals held in captivity (with the exception of manatees and dugongs) are predators, none are allowed to exercise that part of their behavioral repertoire that is related to hunting and foraging. For display-only animals, such as polar bears and most seals, boredom is a serious concern. Stereotyped behaviors, severe aggression toward conspecifics and humans, and other behavioral problems frequently arise in predators denied their natural foraging behavior.²¹

Public display facilities claim that for those marine mammals who perform in shows, training adequately replaces the stimulation of hunting. This claim is absurd. Performing animals are trained to demonstrate a series of conditioned behaviors. Some of these behaviors are also naturally occurring behaviors, but many are merely based on natural behaviors that have been performed out of context and exaggerated and altered almost beyond recognition. The most common training method, called operant conditioning, uses food as positive reinforcement. For many animals this means that satisfaction of hunger is dependent on performing tricks; for others, hunger is deliberately induced so the reinforcer will be effective. This is not food deprivation per se, for a complete food portion is ultimately provided each day, but the use of food as a reinforcer reduces some animals to little more than beggars. Their lives obsessively revolve around the food presented during shows and training sessions. Patrons of any captive marine mammal show can easily observe the animals' attention fixed on the buckets of food. For these animals, natural feeding and foraging rhythms and cycles, as well as independence of any kind, are lost. It is impossible to accept the self-serving argument put forward by the public display industry that training provides an adequate substitute for the stimulation of natural foraging or the other actions exhibited by wild animals.

Most pinniped shows are entertainment spectacles in which animals perform in a burlesque, exhibiting a

Natural behaviors and interactions, such as those associated with mating, maternal care, weaning, and dominance, are altered significantly in captivity. In most cases, these behaviors are strictly controlled by the needs of the facility and the availability of space. The needs of the animals are secondary.

series of wholly artificial tricks, such as "handstands" and balancing a ball, in the context of a cartoon story in which raucous music is played and jokes are told. Many dolphin and whale shows incorporate circus tricks such as trainers propelled into the air by an animal's snout or animals taking fish from a trainer's mouth. The animals are presented as clowns, and almost no effort is made to educate the audience about their natural behavior.

Natural behaviors and interactions, such as those associated with mating, maternal care, weaning, and dominance, are altered significantly in captivity. In most cases, these behaviors are strictly controlled by the needs of the facility and the availability of space. The needs of the animals are secondary. For instance, weaning is timed to suit the needs of the facility, as opposed to the needs of the pup, cub, or calf, because the offspring may be disruptive to the social group or because space is limited. Dominance interactions can be aberrant and abnormally violent,²² as the animals must adjust their behaviors in response to the small living space and the artificial age and sex composition of the captive social group.

Wild-caught captive marine mammals gradually experience the atrophy of many of their natural behaviors. Many are caught too young to have learned how to socialize properly and form relationships. For sea lions and cetaceans in particular, socialization and learned behavior and skills are undoubtedly crucial to normal and natural development.



Cetaceans in Captivity, SAFE. © July - October 1999. (pp.1-3)

CAMPAIGN REPORT

JULY - OCTOBER 1999

SAFE is New Zealand's national organisation whose mission is to end the keeping of cetaceans in captivity. Since the 1980s SAFE has met the challenge of being the only organization to use the scientific community and the organised entertainment, tourism and consumer protection movements to effect meaningful changes in law. SAFE acts to ensure that animals are fully protected and enhanced for release.

SAFE is a non-profit organization with offices situated by the ocean in Napier and Dunedin. SAFE's activities research, pressure influence and educate the public to help ensure a healthy free marine environment.

CETACEANS in CAPTIVITY



New Zealand could become the first country in the world to enact legislation to ban the keeping of cetaceans (dolphins, whales and porpoises) in captivity and the capturing of cetaceans for captivity. National list MP Annabel Young has drafted a Private Member's Bill to this effect and with enough public pressure this Bill will be passed. SAFE has been campaigning for many years on this issue and New Zealanders are now aware the only place for cetaceans is in the wild.



New Zealand has a rare chance to start a worldwide trend to end cetacean circuses.

In the wild or captive?

Cetaceans are highly intelligent mammals who have evolved over millions of years in the oceans and rivers of the earth. Sadly, cetaceans are considered a profitable form of entertainment and thousands have been confined to concrete tanks in marine parks around the world. Keeping animals with unique mental abilities and ecological needs has resulted in a high mortality rate, reproductive difficulties (including high numbers of stillbirths) and aberrant behaviour.

Dolphins in captivity are trained to perform unnatural 'circus' tricks such as jumping through hoops, ringing bells, balancing balls on their beaks and enduring rides on their backs.

Cetaceans living in the wild have closeknit, complex family structures called pods. The capture process can disrupt the entire pod — the pod is chased into shallow waters and surrounded with nets which lift the dolphins into the boat. The capture of cetaceans for marine parks can truly be said to tear families apart.

International trends

Overseas the tide is turning in favour of cetaceans. In Brazil, it is illegal to use marine mammals for entertainment. In England, strict regulations and consumer boycotts have forced all marine mammal exhibits to close. South Carolina and all States in Australia, except Queensland, have banned all exhibits of cetaceans. All around the world the public, marine scientists and politicians are calling for an end to the inhumane practice of keeping cetaceans in captivity.



Cetaceans in Captivity, published 1999, SAFE, reproduced with permission of SAFE.

Cetaceans in Captivity, SAFE. © July - October 1999. (pp.1-3)

MARINELAND NEW ZEALAND'S DOLPHIN PRISON

If there is anywhere that is a 'Marine-land' it is the ocean, not a swimming pool with captive dolphins.

Napier's Marineland holds New Zealand's only captive dolphins, Kelly and Shona. Both are female Common dolphins. Since opening in 1965, Marineland has kept 78 dolphins in captivity — only two remain. Most have died only metres from the ocean in which they were born. The average life expectancy of the dolphins at

Marineland is six years. During this time, Marineland offers only confinement, forced circus tricks, dead fish and a constant barrage of human invaders into their imprisoned world.

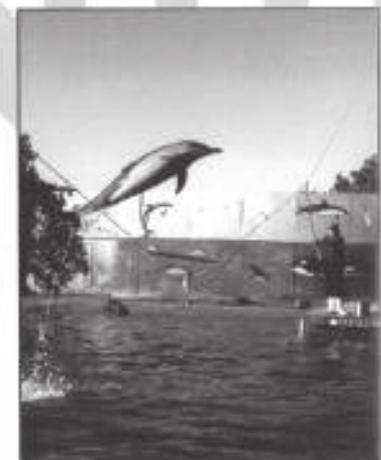
The myths of education

Marineland claims to educate the public about marine wildlife and their conservation yet their facilities offer but a passing gesture to these noble claims. In reality, Marineland with its circus ethic, is a barrier to the public understanding and respecting dolphins. Visitors to Marineland are encouraged to believe humans have the right to capture, confine and force unnatural behaviour upon dolphins for the sake of entertainment.

Risk to dolphins

Marineland offers a *'Swim with the dolphins'* programme where paying customers are allowed in their pools. Marineland claims this is "perfectly safe" and allows up to 500 people each month to invade the dolphins' inadequate habitat. This can cause further life-threatening stress to these dolphins. Overseas experience has shown *'Swim with the dolphins'* programmes are far from 'perfectly safe'. During SAFE's investigations we have uncovered major problems with Marineland's *'Swim with the dolphins'* programme. These include:

- ◆ Send SAFE's 'Born Free' postcards to the Minister of Conservation and to your local MP asking them to support Annabel Young's Private Member's Bill. For more postcards contact SAFE.
- ◆ Boycott Marineland and tell your friends and family why they should support the ban against keeping cetaceans in captivity.
- ◆ Thousands of dolphins are killed every year by the fishing industry. If you eat fish make sure that it has been caught in a dolphin-friendly manner. Better still, adopt a vegetarian or vegan lifestyle and help to end the suffering of millions of animals every year.
- ◆ Join SAFE as a financial member and become a volunteer. We are the voice for animal rights in New Zealand. The more support we have the more we can speak out.
- ◆ DoC permits also requires that swim participants must be informed in writing of the potential risks of injury or disease transmission. Participants have been told there is absolutely no danger.



"Removal of these majestic mammals from the wild for commercial purposes is obscene."

Richard Donner
co-producer, *'Free Willy'*

Recent deaths at Marineland

Cassana (d.1998) and Selina (d.1999) are Marineland's most recent dolphin fatalities. SAFE believes the *'Swim with the dolphins'* programme was a major contributor to their deaths. Reports show Cassana had a history of infections, yet Marineland kept her performing in this stressful environment until she finally succumbed to peritonitis (known to be linked to stress). Selina, after battling illness for several months and failing to respond to veterinary treatment, was euthanised on 1 June 1999. Autopsy results show that Selina had been suffering from an acute pancreatic abscess; a condition also related to stress. SAFE believes the loss of Cassana and Selina could prove fatal to Marineland's remaining dolphins.

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Cetaceans in Captivity, SAFE. © July - October 1999. (pp.1-3)

SAFE's CAMPAIGN SUCCESS

SAFE takes issue with Marineland

SAFE has been campaigning for several years to bring an end to the captive dolphin industry in New Zealand. We have shown the public that the quality of life for a captive dolphin is far from what the industry would have us believe.

SAFE campaigners have frequently visited Napier to express opposition against Marineland. Our campaign has been instrumental in changing public attitudes to Marineland. SAFE is determined that Kelly and Shona will be the last dolphins held by Marineland. SAFE has held street theatre demonstrations, public meetings, distribution of campaign information and a symbolic funeral for Cassara at the City Council buildings. These have generated extensive media coverage on the Marineland issue. We feel that this has been a major factor in the creation of Annabel Young's Private Member's Bill to ban the captivity of cetaceans in New Zealand.

MARINELAND & LILLIPUT

"We do not need to keep these animals in tanks. New Zealand offers unique opportunities to see them in their natural environment — 1 out of every 25 tourists come here specifically to view whales and dolphins in the wild."

Wade Doak,
Co-founder, 'Project Interlock'

▲ SAFE campaigners give motorists a powerful message to think about during their demonstration.

SAFE's Marineland campaign has also led to the formation of a new and enthusiastic SAFE Hawkes Bay branch. They have provided local support on the Marineland issue and campaigned strongly on other animal rights issues.

Marineland's future?

After two years of intensive campaigning, SAFE has entered into negotiations with key organisations and people in the hope that there can be a humane solution found for Marineland's two remaining dolphins. SAFE has been invited by the Mayor of Napier to have input into a working party to decide Marineland's fate. SAFE is advocating the conversion of Marineland into a rehabilitation centre and lobbying for Kelly and Shona to be released to an ocean sanctuary or rehabilitation programme.

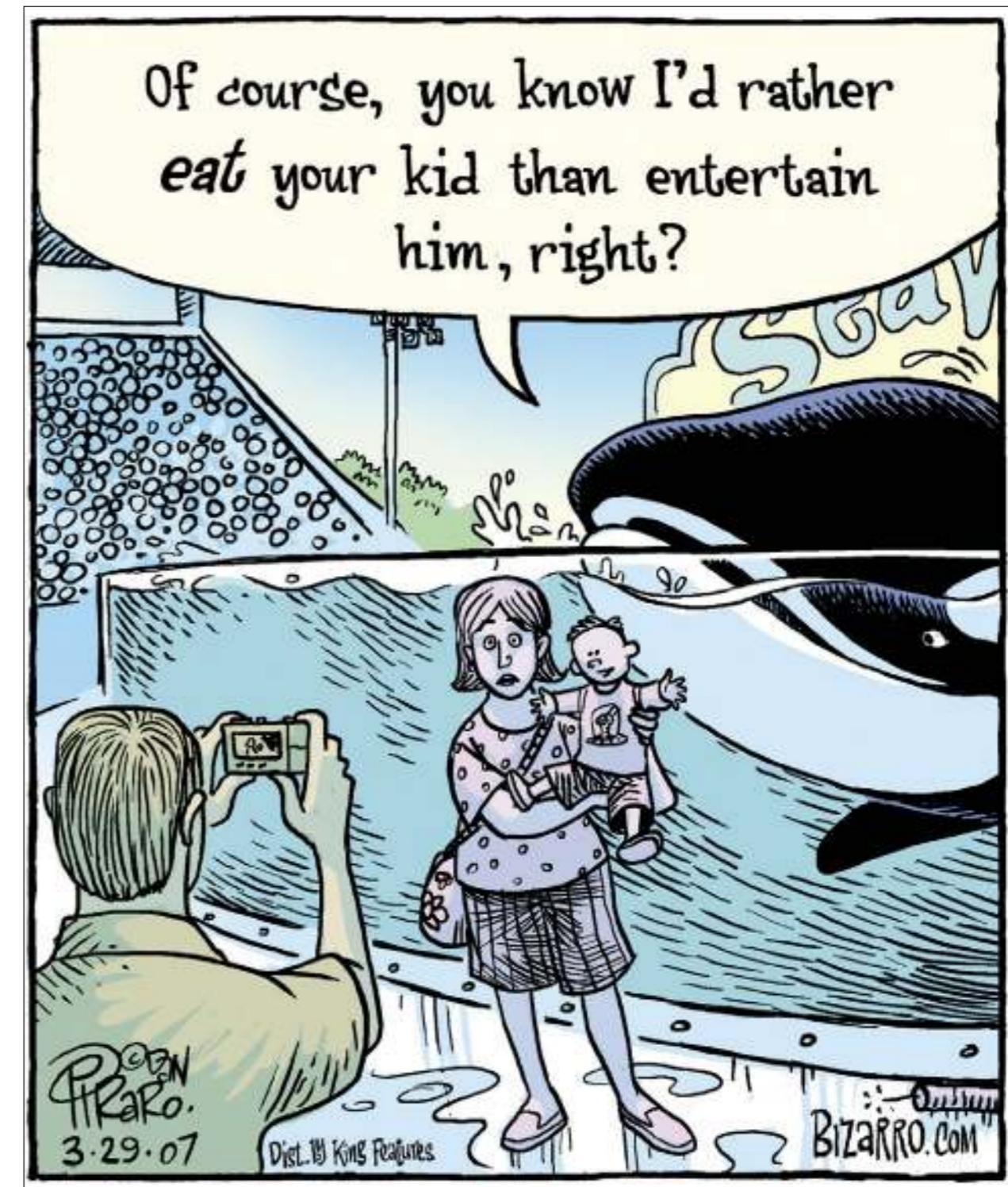
"There is about as much educational benefit to be gained in studying dolphins in captivity as there would be in studying mankind by only observing prisoners held in solitary confinement."

Jacques Cousteau



Cetaceans in Captivity, published 1999, SAFE, reproduced with permission of SAFE.

"Of course, you know I'd rather eat your kid than entertain him, right?" Dan Piraro. © 2007.



"Of course, you know I'd rather eat your kid than entertain him, right?", published 2007, Bizarro.com, reproduced with permission of Dan Piraro.



Born Free - let them swim free. SAFE. © 1999.



Born Free - let them swim free, published 1999, SAFE, reproduced with permission of SAFE.

ELECTRONIC TEXTS



WEBSITES



THE COVE

The Cove tells the amazing true story of how an elite team of activists, filmmakers and freedivers embarked on a covert mission to penetrate a hidden cove in Japan, shining light on a dark and deadly secret.

Oceanic Preservation Society, 2009

www.thecovemovie.com/



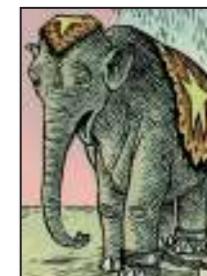
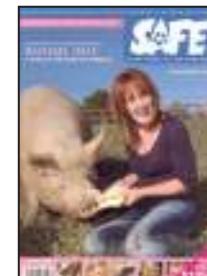
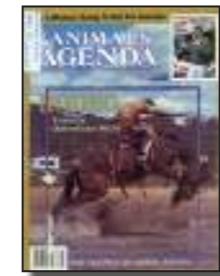
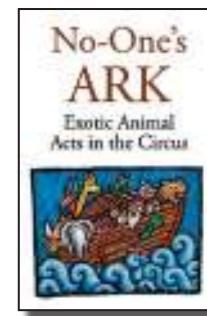
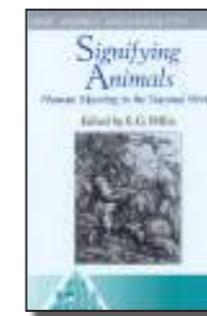
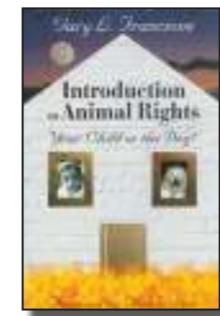
SAFE SUPPORTER BULLETIN #56.

Last Dolphin Dies at Marineland.

SAFE. 18 September 2008

www.safe.org.nz/Newsletters/Newsletter56/index.html

CIRCUS AND RODEO TEXTS



Introduction to Animal Rights: Your Child or the Dog? Francione, Gary. © 2000.
Extract from Chapter One: The Diagnosis: Our Moral Schizophrenia about Animals. (pp.25-26)

INTRODUCTION TO ANIMAL RIGHTS

Rodeos. Rodeos are a popular form of entertainment across the United States.⁵⁰ Approximately eight hundred professional rodeos and an unknown number of smaller events are held in this country annually. There are also "specialty" rodeos, such as all-women rodeos, all-gay rodeos, all-black rodeos, military rodeos, police rodeos, and children's rodeos. Fundamental to the entertainment value of rodeos are the fear and desperation of the animals involved, as it is only such fear and desperation that cause these animals to run about and to provide rodeo contestants with an opportunity to demonstrate their skills.

The events sanctioned by professional rodeo associations include bronco riding and bull riding, in which horses and bulls are fitted with "bucking straps" that irritate their abdominal areas and cause them to buck; calf or steer roping, in which a calf or steer running at a speed of up to thirty miles an hour is roped, jerked to a sudden stop, and flipped over and tied; team roping, in which one contestant ropes a running animal around the head and horns while another lassos and ties the hind feet; and steer wrestling, in which a mounted contestant jumps from a horse onto the back of a steer and twists the animal's neck until he falls to the ground.

Animals used in rodeos are often confined in chutes adjacent to the show rings and tormented with electric prods until they become frantic, at which time the chute is opened. The calf or steer then bolts from the chute to escape the pain of the electric prod. Animals used in rodeos are frequently injured in these events. Horses break legs; calves and steers break bones, break their necks, sever their windpipes, and become paralyzed after running into fences and being flipped by ropes. Contestants in rodeos wear metal spurs that they dig into the necks and shoulders of the horses they ride. Although professional rodeo associations require that veterinarians be present or on call, about half of these rodeos do not have any veterinarian present, and amateur rodeos often do not even have a veterinarian on call.

Signifying Animals: Human Meaning in the Natural World. Willis, Roy G. © 2004.
Extract from Chapter 17: Rodeo Horses: the Wild and the Tame. (pp.222-223)

SIGNIFYING ANIMALS

17 *Rodeo Horses: the wild and the tame*

ELIZABETH A. LAWRENCE

Rodeo, a legacy from the days of the American trail and range cowboy, is extremely popular throughout the western United States. Rodeo is an integral part of traditional life for many people in the Great Plains, where there is historical continuity between the cattle frontier and ranching, and the modern 'cowboy sport' that developed from them. The origins of rodeo can be traced to the Wild West show as well as to the sports and contests that were first held by early working cowboys for their own amusement (Lawrence 1982, pp. 44-82). Rivalry between cowhands as to who could ride the wildest bronc for the longest time or rope the liveliest calf or biggest steer led to riding and roping matches. Ultimately these events became popular with spectators and developed into full-scale rodeo, in which the utilitarian skills of cowboys became intensified as the sport of cattle country, comprising both performance and contest.

In its particular social and cultural context, rodeo is an important ritual event, participated in and sponsored by the ranching population as well as others who share that group's ethos. My research reveals that the sport serves to express, reaffirm, and perpetuate certain values and attitudes characteristic of the cattle herders' way of life. Rodeo picks up on the main themes from the work of the cowboy, identifies and magnifies them, and makes them explicit through patterned performances, almost all of which involve interactions with horses. Just as the cowboys' horses, their essential helpers in all tasks, were and are of prime importance to them, so these horses also play a pre-eminent role in contemporary rodeo. Horses are involved in virtually all standard professional rodeo events, with the exception of bull-riding. Various classes of equine animals take the role of the rodeo participants' antagonists in bronc-riding events, and of their partners in the various mounted contests in which cattle are chased and roped or subdued.

Material excerpted from *The Diagnosis: Our Moral Schizophrenia About Animals* from *Introduction to Animal Rights: Your Child or the Dog?*, by Gary Francione. Used by permission of Temple University Press © 2000 by Temple University. All Rights Reserved.

Lawrence, Elizabeth A. 'Rodeo Horses: The wild and the tame'. Ed. Roy G. Willis, *Signifying Animals – Human Meaning in the Natural World*, published 2004, Routledge, reproduced with permission of Taylor and Francis Books UK.



Signifying Animals: Human Meaning in the Natural World. Willis, Roy G. © 2004.
Extract from Chapter 17: Rodeo Horses: the Wild and the Tame. (pp.222-223)

SIGNIFYING ANIMALS

Symbolic conquest

Findings from my long-term field studies of the Great Plains ranch and rodeo complex indicate that by means of the range and diversity of equine contests and performances included in rodeo, information is communicated about people's perceptions of, and interactions with, the species of animal whose subjugation and use was vital in the 'winning of the West.' On a deep level, human-horse interactions, in the various forms in which they are presented in rodeo, have come to symbolize that conquest itself, the subduing of the wilderness, the transforming of nature to culture through the process of taming that which was wild and controlling that which was free, as it was enacted upon the American frontier.

The equine animal is remarkably well suited to re-enact and represent symbolically the wild-tame transition, for within a single species it encompasses the extreme polarities of wild and tame and embodies the varying degrees between them. In their differing categories within the structure of the sport, horses exhibit characteristics ranging between the oppositions of wild and tame. The balance between the amount of control over the horse that the rider demonstrates and the amount of wildness and rebellion or tameness and obedience that the horse displays varies with each event, and both control and wildness are determinants of the contestant's success or failure. The dramatic countering of forces makes the process of exerting human dominance over animals particularly evident.

To become useful for human purposes each individual horse must first be transformed by taming, even though its species is domesticated. Though in many cultures the schooling of a colt is a gradual process, a Western range horse may come to its first day of training with little or no past experience with people and no knowledge of being subject to their domination. Thus there is a sudden and intense human-animal contest in which a person opposes the brute strength of the horse with his own type weapons – whip, spur, and bit, the instruments of culture – because he is inferior to the animal in physical strength and power. The resulting dramatic process, characteristically abrupt and violent, known to cowboys as 'breaking a bronc', becomes universally symbolic for the act of conquering. Working cowboys are by necessity intimately concerned with this process because the maintenance of their way of life depends on mounts that do their bidding. Further training beyond the 'broke' status refines the horse's repertoire, making it into a reliable working partner.

No-One's Ark: Exotic Animal Acts in the Circus. Schwalm, Tanja. © 2009

NO-ONE'S ARK

Exotic animal acts are still widely thought of as typically part of the circus experience. Indeed, before television, cinema and the internet existed, and when long-distance travel was well beyond the means of ordinary people, circuses were the only way to see exotic animals. However, now that information, images and documentaries are so abundantly available at the click of a computer mouse, keeping animals such as elephants, lions, tigers and monkeys as part of a travelling show may start to look rather outdated. This article examines the ways in which different audiences look at circus animals over time and in different contexts, and what this may mean for the animals themselves.

The circus as we know it today has emerged from what was essentially a showcase for colonial conquest. Imperial expansion made it possible to capture exotic animals on a large scale, and, in the nineteenth century, curiosity about these animals and the places they came from was sparked by popular natural history and explorer narratives. These stories about the exploits of intrepid adventurers were an important way of expressing and reinforcing the belief that the colonisation of other peoples' countries was legitimate. As James R. Ryan writes:

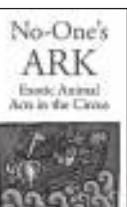
An interest in pursuing zoological "specimens" for private and national collections was fostered by both the dramatic upsurge in the popularity of natural history and the proliferation of popular literature and images of hunting in Britain, which frequently pictured the hunter as a manly adventurer and hero of Empire. (Ryan, "Hunting with the Camera" 204)

Mary Louise Pratt, in turn, focuses on natural history as both a means and an end of colonisation, whereby "journalism and narrative travel accounts . . . were essential mediators between the scientific network and a larger European public. They were central agents in legitimating scientific authority and its global project alongside Europe's other ways of knowing the world, and being in it" (Pratt, 29). Adrian Franklin identifies several themes in "the colonial big game hunter stories", which were "ostensibly for children and teenagers" (Franklin, 43). These were "the naturalisation and dominance of Europeans in places such as Africa and India; the aggressiveness and danger of wild animals; the heroism of the hunter" (Franklin, 43). He describes the implications in connection with the zoo, which not only shares its roots with the circus, but also has much in common with it in terms of the demonstration of particular human-animal relations. Franklin writes: "Contemporary zoos housed these animals as dangerous captives (cages emphasised prison bars); like prisoners of war, they were put on public display for the entertainment of the victorious" (Franklin, 43). Unlike zoos, however, circus acts portrayed the imagery of colonial travel narratives more vividly. The "manly adventurers and heroes of Empire" depicted in travellers' tales came to life in the circus arena, particularly in performances involving big cats.

Accordingly, William M. Johnson's analysis of the history of animal entertainment, *The Rose-Tinted Menagerie* (1990), describes one very vivid performance by the famous nineteenth-century lion tamer Isaac Van Amburgh:

Lawrence, Elizabeth A. 'Rodeo Horses: The Wild and the Tame'. Ed. Roy G. Willis, *Signifying Animals – Human Meaning in the Natural World*, published 2004, Routledge, reproduced with permission of Taylor and Francis Books UK.

Schwalm, Tanja. *No-One's Ark: Exotic Animal Acts in the Circus.* Research paper. Christchurch: University of Canterbury © 2009.
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NO-ONE'S ARK

Dressed in jungle fatigues, and wielding a whip and firing blanks from his pistol, he would stride into the cage, deliberately baiting and taunting the animals to bring out as much ferocity and jungle savagery as he could, whereupon he would proceed to bully them into submission. His *pièce de résistance* was forcing the lions to approach and lick his boots as the ultimate sign of his conquest and the animals' abject subservience. (Johnson, Ch.1.3)

Harriet Ritvo, referring to the zoo, suggests that "the most powerful visual expression of the human domination of nature was the sight of large carnivores in cages" (Ritvo, 47), and Ryan illustrates the role of big cats in nineteenth century photography. He discusses a picture of Lord Curzon, who, standing "at the head of the slumped tiger, clutching his gun," assumes "the conventional stance of the victorious huntsman and landowner" (Ryan, *Picturing Empire*, 103). Ryan points out that Curzon's "confident pose symbolized British authority over India at the moment when Britain's Empire was at its zenith" (Ryan, *Picturing Empire*, 130) and illustrates that big cats, especially lions and tigers, were popular symbols for the colonies from which they were taken.

Nineteenth-century audiences would have understood Van Amburgh's submission of the lion—known as "The King of Beasts" and "the symbol of Africa" even today—on those terms. In this way, circuses used the natural world to enact and illustrate social values and attitudes as much as imperialistic politics. Animal acts fulfilled a triple function in this regard: first, they symbolised political control of the colonies; second, they allegorised the supposed social and evolutionary superiority of white Europeans over indigenous, colonised peoples; and third, they embodied human mastery over animals and legitimised the colonisation of nature. Janet M. Davis writes that some early twentieth century animal acts were in fact very explicitly linked to colonial politics: "Trainers likened animals from tropical zones to people of color from nonindustrial societies over which Europe and the United States held financial, military, and strategic control" (Davis, 159). In the same vein, Carl Hagenbeck, circus owner, zoo founder, animal trainer and "the leading supplier of wild animals to zoological gardens and circuses", exhibited indigenous people and "the animals with which they were associated" together, "because there seemed to be a natural affinity between the two" (Mullan and Marvin 85, 86). His *Völkerschauen*, exhibitions of so-called "nature peoples" were a "huge commercial success" (Mullan and Marvin 85, 87).

In today's circuses, growling and menacing big cats are still commonly part of the repertoire. The 1997 documentary *Fast, Cheap and Out of Control*, which includes footage of the US Clyde Beatty Cole Brothers Circus's animal trainer Dave Hoover, demonstrates that big cat acts based on intimidation with whips, sticks and gunshots are familiar circus imagery even today, and circus websites and fansites emphasise the dangerous and menacing character of the big cats. According to the German Circus Krone, for example, the performer Martin Lacey "emphasises the danger of their majesties and lets them hiss and menace in a spectacular fashion" (Circus Krone, "Martin Lacey JR.", my translation). Similarly, the rhino act of Circus Barum, which operated until late 2008, drew explicitly on the legacy of colonial imagery, as Sandro

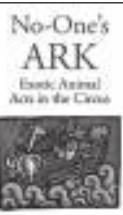
NO-ONE'S ARK

Montez, dressed in a safari outfit, stood triumphantly on the rhino Tsavo's back, demonstrating dominance and control (Circus Barum). The question, then, is why this kind of imagery is still popular, even though times have changed considerably. One answer to this question lies in the fact that the rhinoceros Sandro Montez stood on until so recently is a member of a highly endangered species: the way exotic animal acts are promoted to today's audiences has also changed.

Since decolonisation and the advent of television, the circus is no longer needed in its role as colonial showcase. Moreover, social and environmental changes mean that animal acts based on dominance and control lack much of the authority and appeal they might have had a century ago, unless they can be legitimated and explained in different ways, especially when using endangered species such as tigers and rhinos. Consequently, "conservation" is the key word in the promotion of circuses today. The image of the circus as a Noah's Ark is immensely popular. It appears on the websites of large commercially successful circus enterprises such as the German circus Krone (Circus Krone, "Krone Zoo") and the US Carson and Barnes Circus ("Help the Ark, Help the Animals"), as well as Siegfried and Roy's Las Vegas tiger act ("Modern Ark of Noah Mural in Secret Garden a Tribute to Siegfried and Roy"). In fact, the so-called "Ark" of Circus Krone now includes former Circus Barum's rhino Tsavo, who, Circus Krone proclaims, is a "symbol for the protection of the fellow members of his species" ("Auftritt Tsavo", my translation). Ringling Bros. and Barnum and Bailey established the Centre for Elephant Conservation in 1995, and René Strickler, a well-known animal trainer from Switzerland, whose operation is a mixture between zoo and circus, also stresses his conservation efforts.

However, a look behind the seductive facade of circuses, their webpages and their advertising materials, reveals that, despite their public promotion as a supposed Noah's Ark, the sponsoring of alleged conservation projects by circuses is extremely sparse and appears to be no more than a token gesture to address public concerns. Accordingly, Tom Dillon, conservation biologist and "director of the Species Conservation Program" for the WWF (WorldWide Fund for Nature), criticises Ringling Bros.' so-called conservation efforts (MacDonald 14-5). He comments: "It's nice they've put money into Thailand's captive elephant program, but putting the money into conservation of wild elephants would be a better use of the funds" (cited in MacDonald 16). Confronted with the question why Ringling Bros. does not "redirect its efforts from breeding elephants [in Florida] to habitat conservation," a spokesperson for Ringling Bros. responds: "Habitat is another thing. We're not a conservation organisation. We're a circus responsible for the care of our animals" (cited in MacDonald 16).

One of the more obvious examples is that of the Garden Brothers Circus in the USA, who proclaim their commitment to "preserving and protecting all animals", which evidently manifests itself in nothing more than the suggestion that their commercial use of an endangered species for entertainment may "inspire just one person at every performance to protect and preserve wildlife" (Garden Brothers Circus).



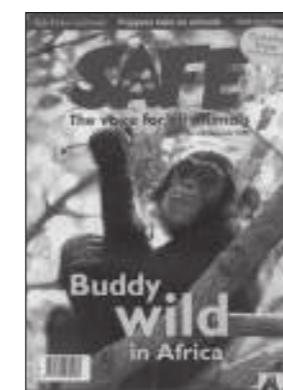
NO-ONE'S ARK

Ernest Albrecht echoes this line of reasoning in connection with Circus Flora, which, he argues,

... is able to call attention to the plight of endangered species, like the elephant, by introducing one particularly endearing member of that species to the public ... Audiences are within touching distance of Flora the elephant. Such involvement serves to make audiences more receptive to the materials printed in the show's souvenir booklets and informational pamphlets. (Albrecht, 213-4)

According to Albrecht, it is the circus' founder Ivor David Balding's "concern" over Flora that demonstrates a "social conscience" (Albrecht, 112). However, by the circus's own admission, Flora was, in fact, taken from the wild. The website informs that the circus "was named after Flora, the orphaned baby African elephant Balding had rescued ... when ivory poachers in Africa killed her mother" (Circus Flora, "History"). Furthermore, the circus' website and its mission statement make no particular mention of any contribution to species conservation (Flora the elephant has now retired in any case, but the circus logo still includes elephants and thrives on Flora's legacy). This precise approach is now being mirrored by the only New Zealand circus that still uses an exotic animal: the Loritz Circus, which recently acquired New Zealand's last remaining circus elephant, proclaims on its webpages specifically devoted to Jumbo that she was an orphaned elephant whom "nobody cared for" and who was saved "from certain Death [sic]" by becoming a circus elephant in New Zealand. According to the circus, Jumbo now lives in "a wonderful new home, full of luxuries" (Loritz Circus, "Jumbo the Elephant - My History").

In this way, circuses attempt to evoke the idea that their travelling animal shows are practically natural spaces for wild animals, even better than nature itself. Nowadays, circuses go to some lengths to explain to their audiences that their animal acts are merely choreographed natural behaviours, and yet they do very little to substantiate those claims. In 2005, Ringling Bros. attempted to validate their argument by showing a series of photographs of captive elephants in various strange poses, such as headstands (Ringling Bros. "At Play and In Performance"). New Zealand's largest animal rights organisation SAFE (Save Animals From Exploitation) frequently contrasts images like this with campaign materials that show chimpanzees in their natural habitat. These are the result of SAFE's very successful campaign to free Buddy and Sonny, two circus chimpanzees who now live in an animal sanctuary in Zambia as part of a larger group of chimps. What is telling about the promotional materials of circuses is that pictures like this are typically missing; circus websites do not show pictures of free-ranging wild animals. This is not surprising: pictures of wild animals simply would not verify the circuses' claims. Wild elephants do not do headstands, and chimpanzees do not ride bicycles.



NO-ONE'S ARK



The Loritz Circus appears to be an exception of sorts, as it provides a link on its Jumbo website to the David Sheldrick Wildlife Trust ("Jumbo the Elephant – Elephants in New Zealand and World"), a genuine organisation committed to rearing orphaned rhinos and elephants, and re-integrating them back into the vast areas of the Tsavo Park in Kenya. Displaying this link on their site suggests that Loritz Circus supports the David Sheldrick Wildlife Trust and its aims; it also implies that Loritz Circus are familiar with the work of the David Sheldrick Wildlife Trust and have carefully thought about their own way of treating Jumbo in this context. With subtlety, the Loritz Circus seems to compare the supposed rescue of the orphaned elephant Jumbo with the work of the Kenyan charity in this way; it appears that the way the circus keeps and trains Jumbo is somehow just like the work of the David Sheldrick Wildlife Trust with orphaned elephants. However, this trust will clearly have nothing to do with the Loritz Circus. After seeing a video of Jumbo tethered in her trailer and swaying her head back and forth, Dame Daphne Sheldrick wrote:

As an internationally recognised world authority on these animals I can categorically state that the stereotypic swaying of a miserable captive indicates psychotic behaviour caused by trauma and stress ... [T]he training of circus elephants is brutally cruel. I would hope and expect the New Zealand authorities to take corrective measures regarding the elephant named "Jumbo", whose stereotypic behaviour indicates profound stress, boredom and unhappiness. I would hope that they make amends by allowing her, and others like her, a more humane quality of life somewhere where she at least has the companionship of others and where every day of her life is not sheer torture ("Sheldrick").

NO-ONE'S ARK



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Animal rights and welfare organisations campaigning against circuses focus much of their efforts on drawing attention to the conditions of the animals behind the scenes and beyond the glamorous illusions. The People for the Ethical Treatment of Animals (Peta) Germany, for example, display pictures of circus animals on their website designed to alert the public to the inadequate environment that circuses provide for them. One photo shows a group of elephants who are evidently being mistreated with a bullhook by a handler. A close look at their head-dress reveals that these are in fact the famous Circus Krone elephants; the very elephants about whom trainer Jana Mandana once commented: "Coercing these playful and intelligent animals won't achieve anything at all" (Circus Krone, "Jana Mandana," my translation). Similarly, SAFE responds to the self-promotion of circuses as happy spaces of fun and entertainment with images that clearly show the confinement of animals. With New Zealand's last remaining circus lions and monkeys now, finally, retired, SAFE focuses on Jumbo and provides video footage and photos of her pulling at the chain around her foot and swaying her head. They clearly show Jumbo's lack of freedom and isolation from others of her own species. Images like this belie the claim of circuses that their animals are their "friends," their "family" and their "colleagues" (see Schwalm, p.87). Friends, family and colleagues do not normally live in small cages, chained at their feet.

While circuses try to send the message that watching their animal acts is a way of supporting conservation, an increasing proportion of the general public is attracted to the idea that wild animals should live their lives as naturally as possible. This is a patently different view from the one Albrecht portrays, who claims that "animal rights activists, many of whom belong to [Peta] . . . insist that the only proper way to handle animals is to allow them to return to their natural state at once" (Albrecht, 204). On the contrary, organisations such as Peta and SAFE recognise that circus animals can never be released back into the wild, their "natural state", but, instead, should at least be allowed to live the rest of their lives in appropriate sanctuaries.

NO-ONE'S ARK



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The view that exotic animals do not belong in circuses is also supported by scientists in the field, such as the Amboseli Elephant Research Project. By their own description, their "combined experience represents almost 300 person-years of work with free-ranging, wild African elephants", and the scientists involved are "the acknowledged leading experts in the field". In their statement on circuses, they write:

It is our considered opinion that elephants should not be used in circuses. Elephants in the wild roam over large areas and move considerable distances each day. They are intelligent, highly social animals with a complex system of communication. . . No captive situation can provide elephants with the space they need for movement or with the kind of social stimulation and complexity that they would experience in the wild. Elephants in circuses are bought and sold, separated from companions, confined, chained and forced to stand for hours and frequently moved about in small compartments on trains or trucks . . . In short, they are treated as commodities, as objects to provide entertainment for humans. The circus experience has nothing to do with the reality of elephant life and behaviour. . . We believe that such intelligent, socially complex and long-lived animals should be treated with respect and empathy. An elephant's place is in the wild with its relatives and companions. The totally unnatural existence for captive elephants in a circus . . . is a travesty. To allow this practice to continue is unjustified and unethical (Amboseli Elephant Research Project).

Still a prominent entertainment form in Europe and the USA, for example the popularity of exotic animal acts as part of travelling circuses is waning, as public awareness of and compassion for the animals' needs grows. Spectators are beginning to look with compassion, and are more likely to judge what they actually see (animals

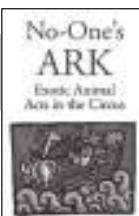
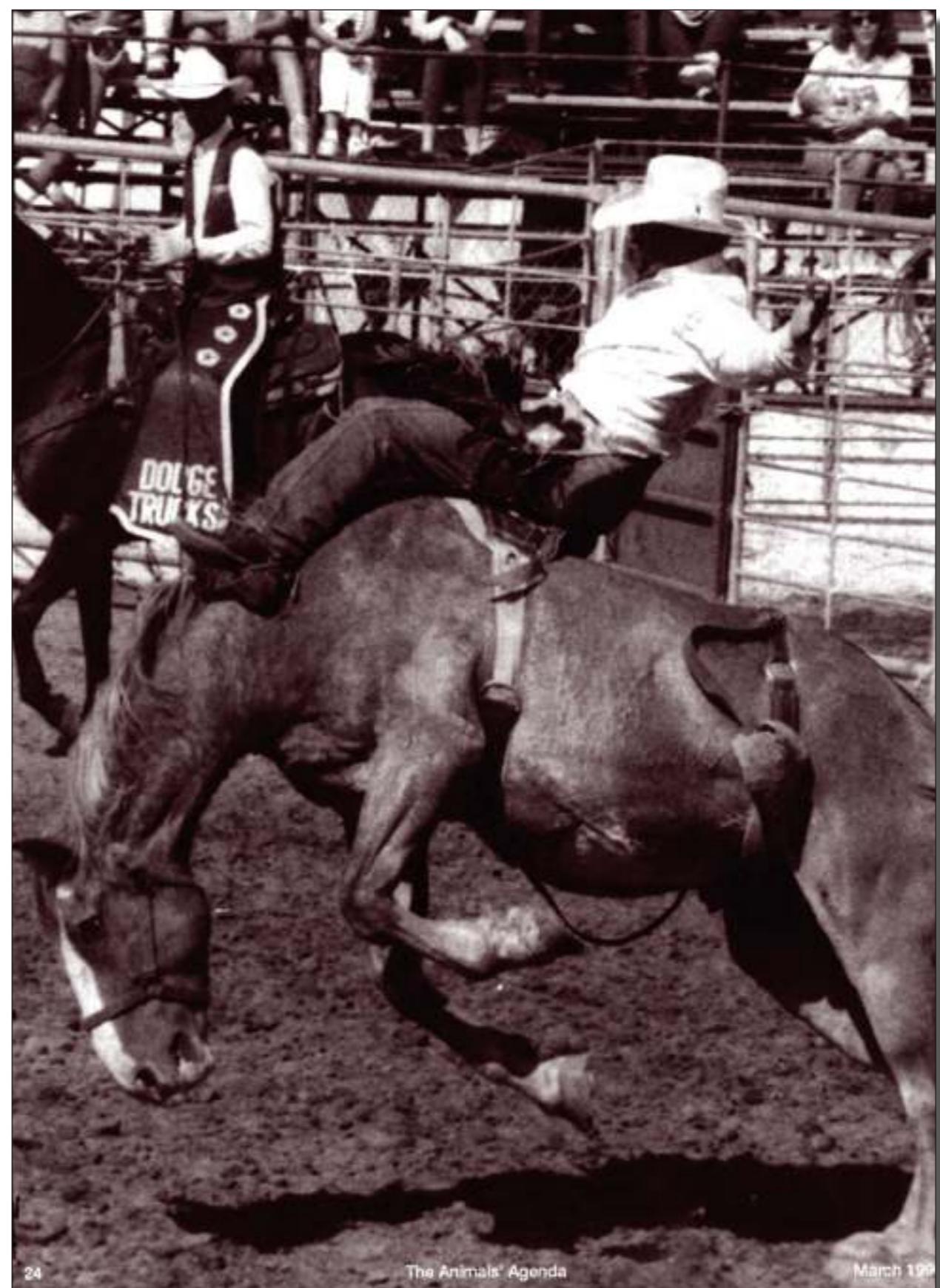
No-One's Ark: Exotic Animal Acts in the Circus. Schwalm, Tanja. © 2009

NO - ONE'S ARK

in small cages) than what they are told to see (human-animal friendships and species conservation). It is a case of *The Emperor's New Clothes*. Circuses that use exotic animals are banned in an increasing number of places. These include India, Costa Rica and Austria, and the Loritz Circus, which bought New Zealand's last circus elephant Jumbo from the Whirling Brothers Circus, is no longer welcome on council land in Dunedin, Nelson and Wellington. Instead, more and more creative circus acts emerge that use only human performers, such as the Cirque de Soleil or the Australian Circus Oz, which "features animals that are 100% human" (Circus Oz, "About the Show"). If the example of Jumbo, New Zealand's last and lonely exotic circus animal is anything to go by, the days of travelling animal shows are numbered.

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Rodeo:

AMERICAN TRAGEDY OR LEGALIZED CRUELTY? SOME WOULD CALL IT BOTH...

of sponsors: cigarette and jeans companies, auto and truck manufacturers, and beer and soft drink bottlers. And today's rodeo participants are more likely to be professional athletes than ranchhands. Some are drawn to the sport because, as one cowboy put it, they're "too lazy to work, too nervous to steal and too jealous to pimp."

The United States is rodeo's principal stronghold, though the sport is also popular in parts of Canada and Australia. Touring shows periodically play the European circuit. Normally a warm-weather undertaking, the advent of large indoor arenas has allowed rodeo to become a year-round activity, with the National Finals taking place in Las Vegas each December.

Though rodeo may be republican in tone, it is certainly democratic in scope. There are rodeos of every stripe: "Little Britches" rodeos for children, high school and college rodeos, and police, military, and prison rodeos. Curiously, considering their own histories of oppression, there are even black, gay, and all-women rodeos. Nor are high-ranking politicians immune: former U.S. Secretary of Commerce, Malcolm Baldrige, was killed in a rodeo accident in 1987.

The animals

Rodeo's detractors claim that ordinarily docile farm animals are provoked into their wild behavior via bucking straps, electric prods, raking spurs, pain, and fear. Advocates respond that these are naturally "ornery" animals who like to buck, who would have gone to slaughter but for rodeo. They further claim that a bucking horse or bull is in the arena only about eight minutes a year. But those "eight minutes" do not account for the

Continued on next page

For about half an hour before the ride, the saddle bronc rider tormented the horse, administering backhand slaps to the animal's head again and again as it waited in the wooden chute.

Fear seemed to well in the beast's eyes, but when the chute finally opened the horse stopped dead in its tracks, as if to defy the cowboy, despite a ferocious tug on the leather bucking strap squeezed tightly around its loins.

Finally, after two pokes from an electric prod, the horse lurched forward and began to buck.

It was not a pretty ride. The cowboy, for all his provocation, finished with what at that time was the day's lowest score at the California Rodeo.—San Francisco Chronicle, "Rodeo Critics Call It 'Legalized Cruelty,'" 7/25/81

Touted as "a great American tradition" and "the last real family entertainment" by its legions of fans, rodeo is condemned nonetheless by every major animal protection organization in the U.S. Is it perhaps that cruelty, like beauty, is in the eye of the beholder? In 1982 the Humane Society of the United States and the American Humane Association formulated a joint rodeo policy which says, in part: "The HSUS and the AHA contend that rodeos are not an accurate or harmless portrayal of ranching skills; rather, they display and encourage an insensitivity to and acceptance of brutal treatment of animals in the name of sport. Such callous disregard of our moral obligations toward other living creatures has a negative impact on society as a whole and on impressionable children in particular."

Regarding the animals, one hears such callous remarks in the rodeo circuit as, "Aw, they're going to slaughter anyway." True enough, and all the more reason to treat them as humanely as possible before that time. Or, as one vegetarian activist likes to admonish the cowboys, "Don't play with your food!" The anti-cruelty laws of most states would seem to prohibit rodeos, yet it is difficult to find local district attorneys willing to prosecute alleged rodeo abuses.

America's rodeo heritage (from the Spanish "rodear": to round up) extends back to the late 1800s, when the activities started as a break from ranchhands' everyday routine. "In those days," says the Professional Rodeo Cowboys Association, "the primary draw for the cowboys was to gain 'bragging rights' and win a few side bets."

But rodeo, and the times, have changed. These days rodeo is big business. The 10,000-member PRCA, based in Colorado Springs, Colorado, was incorporated in 1975 and now boasts its own commissioner. The PRCA annually sanctions some 700 rodeos, with prize monies totaling nearly \$17 million in 1989, and a broad spectrum

Continued from previous page

hundreds of hours of unsupervised practice sessions, often on the same animal, where "anything goes."

Stock contractors say that many of their bucking animals perform well into old age, far longer than the average lifespan of these animals. Perhaps. But simple longevity does not justify what the animals are forced to endure in the arena. Nor could the same be said for the calves, steers, cows, sheep, and goats whose life on the rodeo circuit is a relatively short one. Their worth is valued at "cents per pound," and they are treated accordingly.

An added concern is the stress of constant travel on rodeo livestock, often in poorly-ventilated vehicles. Though there are state laws requiring that the animals be unloaded, fed, and watered at specified intervals, enforcement is spotty at best. The animals undoubtedly fare better with the PRCA than on the amateur rodeo circuit, however.

The events

"The horses and bulls enjoy what they're doing, and if you hurt them, they won't do it any more,"—a PRCA stock contractor, in the PRCA's "Humane Facts: The Care and Treatment of Professional Rodeo Livestock" (1989), p. 10.

There are eight standard PRCA events: three bucking events (bareback, saddle bronc, bull riding); three roping events (calf, steer, team); plus steer wrestling and barrel racing. Barrel racing is confined to women only, and women

Unlike the horse-riding events, which have their origin in ranch life, bull riding was created for its crowd-pleasing aspects, and is the most dangerous event in all of rodeo for the human participants. Bulls, unlike horses, will often try to gore or trample fallen riders. Rodeo clowns play a critical role in protecting the riders from bulls' hooves and horns by distracting the enraged animals.

As a horse or bull bursts into the arena from the holding chute, a leather flank strap (also called bucking strap) is cinched tightly around the animal's sensitive inguinal region, just behind the rib cage. PRCA rules require that the straps be fleece-lined; still, it is not uncommon to see sores caused by them. Rodeo proponents claim that the flank strap doesn't hurt the animals—that it's only an "irritant" to "tickle" them and make them kick higher. One stock contractor concedes that "85 percent of the animals won't buck without a bucking strap" (San Francisco Chronicle, op. cit.), and indeed most horses stop bucking the moment the strap is loosened.

Half a rider's score is based on the performance of the bucking horse or bull. Thus the wilder the ride, the more points for the cowboy, which translates into more prize money (i.e., big bucks equal Big Bucks).

Calf, steer, and team roping all have their origins in the everyday life of a working ranch. It's a rare cowboy who would intentionally harm livestock, yet the time and money constraints of rodeo competition do not encourage humane treatment. Some ranchers reportedly refuse to hire rodeo



do not compete in the other seven events.

To receive a score in the bucking events, the cowboy must stay on the horse or bull for a minimum of eight seconds, and he receives additional points for his spurring action.

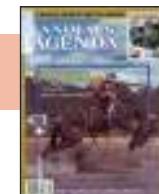


cowboys, claiming they're too rough on the animals.

A 1975 study done for the PRCA concludes that, "with 95 percent confidence, there is no significant amount of roping stress incurred by rodeo calves during rodeo" ("Humane

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Facts," op. cit., p. 11). Nevertheless, last year the state of Rhode Island passed a law banning standard calf roping. The following testimony was given in support of the law by Dr. E.J. Finocchio: "As a large animal veterinarian for 20 years... I have witnessed firsthand the instant death of calves after their spinal cords were severed from the abrupt stop at the end of a rope when traveling up to 30 mph. I have also witnessed and tended to calves who became paralyzed... and whose tracheas were totally or partially severed.... Slamming to the ground has caused rupture of several internal organs leading to a slow, agonizing death for some of these calves."

A viable alternative is "breakaway" calf roping, in which the specially-designed rope breaks upon impact, and the running calf is neither stopped abruptly, thrown to the ground, nor tied up. One would hope that the great public concern over the fate of "milk-fed" veal calves would carry over into concern for roping calves, for there are clear parallels. In both cases, infant animals are separated from their mothers and put into highly stressful situations, one for a gourmet item, one for entertainment—both unjustifiable.

Another particularly brutal event, even by rodeo's rough standards, is steer roping. In it, a mounted cowboy lassos a running steer, then flips the animal into the air, slamming him to the ground. Afterwards, the cowboy dismounts to tie up any three legs of the stunned or unconscious animal. Dr. T.K. Hardy, a Texas veterinarian and sometime steer-roper, commented to *Newsweek* (10/2/72): "I keep 30 head of cattle around for practice, at \$200 a head. You can cripple 3 or 4 in an afternoon. Then your horse costs around \$5,000, so it gets to be a pretty expensive hobby." Steer roping was part of 40 PRCA rodeos in 10 states in 1988: Oregon, Washington, Montana, Wyoming, Arizona, New Mexico, Texas, Oklahoma, Nebraska, and Kansas.

In team roping, each "team" is comprised of two riders. The "header" lassos the horns of a running steer and the "heeler" ropes the animal's hind legs. The cowboys then stretch the steer out between them. Strained ligaments and tendons can result.



In steer wrestling, the cowboy slips from his horse at full gallop to grab the horns of a running steer and force the animal to the ground by violently twisting his neck. Consider the statement made to the International Society for Animal

Rights by Dr. C.G. Haber, a veterinarian with 30 years experience as a meat inspector for the USDA: "The rodeo folks send their animals to the packing houses where... I have seen cattle so extensively bruised that the only areas in which the skin was attached was the head, neck, legs, and belly. I have seen animals with 6 to 8 ribs broken from the spine and at times puncturing the lungs. I have seen as much as 2 and 3 gallons of free blood accumulated under the detached skin."

Barrel racing is restricted to women only. The cowgirl rides in a cloverleaf pattern through a set of 55-gallon oil drums in the fastest time possible. It is undoubtedly the most innocuous of all PRCA events, but still a matter of concern, especially when unsound horses are used. As Dr. Kerry Levin-Smith (veterinarian and former rodeo competitor) wrote to the California State Fair Board in 1988: "I have seen horses compete successfully in the arena who show marked lameness before or after the event. Pickup riders frequently use lame horses for their job, too... I would like to see veterinary inspection of all rodeo stock and drug testing of winning rodeo entries instituted, as well as a requirement for a veterinarian on premises during all events."

Charreadas

Unfamiliar to the general public, Mexican-style rodeos known as "charreadas" (from the Spanish "charro"—horseman) are popular in some Western states, with an accent on pageantry and horsemanship. Charreadas do not use flank straps, and the bucking events are not timed. The charro rides until he is thrown or the horse or bull stops bucking. Two events in the charreada are of special concern. In "el coleo" (tailing), a running steer is grabbed by the tail, flipped into the air and slammed to the ground, often stunning the animal or knocking him unconscious. Occasionally the tail is ripped from the body. "Manganas a pie" (roping on foot) involves lassoing a running horse by the front feet, sometimes throwing the horse head over heels. Both these events are extremely dangerous for the animals.



Cesar Chavez, president of the United Farm Workers and an ethical vegetarian, wrote in 1980 to the Los Angeles City Council in opposition to a proposed "bloodless" bullfight. His

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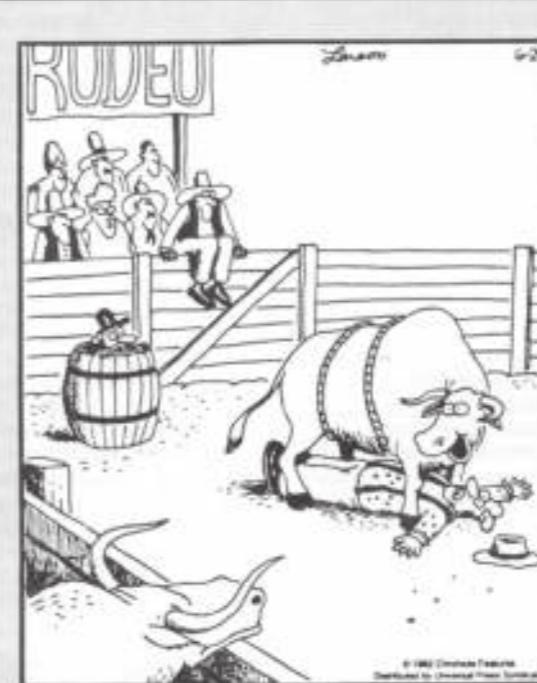
words are as easily applicable to rodeos: "Cruelty, whether it is directed against human beings or against animals, is not the exclusive province of any one culture or community of people. Racism, economic deprival, dog fighting and bullfighting are cut from the same fabric: violence."

Other events

In addition to the eight PRCA-sanctioned events, there is an odd mix of "comedic" acts which appear at many rodeos, both professional and amateur. These include "steer dressing," calf and greased pig "scrambles," goat tying, chuckwagon racing, and "wild cow" milking contests. Another crowd-pleaser is an act featuring a small (and probably terrified) monkey dressed in a miniature cowboy suit and tied to the back of a sheepdog herding a flock of ducks.

Few of these events have anything to do with ranch life, and many pose dangers to the animals. Three horses were killed in a calamitous pileup in a chuckwagon race at the Calgary Stampede in 1986. Five others have died since 1983 as a result of injuries in the Ormsk, Washington "Suicide Race."

Asked his opinion of steer dressing and pig scrambles, one Texas bull rider told an Oakland, Calif., Tribune reporter (5/1/88), "I never heard of them events. Stuff like that should be banned from rodeo. It just degrades the professional athletes."



Rodeo injuries and veterinary care

PRCA rules do not prevent injuries, though they do help to minimize them. Indeed, many rodeo critics think the animals would benefit greatly if all rodeos were PRCA-sanctioned, for the majority of animal injuries occur at amateur rodeos, some 1500 of which take place annually in the U.S. PRCA Rule No. 7.14.5 states: "An official veterinarian should [emphasis added] be available at all events." It is not required. An "on-call" vet has repeatedly proved inadequate, for rodeo injuries almost always require immediate attention.

More than 3.5 million spectators attended California rodeos in 1988, spending \$18.5 million on tickets alone. It seems only common decency that a few of those dollars should be spent for veterinary care. Regrettably, cowboys are injured, too, but paramedics and ambulances are provided for them.

In the past three years in northern California, there have been documented deaths of at least five animals due to injuries suffered in rodeos, ranging from broken legs and noses to broken backs—all without benefit of immediate veterinary aid. There's a crying need for state legislation in this area, and most veterinary organizations would probably

be supportive of it, even if only for monetary reasons.

Sexism in the rodeo

"Rodeo is an incredibly heavy male trip. It depends largely on the mystique of the cowboy, the proud, lonely figure who relies only on his own skills, the utter ethical integrity of his fellow cowboys and the luck of the draw. That leads to a lot of old-fashioned machismo. Women are either rodeo queens or groupies, interesting only as sexual rewards and diversions." —*Newsweek*, 10/2/72

Feminism and the women's movement notwithstanding, present-day rodeo has changed little since that was written. Women are still relegated to one event

only—barrel racing—and are often disparagingly referred to as "bucklebunnies." A highly recommended book for anyone intrigued by the cowboy ethic is Elizabeth Atwood Lawrence's *Rodeo: An Anthropologist Looks at the Wild and the Tame*. In it, a Wyoming steer-wrestler expresses himself thusly: "Women should not rodeo any more than men can have babies. Women were put on earth to reproduce, and are close to animals. Women's liberation is on an equal to gay liberation—they are both ridiculous."

This deadly attitude is played out in spades in "steer dressing," an event seen at PRCA and amateur rodeos alike. Teams of two or three cowboys throw a frantically struggling steer to the ground and attempt to force women's lace parties (sometimes jeans) over the animal's hind legs, often to the accompaniment of crude commentary

from the rodeo announcer. The not-so-subtle message, of course, is that women are like animals and it's perfectly acceptable to abuse and/or demean both for fun.

Public outcry over steer dressing helped bring about the demise of a police charity rodeo in northern California recently. A subsequent editorial in the *San Jose Mercury News* suggested a compromise: "Have cowboys wrestle another cowboy to the ground and dress him in lingerie. If the point is humiliation, you might as well do it to somebody who can blush."

The rodeo arena would seem a fertile meeting ground for an alliance between women's groups and animal rights advocates. Just for starters, consider all the anti-woman epithets of animal origin, or the closely-related issue of dominance.

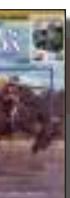
Children and rodeo

Rodeo seems an anomaly in a society that prides itself on kindness to animals. We've mentioned the "Little Britches" rodeo circuit. Many county fairs present "mutton bustin'" contests, in which preschool children attempt to ride a par-

Continued on page 57

Mills, Eric. 'Rodeo: American Tragedy or Legalized Cruelty?', published March 1990, *The Animals' Agenda*, reproduced with permission of The Animals and Society Institute.

Mills, Eric. 'Rodeo: American Tragedy or Legalized Cruelty?', published March 1990, *The Animals' Agenda*, reproduced with permission of The Animals and Society Institute.



'Rodeo: American Tragedy or Legalized Cruelty?' *The Animals' Agenda*. Mills, Eric. © Vol X No 2. March 1990. (pp.24-28, 57)

Continued from page 28

stricken sheep. Pig and calf "scrambles" put children and animals alike at risk. Children receive a very mixed message and become confused when, on the one hand, they are encouraged to be kind to animals, yet at a rodeo they routinely see animals terrorized and herded, seemingly with adult approval.

Some public school districts even send their kids on field trips ("Buckaroo Day") sponsored by various rodeo associations, an apparent attempt to build future audiences. Dr. Jeri Ryan, a child psychotherapist, wrote in 1989 to the Livermore (Calif.) school board of her concerns relating to the "potential damage to a child's psychological and moral development that can result from witnessing such a brutal event as rodeo." Some would call these field trips a form of child abuse.

Humane education is mandated in California's public schools. It seems a real conflict of interest for a school district to take children to see animals abused—not only on school time, but at taxpayers' expense.

One of the more poignant examples of just how insidious rodeo mythology has become is the story of an Indian child at the Pendleton (Oregon) Round-Up a few years back. When asked by a rodeo cowboy what he wanted to be when he grew up, a cowboy or an Indian, the child replied without hesitation, "A cowboy!"

Lights in the tunnel: the future of rodeo

Baltimore County, Maryland has successfully banned standard calf roping, as has the State of Rhode Island. Rhode Island also passed a law in 1989 requiring that a veterinarian be present at all rodeo events (largely through the efforts of Friends of Animals). In California, the Solano County Fairgrounds and the Hayward Rowell Ranch now have policies requiring a vet, and prohibit steer dressing, pig and calf scrambles, and the use of the electric prod. A similar policy is being considered by the California State Fair Board. There has been progress, assuredly.

Without major reform, growing public awareness and concern about rodeo cruelties could well lead to the sport's demise in spite of its "traditional" appeal. Looking toward such a future, a superior court judge in the Netherlands ruled in 1988 that any Dutch city could ban rodeos simply because "they show a basic disrespect for animals." Sounds downright civilized. □

Eric Mills is coordinator of Action for Animals, P.O. Box 20184, Oakland, CA 94620; (415) 562-5603.

—E.M.

Continued from page 28
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What You Can Do About Rodeos

☛ Educate yourself about the realities of rodeo. Firsthand experience is invaluable: attend a few, both professional and amateur. Talk to the cowboys and the fans to get their views.

☛ Read the book, *Rodeo: An Anthropologist Looks at the Wild and the Tame*, by Elizabeth Atwood Lawrence (Univ. of Tennessee Press, 1982) for an understanding of the cowboy psyche.

☛ Write for a copy of "Humane Facts" (and other materials) from the Professional Rodeo Cowboys Association, 101 Pro-Rodeo Drive, Colorado Springs, CO 80919; 719-593-8840. The PRCA Commissioner is Lewis Cryer. Subscribe to the biweekly "ProRodeo Sport News," \$17 per year, to keep up-to date on rodeo.

☛ Contact HSUS for a price list on anti-rodeo materials at 2100 L Street, NW, Washington, DC 20037. ISAR has a rodeo fact sheet available at 20 for \$1.00 (421 South State Street, Clarks Summit, PA 18411). PETA has free materials: P.O. Box 42516, Washington, DC 20015. Use these materials for educational leafleting.

☛ Contact major sponsors of rodeo to express your concerns: Adolph Coors Co., Golden, CO 80401 (800-642-6116); Coca-Cola USA, P.O. Drawer 1734, Atlanta, GA 30301 (800-GET-COKE); Safeway Stores, Inc., 4th & Jackson Sts., Oakland, CA 94660 (800-982-1680); Winston Cigarettes, c/o R.J. Reynolds, Inc., Reynolds Blvd., Winston-Salem, NC 27102 (919-741-5000); Wrangler Jeans, c/o Blue Bell, Inc., 301 N. Elm St., Greensboro, NC 27420 (919-373-3400). Other major sponsors include United Airlines, Copenhagen-Skoal, and Black Velvet. Check the rodeo program for local advertisers; then contact them.

☛ Set up meetings with facilities management and with county supervisors and/or city councilmembers to work out rodeo policies. Encourage legislation pertaining to rodeo animal welfare.

☛ "Letters to the Editor" are effective—and free. Rodeo is vulnerable on a number of points, particularly calf and steer roping and the lack of veterinary care.

☛ Make use of picket lines, especially with media coverage. Investigate the possibility of radio and TV free-speech messages, and phone in to radio talk shows.

☛ The U.S. Postal Service is currently considering a commemorative rodeo stamp. Protest to them at 475 L'Enfant Plaza SW, Washington, DC 20260-6700, Attention: Citizens' Stamp Advisory Committee. □

'Circus Campaign.' SAFE Magazine. © 2000. (pp. 6-7)

Circus Campaign

REPORT

Lola's Autopsy she didn't have to die

The body of Lola.
Died in Samoa
17 November 1999



SAFE has released the autopsy report of Lola, the chimpanzee, who died in Samoa in November last year after being exported from the Ridgway Circus in New Zealand. The report, commissioned by SAFE and written by Dr Berend Westera, is scathing in its criticisms of those responsible for Lola's death.

The report fully vindicates SAFE's fear for Lola's life because of the appalling animal welfare record of Bruno Loyal, the South Pacific circus tour operator who bought Lola and Buddy. The Ministry of Agriculture and Forestry (MAF) and Cary Ridgway, owner of the Ridgway Circus, were both well aware that Loyal didn't want Lola and both

parties could have prevented Lola leaving New Zealand. SAFE believes MAF and Cary Ridgway must accept blame for Lola's untimely death. The report reveals Lola died a cruel death and that Loyal was ultimately responsible. Lola was forced to remain inside her freight box for up to seven days in the sweltering Samoan 40 degree heat. Loyal knew Lola was sick but refused a veterinarian to attend to her needs, despite the vet visiting almost daily.

SAFE hoped to prosecute Loyal however Samoa has no legislation governing this type of animal cruelty. In the report, Dr Westera is very critical of Loyal: "Despite the owner being fully aware of her poor

condition he did not get the vet to examine her. It is obvious that Buddy was his only concern and that Lola was surplus to requirements", he said. "I think Lola died as a result of kidney damage due to dehydration because of lack of fluid."

Lola's nearly three and half decades in captivity was one of suffering and exploitation. The circumstances surrounding her death, tragic. SAFE is determined that Lola's offspring will not have to suffer the same fate as their mother. SAFE is committed to ensuring Sonny (Lola's 11 year old offspring) can be rescued and re-united with Buddy, now 4 years of age, at Chimpfushi Wildlife Orphanage in Zambia.

SAVING SONNY CAMPAIGN

Introducing Sonny

Sonny is an eleven year old male chimpanzee who has spent his entire life as a performing chimp travelling throughout New Zealand with the Ridgway Circus. Sonny is Lola's oldest offspring. According to existing MAF recommendations, he is not supposed to be performing. Until SAFE intervened he faced either euthanasia or being exported overseas, possibly to a zoo, circus, or even a primate facility. SAFE believes Sonny's best chance of a fulfilling future is to join his brother, Buddy, at Chimpfushi Wildlife Orphanage in Zambia. Like Buddy, and some 70 other rescued

chimpanzees, Sonny would be able to live out his days in the African jungle—a life without confinement, loneliness or monotony.

SAFE's chimp rescue campaign

SAFE has been campaigning for well over a decade to end the use of chimpanzees in circuses in New Zealand. Great Apes, including chimpanzees, are our closest living relatives and are listed as highly endangered. Their survival is recognized internationally as being of major significance. Even New Zealand's new Animal Welfare Act 1999 has granted Great Apes a special status

of protection against being used for experimental purposes.

It is widely acknowledged that chimpanzees suffer greatly in the confinement of a circus, particularly as they are moved from town to town, forced to perform and deprived of social interaction. Chimpanzees have no place in any circus.

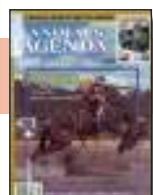
SAFE believes the successful relocation of both Buddy and Sonny is the most effective way to champion the rights of circus chimpanzees. SAFE hopes the performing chimp will soon be just a memory—a precedent that would surely see New Zealand held in high esteem worldwide.

BUDDY happy and free



Buddy, the orphaned circus chimp rescued and relocated by SAFE from NZ to Chimpfushi primate sanctuary in Zambia, is happily adjusting to his new life. Buddy now shares his new, 14 acre tropical forest enclosure with Buffy, aged 15 years, and Diana and Masa, both 9 years of age. Recent footage shows Buddy playing with other chimps, loafing about in the grass and munching on fruit. A dramatic contrast to his first traumatic three years as a circus chimp.

Buffy, the female first introduced to Buddy upon his arrival at Chimpfushi primate sanctuary, still shares a strong bond with him. According to sanctuary staff, she may be a little too protective, which has resulted in some difficulty integrating chimps into their enclosure. Staff are confident, however, it won't be long before Buddy has some new, young companions to play with in their secure forest area.



Mills, Eric. 'Rodeo: American Tragedy or Legalized Cruelty?', published March 1990, *The Animals' Agenda*, reproduced with permission of The Animals and Society Institute.

'Circus Campaign.' SAFE Magazine Spring/Summer 2000, reproduced by permission.



'Circus Campaign.' SAFE Magazine. © 2000. (pp. 6-7)

A SAFE REPORT

MAF fails circus animals

MAF and the Ridgway Circus: 1989 - 1998
SAFE has released a report which is critical of the Ministry of Agriculture and Forestry's (MAF) role in monitoring the chimpanzees held captive at the Ridgway Circus over a ten year period. The information compiled in the report and obtained by SAFE under the Official Information Act, was previously cited as confidential. The report concludes MAF has failed to act in the interest of these chimps, and comply with their own recommendations.

The report documents MAF's responsibilities under the Animal Protection Act (1960) and the Code of Recommendations for the Welfare of Circus Animals. The report demonstrates how MAF has failed to fulfil their responsibilities throughout the ten year period.

SAFE's report makes shocking reading for those who believe that the role of MAF is to protect the welfare of animals.

Examples of MAF's failings include:

- Ridgway Circus permitted to operate unregistered for over two and half years over the course of a nine year period.
 - The location of the circus and its chimpanzees frequently left unaccounted for by MAF.
 - MAF recommends Lola be euthanised when heavily pregnant.
 - Inadequate records of documentation required for circus registrations.
 - Regulations require MAF to carry out a minimum of 27 inspections over nine years (three annually). In this period only three inspections are documented.
 - MAF's own internal audits cite numerous problems and outline recommendations, many of which are not actioned.
- You can help by making a submission. The more people who write opposing circuses with animals and urging consideration be given to the plight of circus animals, the better chance we have to end their suffering.

Circus animals - help end their abuse

The Code of Recommendations for Circuses (legislation governing circuses under the Animal Welfare Act 1999), is scheduled to be rewritten in the coming months. SAFE is already preparing a submission calling for an end to circus animals. SAFE is determined circuses will no longer be permitted to torment and exploit animals for so-called entertainment.

You can help by making a submission. The more people who write opposing circuses with animals and urging consideration be given to the plight of circus animals, the better chance we have to end their suffering.

SAFE has campaigned on your behalf for many years to end animal circuses. With your help, we can make this a reality. Let's make NZ an animal-circus-free zone.

What you can do

To make a submission, you will need to register with the Secretary of the National Animal Welfare Advisory Committee (NAWAC). Contact: Secretary, NAWAC, C/- MAF, PO Box 2526, Wellington. Contact SAFE if you need more information.



Sonny, still captive and alone.

Sonny's family: the tragic story

SAFE's chimp rescue campaign began in 1999 with the high-profile rescue of two circus chimpanzees, Lola and Buddy. Sonny's mother, Lola, had spent over two decades as a breeding chimp for the Ridgway Circus. She was confined to a barren, small, travelling cage, watching as, one by one, her offspring were taken away to become part of the circus. In November 1999 Lola and Buddy were sold to a South Pacific travelling circus based in Samoa. Lola, sadly, did not survive the mistreatment she suffered in her first few days in Samoa but, due to intensive lobbying and negotiations, Buddy was rescued by SAFE and is now enjoying his freedom in Zambia.

What you can do

- 1) Join SAFE and help support our campaign to end the use of animals in circuses in New Zealand.
- 2) Send SAFE's Chimp campaign postcard to the Jim Sutton, Minister of Agriculture, Parliament Buildings, Wellington. Copies available from SAFE.
- 3) Write a submission objecting to animals being used in circuses.
- 4) Make a donation towards SAFE's chimp rescue campaign to help free Sonny.



'Circus Campaign', SAFE Magazine Spring/Summer 2000, reproduced by permission.

'Monkey leaves circus' and 'Rodeo cruelty: Nelson.' SAFE Magazine. © 2006. (p. 19)

Monkeys leave circus Circus accused of abuse

Damning allegations on TV3's Campbell Live current affairs programme accused Ministry of Agriculture animal welfare officers of failing to properly investigate a complaint of serious neglect at a New Zealand-based circus that ultimately resulted in the death of a monkey. SAFE subsequently called for an independent investigation into why government animal welfare officials failed in their duties.

SAFE campaign director Hans Kriek, who was interviewed on the programme, said: "We believe the recent death of a young monkey at Whirling Brothers Circus was preventable. SAFE made a complaint to MAF about concerns we had for the monkey's well-being and a week later the poor creature was dead. Had MAF officials properly

followed up on this complaint, as they are legally required to do, the young monkey would probably still be alive."

The evidence suggests the circus ignored minimum animal welfare standards and that MAF, despite being given prior warning, failed to prevent the animal's death. It illustrates that circus animals are not adequately protected and breaches of the animal welfare legislation go unpunished. This incompetence is not an isolated case and SAFE is appalled that MAF continues to fail in its duty of care towards animals in New Zealand," said Hans.

Shortly after the damning exposé on Campbell Live, the circus sold its three remaining



monkeys to Pukaratahi Sanctuary in Upper Hutt, where they can now look forward to a much brighter future. SAFE is now only three lions and one elephant away from achieving its goal of ending the use of exotic animals in circuses in New Zealand.

Protests against Whirling Brothers Circus have continued in many centres throughout the



Croatia aims to be circus animal-free

Twenty-three Croatian towns have banned circuses with animal acts on their territory. Rudolf Klavcic, the mayor of the first town in Croatia to impose a ban, has appealed to other Croatian regions to make the same ethical decision. He writes: "Cities that are following the path of today's ethical tendencies are cities of the future, because not only do they show respect to animals, but they also respect the desire of their citizens and accurately develop the culture and reputation of their town." Animal Friends Croatia continues to publicly campaign to convince Croatia's capital, Zagreb, to follow suit.



Rodeo cruelty: Nelson

Nelson SAFE activists continue their fight to stop the annual rodeo in Richmond. Rather than targeting the great unwashed that attends the rodeo, the focus has been to encourage rodeo sponsors to stop supporting animal cruelty. This approach has met with some success and the rodeo is finding it harder than ever to remain financially viable.

Summit Real Estate supports cruelty

One company, Summit Real Estate, sponsors events in the annual Richmond Rodeo. They have been fully informed of the cruelty they are supporting, but remain defiant.

"If you are a Nelson resident and are approached for a free market appraisal by Summit Real Estate, please tell them that you will not use their services until they stop sponsoring the rodeo," says Pat Butler from SAFE-Nelson.

TAKE ACTION

Contact the General Manager, Allister Nalden: allister.nalden@summit.co.nz or 03 547 2476. If you can help with this campaign contact Pat at: butler1@clearnet.co.nz

�elyfely stronger laws if anything caused these animals to attack while travelling a party. The animals could be perceived by unknown factors and as they are kept in a herd, they would have no opportunity to remove themselves from the stress. All they could do would be to attack and the costs have disastrous results," says Hans.

SAFE received widespread media interest and used the opportunity to urge Wellington Zoo to re-think the bi-annual Andean condor



Cheetahs for hire!

SAFE recently challenged Wellington Zoo, claiming it is making a fast buck from its cheetahs at the expense of animal welfare and safety. For \$2000, keepers will bring the world's rarest cheetahs, Charlie and Diana, to an event. The zoo has been running the scheme since last fall, and as far as the cheetahs have been to private functions, a pet store opening, university lectures, and an A & P show.

The zoo came under scrutiny after the Sunday Star-Times reported SAFE's suspicion. SAFE campaign director Hans Kriek believes the exploiting cheetahs in this manner is unethical and potentially dangerous for the animals and the people attending these events.

"To see these magnificent animals as cheap revenue earners is abhorrent and would

Please write to the Wellington Zoo to demonstrate your opposition! Email: alison.taylor@wellingtonmuseum.com or post to Wellington Zoo, 260 Daniel St, Newtown, Wellington. Further info at: www.saf.org.nz/letterstoeditors.asp



SAFE Magazine



'Monkeys leave circus' and 'Rodeo cruelty: Nelson.' SAFE Magazine Spring/Summer 2006, reproduced by permission.

'Circuses Have Their Sad Side.' SAFE leaflet. © 2009. (pp.1-2)

WWW.SAFE.ORG.NZ

SAFE'S FREE JUMBO CAMPAIGN

CIRCUSES HAVE THEIR SAD SIDE

JUMBO TETHERED IN HER TRAILER

SAFE, New Zealand's second largest animal advocacy organisation, wants to free Jumbo, the last wild animal in a New Zealand circus.

SAFE believes Jumbo leads a miserable and unnatural life. Her misery must not continue.

Please help by not attending the circus.

IMPRISONED, LONELY, STRESSED

SAFE

'Circuses Have Their Sad Side.' SAFE leaflet 2009, reproduced by permission.

'Circuses Have Their Sad Side.' SAFE leaflet. © 2009. (pp.1-2)

SAD LIFE

Jumbo has been denied the company of other elephants for over 32 years. She is deprived of sufficient space and stimulation. Elephants roam vast distances in the wild. They spend much of their day feeding, bathing, grooming and engaging in social activities.

Elephants are the world's largest land animal. They are extremely gregarious, forming strong social bonds.

DEPRIVED FREEDOM

Jumbo is restricted to a trailer or small fenced area, and often exhibits repetitive (stereotypic) behaviour, such as swaying. "As an internationally recognised world authority on elephants I can categorically state that the stereotypic swaying of a miserable captive indicates psychotic behaviour caused by trauma and stress." Dr Dame Daphne Sheldrick.

Jumbo is deprived of sufficient space and stimulation.

SAFE RESCUE

SAFE has campaigned for over 20 years to free circus animals. In 1999, SAFE successfully freed two circus chimpanzees and sent them to the world's largest primate sanctuary in Africa. Please help SAFE do the same for Jumbo by supporting the campaign.

Jumbo will continue to suffer as long as people continue to pay.

HELP SAFE END CIRCUSES WITH ANIMALS

1) Don't go to a circus that uses animals.
2) Encourage your family and friends to do the same.
3) Contact SAFE to request a circus campaign pack (leaflets & posters).
4) Support SAFE's Free Jumbo campaign by making a donation.

YES, YOU HAVE MY SUPPORT TO HELP CIRCUS ANIMALS BY DONATING:

\$15 \$25 \$50 \$100 \$500 OTHER _____

NAME _____ SIGNATURE _____

ADDRESS _____

EMAIL _____

PHONE _____ MOBILE _____

CREDIT CARD VISA MASTERCARD AMERICAN EXPRESS

ACCOUNT EXPIRY

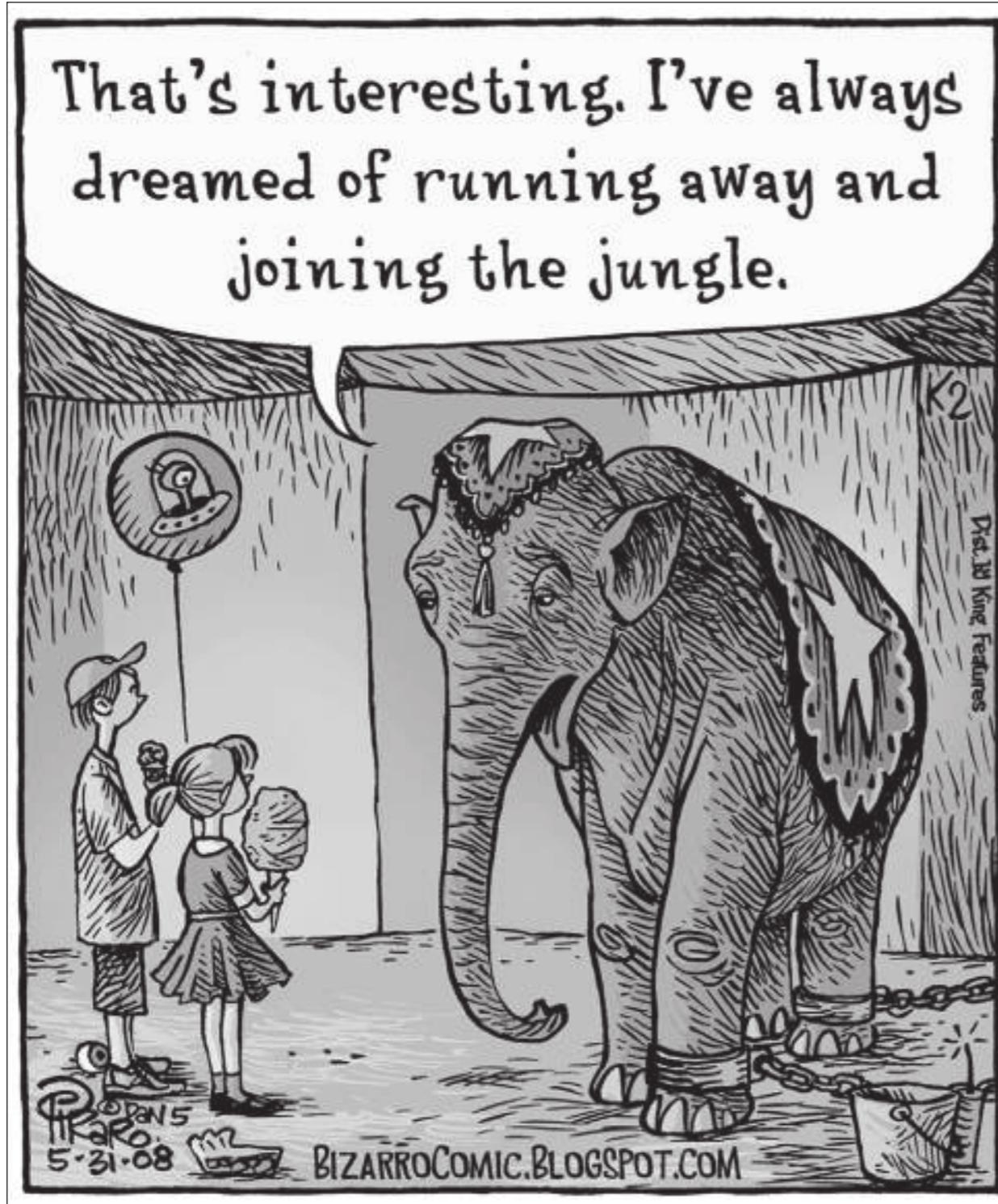
CHEQUE I ENCLOSE MY CHEQUE PAYABLE TO SAFE FOR \$_____

POST TO: SAFE, PO Box 13366, Christchurch 8141 WWW.SAFE.ORG.NZ

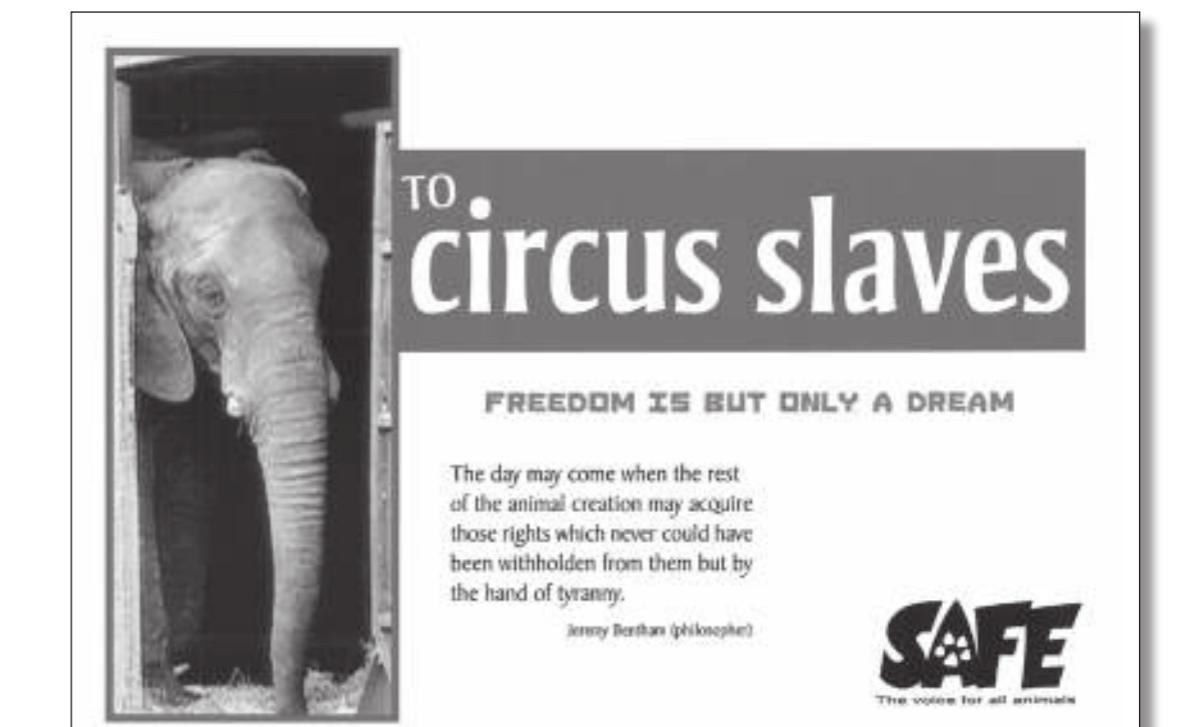
SAFE
The voice for all animals

Animal behaviour scientist Dr Joyce Poole, a world leading expert on elephant social behaviour, says:
"I have made thousands of hours of observations on many thousands of wild elephants, yet I have never seen a wild elephant swaying."

That's interesting. I've always dreamed of running away and joining the jungle. Dan Piraro. © 2008.



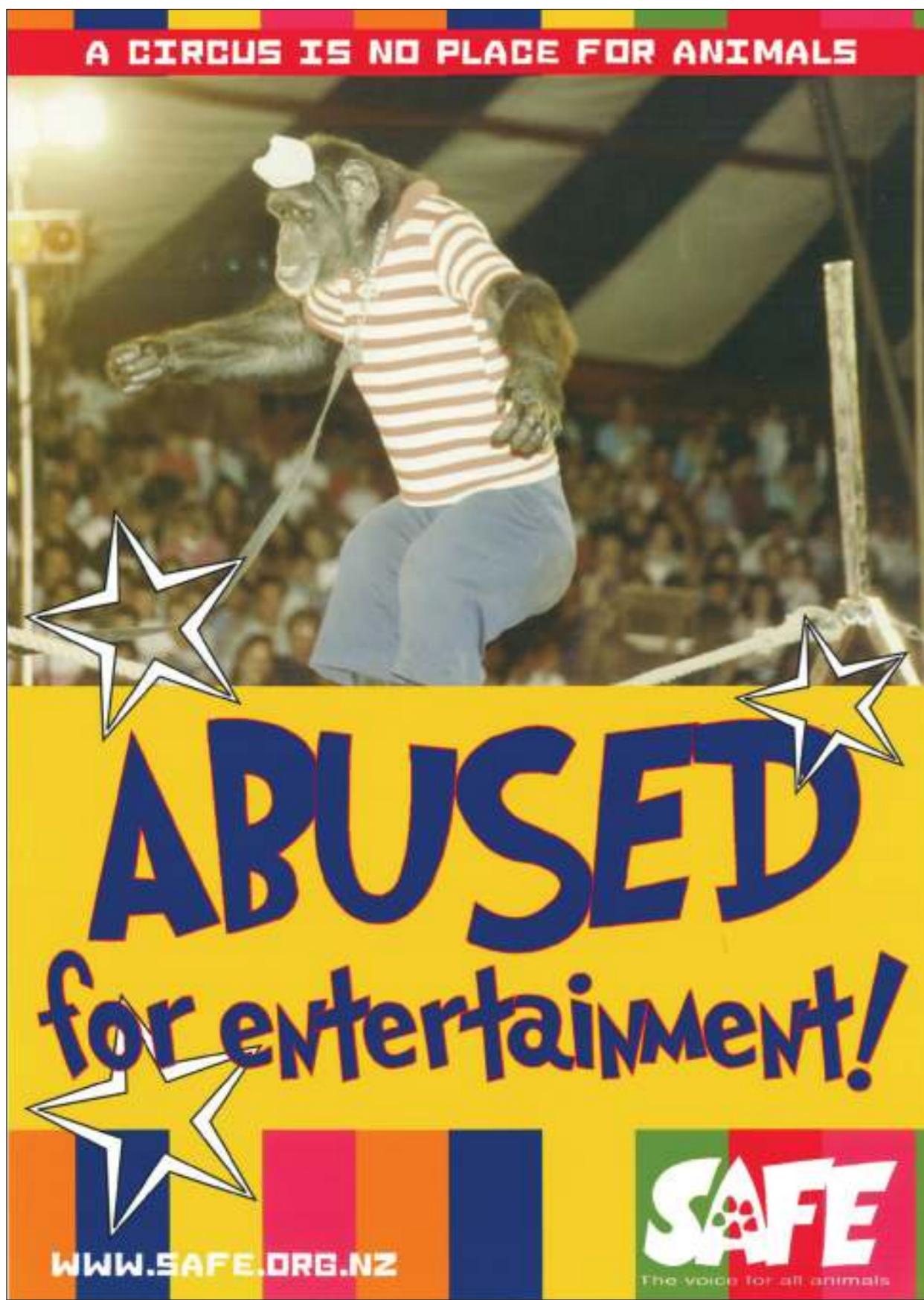
'From Wild Beasts to Circus Slaves.' SAFE posters. © 2002.



That's interesting. I've always dreamed of running away and joining the jungle, published 2008, Bizarro.com, reproduced with permission of **Dan Piraro**.

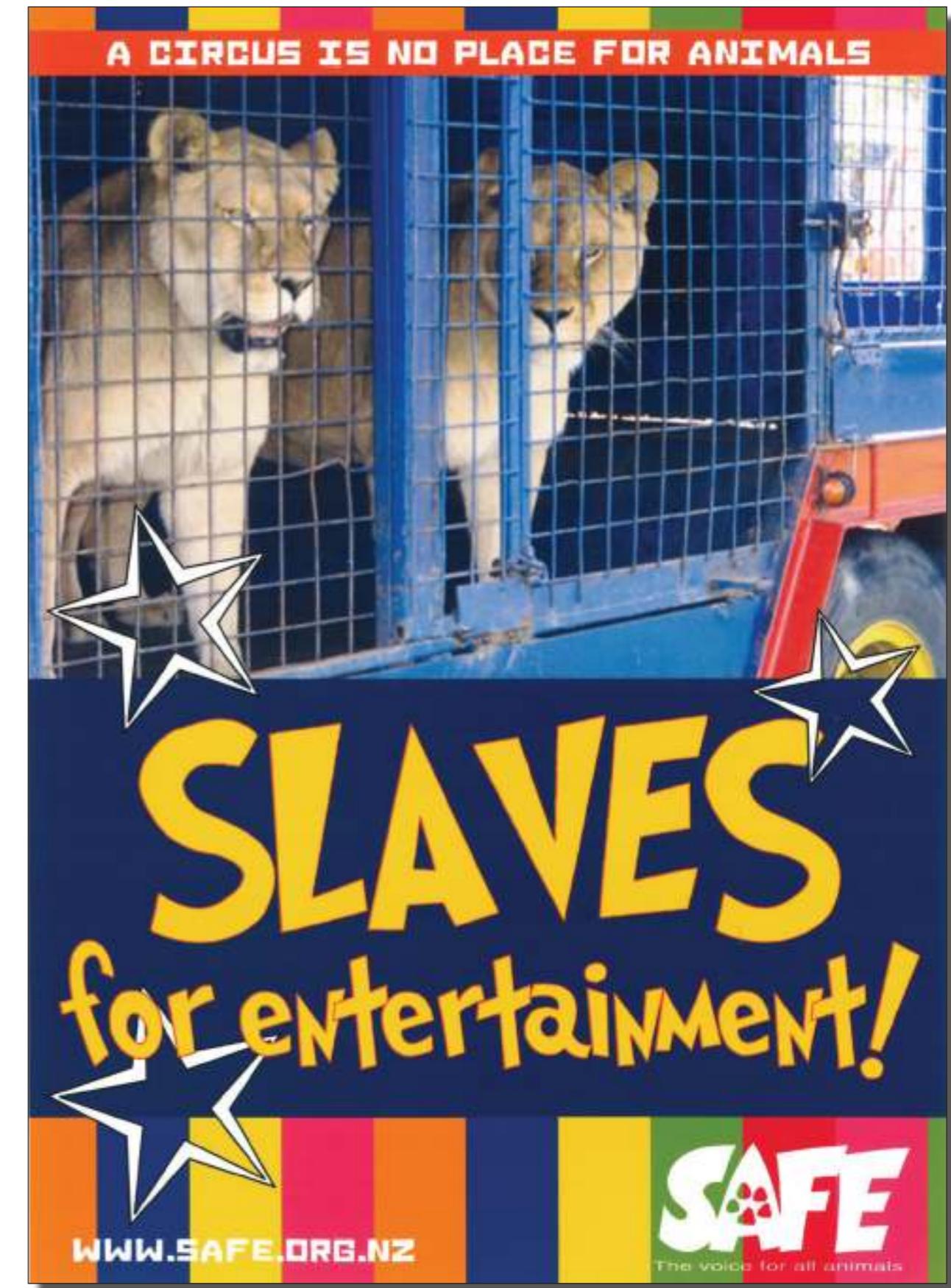
'From Wild Beasts to Circus Slaves', SAFE posters 2002, reproduced by permission.

'Abused for Entertainment.' SAFE poster. © 2002.



'Abused for Entertainment', SAFE Poster 2002, reproduced by permission.

'Slaves for Entertainment.' SAFE poster. © 2002.



'Slaves for Entertainment', SAFE Poster 2002, reproduced by permission.

WEBSITES

**BUCK THE RODEO**

Breaking animals – literally!

Peta. June 2009.

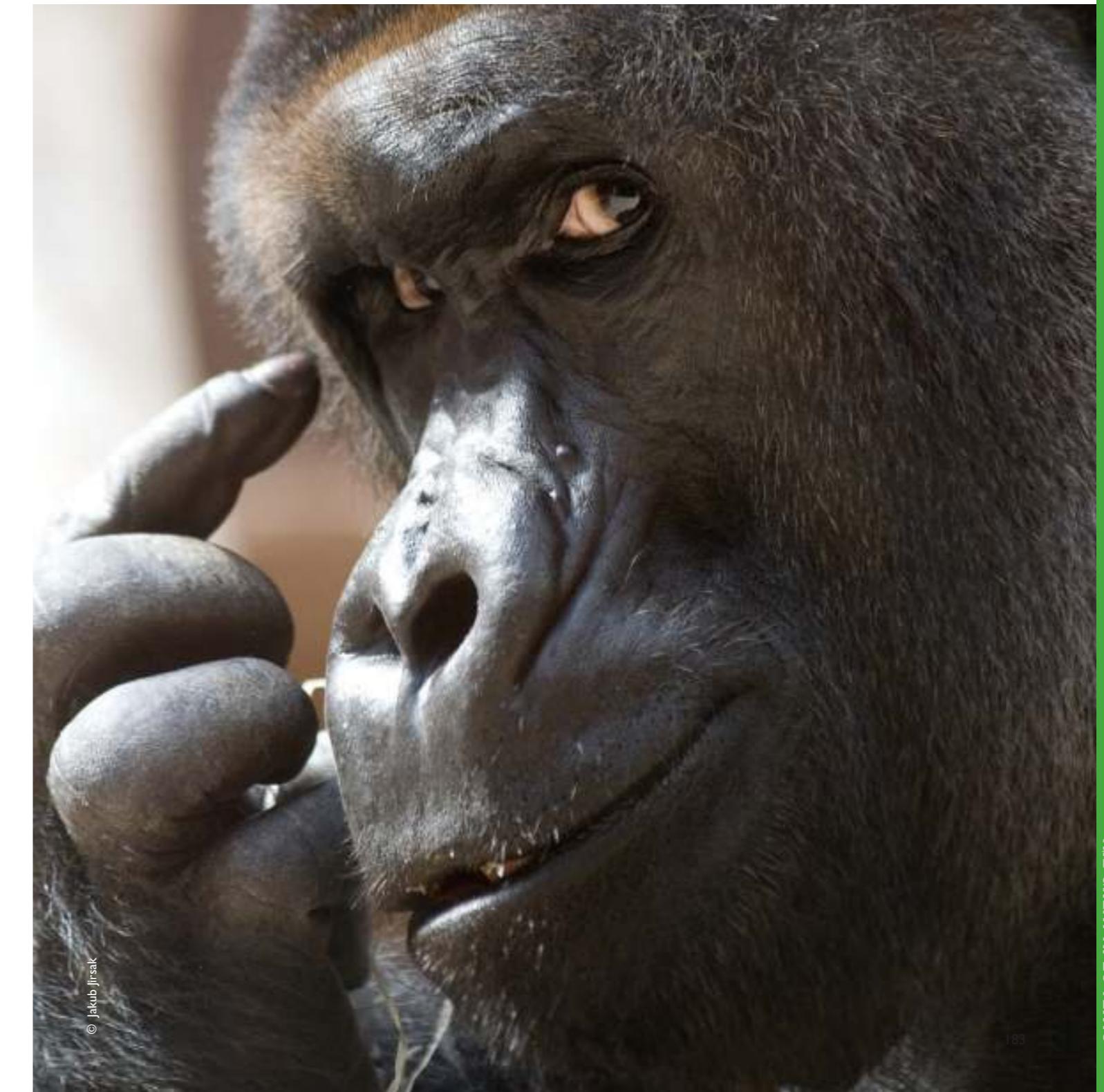
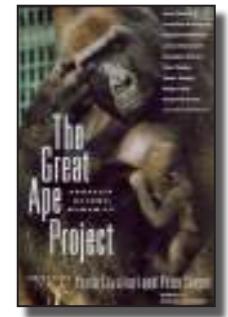
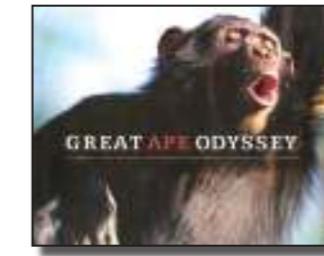
www.bucktherodeo.com**RODEO ABUSE**

SAFE. New Zealand. June 2009.

www.safe.org.nz/Campaigns/Rodeo-abuse/**RODEOCRUELTY.COM**

Exposing the lie of the “mean” rodeo horse.

SHARK. June 2009.

www.sharkonline.org/rodeocrueltyhorsebucking.mv

Gorillas in the Mist. Fossey, Dian. © 2000.

Extract from Chapter Seven: The Natural Demise of Two Gorilla Families: Groups 8 and 9. (pp. 140-142)

GORILLAS IN THE MIST

Often I am asked about the most rewarding experience I have ever had with gorillas. The question is extremely difficult to answer because each hour with the gorillas provides its own return and satisfaction. The first occasion when I felt I might have crossed an intangible barrier between human and ape occurred about ten months after beginning the research at Karisoke. Peanuts, Group 8's youngest male, was feeding about fifteen feet away when he suddenly stopped and turned to stare directly at me. The expression in his eyes was unfathomable. Spellbound, I returned his gaze — a gaze that seemed to combine elements of inquiry and of acceptance. Peanuts ended this unforgettable moment by sighing deeply, and slowly resumed feeding. Jubilant, I returned to camp and cabled Dr. Leakey: "I'VE FINALLY BEEN ACCEPTED BY A GORILLA."

Two years after our exchange of glances, Peanuts became the first gorilla ever to touch me. The day had started out as an ordinary one, if any day working from Karisoke might be considered ordinary. I felt unusually compelled to make this particular day outstanding because the following morning I had to leave for England for a seven-month period to work on my doctorate. Bob Campbell and I had gone out to contact Group 8 on the western-facing Visoke slopes. We found them feeding in the middle of a shallow ravine of densely growing herbaceous vegetation. Along the ridge leading into the ravine grew large *Hagenia* trees that had always served as good lookout spots for scanning the surrounding terrain. Bob and I had just settled down on a comfortable moss-cushioned *Hagenia* tree trunk when Peanuts, wearing his "I want to be entertained" expression, left his feeding group to meander inquisitively toward us. Slowly I left the tree and pretended to munch on vegetation to reassure Peanuts that I meant him no harm.

Peanuts' bright eyes peered at me through a latticework of vegetation as he began his strutting, swaggering approach. Suddenly he was at my side and sat down to watch my "feeding" techniques as if it were my turn to entertain him. When Peanuts seemed bored with the "feeding" routine, I scratched my head, and almost immediately, he began scratching his own. Since he appeared totally relaxed, I lay back in the foliage, slowly extended my hand, palm upward, then rested it on the leaves. After looking intently at my hand, Peanuts stood up and extended his hand to touch his fingers against my own for a brief instant. Thrilled at his own daring, he gave vent to his excitement by a quick chestbeat before going off to rejoin his group. Since that day, the spot has been called *Fasi Ya Mkani*, "the Place of the Hands." The contact was among the most memorable of my life among the gorillas.

*Nine years after Dr. Leakey's death in 1972 I learned that he had carried the cable in his pocket for months, even taking it on a lecture tour to America. I was told that he read it proudly, much as he once spoke to me of Jane Goodall's outstanding success with chimpanzees.

Great Ape Odyssey. Gladikas, Biruté Mary. © 2005.

Extract from Chapter: Gorillas: Greatest of the Apes. (pp. 73-74, 77)

GORILLAS: GREATEST OF THE APES



From the point of view of hemoglobin structure, it appears that the gorilla is just an abnormal human or man an abnormal gorilla . . .

EMILE ZUCKERKANDL, 1963

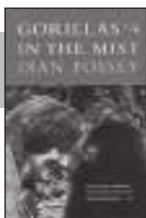
Once again I marveled at the sense of curiosity gorillas possess

DIAN FOSSEY

FEW ANIMALS HAVE CAPTURED the public imagination more than gorillas, the largest of the great apes and the largest living primates. Like elephants, whales, lions, tigers, and polar bears, gorillas are charismatic megafauna, among nature's largest living creatures in the animal kingdom. The public can't seem to get enough of them. In fact, gorillas were the first apes known to the Western world. The first mention of any great ape in the written records of Western civilization occurred in 470 BC, when a group of colonists reached West Africa. There the colonists killed three females the locals called "gorillas." The dead gorillas were flayed and their skins brought back to Carthage where they were displayed at the Melkarth Temple dedicated to Juno.

Two thousand years passed before Western civilization encountered gorillas again. This time their size and alleged ferocity left a more permanent impression. Reports of large, hairy creatures, perhaps part human but exceptionally strong and aggressive, fit prevailing images of Africa, the so-called dark continent.

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Extract from Chapter: Gorillas: Greatest of the Apes. (pp. 73-74, 77)

Not until the mid-nineteenth century did the stories of the hairy "gorilli" begin to be accepted as more fact than fiction. In 1847 a Christian missionary, Thomas Savage, collaborated with an anatomist, publishing a detailed description based on a single skull from Gehan and reports gathered in Africa. Even then there was confusion distinguishing between the great apes. Although the gorilla was finally declared separate from the other great apes, it was still termed a "new species of orang."

Unfortunately, Savage emphasized the gorilla's size and savagery, describing the male's "indescribable ferocity" and emphasizing that while hunting gorillas, if the gun failed to go off, the encounter could easily be fatal for the hunter. But the American big game hunter and traveler, Paul du Chaillu, probably did more than any other person to perpetuate the myth of the brutish, blood-thirsty gorilla. Chaillu was also frank in suggesting that part of the thrill of killing gorillas resided in the "dreadful note of human agony" that accompanied their deaths. The vicious thrill of killing something almost human resonates in his books, in which he recounted his exploits killing these "hellish dream creatures . . . half-man, half-beast." These books attracted much attention and laid the foundation for the general belief that gorillas are monsters of nature. Museum displays and statues of large male gorillas mounted on their hind legs as if ready to charge, with their teeth bared and mouths foaming, also contributed to the image of a mighty "man-eating beast."

This image culminated in the film *King Kong*, which became the highest-grossing film of 1933. The story of King Kong is essentially a more vigorous, brutalized version of the old European folktale "Beauty and the Beast." King Kong was 50 feet tall, king of the gorillas, to whom African villagers sacrificed beautiful maidens. He was captured and brought to North America where he escaped, climbed the Empire State Building, and was brought down by machine gun fire shot from airplanes. His downfall was caused by his love for the glamorous blonde Fay Wray.

The myth of the brutal ape was perpetuated in films like *King Kong*, but it still lives on today. Best-selling author Michael Crichton's book *Congo*, with its good gorillas (including the signing gorilla heroine) and its evil gorillas—a Hollywood blockbuster movie in the 1990s—may have reinterpreted the stereotypes, but it failed to eliminate them. As recently as 2003, while I was at a zoo taking a picture of an adult male gorilla, a Korean tourist who spoke only a bit of English came up to me, smiled, pointed at the large ape and said, "King Kong!"

The gorilla is not only the largest living primate, it is also the largest of all primates known to science. (The fossil *Gigantopithecus* has equally large teeth but its actual body dimensions and weight are not known.) How large are gorillas? Very large, indeed. Some male gorillas have weighed over 500 pounds and stood over six feet tall when upright.

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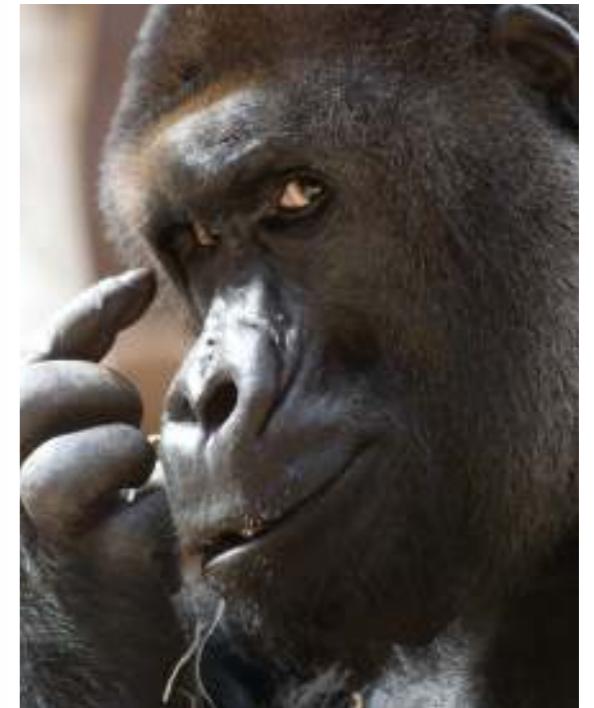
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In the late 1950s George Schaller, a lean and stern-looking American zoologist, conducted the first scientific study of gorillas. Writer and naturalist Peter Matthiessen portrayed Schaller as a man not much seen but whose presence is deeply felt, much like the shadowy subject of Matthiessen's book, *The Snow Leopard*. In his groundbreaking study, Schaller overcame the gorillas' fear and resistance by wearing drab clothing and by resolutely and quietly tracking them until they finally learned to accept him. Jane Goodall once told me that when she first met Schaller, shortly after she began her own pioneering work, she followed him around awestruck because he had gotten close enough to actually observe wild mountain gorillas while at that point she couldn't get within half a mile of the chimpanzees she was trying to study.

But not until the long-term studies of Dian Fossey did attitudes toward gorillas begin to change. Almost singlehandedly, Fossey dissolved the man-eater image and replaced it with that of the gentle giant. Fossey published articles in *National Geographic*, wrote the popular book *Gorillas in the Mist*, and attracted major media attention as she lectured extensively throughout North America. After Fossey's brutal murder, the film, based on the book with Sigourney Weaver in the title role, was instrumental in sealing the public's approval of gorillas. With extensive documentation, Fossey revealed gorillas as gentle vegetarians and the allegedly fearsome and ferocious adult males as gentle and caring fathers.



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Extract from Chapter One: Chimpanzees – Bridging the Gap. (pp.10, 12-16)

THE GREAT APE PROJECT

If there is a single person who has made people appreciate that chimpanzees are individuals with different personalities and complex social relationships, that person is Jane Goodall. Her book *In the Shadow of Man*, based on her long familiarity with a community of chimpanzees in the Gombe region of Tanzania, was an international bestseller. More recently she has also published a detailed academic study of chimpanzees, *The Chimpanzees of Gombe*, as well as the popular *Through a Window*. In the following statement of her reasons for supporting the Declaration on Great Apes, Goodall draws on more than thirty years' experience of observing chimpanzees and thinking about the human-chimpanzee relationship.

When, in the early 1960s, I brazenly used such words as 'childhood', 'adolescence', 'motivation', 'excitement', and 'mood' I was much criticised. Even worse was my crime of suggesting that chimpanzees had 'personalities'. I was ascribing human characteristics to non-human animals and was thus guilty of that worst of ethological sins – anthropomorphism. Certainly anthropomorphism can be misleading, but it so happens that chimpanzees, our closest living relatives in the animal kingdom, do show many human characteristics. Which, in view of the fact that our DNA differs from theirs by only just over 1 per cent, is hardly surprising.

Each chimpanzee has a unique personality and each has his or her own individual life history. We can speak of the history of a chimpanzee community, where major events – an epidemic, a kind of primitive 'war', a 'baby boom' – have marked the 'reigns' of the five top-ranking or alpha males we have known. And we find that individual chimpanzees can make a difference to the course of chimpanzee history, as is the case with humans. I wish there was space to describe here some of these characters and events, but the information, for those interested, can be found in my most recent book, *Through a Window*.¹

Chimpanzees can live more than fifty years. Infants suckle and are carried by their mothers for five years. And then, even when the next infant is born, the elder child travels with his or her mother for another three or four years and continues to spend a good deal of time with her thereafter. The ties between family members are close, affectionate and supportive, and typically endure throughout life. Learning is important in the individual life cycle. Chimpanzees, like humans, can learn by observation and imitation, which means that if a new adaptive pattern is 'invented' by a particular individual, it can be passed on to the next generation. Thus we find that while the various chimpanzee groups that have been studied in different parts of Africa have many behaviours in common, they also have their own distinctive traditions. This is particularly well documented with respect to tool-using and tool-making

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behaviours. Chimpanzees use more objects as tools for a greater variety of purposes than any creature except ourselves and each population has its own tool-using cultures. For example, the Gombe chimpanzees use long, straight sticks from which the bark has been peeled to extract army ants from their nests; 100 miles to the south, in the Mahale Mountains, there are plenty of the same ants, but they are not eaten by the chimpanzees. The Mahale chimpanzees use small twigs to extract carpenter ants from their nests in tree branches; these ants, though present, are not eaten at Gombe. And no East African chimpanzee has been seen to open hard-shelled fruits with the hammer and anvil technique that is part of the culture of chimpanzee groups in West Africa.

The postures and gestures with which chimpanzees communicate – such as kissing, embracing, holding hands, patting one another on the back, swaggering, punching, hair-pulling, tickling – are not only uncannily like many of our own, but are used in similar contexts and clearly have similar meanings. Two friends may greet with an embrace and a fearful individual may be calmed by a touch, whether they be chimpanzees or humans. Chimpanzees are capable of sophisticated co-operation and complex social manipulation. Like us, they have a dark side to their nature: they can be brutal, they are aggressively territorial, sometimes they even engage in a primitive type of warfare. But they also show a variety of helping and care-giving behaviours and are capable of true altruism.

The structure of the chimpanzee brain and central nervous system is extraordinarily like ours. And this appears to have led to similar emotions and intellectual abilities in our two species. Of course, it is difficult to study emotion even when the subjects are human – I can only guess, when you say you are sad and look sad, that you feel rather as I do when I am sad. I cannot know. And when the subject is a member of another species, the task is that much harder. If we ascribe human emotion to nonhuman animals we are, of course, accused of anthropomorphism. But given the similarities in the anatomy and wiring of the chimpanzee and human brains, is it not logical to assume that there will be similarities also in the feelings, emotions and moods of the two species? Certainly all of us who have worked closely with chimpanzees over extended periods of time have no hesitation in asserting that chimpanzees, like humans, show emotions similar to – sometimes probably identical to – those which we label joy, sadness, fear, despair and so on.

Our own success as a species (if we measure success by the extent to which we have spread across the world and altered the environment to suit our immediate purposes) has been due entirely to the explosive development of the human brain. Our intellectual abilities are so much more sophisticated than those of even the most gifted chimpanzees that

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early attempts made by scientists to describe the similarity of mental process in humans and chimpanzees were largely met with ridicule or outrage. Gradually, however, evidence for sophisticated mental performances in the apes has become ever more convincing. There is proof that they can solve simple problems through process of reasoning and insight. They can plan for the immediate future. The language acquisition experiments have demonstrated that they have powers of generalisation, abstraction and concept-forming along with the ability to understand and use abstract symbols in communication. And they clearly have some kind of self-concept.

It is all a little humbling, for these cognitive abilities used to be considered unique to humans: we are not, after all, quite as different from the rest of the animal kingdom as we used to think. The line dividing 'man' from 'beast' has become increasingly blurred. The chimpanzees, and the other great apes, form a living bridge between 'us' and 'them', and this knowledge forces us to re-evaluate our relationship with the rest of the animal kingdom, particularly with the great apes. In what terms should we think of these beings, nonhuman yet possessing so very many human-like characteristics? How should we treat them?

Surely we should treat them with the same consideration and kindness as we show to other humans; and as we recognise human rights, so too should we recognise the rights of the great apes? Yes – but unfortunately huge segments of the human population are *not* treated with consideration and kindness, and our newspapers inform us daily of horrific violations of human rights in many countries around the world.

Still, things have got better in some Western-style democracies. During the past 100 years we have seen the abolition of enforced child and female labour, slavery, the exhibiting of deformed humans in circuses and fairs and many other such horrors. We no longer gather to gloat over suffering and death at public hangings. We have welfare states so that (theoretically) no one needs to starve or freeze to death and everyone can expect some help when they are sick or unemployed. Of course there are still a myriad of social injustices and abuses, but at least they are not publicly condoned by the government and, once public sympathy has been aroused, they are gradually addressed. We are trying, for example, to abolish the last traces of the old sadism in mental institutions.

Finally, there is a growing concern for the plight of nonhuman animals in our society. But those who are trying to raise levels of awareness regarding the abuse of companion animals, animals raised for food, zoo and circus performers, laboratory victims and so on, and lobbying for new and improved legislation to protect them, are constantly asked how they can devote time and energy, and divert public monies, to 'animals' when there is so much need among human beings. Indeed, in many parts of the world humans suffer mightily. We are anguished when we read of the millions of starving and homeless people, of police tortures, of children whose limbs are deliberately deformed so that they can make a living from begging, and those whose

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parents force them – even sell them – into lives of prostitution. We long for the day when conditions improve worldwide – we may work for that cause. But we should not delude ourselves into believing that, so long as there is human suffering, it is morally acceptable to turn a blind eye to nonhuman suffering. Who are we to say that the suffering of a human being is more terrible than the suffering of a nonhuman being, or that it matters more?

It is not so long ago, in historical perspective, that we abolished the slave trade. Slaves were taken from 'savage' tribes that inhabited remote corners of the earth. Probably it was not too difficult for slave traders and owners to distance themselves, psychologically, from these prisoners, so unlike any people their 'masters' had known before. And although they must have realised that their slaves were capable of feeling pain and suffering, why should that matter? Those strange, dark, heathen people were so *different* – not really like human beings at all. And so their anguish could be ignored. Today we know that the DNA of all ethnic groups of humans is virtually the same, that we are all – yellow, brown, black and white – brothers and sisters around the globe. From our superior knowledge we are appalled to think back to the intelligent and normally compassionate people who condoned slavery and all that it entailed. Fortunately, thanks to the perceptions, high moral principles and determination of a small band of people, human slaves were freed. And they were freed *not* because of sophisticated analysis of their DNA, but because they so obviously showed the same emotions, the same intellectual abilities, the same capacity for suffering and joy, as their white owners.

Now, for a moment, let us imagine beings who, although they differ genetically from *Homo sapiens* by about 1 per cent and lack speech, nevertheless behave similarly to ourselves, can feel pain, share our emotions and have sophisticated intellectual abilities. Would we, today, condone the use of those beings as slaves? Tolerate their capture and export from Africa? Laugh at degrading performances, taught through cruelty, shown on our television screens? Turn a blind eye to their imprisonment, in tiny barren cells, often in solitary confinement, even though they had committed no crimes? Buy products tested on them at the cost of their mental or physical torture?

Those beings exist and we *do* condone their abuse. They are called chimpanzees. They are imprisoned in zoos, sold to anyone who cares to buy them as 'pets', and dressed up and taught to smoke or ride bicycles for our entertainment. They are incarcerated and often tortured, psychologically and even physically, in medical laboratories in the name of science. And this is condoned by governments and by large numbers of the general public. There was a time when the victims in the labs would have been human; but thanks to a dedicated few who stood up to the establishment and who gradually informed the general public of the horrors being perpetrated behind closed doors, the insane and other unfortunates are now safe from the white-coated gods. The time has come when we must take the next step and protect our closest living relatives from exploitation. How can we do this?


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For twenty years Francine Patterson has been communicating with Koko, a gorilla. Patterson began to study communication with Koko by means of sign language in 1972. Basing her thesis on this work, she received her doctorate in developmental psychology from Stanford University in 1979. Today she serves as President of the Gorilla Foundation, which she and her associates founded in 1976. This organisation, which serves as a trust on behalf of Koko and two other gorillas, Michael and Ndume, is currently working to establish a preserve in Hawaii where gorillas will be able to live semi-free in a protected natural environment. Wendy Gordon has worked at the Gorilla Foundation since 1990 as a research assistant, working regularly with both Koko and Michael; before that she spent four years as a zoo volunteer, educating the public about gorillas. This chapter describes some of the interaction in the 'multi-species family' of gorillas and the human beings who live and work with them.

We present this individual for your consideration: She communicates in sign language, using a vocabulary of over 1,000 words. She also understands spoken English, and often carries on 'bilingual' conversations, responding in sign to questions asked in English. She is learning the letters of the alphabet, and can read some printed words, including her own name. She has achieved scores between 85 and 95 on the Stanford-Binet Intelligence Test.

She demonstrates a clear self-awareness by engaging in self-directed behaviours in front of a mirror, such as making faces or examining her teeth, and by her appropriate use of self-descriptive language. She lies to avoid the consequences of her own misbehaviour, and anticipates others' responses to her actions. She engages in imaginary play, both alone and with others. She has produced paintings and drawings which are representational. She remembers and can talk about past events in her life. She understands and has used appropriately time-related words like 'before', 'after', 'later', and 'yesterday'.

She laughs at her own jokes and those of others. She cries when hurt or left alone, screams when frightened or angered. She talks about her feelings, using words like 'happy', 'sad', 'afraid', 'enjoy', 'eager', 'frustrate', 'mad' and, quite frequently, 'love'. She grieves for those she has lost – a favourite cat who has died, a friend who has gone away. She can talk about what happens when one dies, but she becomes fidgety and uncomfortable when asked to discuss her own death or the death of her companions. She displays a wonderful gentleness with kittens and other small animals. She has even expressed empathy for others seen only in pictures.

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Does this individual have a claim to basic moral rights? It is hard to imagine any reasonable argument that would deny her these rights based on the description above. She is self-aware, intelligent, emotional, communicative, has memories and purposes of her own, and is certainly able to suffer deeply. There is no reason to change our assessment of her moral status if I add one more piece of information: namely that she is not a member of the human species. The person I have described – and she is nothing less than a person to those who are acquainted with her – is Koko, a twenty-year-old lowland gorilla.

For almost twenty years, Koko has been living and learning in a language environment that includes American Sign Language (ASL) and spoken English.¹ Koko combines her working vocabulary of over 500 signs into statements averaging three to six signs in length. Her emitted vocabulary – those signs she has used correctly on one or more occasions – is about 1,000. Her receptive vocabulary in English is several times that number of words.

Koko is not alone in her linguistic accomplishments. Her multi-species 'family' includes Michael, an eighteen-year-old male gorilla. Although he was not introduced to sign language until the age of three and a half, he has used over 400 different signs. Both gorillas initiate the majority of their conversations with humans and combine their vocabularies in creative and original sign utterances to describe their environment, feelings, desires and even what may be their past histories. They also sign to themselves and to each other, using human language to supplement their own natural communicative gestures and vocalisations.

Many of those who would defend the traditional barrier between *Homo sapiens* and all other species cling to language as the primary difference between humans and other animals. As apes have threatened this last claim to human uniqueness, it has become more apparent that there is no clear agreement as to the definition of language. Many human beings – including all infants, severely mentally impaired people and some educationally deprived deaf adults of normal intelligence – fail to meet the criteria for 'having language' according to any definition. The ability to use language may not be a valid test for determining whether an individual has rights. But the existence of even basic language skills does provide further evidence of a consciousness which deserves consideration.

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Gorillas have suffered from a reputation for aloofness, low level of motivation and a contrary nature. Such gorilla stubbornness and negativism have been encountered and documented in our work with Koko and Michael, but certain findings indicate that this is evidence of intelligence and independence rather than of stupidity. And it is just this ornery independence that seems to spark episodes of humour and verbal playfulness. A characteristic incident involved Koko and assistant Barbara Hiller. Koko was nesting with a number of white towels and signed, 'THAT RED', indicating one of the towels. Barbara corrected Koko, telling her that it was white. Koko repeated her statement with additional emphasis, 'THAT RED'. Again Barbara stated that the towel was white. After several more exchanges, Koko picked up a piece of red lint, held it out to Barbara and, grinning, signed, 'THAT RED'.

The gorillas also communicate new meanings by making up their own entirely new signs. The intended meanings of some of the gorillas' invented nouns have been obvious ('nailfile', 'eyemakeup', 'barrette') because of their iconic form. The meanings of more abstract words such as verbs and prepositions ('above', 'below', 'take-off'), have to be worked out over time from records of the situations in which they occurred.

An analysis of the 876 signs emitted by Koko during the first ten years of the project⁴ revealed that fifty-four signs, 6 per cent of her total emitted vocabulary, were her own inventions. Another 2 per cent (fifteen signs) were compounded by Koko from signs she was taught. Originally, only ten signs (1 per cent) were counted as natural gorilla gestures. New data from detailed observations of the gestures used by uninstructed gorillas indicates that these categories are fluid, and some of Koko's inventions are shared by other gorillas.

We have often noticed Koko giving an audible chuckling sound at the result of her own and her companions' discrepant statements or actions. She discovered that when she blew bugs on her companions, a predictable shrieking and jumping response could be elicited. Originally, she laughed at this outcome, but now she chuckles in anticipation of the prank as well. Accidents and unexpected actions by others can also cause Koko to laugh. Chuckles were evoked, for instance, by a research assistant accidentally sitting down on a sandwich and by another playfully pretending to feed sweets to a toy alligator. Developmental psychologists have found that the earliest form of humour in young children, incongruity-based humour, relies on similar principles of discrepancy applied to objects, actions and verbal statements.

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In stark contrast to the gorillas' ability to express humour is their ability to communicate their thoughts and feelings about death. When Koko was seven, one of her teachers asked, 'When do gorillas die?' and she signed, 'TROUBLE, OLD.' The teacher also asked, 'Where do gorillas go when they die?' and Koko replied, 'COMFORTABLE HOLE BYE.' When asked 'How do gorillas feel when they die – happy, sad, afraid?' she signed, 'SLEEP'. Koko's reference to holes in the context of death has been consistent and is puzzling since no one has ever talked to her about burial, nor demonstrated the activity. That there may be an instinctive basis for this is indicated by an observation at the Woodland Park Zoo in Seattle, Washington. The gorillas there came upon a dead crow in their new outdoor enclosure, and one dug a hole, flicked the crow in, and covered it with dirt.⁷

In December of 1984 a tragic accident indicated the extent to which gorillas may grieve over the death of their loved ones. Koko's favourite kitten, All Ball, slipped out of the door and was killed by a speeding car. Koko cried shortly after she was told of his death. Three days later, when asked, 'Do you want to talk about your kitty?' Koko signed, 'CRY'. 'What happened to your kitty?' Koko answered, 'SLEEP CAT'. When she saw a picture of a cat who looked very much like All Ball, Koko pointed to the picture and signed, 'CRY, SAD, FROWN'. Her grief was not soon forgotten.

17 March 1985, with Francine Patterson

F: How did you feel when you lost Ball?
K: WANT.
F: How did you feel when you lost him?
K: OPEN TROUBLE VISIT SORRY.
F: When he died, remember when Ball died, how did you feel?
K: RED RED RED BAD SORRY KOKO-LOVE GOOD.

Arthur Caplan argues that animal interests and human interests should not be counted equally, claiming that nonhuman animals lack certain traits that make a moral difference. He uses the following example to illustrate his point:

If you kill the baby of a baboon the mother may spend many weeks looking for her baby. This behaviour soon passes and the baboon will go on to resume her normal life. But if you kill the baby of a human being the mother will spend the rest of her life grieving over the loss of her baby. Hardly a day will go by when the mother does not think about and grieve over the loss of her baby.⁸

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But in this example the comparison is between outward behaviour in the case of the baboon mother, and a private mental state in the case of the human mother. In most such cases, the human mother also resumes her normal life: returning to her workplace, caring for her other children, going about her daily activities as before. Her grief is not necessarily apparent to the casual observer. Because the baboon mother cannot (or chooses not to) communicate *to us* her internal feelings about the death of her baby, it is assumed that it does not matter to her. While we cannot make any claims here about the emotional life of baboons, we have considerable evidence that Koko continues to mourn the loss of her adopted 'baby', All Ball, even years after his death.

19 March 1990

Koko comes across a picture of herself and All Ball in a photo album.

K: THAT BAD FROWN SORRY [emphatic] UNATTENTION.

Through conversations such as these the gorillas show not only that they are capable of experiencing emotions, but that they are aware of their emotions and can use language to describe them.

While we are a long way from any comprehensive understanding of natural gorilla communication, it is clear that non-signing gorillas use gestures to communicate with one another. Field researchers may not have always recognised the significance of semantic gestures used by free-living gorillas, because they were unfamiliar with the gorillas' communicative habits or with gestural communication in general, or because the presence of human observers inhibits the gorillas' normal behaviour. Recognition of semantically significant gestures and sounds becomes easier as we become more familiar with gorillas as communicators.

Perhaps our most interesting findings relate to how astonishingly like us gorillas are – or how like them we are. But the striking similarities between gorillas and humans are hardly surprising in light of the most recent studies of our genetic kinship. The scientific classification of living organisms is based on the apparent similarities between those organisms. Within the order Primates, human beings have always been set apart in a separate family. More recent studies involving comparisons of chromosomes and analysis of DNA leave little doubt that apes and humans should be classed together in the family *Hominidae*. Some researchers now propose that humans, gorillas and chimpanzees also belong in the same subfamily, though the arrangement within this subfamily is still to be determined.¹³

Through what they have taught us about gorillas, Koko and Michael are helping to change the way we view the world. They force us to re-examine the ways we think about other animals.

King Kong. Walsh, Fran, Philippa Boyens and Peter Jackson.
Extracts from Undated Draft online at Internet Movie Script Database www.imsdb.com/scripts/King-Kong.html

EXTRACT 1 (pp 1-2): OPENING SEQUENCE [King Kong 00.00 → 4.10]

EXT. CENTRAL PARK - DAY

CLOSE ON: A scrawny MONKEY scratches.

ANGLES ON: Defeated, listless ANIMALS, in the bleak environs of a dilapidated ZOO.

WIDER: It is CENTRAL PARK ZOO in depression era NEW YORK. The PARK itself is like a GARBAGE DUMP, dotted with squalid SHANTY TOWNS.

Against these BLEAK IMAGES, the SOUND of a BRIGHT, BRASSY SONG fades up: Al Jolson, singing "I'm Sitting on Top of the World".

The sky line of MANHATTAN rises in the background, a grim steaming jungle on this cold FALL day.

EXT. NY STREETS - DAY

LONG continues over:

IMAGES: The CROWDED STREETS of NEW YORK ... beneath the bustle is a sense of despair.

LONG SOUP LINES snake along the STREETS.

The HUNGRY search through RUBBISH BINS for FOOD. SKYSCRAPERS rise steadily upwards as more people are evicted from their homes.

HOMELESS sleep amid steaming VENTS and GARBAGE STREWN GUTTERS.

Intercut:

INT. VAUDEVILLE THEATRE - NIGHT

SONG continues over:

SANNY, an old-time VAUDEVILLIAN, hurriedly fixes a large DROOPY MOUSTACHE on to a YOUNG WOMAN'S TOP LIP ... this is ANN DARROW.

IMAGES: Weird and wonderful snatches of VAUDEVILLE ACTS follow ...singers, jugglers, boxing ladies.

Intercut with:

EXT. NY STREETS - DAY

The COLOR and MUSIC contrast with the SOUP LINES and SLUMPED SHOULDERS of the REAL WORLD.

INT. VAUDEVILLE THEATRE - NIGHT

ANGLE ON: ANN on STAGE ... dressed as an ELEGANT GENT, she launches into 'I'm Just Wild About Harry' with HARRY, a larger-than-life PERFORMER dressed in a FRILLY DRESS, BRASSY RED WIG and FALSIES.

MANNY's CHARACTER joins in ... SNEEZING LOUDLY and causing ANN to take a SUDDEN PRAT FALL.

and so the ROUTINE BUILDS ... ANN and HARRY singing and dancing ... MANNY SNEEZING ... ANN falling.

The AUDIENCE look on with bored expressions on their faces. All except ONE MAN at the BACK, who is LAUGHING HYSTERICALLY.

CLOSE ON: ANN throwing everything into her ACT ... SWEAT rolls down her face ... she tries not to get distracted by the LAUGHING, WHEEZING MAN.

WIDER: A SMATTERING of APPLAUSE from the TINY AUDIENCE. 40 PEOPLE in a THEATRE designed for 500.

Crash cut:

INT. DRESSING ROOM - NIGHT

CLOSE ON: MANNY in the NOISY, CROWDED DRESSING ROOM, which is full of VAUDEVILLE PERFORMERS in various stages of undress.

MANNY fires off a loud comical SNEEZE. He looks around at the others.

MANNY
That's a funny one! Isn't that funnier?

HARRY
It's hysterical, Manny. As long as we're laughing we won't be crying over the box office. Talk about depressing.

ANGLE ON: ANN sitting down at a MIRROR, starting to take off her VEST ... a book entitled "ISOLATION" by Jack Driscoll lies half open on the counter top nearby...

ANN
Twenty girls in feather boas prancing around like circus ponies! That's depressing!

ANGLE ON: MAUDE, a BLOWSY SINGER, lighting up a cigarette.

MAUDE (fondly)
I love a good chorus line!



Patterson, Francine and Wendy Gordon. *The Case for Personhood of Gorillas*. Eds. Paola Cavaleiri and Peter Singer, *The Great Ape Project: Equality Beyond Humanity*, published 1993, London: Fourth Estate, reproduced with permission.



EXTRACT 2 (pp. 28-9): A LION OR A CHIMPANZEE? [King Kong 23.15 ➔ 24.15]

INT. SHIP'S HOLD - NIGHT

ANGLE ON: CHOY is showing JACK to his sleeping QUARTERS, carrying BLANKETS.

JACK stares in DISBELIEF at the DINGY HOLD strewn with STRAW BALES and EMPTY ANIMAL CAGES. He reacts to the SMELL.

CHOY

This room very comfortable, plenty dim light ... fresh straw.

JACK

What'd you keep down here?

CHOY

Lion, tiger, hippo - you name it.

JACK

What, do you sell them to Zoos?

CHOY

Zoos ... circus ... (lowers voice) Skipper get big money for rare animal. (alarmed) Careful! Camel have bad accident on floor. Stain unremovable ...

JACK looks down. He's standing in a dark, viscous PUDDLE OF GUNGE.

CHOY (cont'd) (lowers voice)

Skipper catch any animal you want. He do you real good price on rhite wino.

ENGLEHORN (sternly)
Choy!

ANGLE ON: CHOY clams up as ENGLEHORN strolls into the hold.

ENGLEHORN (cont'd)

My apologies for not being able to offer you a cabin. Have you found an enclosure to your taste?

JACK (dryly)
Spoilt for choice.

ENGLEHORN surveys a COUPLE OF LARGE CAGES.

ENGLEHORN
What are you, Mr. Driscoll, a lion or a chimpanzee?

JACK opens a CAGE large enough to sleep in.

JACK
Maybe, I'll take this one.**EXTRACT 3 (pp. 80-82): CONNECTION [King Kong 1.25.48 ➔ 1.32.17]**

EXT. JUNGLE RUINS - DAY

WIDE ON: KONG SITS on the EDGE of a RUIN, surveying the JUNGLE.

He SITS with his BACK to ANN, in the crumbling remains of an enclosed ENTRY AREA ... which also provides the only way out.

With a splintering rip, KONG pulls off one of the DINOSAUR'S LEGS and starts EATING it.

ANGLE ON: ANN, having feigned unconsciousness, she now cautiously searches for a way to escape.

CLOSE ON: ANN LIFTING HER HEAD, risking a quick look around. The WALLS are TOO STEEP to attempt an escape ...

... but there is a NARROW STAIRWAY across the COURTYARD, leading down into the JUNGLE.

INCH by INCH ANN starts to EDGE FORWARD, CRAWLING on her STOMACH towards the STAIRS. KONG is CHEWING NOISETLY ... he SHIFTS HIS WEIGHT, half turning ... ANN FREEZES.

KONG GLANCES at ANN, who has resumed her LIFELESS POSE. KONG doesn't appear to notice she's moved several feet. He continues EATING ...

ANN again starts to EDGE FORWARD ... she is STARTLED when some CREEPY INSECTS swarm out of a CRACK in the FLAGSTONES, inches from her FACE!

With only a few feet left to go, ANN quietly rises and scurries towards the STAIRWAY. She clammers into the NARROW PASSAGE - finally out of KONG'S SIGHT! Glancing back over her shoulder, ANN hurries down the STAIRWAY towards FREEDOM!

EXT. BOTTOM OF STAIRWAY/JUNGLE - DAY

ANN pauses at the BOTTOM of the STAIRS, listening for sounds of KONG. All is QUIET ... she glances back up the stairs ... no sign of him there ...

... gathering all her strength ANN emerges from the PASSAGE and makes a bold run across the CLEARING towards the cover of the JUNGLE!

THUD! KONG'S FIST SLAMS DOWN in FRONT of ANN!

She GASPS and tries to change direction ... THUD! Another FIST blocks her way. KONG GROWLS ANGRILY!

ANN swings around and FACES KONG ... he SNARLS at HER, FURIOUS and DEADLY.

EXTRACT 3 (pp. 80-82): CONNECTION [King Kong 1.25.48 ➔ 1.32.17] cont...

ANGLE ON: ANN suddenly ducks under KONG'S ARM and makes a last ditch attempt to escape! She is half way across the clearing when she TRIPS and FALLS!

ANGLE ON: KONG bounds over to ANN, SLAPPING his HANDS on the GROUND in a frenzy of excitement - he utters a GUTTERAL SQUEAL.

CLOSE ON: ANN, flat on the ground, eyes shut, lying still.

ANGLE ON: KONG .. circling around ANN, SUSPICIOUS. He PRODS her a couple of times ... no response. KONG moves on ... ANN'S EYES flick OPEN! At that moment KONG doubles back - CATCHING her out!

... ANN SPRINGS UP, looks at KONG for a desperate moment, wonders if she should run, decides she'll never make it ... and takes another PRATFALL!!

KONG cocks his HEAD! He GRIMACES, baring his teeth and CIRCLES her.

ANN repeats the COMIC FALL! KONG SLAPS his HANDS on the GROUND, SHAKES his HEAD and GROWLS.

ANN starts to draw upon her VAUDEVILLE ROUTINE, swaying drunkenly and falling, then bouncing back up ... working her timing around KONG'S reactions - he grows increasingly ENGAGED.

ANGLE ON: ANN BOUNCES UP ... PANTING ... BEADS of SWEAT trickle down her face. Her EYES dart between the JUNGLE and KONG, she's looking for her chance ...

... but KONG is a DEMANDING audience. He wants more ... he wants ANN to fall down again.

KONG PRODS ANN ROUGHLY, knocking her OFF HER FEET. She FALLS to the GROUND ... WINDED.

KONG slaps his hands on the GROUND, and lets out another EXCITED GROWL. He thumps the GROUND with his FISTS, and SHAKES his HEAD, delighted with the GAME.

ANN tries to get up - KONG pushes her over again! This time she stays on the GROUND, breathing HEAVILY.

THUMP! THUMP! THUMP! KONG wants more! He tries to PROD ANN into getting up and is STARTLED when she HITS his FINGER AWAY!

ANN (gasping)
No! I said no!

KONG cocks his HEAD ... he THUMPS his FISTS on the GROUND.

THUMP! THUMP! THUMP!

ANN (cont'd) (gasping)
That's all there is ... there isn't any more.

KONG RISES TO HIS FEET, and BEATS his CHEST, towering over ANN.

His HUGE FIST rises into the air and comes SLAMMING DOWN straight TOWARDS ANN!

CLOSE ON: ANN shuts her eyes ... KONG'S FIST THUDS into the ground inches away from her.

THUD! Another FIST SLAMS into the GROUND!

ANGLE ON: KONG ROARS and beats his chest in a dramatic display of ANGER and FRUSTRATION. He rips a TREE from the ground as his ANGER spirals into violent MADNESS.

CLOSE ON: ANN as the GROUND SHAKES with the fury of his RAGE. For a brief moment KONG and ANN lock in EYE CONTACT!

CLOSE ON: KONG stares at the small figure in his hand who is waiting for DEATH to come.

In this moment an UNFAMILIAR feeling wells inside him ... a half formed emotion he hasn't experienced much in his long life: he feels a connection to this tiny creature.

The SPARK of RAGE goes out in KONG'S EYES ...

KONG stares at ANN as a confusion of feelings wash over him.

KONG pulls back from ANN ... overcome by sudden UNCERTAINTY. He knows only that she has somehow disarmed him ... and this has in turn, DIMINISHED his power.

KONG starts to BACK AWAY from ANN - slowly at first, until DOUBT and FEAR compel him to move faster. Suddenly he turns away.

ANN watches as KONG lopes off. He pulls himself up and over a RUINED WALL and DISAPPEARS from SIGHT.

ANGLE ON: ANN, rising to her feet, finally free of her captor.

King Kong, Walsh, Fran, Philippa Boyens and Peter Jackson.

Extracts from Undated Draft online at Internet Movie Script Database www.imsdb.com/scripts/King-Kong.html

EXTRACT 4 (pp. 91-4): KONG'S LAIR
[King Kong 1.52.32 ➔ 1.56.30]

EXT. KONG'S LAIR - DUSK

WIDE ON: KONG steps out of a LARGE ROUND CAVE onto a LEDGE that juts out high over SKULL ISLAND ...

This is KONG'S LAIR ... Over the ledge is a DIZZYING DROP of at least 1000-feet down to the JUNGLE.

The "VENTURE" can be seen - moored off the TIP of the ISLAND, some three miles away.

ANGLE ON: KONG gently places ANN on the GROUND ... ANN watches as he moves away and sits to one side of the LEDGE.

The SKY is a FIERY ORANGE as the SUN goes down ... SILHOUETTING the FIGURE of KONG ...

CLOSE ON: ANN looks around the CAVE taking in her STRANGE SURROUNDINGS ... her eyes fall upon a HUGE GORILLA SKULL and SKELETON which lie within the recesses of the CAVE ...

ANN turns and looks back at KONG ... realizing these are the BONES of his FOREBEARS ... that KONG was not always alone.

SUDDEN flutter in the DARK recesses of the LAIR, a SINISTER SOUND, sends ANN scurrying towards KONG ...

KONG won't look at her.

ANN breaks into a few tap steps ... NO RESPONSE. She leans down and picks up some STONES ... JUGGLING them, attempting to amuse him as she did before. KONG's gaze remains averted ...

He looks out over the JUNGLE CANOPY. ANN follows his GAZE, taking in the RUGGED LANDSCAPE which is bathed in the last EVENING RAYS of the SUN. She stares out to sea, a RAIN CLOUD casts shadows over the OCEAN.

ANN (softly)
It's beautiful.

KONG sits QUIETLY staring out over the JUNGLE ... she looks up at him.

ANN (cont'd)
Beautiful.

ANN places her HAND against her heart.

ANN (cont'd)
Beau-ti-ful.

KONG'S BIG PAW unfurls beside ANN ... she hesitates for a moment, then CLIMBS into it.

ANGLE ON: KONG gently lifts ANN ...

WIDE ON: KONG with ANN, high above the JUNGLE, as the last of the DUSK LIGHT FADES.

EXTRACT 5 (pp. 101-5): CAPTURE
[King Kong 2.05.50 ➔ 2.12.26]

EXT. NATIVE VILLAGE/WALL - DAWN

ANGLE ON: JACK and ANN run into the VILLAGE ... it looks deserted. DENHAM suddenly rises and walks past them towards the GATE, fixated on the ROARING BEAST, smashing at the TIMBERS.

CLOSE ON: ANN ... seeing GROUPS of SAILORS crouched behind rocks, with GRAPPLING HOOKS at the ready. PRESTON lies to one side, a RAG held against his BLEEDING FACE. ENGLEHORN gripping a CRATE OF CHLOROFORM BOTTLES.

ENGLEHORN (shouting)
Now!!!

ANGLE ON: KONG SMASHES through the GATE! For a BRIEF MOMENT KONG makes EYE CONTACT with ANN ... she looks at him DESPAIRINGLY. He reaches towards her ...

DENHAM (to ENGLEHORN)
Bring him down! Do it!

ANGLES ON: SAILORS THROW GRAPPLING HOOKS at KONG, HAULING on the ROPES

ANN
No!

JACK
Are you out of your mind? Carl!

BRUCE rushes forward, pulling PRESTON to his feet, hustling him towards the TUNNEL EXIT.

ENGLEHORN yells at SAILORS poised on the TOP of the WALL.

DENHAM
Drop the net!

ANGLE ON: The SAILORS drop BOULDERS attached to a LARGE SHIP NET ... KONG is PUSHED to the GROUND by the WEIGHT.

CLOSE ON: DENHAM turns to ENGLEHORN.

DENHAM (cont'd)
Gas him!

ANN (sobbing)
No! Please - don't do this!

CLOSE ON: JACK holding ANN back.

JACK
Ann ... He'll kill you!

King Kong, Walsh, Fran, Philippa Boyens and Peter Jackson.

Extracts from Undated Draft online at Internet Movie Script Database www.imsdb.com/scripts/King-Kong.html

EXTRACT 5 (pp. 101-5): CAPTURE
[King Kong 2.05.50 ➔ 2.12.26] cont...

ANN
No, he won't.

ANGLE ON: KONG trying to get up ...

ENGLEHORN hurls the CHLOROFORM BOTTLE at KONG, smashing it on the ground right under his face.

ANN (cont'd)
No!

KONG breathes in the cloud of CHLOROFORM, he tries to push himself up.

ENGLEHORN
Keep him down!

SAILORS throw BOULDERS down from the TOP of the WALL, pummeling KONG'S HEAD.

ANN breaks away from JACK, rushes at ENGLEHORN, grabbing his arm just as he prepares to throw another CHLOROFORM BOTTLE.

ANN
Stop it! You're killing him!

ENGLEHORN
Get her out of here! Get her out of his sight!

JACK takes ANN'S ARM ... DENHAM yells at him, as KONG'S RAGE intensifies.

DENHAM
Do it!

CLOSE ON: ANN STARES up at JACK.

ANN
Let go of me ...

CLOSE ON: JACK, he STARES at ANN, torn about what to do. His eyes flicker towards KONG. He makes his decision.

ANGLE ON: JACK pulling ANN by the HAND towards the TUNNEL ENTRANCE. She struggles to break free.

CLOSE ON: KONG WATCHING ANN being DRAGGED AWAY ... he EXPLODES with ANGER, suddenly RISING to his FEET, ripping the NET to PIECES! He SWINGS the ROPES AWAY, sending HAPLESS SAILORS flying through the AIR!

CLOSE ON: DENHAM looks on in HORROR, as his PLAN to CAPTURE KONG falls apart.

SAILOR
We can't contain him!

ENGLEHORN
Kill it!

DENHAM
No!

ENGLEHORN
It's over, you Goddamn lunatic!

DENHAM
I need him alive!

ENGLEHORN
Shoot it!!!

ANGLE ON: ENRAGED KONG throwing SAILORS and overturning STONE BUILDINGS.

CLOSE ON: JIMMY, gripping a TOMMY GUN, stands in front of KONG ... his POSE reflecting HAYES' last stand. ENGLEHORN pulls JIMMY away by the collar, shoving him down the path.

ENGLEHORN (cont'd)
Jimmy - get out of here! Get to the boat!
(yelling)
All of you! Run!

KONG climbs DOWN THE WALL.

EXT. BEACH - DAWN

ANGLE ON: JACK running with ANN towards a waiting BOAT ... ANN fights as JACK tries to LIFT her on BOARD ... both turn!

JACK
Get in the boat!

ANN (distraught)
No! It's me he wants. I can stop this -

KONG stampedes down towards the COVE ... JIMMY stands his ground with his TOMMY GUN.

JACK yells at BRUCE.

JACK
Take her!

BRUCE takes ANN, as ENGLEHORN leaps into their BOAT ... he yells to the SAILORS.

ANN
Let me go to him!

ENGLEHORN
Row! Get the hell out of here!

ANGLE ON: JACK pushes JIMMY into the SECOND BOAT.

JACK
Jimmy! No!

JACK tries to prevent JIMMY from shooting at KONG, as SAILORS push their BOAT away from the shore.

King Kong, Walsh, Fran, Philippa Boyens and Peter Jackson.

Extracts from Undated Draft online at Internet Movie Script Database www.imsdb.com/scripts/King-Kong.html

**EXTRACT 5 (pp. 101-5): CAPTURE
[King Kong 2.05.50 ➔ 2.12.26] cont...**

CLOSE ON: DENHAM finds a CRATE of CHLOROFORM BOTTLES on the FLOOR of the BOAT. He snatches one up ... prepares to throw.

ANGLE ON: JIMMY manages to fire a BURST at KONG ... KONG CHARGES in FURY and THUMPS his FIST down on the BOW of the BOAT.

ANGLE ON: DENHAM is flung into the water, still clutching the CHLOROFORM BOTTLE.

ANGLE ON: KONG flings the BOAT against the COVE WALL, smashing it - sending JACK, JIMMY and SAILORS into the SEA!

ANN looks on in horror as JACK SURFACES, holding onto JIMMY, who is COUGHING SEA WATER.

KONG turns to ANN'S BOAT ... he looks at her ...

ANN
Go back!

KONG PAUSES at the SOUND of her VOICE ... as if sensing her fear for him.

ENGLEHORN
Hold her!

BRUCE holds ANN as ENGLEHORN suddenly FIRES a HARPOON into KONG'S KNEE ... KONG ROARS in PAIN and SINKS into the water. ANN is sobbing with DISTRESS.

ANGLE ON: ENGLEHORN starts LOADING a SECOND HARPOON ... DENHAM scrambles on to a ROCK, clutching the CHLOROFORM BOTTLE.

DENHAM
Wait!

ENGLEHORN ignores him, intent on killing KONG with his next HARPOON.

ANGLE ON: KONG starts CRAWLING painfully towards ANN. ENGLEHORN has almost finished LOADING.

ANN
Leave him alone!

ANGLE ON: DENHAM steadies himself on his rock as KONG crawls past. He hurls the CHLOROFORM BOTTLE ... it smashes against KONG'S FACE. KONG starts choking on the GAS.

ANGLE ON: JACK in the sea, holding the unconscious JIMMY, watching ANN from across the void of water ...

KONG starts to succumb to the GAS ... he reaches for ANN.

ANN watches KONG'S HAND reach out to her ...

But she can no longer help him ... she has failed to stop this happening.

CLOSE ON: ANN turns away from KONG ... as he slumps into unconsciousness.

CLOSE ON: ANN and JACK make EYE CONTACT across the water ... She starts to CRY. JACK is unable to offer her any comfort.

ANGLE ON: DENHAM steps up to the UNCONSCIOUS KONG:

DENHAM

The whole world will pay to see this. We're millionaires, boys. I'll share it with all of you! In a few months his name will be up in lights on Broadway! "Kong - the Eighth Wonder of the World"!

**EXTRACT 6 (pp. 109-115): FOR THE PRICE OF AN ADMISSION TICKET
[King Kong 2.16.30 ➔ 2.24.13]**

INT. BROADWAY THEATRE - NIGHT

WIDE ON: The HUGE AUDITORIUM is filled with nearly 2000 people. The EXCITEMENT in the air is PALPABLE.

WIDE ON: The LARGE CROWD APPLAUDS as DENHAM strides onto the stage in the GLARE of THE SINGLE SPOTLIGHT. He waves enthusiastically to the AUDIENCE, basking in the acclaim he has wanted for so long.

DENHAM

Thank you! Thank you! Thank you! Thank you! Ladies and Gentlemen, I am here to tell you a very strange story ... a story of our adventure in which seventeen of our party suffered horrible deaths! Their lives lost in pursuit of a savage Beast, a monstrous aberration of nature! But even the meanest brute can be tamed. Yes, Ladies and Gentlemen, as you will see, the Beast was no match for the charms of a girl - a girl from New York ... who melted his heart. Bringing to mind that old Arabian proverb ...

INT. THEATRE DRESSING ROOM - NIGHT

CLOSE ON: ANN, now in a WHITE VELVET GOWN, a look of SADNESS in her EYES.

DENHAM V/O cont'd)

"And lo the Beast looked upon the face of Beauty and Beauty stayed his hand and from that day forward he was as one dead ..."

A VOICE interrupts ANN'S contemplation.

STAGE MANAGER

You're on, Miss Darrow, five minutes.

ANN stands up ...

King Kong, Walsh, Fran, Philippa Boyens and Peter Jackson.

Extracts from Undated Draft online at Internet Movie Script Database www.imsdb.com/scripts/King-Kong.html

**EXTRACT 6 (pp. 109-115): FOR THE PRICE OF AN ADMISSION TICKET
[King Kong 2.16.30 ➔ 2.24.13] cont...**

INT. BROADWAY THEATRE STAGE - NIGHT

DENHAM basking in the SPOTLIGHT.

DENHAM

And now Ladies & Gentlemen, I'm going to show you the greatest thing your eyes have ever beheld. He was a King in the world he knew but he comes to you now ... a captive!

DENHAM lifts his ARMS ...

DENHAM (cont'd)

Ladies and gentlemen: I give you Kong - the Eighth Wonder of the World!!

STAGE MUSIC strikes up.

INT. BROADWAY THEATRE STAGE - NIGHT

WIDE ON: With a DRAMATIC FLOURISH the CURTAIN slowly rises to REVEAL:

KONG sitting slumped and unresponsive, his WRISTS MANACLED to a STEEL SCAFFOLD. Other MANACLES and CHAINS secure his ANKLES, NECK and WAIST.

There is a BIG GASP from the AUDIENCE ... KONG's sheer size is OVERWHELMING.

CLOSE ON: DENHAM ... euphoric, as the collective GASP of 2000 PEOPLE washes over him.

ANGLE ON: KONG's head lolls, as if he is barely aware of his surroundings ...

DENHAM

Don't be alarmed, ladies and gentlemen. It is perfectly safe. These chains are made of chrome steel!

WILD APPLAUSE!

EXT. NEW YORK STREETS - NIGHT

ANGLE ON: JACK, jostled on a crowded NEW YORK STREET hurrying rapidly along the sidewalk. JACK crosses the BUSY ROAD, heading straight towards the BROADWAY THEATRE.

INT. BROADWAY THEATRE STAGE - NIGHT

WIDE ON: DENHAM on stage with KONG ...

DENHAM (dramatic)

Observe if you will, I am touching the beast! I am actually laying my hand on the twenty-five foot gorilla.

DENHAM reaches up and touches KONG'S LEG. KONG'S foot twitches slightly causing DENHAM to jump back in fright ...

CLOSE ON: JACK enters the AUDITORIUM.

ANGLE ON: DENHAM signals to the STAGE HANDS in the WINGS ...

ANGLE ON: A STAGE HAND begins to CRANK a WINCH ... the CHAINS at KONG'S WRISTS tighten ... the AUDIENCE GASP as KONG is SLOWLY FORCED to his FULL HEIGHT ...

ANGLE ON: JACK walks into the BACK of the BALCONY of the darkened AUDITORIUM. He quietly makes his way down the SHADOWED AISLE.

ANGLE ON: DENHAM turns back to face the AUDIENCE ...

DENHAM (cont'd)
We have in the auditorium tonight, a surprise guest. The real life hero of this story ... the man who hunted down the mighty "Kong"!

CLOSE ON: JACK as he watches DENHAM, unnerved by the SPECTACLE.

DENHAM (cont'd)
The man who risked all to win the freedom of a helpless female! A big hand for ... Mr. Bruce Baxter!

ANGLE ON: BRUCE striding on stage, dressed as the Great White Hunter.

HUGE AUDIENCE ACCLAIM! DENHAM shakes BRUCE by the hand, slapping him on the BACK as if they were OLD FRIENDS ... BRUCE turns and acknowledges the ADULATION of the AUDIENCE.

A LINE of DANCERS, dressed as cheesy NATIVES appear from either side of the stage. They dance to the beat, playing to KONG, who stares impassively at them.

A PULSATING DRUM BEAT begins to fill the AUDITORIUM!

DENHAM (cont'd)
Ladies and Gentlemen, imagine if you will an uncharted island ... a forgotten fragment from another time ... And clinging to life in this savage place, imagine a people untutored in the ways of the civilized world. A people who have dwelt all their lives in the shadow of Fear! In the shadow of ... "Kong"!

CLOSE ON: JACK ... staring TRANFIGURED at the STAGE.

BEHIND him in the DARKNESS of the AUDITORIUM a FIGURE rises from a SEAT.

PRESTON (quietly)
He was right ...

JACK turns to find PRESTON standing beside him ...

King Kong, Walsh, Fran, Philippa Boyens and Peter Jackson.

Extracts from Undated Draft online at Internet Movie Script Database www.imsdb.com/scripts/King-Kong.html

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EXTRACT 6 (pp. 109-115): FOR THE PRICE OF AN ADMISSION TICKET
[King Kong 2.16.30 ➔ 2.24.13] cont...

PRESTON (cont'd)
... about there still being some mystery left in this world ...

CLOSE ON: PRESTON stares down at the figure of DENHAM, standing to one side of the STAGE ...

PRESTON (cont'd) (softly)
And we can all have a piece of it ... for the price of an admission ticket.

ANGLE ON: PRESTON turns to look at JACK ... JACK'S EYES flicker towards the SCAR which runs down one side of PRESTON'S CHEEK ...

JACK (quietly)
That's the thing you come to learn about Carl ... his unfailing ability to destroy the things he loves.

ANGLE ON: DENHAM as he strides to the FRONT of the STAGE ...

DENHAM
Please remain calm, Ladies and Gentlemen - for we now come to the climax of this savage ritual ... the Sacrifice of a beautiful young girl!

The CROWD erupts into WILD CHEERS!

The LIGHTS DIM ... The DRUM BEAT increases ... The NATIVE DANCERS fall to their KNEES in WORSHIP as a PLATFORM rises from beneath the STAGE ...

DENHAM (cont'd)
Behold her terror as she is offered up to the mighty "Kong"! A big hand folks for the bravest girl I ever met! Miss Ann Darrow!

A DRAMATIC SILHOUETTE of a WOMAN dressed in a WHITE SILK GOWN. She is tied to a wooden ALTAR, her BACK to the audience.

CLOSE ON: KONG, a flicker of HOPE in his EYES.

The TINY FIGURE tethered to the ALTAR looks up! For the first time KONG sees her FACE.

ANGLE ON: KONG utterly CONFUSED; this is NOT ANN, but a woman in a blonde wig, dressed to look LIKE HER!

KONG roars!

FAKE ANN thrashes around SCREAMING unconvincingly!

FAKE ANN
No! No! Help me, no!

ANGLE ON: KONG staring at FAKE ANN with mounting CONFUSION and ANGER!

CLOSE ON: JACK as he realises it is not ANN on stage. He turns to PRESTON.

JACK
Where is she?

INT. BROADWAY THEATRE STAGE - NIGHT

CLOSE ON: JACK glances at PRESTON, who turns away looking UNCOMFORTABLE.

JACK (urgent)
Where's Ann?

PRESTON
I've no idea. I heard he offered her all kinds of money and she turned him down flat.

INT. SHOWGIRL'S THEATRE – NIGHT SLOW, DREAMY MUSIC ... A FEATHERED FAN sweeps across a FACE to reveal ... ANN.

WIDER: ANN dancing in a LINE of CHORUS GIRLS, all identically dressed ...

ANGLE ON: A MALE DANCER slides into VIEW ... the STAR of the SHOW ... the WOMEN behind him, merely window dressing.

PUSH IN: on ANN as she goes through the motions of the routine ... a look of DISTANT SORROW on her FACE.

INT. BROADWAY THEATRE STAGE - NIGHT

CLOSE ON: PHOTOGRAPHERS push forward, LIGHT BULBS flash at KONG who ROARS ANGRILY.

DENHAM signals to BRUCE to join him ... behind them we can see the FAKE ANN still performing her feigned terror ...

DENHAM
Here's your story, boys - "Beauty and the Man who saved her from the Beast".

ANGLE ON: JACK watching from the BALCONY ... he STARES at KONG who is BREATHING HARD through his NOSTRILS ... JACK can feel KONG'S mounting ANGER.

JACK (turning to PRESTON)
We have get these people out of here -

JACK'S eyes turn to the AUDIENCE seated nearby ... he gets up and attempts to usher people out.

JACK (cont'd)
Everyone has to leave.

CLOSE ON: KONG, his ANGER growing as he struggles against his chains.

PRESS MAN 2
How did you feel, Mr. Baxter - when you were on the island?

EXTRACT 6 (pp. 109-115): FOR THE PRICE OF AN ADMISSION TICKET
[King Kong 2.16.30 ➔ 2.24.13] cont...

BRUCE
Well to be honest with you, I had some anxious moments ...

The MEMBERS of the PRESS all nod, understandingly ...

BRUCE (cont'd)
For a while there it looked like I wasn't going to get paid ... But as it turned out, Mr. Denham here has been more than generous -

CLOSE ON: DENHAM ...

DENHAM
Let him roar! It makes a swell picture!!!

ANGLE ON: DENHAM and BRUCE as they POSE for the PHOTOGRAPHERS.

ANGLE ON: JACK heading down the STAIRS, trying to convince members of the audience to leave.

JACK
Head for the exits ...

AUDIENCE 2
Get your own seat Buddy - you ain't having mine.

The CONFUSED AUDIENCE continue to APPLAUD ...

CLOSE ON: The FAKE ANN'S EYES suddenly WIDEN as:

KONG rips one of his MANACLED HANDS FREE!

FAKE ANN lets out her most CONVINCING SCREAM!

JOURNALISTS and PHOTOGRAPHERS start backing away, snapping pictures as they retreat ... FLASHBULBS POP ... KONG COWERS BACK shielding his eyes ... ROARING in DEFIANCE!

ANOTHER DEAFENING ROAR!!! DENHAM looks up, AWESTRUCK, as he sees KONG TEARING FREE of the rest of his CHAINS!!

The AUDIENCE BEGIN TO RISE from their SEATS ... PANIC sets in!

AAAARRRRRGH!!!! The FAKE ANN tethered to the ALTAR screams again for help!

KONG reaches across and picks her up, HURLING the FAKE ANN and the ALTAR across the wide AUDITORIUM!

SLOW MOTION: LINKS snapping ... CHAINS breaking, BOLTS lifting from the FLOOR!

With a MIGHTY FLOURISH, KONG rips off his WAIST RESTRAINTS and is at last completely FREE! The AUDIENCE RUSH the EXITS in a COLLECTIVE STAMPEDE!

EXTRACT 7 (pp. 120-122): BEAUTIFUL
[King Kong 2.34.38 ➔ 2.39.40]

EXT. EMPIRE STATE BUILDING/MANHATTAN - PRE DAWN

Looking at MANHATTAN from the HARBOUR ... the EMPIRE STATE BUILDING rises from the MIDTOWN area like a giant solitary finger, reaching for the heavens.

WIDE SHOT ... KONG climbing the EMPIRE STATE BUILDING, silhouetted against the LIGHTENING SKY.

LOOKING DOWN ... ANN clings to KONG'S SHOULDER, a DIZZYING 1000 foot drop to the street below.

KONG climbs onto the OBSERVATION DECK of the EMPIRE STATE BUILDING. He gently places ANN down ... a CHILL WIND catches at her DRESS. ANN looks up at KONG ... BLOOD slowly seeps from his numerous WOUNDS ...

KONG sits still, staring out across the CITY ...

To the EAST the sun is rising, casting an soft glow over buildings ... glinting off the WATERS of the EAST...

KONG looks down at ANN ... he gestures with his hands ... touching his heart ... ANN looks at him confused, he repeats the gesture ...

CLOSE ON: ANN, she understands ...

ANN (whisper)
Beautiful ...

Here, high above the squalor and the noise and confusion, the city lies quiet, almost peaceful ...

ANN (cont'd)
Yes ... yes it is.

WIDER ... KONG cradles ANN in his HAND as they SHARE the moment.

WIDE ON: KONG and ANN sit on the LEDGE, watching the SUN RISE. SIX NAVAL BIPLANES suddenly ROAR INTO SHOT, sweeping low over the DOWNTOWN BUSINESS DISTRICT ... and closing in on KONG. These are TWO-SEATERS, armed with TWIN MACHINE-GUNS for the PILOT, and a flexible MACHINE-GUN for the OBSERVER.

CLOSE ON: PILOT'S FINGER on trigger.

A COLD WIND blows ANN'S hair as she watches the PLANES approach. KONG is UNEASY about these BUZZING PREDATORS as they CIRCLE above him.

The NAVAL PLANES peel off into an ATTACKING DIVE at KONG.

DOWN GUN-SIGHTS ... drifting left and right as KONG grows in size ... LOCKED ON!

King Kong, Walsh, Fran, Philippa Boyens and Peter Jackson.

Extracts from Undated Draft online at Internet Movie Script Database www.imfdb.org/scripts/King-Kong.html

EXTRACT 7 (pp. 120-122): BEAUTIFUL
[*King Kong* 2.34.38 - 2.39.40] cont...

KONG is suddenly FEARFUL ... he INSTINCTIVELY pushes ANN towards the BUILDING'S WALL!

The PLANES split to either side of KONG, ZOOMING straight at him!

KONG ROARS at the PLANES, as if issuing a CHALLENGE.

ANN is screaming ...

ANN (cont'd)
No!!!

THE SIX NAVAL PLANES fly at KONG from different directions! MACHINE-GUNS START FIRING!

KONG ROARS ... and SNATCHES at the NAVAL PLANES as they ZOOM by... he FLINCHES as he is HIT BY BULLETS!

KONG clammers onto the SIDE of the BUILDING and begins climbing to the UPPER MOST LEVEL... attempting to DRAW the PLANES away from ANN ...

CLOSE ON: The MASKED FACE of a PILOT as he heads straight for KONG.

ANGLE ON: KONG swipes at the MOORING MAST and sends it crashing down to the streets below.

WIDER ON: KONG stands atop the BUILDING, ROARING & DRUMMING HIS CHEST in ANGER.

EXTRACT 8 (p. 125): JUST A DUMB ANIMAL
[*King Kong* 2.48.54-2.50.28]

EXT. FIFTH AVENUE - MORNING

CROWDS are gathering to STARE at KONG'S BODY. A SWARM of JOURNALISTS converge on KONG ... light-bulbs flashing ...

ANGLE ON: TWO PHOTOGRAPHERS climb onto KONG'S CHEST ... CAMERAS AIMED right at KONG'S FACE ... they jostle for position.

A POLICEMAN drags them off ...

POLICEMAN
Come on, boys, move on! Show's over! Stay back! Behind the line!

As the NATIONAL GUARD begin holding the CROWD of ONLOOKERS BACK.

SOLDIERS pose for PHOTOS.

CLOSE ON: PHOTOGRAPHER 1 staring up the long length of the EMPIRE STATE BUILDING ... the distance that KONG has plummeted.

PHOTOGRAPHER 1
Why'd he do that? Climb up there and get himself cornered? The ape musta known what was comin'.

PHOTOGRAPHER 2
It's just a dumb animal - it didn't know nuthin'!

ANGLE ON: DENHAM pushing through the CROWD. He stares at KONG, DREAD, REALIZATION dawning on his face.

PHOTOGRAPHER 2 (cont'd)
What does it matter? The airplanes got him.

PUSH IN ... on DENHAM staring at KONG, an ASHEN expression on his face.

DENHAM
It wasn't the airplanes ...

The PHOTOGRAPHERS stare at DENHAM ... expectant.

DENHAM (cont'd)
... it was beauty killed the beast.

ANGLE ON: DENHAM turns and slowly walks away from CAMERA.

FADE TO BLACK

THE END



SECTION 3

OTHER RESOURCES, LINKS AND GLOSSARY





INTRODUCTORY BIBLIOGRAPHY

ENGLISH, MEDIA AND CULTURAL STUDIES

Armstrong, Philip. *What Animals Mean in the Fiction of Modernity*. London and New York: Routledge, 2008.

Explores how animals and human-animal relations are represented in the novel in English since 1700. The book first analyses the role of animals in four classic narratives – *Robinson Crusoe*, *Gulliver's Travels*, *Frankenstein* and *Moby-Dick* – and then goes on to show how these stories, and the ideas about animals they embody, are reworked by more recent writers, including HG Wells, Upton Sinclair, Ernest Hemingway, DH Lawrence, Brigid Brophy, Bernard Malamud, Timothy Findley, Margaret Atwood, Yann Martel and JM Coetzee.

Baker, Steve. *Picturing the Beast: Animals, Identity and Representation*. Manchester: Manchester University Press, 1993. An introduction to the study of human-animal relations in media and cultural studies.

Berger, John. "Why Look at Animals?" In *About Looking*. New York: Vintage, 1980. Famous article by the well-known art historian and theorist which deals with animals in the visual arts, in zoos, as pets and in the lives of children.

Burt, Jonathan. *Animals in Film*. London: Reaktion, 2002. A good overview of the study of animals in cinema.

Catran, Wendy. *Summer Tiger*. Sydney: Lothian Children's Books, 2007. *Summer Tiger* is written for pre-teens and young teenagers. A good introduction to animal rights issues, including vivisection, the fur trade and animals in captivity.

Coetzee, JM and Amy Gutmann. *The Lives of Animals*. Princeton, NJ: Princeton University Press, 1999. Two "papers" presented by a fictional novelist, the first on animals in philosophy and the second on animals in poetry. An elegant and eloquent survey of contemporary issues and anxieties about human-animal relations.



© Monika Rojewska

De Goldi, Kate. *Sanctuary*. Auckland: Penguin, 1996. A young adult novel about traumatic events in the life of a teenager, Cat, who, with her boyfriend, tries to free a big cat from a small suburban zoo in Christchurch. Excellent teaching resource because of its New Zealand setting and the way it brings together debates about keeping wild animals in captivity and the theme of adolescence as a time of testing and breaking boundaries.

Hoban, Russell. *Turtle Diary*. London: Bloomsbury, 2000. First published in 1973, this classic novel tells the story of two lonely strangers who become obsessed with three sea turtles imprisoned in an aquarium at the London Zoo. In the process of freeing the turtles, they also change their own lives.

Kalof, Linda and Amy Fitzgerald. *The Animals Reader: The Essential Classic and Contemporary Readings*. Oxford; New York: Berg, 2007.

A collection of essential animal studies texts covering philosophical, scientific and ethical topics, and analysing human-animal relations in culture, history and entertainment. Includes discussions about animals as symbols, food, spectacles and companions.

Malamud, Randy. *Poetic Animals and Animal Studies*. Hounds Mills: Palgrave, 2003.

An engaging and gentle introduction to reading poetry about animals and human-animal relations.

Martel, Yann. *Life of Pi*. Edinburgh: Canongate, 2001. A zookeeper's son tries to survive in a lifeboat with a tiger after a shipwreck. The protagonist puts forward common arguments in favour of keeping animals in zoos and circuses. A best-selling novel that offers the opportunity to spark critical debate about the views portrayed.

Simmons, Laurence and Philip Armstrong, Eds. *Knowing Animals*. Leiden: Brill, 2007.

Drawing on a range of perspectives – philosophy, literary criticism, art history and cultural studies – the essays collected here explore unconventional ways of knowing animals, offering new insights into apparently familiar relationships between humans and other living beings.

SOCIAL STUDIES

Albrecht, Ernest. *The New American Circus*. Gainesville, FL: University Press of Florida, 1995.

Albrecht devotes a chapter to discussing the impact of changing societal attitudes on animal entertainment in the circus. Argues in favour of animal entertainment.

Ingold, Tim, Ed. *What is an Animal?* London: Routledge, 1994. An important collection of anthropological essays about what animals mean in human societies and cultures.



© DT Guy

Mason, G and Jeffrey Rushen, Eds. *Stereotypic Animal Behaviour*. Lennoxville, Canada: CABI, 2007.

Abnormal behaviour patterns, from the jumping and somersaulting of caged laboratory mice to the pacing of enclosed 'big cats', are displayed by many millions of farm, zoo, research and companion animals. This book focuses on the causation and treatment of these environment-induced stereotypic behaviours, and their implications for animal welfare and normalcy of brain functioning.

HISTORY

Kean, Hilda. *Animal Rights, Political and Social Change in Britain since 1800*. London: Reaktion Books, 1998.

Controversies around the issues of vivisection, zoos and hunting all have a long history. Hilda Kean traces these issues across a period of more than 200 years, and also charts the history of vegetarianism and continuing campaigns against cruelty to animals.

Johnson, William. *The Rose-Tinted Menagerie*. United Kingdom: Heretic Books. Iridescent Publishing, 1994.

Critical overview of animal entertainment throughout history from ancient Rome to modern dolphin shows.

Ritvo, Harriet. *The Animal Estate: The English and Other Creatures in the Victorian Age*. Cambridge, Mass: Harvard University Press, 1987.

Examines changes in attitudes towards, and treatment of, animals in Victorian England including the rise of scientific breeding and experimentation, pet-keeping, zoo-keeping and the animal rights and welfare movements.

Rothfels, Nigel. *Savages and Beasts: The Birth of the Modern Zoo*. Baltimore, Md: Johns Hopkins University Press, 2002. Rothfels' historical analysis examines the exhibition of animals and people considered "savage" in the shows of influential zoo pioneer Carl Hagenbeck.

Ryder, Richard D. *Animal Revolution. Changing Attitudes Towards Speciesism*. Oxford: Basil Blackwell United Kingdom, 2000. A comprehensive history of the human-animal relationship. Ryder explains how animals have been regarded and treated from ancient times to the present day.

Thomas, Keith. *Man and the Natural World*. Harmondsworth, Middlesex: Penguin Books, 1984.

The foundational historical study of changing human-animal relations; focuses on Early Modern Enlightenment England.

Lawrence, Elizabeth Atwood. *Rodeo: An Anthropologist Looks at the Wild and the Tame*. University of Chicago: Chicago Press, 1984. An anthropological perspective on human-animal relationships at the rodeo beyond mere symbolic meanings of animals.

ETHICS AND HUMAN-ANIMAL RELATIONS

Clark, Stephen RL. *The Moral Status of Animals*. Oxford: Oxford University Press, 1977.

A sophisticated and scholarly defence of vegetarianism that presents a fresh view of people's relationships with nature. A useful read for those interested in animal welfare and environmental issues.

Francione, Gary. *Animals, Property and the Law*. Philadelphia: Temple University Press, 1995.

Examines the moral issues surrounding animal treatment from the perspective of the law.

Masson, Jeffrey and Susan McCarthy. *When Elephants Weep: The Emotional Lives of Animals*. London: Vintage, 1996.

The first book in which the famous American psychoanalyst and scholar, Jeffrey Masson, turned his attention to human-animal relations.

Midgley, Mary. *Animals and Why They Matter: A Journey Around the Species Barrier*. Harmondsworth, London: Penguin, 1983.

In "Animals and Why They Matter", Mary Midgley examines the barriers that our traditions have erected between humans and animals, and argues that the often-ridiculed subject of animal rights is an issue crucially related to problems within the human community such as racism, sexism and age discrimination.

Regan, Tom. *The Case for Animal Rights*. Berkely, Los Angeles: University of California Press, 1983.

More than twenty years after its original publication, *The Case for Animal Rights* is an acknowledged classic of moral philosophy, and its author is recognised as the intellectual leader of the animal rights movement.

Scully, Matthew. *Dominion: The Power of Man, the Suffering of Animals and the Call to Mercy*. New York: St Martin's, 2002.

Students could learn a great deal about the art of persuasive writing from Scully's prose. Deals with whaling, big-game hunting, factory farming and other issues.

Singer, Peter. *Animal Liberation*. Revised Edition. New York: Avon, 1990.

Singer's ground-breaking introduction to the philosophy of animal liberation has had the biggest impact of any book in recent history on changing attitudes towards treatment of animals.

Singer Peter, Ed. *In Defence of Animals: The Second Wave*. Malden, MA: Blackwell Publishing, 2006.

In Defence of Animals: The Second Wave brings together the best current ethical thinking about animals. Edited by Peter Singer, who made "speciesism" an international issue in 1975 when he published *Animal Liberation*, this new book presents the state of the animal movement that his classic work helped to inspire.



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FILMS

Gorillas in the Mist. Dir. Michael Apted. Warner Bros, 1988. (PG)

The true story of primatologist Dian Fossey, starring Sigourney Weaver and directed by Michael Apted. The film was shot mainly in Rwanda, the habitat of the mountain gorillas Fossey lived and died for.

Instinct. Dir. Jon Turteltaub. Spyglass Entertainment, 1999. (R16)

Instinct looks at parallels between captive humans and captive animals while exploring themes of control and freedom. Anthony Hopkins plays an imprisoned anthropologist whose study of gorillas leads him to kill two park rangers. Cuba Gooding Jr plays a psychiatrist who seeks to unearth why Hopkins' character has reverted to a silent, instinctual animal state.

King Kong. Dir. Peter Jackson. Universal Pictures, 2005.

Peter Jackson's *King Kong* provides an excellent opportunity for studying changing attitudes to captive animals. The film raises a number of complex and important questions about human-animal relations, exploitation of the natural world, violence and friendship. See Unit of Study I in this resource book.

King Kong. Dirs. Marian C. Cooper and Ernest B. Schoedsack. RKO Productions, 1933.

The original *King Kong*. One of the first films to use 'animatronics'. Explores human-animal relations and idealises the human conquest of nature.

Turtle Diary. Dir. John Irvin. Samuel Goldwyn Company, 1984.

Adapted for the screen by Harold Pinter from Russell Hoban's classic novel, and starring Glenda Jackson and Ben Kingsley, this film tells the story of two lonely strangers who become obsessed with three sea turtles imprisoned in an aquarium at the London Zoo. In the process of freeing the turtles they also change their own lives.

ANIMAL ADVOCACY Accessed 24 August 2009

ADI (Animal Defenders International)
www.ad-international.org/home/

The mission of ADI is to educate, create awareness, and promote the interest of humanity in the cause of justice, and the suppression of all forms of cruelty to animals; wherever possible to alleviate suffering, and to conserve and protect animals and the environment.



Animals Australia
www.animalsaustralia.org/

Australia's second largest and most dynamic national animal protection organisation.



Animals and Society
www.animalsandsociety.org/

A non-profit, independent research and education organisation that advances the status of animals in public policy and promotes the study of human-animal relations.



ARLAN (Animal Rights Legal Advocacy Network)
www.arlan.org.nz/

New Zealand's premier animal law organisation. ARLAN campaigns and launches legal actions aimed at improving the law relating to animals and winning them the legal protections they deserve.



Born Free
www.bornfree.org.uk/

Born Free work to prevent individual animal suffering, protect threatened species and keep wildlife in the wild.



CAPS (The Captive Animals' Protection Society)
www.captiveanimals.org/

CAPS is opposed to the use of animals in entertainment and works to end their use. Since 1957 their main object has been to end the use of all animals in circuses, a campaign which is still at the forefront of their work today.



Greenpeace
www.greenpeace.org/new-zealand/

Greenpeace focuses on the most crucial worldwide threats to our planet's biodiversity and environment. They investigate, expose and confront environmental abuse by governments and corporations around the world.

ANIMAL ADVOCACY Accessed 24 August 2009

**IDA (In Defense of Animals)**
www.idausa.org/

The mission of IDA is to end animal exploitation, cruelty and abuse by protecting and advocating for the rights, welfare and habitats of animals, as well as to raise their status beyond mere property, commodities or things.

**IFAW (International Fund for Animal Welfare)**
www.ifaw.org/

IFAW engage communities, government leaders and like-minded organisations around the world to achieve lasting solutions to pressing animal welfare and conservation challenges – solutions that benefit both animals and people.

**Meat Free Media**
www.meatfreemedia.com/menu.php

A non-profit, voluntarily run organisation promoting the issues of animal rights through the use of creative and informative media.

**Peta (People for the Ethical Treatment of Animals)**
www.peta.org/

With more than 1.8 million members and supporters, Peta is the largest animal rights organisation in the world.

**Project Jonah**
www.projectjonah.org.nz/

Project Jonah deliver essential first aid to stranded or injured marine mammals.

**RNZSPCA (Royal New Zealand Society for the Prevention of Cruelty to Animals)**
www.rnzspca.org.nz/

RNZSPCA is a voluntary organisation which, through its district branches, provides help to animals.

**SAFE (Save Animals From Exploitation)**
www.safe.org.nz

New Zealand's largest and most respected national animal rights organisation, founded in 1932.

ANIMAL ADVOCACY Accessed 24 August 2009

**Sea Shepherd**
www.seashepherd.org/

Sea Shepherd's mission is to end the destruction of habitat and slaughter of wildlife in the world's oceans in order to conserve and protect ecosystems and species.

**The Elephant Sanctuary**
www.elephants.com/

The Elephant Sanctuary has been designed specifically for old, sick or needy elephants who have been retired from zoos and circuses.

**WSPA (World Society for the Protection of Animals)**
www.wspa.org.au/

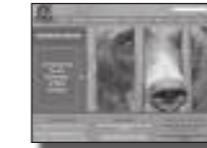
WSPA promote the concept of animal welfare in regions of the world where there are few, if any, measures to protect animals.

**WWF (World Wildlife Fund)**
www.wwf.org.nz/

The world's largest and most experienced independent conservation organisation.

**Voiceless**
www.voiceless.org.au/

Voiceless plays a leading role in the development of a cutting edge social justice movement.

**Zoo Check**
www.zoocheck.com/

For more than twenty years, Zoocheck has been a leading voice for the protection of wild animals.



Aberrant: chiefly *Biology*, diverging from the normal.

Abnormal: deviating from what is normal or usual, typically in a way that is undesirable or worrying.

Abstraction: the process of considering something independently of its associations, attributes or concrete accompaniments.

Abuse: to treat (a person or an animal) with cruelty or violence, esp. regularly or repeatedly.

Acclimatise: *Biology*, respond physiologically or behaviourally to changes in a complex of environmental factors.

Advocate: a person who publicly supports or recommends a particular cause or policy.

Aesthetic: giving or designed to give pleasure through beauty; of pleasing appearance.

Alpha male: (of animals in a group) the socially dominant individual.

Altruism: *Zoology*, behaviour of an animal that benefits another at its own expense.

Ambassador: a person who acts as a representative or promoter of a specified activity.

Anachronistic: a thing belonging or appropriate to a period other than that in which it exists, esp. a thing that is conspicuously old fashioned.

Anatomist: an expert in anatomy; a dissector.

Anthropocentric: regarding humankind as the central or most important element of existence, esp. as opposed to God or animals.

Anthropomorphic: having human characteristics.

Antisocial: not sociable; not wanting the company of others.

Aquarium: a tank of water in which fish and other water creatures and plants are kept; a building containing such tanks, esp. one that is open to the public. Includes Sea World and marineland.

Arena: a level area surrounded by seats for spectators, in which sports, entertainments and other public events are held.

Ark: a vessel or sanctuary that serves as protection against extinction.

Artificial: made or produced by human beings rather than occurring naturally, typically as a copy of something natural.

Artificial insemination: the injection of semen into the vagina or uterus other than by sexual intercourse.

Audience: the people giving or likely to give attention to something.

Autonomy: freedom from external control or influence; independence.

Autopsy: a postmortem examination (of a body or organ).

Barrel racing: a rodeo event in which a horse and rider attempt to complete a pattern around preset barrels in the fastest time.

Behaviour: the ways in which an animal or person act in response to a particular situation or stimulus.

Big cats: any of the large members of the cat family, including the lion, tiger, leopard, jaguar, snow leopard, clouded leopard, cheetah and cougar.

Biology: the study of living organisms, divided into many specialised fields that cover their morphology, physiology, anatomy, behaviour, origin and distribution.

Biota: the animal and plant life of a particular region, habitat or geological period.

Brute: an animal as opposed to a human being.

Buck: a vertical jump performed by a horse, with the head lowered, back arched and back legs thrown out behind.

Bullhook: a hook (usually bronze or steel) which is attached to a two- or three-foot handle. The hook is inserted into an elephant's sensitive skin, either slightly or more deeply, to cause pain and induce the elephant to behave in a certain manner.

Bull riding: a rodeo sport that involves a rider getting on a large bull and attempting to stay mounted for at least eight seconds while the animal attempts to buck off the rider.

Cage: a structure of bars or wires in which birds or other animals are confined.

Calf roping: a rodeo event that features a calf and a rider mounted on a horse. The goal is for the rider to catch the calf around its neck by throwing a loop of rope from a lariat, dismounting, running to the calf and restraining it by tying three legs together, in as short a time as possible.

Campaign: to work in an organised and active way towards a particular goal, typically a political or social one.

Captive breeding: the process of breeding rare or endangered species in human-controlled environments with restricted settings, such as wildlife preserves and other conservation facilities.

Captivity: the condition of being imprisoned or confined.

Capture: to take into one's possession or control by force.

Carnival: a travelling amusement show or circus.

Carnivore: an animal that feeds on flesh.

Castration: removal of the testicles (of a male animal or human).

Cetaceans: an order of marine mammals that comprises the whales, dolphins and porpoises.

Circus: a travelling company of acrobats, trained animals and clowns that gives performances, typically in a large tent, in a series of different locations.

Cognition: the mental action or process of acquiring knowledge and understanding through thought, experience and the senses.

Collection: an assembly of items such as works of art, pieces of writing or natural objects, esp. one systematically ordered.

Colonial: of, relating to or characteristic of a colony or colonies.

Confinement: the act of confining or the state of being confined.

Conservation: preservation, protection or restoration of the natural environment, natural ecosystems, vegetation and wildlife.

Constraint: a limitation or restriction.

Cowboy: a man, typically one on horseback, who herds and tends cattle, esp. in the western United States and as represented in westerns and other novels.

Creature: an animal, as distinct from a human being.



Culture: the customs, arts, social institutions and achievements of a particular nation, people or other social group.

Curator: a keeper or custodian of a museum or other collection.

Decolonisation: (of a country) withdrawal from (a colony), leaving it independent.

Depressed: in a state of general unhappiness or despondency.

Deprivation: the lack or denial of something considered to be a necessity.

Displace: to cause (something) to move from its proper or usual place.

Display: a collection of objects arranged for public viewing.

Dolphinarium: an aquarium in which dolphins are kept and trained for public entertainment.

Domestication: tame (an animal) and keep it as a pet or for farm produce.

Domination: the exercise of control or influence over someone or something, or the state of being so controlled.

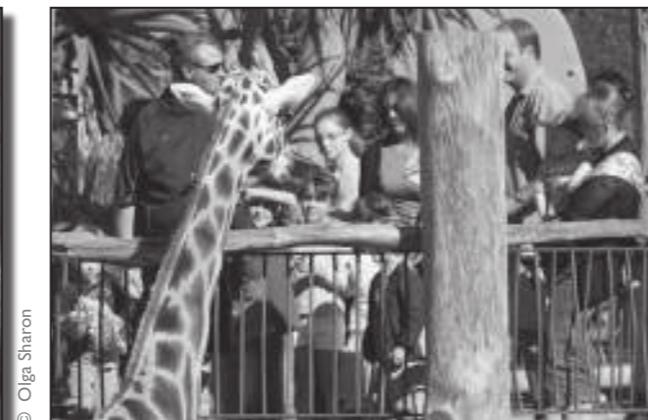
Dominion: sovereignty; control.

Echolocation: the location of objects by reflected sound, in particular that used by animals such as dolphins and bats.

Ecocentric: a point of view that recognises the ecosphere, rather than the biosphere, as central in importance, and attempts to redress the imbalance created by anthropocentrism.

Ecological/Ecology: the branch of biology that deals with the relationships of organisms to one another and to their physical surroundings.

Ecosystem: a biological community of interacting organisms and their physical environment.



Educational: intended or serving to educate or enlighten.

Electric prod: a handheld device commonly used to make cattle or other livestock move by striking or poking them, through a relatively high-voltage, low-current electric shock.

Empathy: the ability to understand and share the feelings of another.

Enclosure: an area that is sealed off with an artificial or natural barrier.

Endangered species: a population of organisms which is at risk of becoming extinct because it is either few in numbers, or threatened by changing environmental or predation parameters.

Enrich: to improve or enhance the quality or value of (animal housing or environment).

Entertainment: the provision of amusement or enjoyment.

Environmentalist: a person who is concerned with or advocates for the protection of the environment.

Equilibrium: a state in which opposing forces or influences are balanced.

Ethics: a set of moral principles, esp. ones relating to or affirming a specified group, field or form of conduct.

Ethology: the science of animal behaviour.

Euthanise: put (a living being, esp. a dog or cat) to death humanely.

Evolution: the process by which different kinds of living organisms are thought to have developed and diversified from earlier forms during the history of the earth.

Exhibit: publicly display (a work of art or item of interest) in an art gallery or museum, or at a trade fair.

Exotic: originating in or characteristic of a distant foreign country.



Imprison: to put or keep in prison or a place like a prison.

Inbreed: to breed from closely related people or animals, esp. over many generations.

Indigenous: originating or occurring naturally in a particular place; native.

Inguinal: of the groin.

Inhabitant: a person or animal that lives in or occupies a place.

Inhumane: lacking compassion or benevolence.

Institution: a society or organisation founded for a religious, educational, social or similar purpose.

Intervention: the action or process of intervening.

Landscape immersion: a naturalistic zoo environment that gives visitors the sense they're actually in the animals' habitats. Buildings and barriers are hidden.

Liberation: setting (someone) free from a situation, esp. imprisonment or slavery, in which their liberty was severely restricted.

Manipulate: to control or influence (a person or situation) cleverly, unfairly or unscrupulously.

Marginalise: to treat (a person, group or concept) as insignificant or peripheral.

Marine mammals: a diverse group of roughly 120 species of mammal that are primarily ocean-dwelling or depend on the ocean for food.

Megafauna: Ecology, animals that are large enough to be seen with the naked eye.

Menagerie: a collection of wild animals kept in captivity for exhibition.

Migrate: (of an animal, typically a bird or fish) to move from one region or habitat to another, esp. according to the seasons.

Ministry of Agriculture and Forestry (MAF): manages animal welfare policy and practice in New Zealand.

Moral: concerned with the principles of right and wrong behaviour and the goodness or badness of human character.

Mortality: (also mortality rate) the number of deaths in a given area or period, or from a particular cause.

Municipal: of or relating to a city or town or its governing body.

Museum: a building in which objects of historical, scientific, artistic or cultural interest are stored and exhibited.

National Animal Ethics Advisory Committee (NAEAC): a statutory committee set up to advise the Minister of Agriculture on ethical and animal welfare issues arising from animal research, testing and teaching.

National Animal Welfare Advisory Committee (NAWAC): a statutory committee set up to advise the Minister of Agriculture on issues relating to the welfare of animals, and to develop and advise the Minister on codes of welfare.

Native: an animal or plant indigenous to a place.

Naturalist: an expert in, or student of, natural history.

Neurobiology: the biology of the nervous system.

Neuropsychology: the study of the relationship between behaviour, emotion and cognition on the one hand, and brain function on the other.

Nonhuman: of, relating to, or characteristic of a creature or thing that is not a human being.

Obsolete: no longer produced or used; out of date.

Odontocete: the taxonomic division that comprises the toothed whales.

Overcrowd: fill (a space) beyond what is usual or comfortable.

GLOSSARY



© Aaron Koolen

Over grooming: hair loss resulting from intensive self-trauma such as licking or biting, for which no cause can be found. Boredom is often considered a factor. Also known as psychogenic alopecia.

Panoply: a complete or impressive collection of things.

Parasitism: derogatory, habitually relying on or exploiting others.

Patron: a person who gives financial or other support to a person, organisation, cause or activity.

Performance: perform a play, concert or other form of entertainment.

Petition: a formal written request, typically one signed by many people, appealing to authority with respect to a particular cause.

Philosophical: of or relating to the study of the fundamental nature of knowledge, reality and existence.

Predator: an animal that naturally preys on others.

Preserve/preservation: maintain (something) in its original or existing state.

Prey: an animal that is hunted and killed by another for food.

Primate: a mammal of an order that includes the lemurs, bush babies, tarsiers, marmosets, monkeys, apes and humans. They are distinguished by having hands, hand-like feet, and forward-facing eyes, and, with the exception of humans, are typically agile tree-dwellers.

Prison: a building (or vessel) to which people are legally committed, as a punishment for crimes they have committed, or while awaiting trial.

Propagate: to breed specimens of (a plant, animal, etc) by natural processes from the parent stock.

Proponent: a person who advocates a theory, proposal or project.

Protest: a statement or action expressing disapproval of or objection to something.

GLOSSARY



© DT Gay

Psychological: of, affecting, or arising in the mind; related to the mental and emotional state.

Public relations: the professional maintenance of a favourable public image by a company or other organisation, or by a famous person.

Ranch: a large farm, esp. in the western United States and Canada, where cattle or other animals are bred and raised.

Range: (of a person or animal) to travel or wander over a wide area.

Recreational: relating to or denoting activity done for enjoyment when one is not working.

Reintroduce: to put (a species of animal or plant) back into a region where it formerly lived.

Replication: the process by which genetic material or a living organism gives rise to a copy of itself.

Reproduction: the production of offspring by a sexual or asexual process.

Rodeo: an exhibition or contest in which cowboys show their skill at riding broncos, roping calves, wrestling steers, etc.

Rodeo clown: a rodeo performer who works in bull riding competitions. Also known as a rodeo protection athlete or bull fighter.

Sadism: the tendency to derive pleasure, esp. sexual gratification, from inflicting pain, suffering or humiliation on others.

Safari park: an area of parkland where wild animals are kept in the open and may be observed by visitors driving through.

Scientific: based on or characterised by the methods and principles of science.

Seine net: a fishing net that hangs vertically in the water with floats at the top and weights at the bottom edge, the ends being drawn together to encircle fish.

Self awareness: conscious knowledge of one's own character, feelings, motives and desires.

Self mutilation: the mutilation of oneself, esp. as a consequence of mental or emotional disturbance.

Semantic: relating to meaning in language or logic.

Social group: people sharing some social relation.

Socialise: to mix socially with others.

Solitude: the state or situation of being alone.

Souvenir: a thing that is kept as a reminder of a person, place or event.

Species: *Biology*, a group of living organisms consisting of similar individuals capable of exchanging genes or interbreeding.

Specimen: an individual animal, plant, piece of a mineral, etc, used as an example of its species or type for scientific study or display.

Spectacle: a visually striking performance or display.

Spectator: a person who watches a show, game or other event.

Spur: a device with a small spike or a spiked wheel that is worn on a rider's heel and used for urging a horse forward.

Steer roping: capturing a steer with a lasso.

Steer wrestling: a rodeo contest in which the competitor attempts to throw a steer to the ground.

Stereotypic behaviour: a repetitive or ritualistic movement, posture or utterance, sometimes seen in captive animals, particularly those held in small enclosures with little opportunity to engage in more normal behaviour. This behaviour may be maladaptive, involving self-injury or reduced reproductive success.

Stimulus: a thing that rouses activity or energy in someone or something; a spur or incentive.

Subjugation: bring under domination or control, esp. by conquest.

Submission: the action or fact of accepting or yielding to a superior force or to the will or authority of another person.

Subservient: prepared to obey others unquestioningly.

Tame: (of an animal) not dangerous or frightened of people; domesticated; to domesticate.

Taxonomy: the branch of science concerned with classification, esp. of organisms; systematics.

Terrain: a stretch of land, esp. with regard to its physical features.



© Ravi

Territory: Zoology, an area defended by an animal or group of animals against others of the same sex or species.

Threaten: to cause (someone or something) to be vulnerable or at risk; endanger.

Totalitarianism: of or relating to a system of government that is centralised and dictatorial and requires complete subservience to the state.

Traditional: existing in or as part of a tradition; long-established.

Vaudeville: a type of entertainment popular chiefly in the United States in the early 20th century, featuring a mixture of specialty acts such as burlesque comedy and song and dance.

Verisimilitude: the appearance of being true or real.

Violation: the action of violating someone or something.

Whaling: the practice or industry of hunting and killing whales for their oil, meat or whalebone.

Whip: a strip of leather or length of cord fastened to a handle, used for flogging or beating a person, or for urging on an animal.

Wild: (of an animal or plant) living or growing in the natural environment; not domesticated or cultivated.

Wildlife: wild animals collectively; the native fauna (and sometimes flora) of a region.

Zoo: an establishment that maintains a collection of wild animals, typically in a park or gardens, for study, conservation or display to the public. Also called zoological garden.

Zookeeper: an animal attendant employed in a zoo.

Zoology: the scientific study of the behaviour, structure, physiology, classification and distribution of animals.



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"As long as our society continues to keep other species confined for human entertainment, we need to understand better the effects on animals of depriving them of the company of their own kind, of crowding them in confined spaces and of removing them from the rich interactions of their natural environment. We need to ask what animals experience when we replace the challenges and excitement of their daily lives in the wild with the stifling, human-designed routines of day after day in a cage or a tank. And we need to think about what we're doing when we take our kids to see animals confined in enclosures, or performing on stages, and tell them that this is what an elephant is like, this is how a lion behaves, this is how we preserve and respect nature."

– Marc Bekoff, Professor Emeritus of Ecology and Evolutionary Biology at the University of Colorado, Boulder, and author of numerous books on the emotional and moral lives of animals. Co-founder of Ethologists for the Ethical Treatment of Animals (with Jane Goodall).

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