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Introduction

The focus of this chapter is on the broad spectrum of animal uses in entertainment, thus the level of detail that may be examined for each category is limited. In some cases, further details may be found in other chapters of this book. There are two main categories to consider in such use. The first and most abundant is tourism, while the second includes film, television, and advertising. One can easily find cases around the world where the use of animals for entertainment has resulted in compromised animal welfare leading to suffering and often death. Many of these uses take place in captive settings where animals must perform daily under conditions of negative reinforcement and deprivation. Others are too frequently spontaneous such as the case of the baby dolphin that found its way to the shore of a popular tourist destination in Argentina, only to be passed around for numerous selfies until the animal ultimately died (O’Neil, 2016). There is ongoing discussion in the literature regarding the ethical implications of making animals perform at all. Those who support animal use point to the behavioural enrichment benefits that come from animal performances, while those who reject such use claim that it goes against an individual animal’s agency and dignity (Keulartz and Bovenkerk, 2016).

For the purposes of this chapter, entertainment is defined as the diversion and/or enjoyment experienced by an audience from viewing an animal performance, with “performance” defined as an animal exhibiting a behaviour for an audience (Brando, 2016). Thus, animal welfare as it applies to entertainment encompasses meeting the needs of an animal who performs for an audience. According to the UK Animal Welfare Act, 2006, these needs include physical health, which includes protection from “pain, suffering, injury and disease”; mental and emotional well-being, which can be indicated by the display of typical or “normal behaviour patterns”; and sufficient access to resources, such as a “suitable environment and diet” as well as “any need it has to be housed with, or apart from, other animals” (Animal Welfare Act, 2006).

Tourism

Even though tourism has been a focus of research for half a century (far longer in practice), consideration of the welfare of animals used in tourism traces back only to the turn of the century when the first articles emerged (Fennell 2000). It was not until more than a decade later, however,
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that more intensive treatment of the topic of animal ethics started to emerge on the theoretical landscape of animal ethics in tourism, culminating in a series of comprehensive publications (Fennell 2012; Markwell 2015; Carr and Broom, 2018; Kline 2018; Rickly and Kline, 2021).

If the interests of animals are taken into consideration at all in tourism, animal welfare is the perspective adopted. Indeed, a climate that considers moral issues only in self-interest is rampant in the industry. More protectionist perspectives like animal rights and newer conceptions of animal use based on a posthumanist approach (Thomsen et al., 2021) question the use of animals for pleasure and profit (Fennell, 2012). The animal rights organisation, PeTA, has recently reported that over 50 global tour operators have removed elephant riding tourism from their itineraries, prompting PeTA to claim that we are “winning” the war against this type of animal use (PeTA, 2021b). At the macro scale, research is pushing the world’s largest tourism organisation, the UNWTO (World Tourism Organization), to be even more responsible and sustainable by recommending that its Global Code of Ethics include an 11th Article (the Code presently has 10 Articles) on the welfare consideration of animals used in tourism (Fennell, 2013). At present the Global Code of Ethics has little to say about the interests of millions of animals drawn into the tourism industry.

The main categories of research and practice in tourism include wildlife viewing and ecotourism, animals as captives, animals forced into competition, and animals pursued for sport and subsistence (Fennell, 2012). Indeed, animal work for humans in tourism (Rickly and Kline, 2021) comes in many different forms. These practices often vary according to setting, mode of engagement, animals’ state, and mediators (Cohen, 2012):

1. **Fully natural settings**, such as wilderness, jungles or deserts, which are unframed, and in which animals are in no way restrained.
2. **Semi-natural settings**, such as national parks and wildlife sanctuaries, which are regulated and bounded to various degrees by the authorities, thus separated from the flow of ordinary life; but the animals remain unrestrained within their context.
3. **Semi-contrived settings**, such as zoos, aquariums and animal theme parks, in which at least nominally wild but captured, animals are kept in framed, contrived surroundings; while some simulate the animals’ natural habitats, in others the animals are confined to narrow, restraining habitation, which significantly constrain their ability to reproduce their natural behaviour patterns.
4. **Fully contrived settings**, such as establishments featuring animal performances and shows, in which captured animals, though they might remain wild, are trained, tamed or humanized to varying degrees, mostly to enact behaviors which are not part of their natural repertoire.

(Cohen, 2012, pp. 194–195)

**Wildlife ecotourism**

The viewing of charismatic megafauna (along with other aspects of the natural world like plants and geological formations) has become an important economic driver in the tourism industry. Countries rich in fauna have been able to compete with other international destinations for a share of the domestic and international market because of these natural resources and assets. But these forms of tourism are also important because of the focus on conservation and sustainable development, learning, and the ethical planning, development, and management of these natural
Wildlife viewing

Perhaps the purest form of ecotourism is wildlife viewing in backcountry and wilderness areas which supports the existence of wildlife in fully natural settings, completely unframed and unrestricted (Cohen, 2009), where wildlife live freely and are not subject to manipulation and control (Fennell, 2013). The frequency of this type of recreation is low, likely due to the numerous accessibility challenges arising from the necessary absence of infrastructure, such as roads (Whittaker 1997; Nettles et al., 2022). Recreationists who seek this type of tourism frequently do so in the pursuit of novelty, solitude, or a deeper harmony with nature and can often be found floating the rivers, on horseback, hiking, climbing, or hunting (Whittaker, 1997; Nettles et al., 2022).

Animals in fully natural settings often lead very harsh and difficult lives. Humans tend to romanticise the idea of “the wild” and it should be noted that simply because an animal is “free”, it does not necessarily follow that the animal is living under good welfare conditions (Mehrkam and Fad, 2020). Threats to physical health include infectious diseases, injuries, infections, and parasites, among others (Atuman et al., 2019; Mehrkam and Fad, 2020). Lack of veterinary care means that wild animals suffering from medical conditions often die prematurely compared to their non-wild counterparts and these afflictions can sometimes be painful (Tidiere et al., 2016). In the case of mental and emotional well-being, of course, the advantage of a fully natural setting is that an individual animal is allowed to operate under its own agency free to engage in natural behaviours in pursuit of mental and emotional well-being. Wild animals also encounter a variety of natural environmental stressors including climate variations, predator–prey interactions, territorial defence, and food scarcity which can lead to both acute and chronic stress (Dickens and Romero, 2013; Atuman et al., 2019). In terms of sufficient access to resources, wild animals have the freedom to roam large distances across their range in hunt of resources; however, especially during winter or dry seasons when resources are naturally scarce, it can be difficult to find sufficient food and water (Atuman et al., 2019). Wildlife viewers should consider the range of major welfare challenges wild animals face in spite of commonly idealised depictions of what life in “the wild” is like. The argument can also be made that those in wildlife management should consider current welfare conditions of individual animals in their management areas and seek out measures to improve these conditions where possible (e.g. trapping animals to administer vaccines and veterinary care, providing and stocking supplementary feeding stations, translocation from dangerous or overpopulated areas). Of course, the fiscal ramifications of such measures generate a significant obstacle to their implementation.

Animals as captives

Animals are captured or bred for presentation to the public in a number of different ways, which underscore the pleasure and profit motivations of tourists and operators. Various degrees
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of confinement and freedom are emphasised in these venues, along with use for entertainment and conservation and education (Shackley, 1996). Examples include safari parks, zoos, circuses, aquaria, sanctuaries, butterfly parks, and crocodile farms. Wildlife tourism attractions, zoos and aquaria, sanctuaries, and circuses are discussed briefly, below.

**Wildlife tourism attractions (WTAs)**

Several WTAs occur in wild unconstrained settings, but many also occur in captive settings. WTAs have been defined by Moorhouse et al. (2015) as non-zoo, non-hunting attractions that offer opportunities for tourists to interact with specific taxa of non-domestic animals, either in captive or wild settings, many of which claim benefits for wildlife which they do not deliver. There are several examples of these attractions including venues that allow for direct interactions (e.g. touching, feeding, taking selfies) of tigers, lions, and dolphins in captivity, trekking to observe gorillas, visiting civet coffee farms, viewing rehabilitated or rescued animals (e.g. orangutan sanctuaries), or watching wildlife-based shows (such as “snake charming”) (Moorhouse et al., 2015). These authors found that 24 types of wildlife tourism attractions collectively impacted the welfare status of 230,000–550,000 individual animals, and that 120,000–340,000 animals were maintained in WTAs likely to reduce their species’ conservation status (Moorhouse et al., 2015).

**Zoos and aquaria**

Zoos as a form of tourism are particularly interesting and controversial in regard to how they have “rebranded” themselves over the years. The evolution of zoos began as private collections and menageries owned by the wealthy as symbols of status, purely for human amusement and later transitioned into public spaces for recreation and profit (Rabb, 2004). However, with the rise of animal rights and welfare voices, zoos began to move away from these antiquated backgrounds and started placing heavy emphasis on enrichment, research, conservation, and education in their mission statements, with the main argument being that zoos act as a vehicle for conservation both *in situ* by raising funds to support projects for wild animals and *ex situ* through captive breeding programs (Patrick et al., 2007; Iossa et al., 2009; Zimmermann, 2010). Individual zoos have been successful at this to varying degrees with some zoos contributing a large proportion of their income towards conservation initiatives. The Species Survival Program (SSP) and European Endangered Species Program (EEP) oversee captive breeding in zoos, select mates for animals based on genetic compatibility, and fund the transfer of these animals to appropriate facilities (Conway, 2011). The welfare concerns associated with zoos and aquaria are explored in depth in Chapter 15.

**Sanctuaries**

Sanctuaries are a semi-contrived setting that, at first glance, appear quite similar to zoos. Animals are kept in enclosures simulating a natural environment, similar husbandry techniques are used, and sometimes there are even animals on display for tourists. However, in contrast to zoos, the purpose of a sanctuary is not to keep animals captive but to hold them temporarily until such a time as they can be rehabilitated and safely released. Some animals may be held indefinitely due to complications that would preclude their survival in the wild. Many sanctuary models operate mixed-access facilities in which there is a side open to ecotourists that holds such animals indefinitely and a rehabilitation side, closed to the public in which animals can recover in
privacy (Thomsen et al., 2021). There are also pre-release enclosures that are meant to simulate a natural environment as closely as possible in order to ensure an animal is ready for release after time spent in an artificial environment for medical rehabilitation (Thomsen et al., 2021). Interactions with locals who call sanctuaries to report injured or orphaned wildlife can expose the community to pro-wildlife ideas that may be in contrast with historically negative cultural attitudes (Thomsen et al., 2021).

Not all sanctuaries are created equal, however. There are serious welfare concerns associated with such enterprises that market themselves as “green” or “conservation-minded”. While many sanctuaries have remarkable missions and truly transformative impacts on their communities and local ecosystems, others may simply act out of self-interest, by putting on a facade for visitors and appearing to be legitimate from the “frontstage” viewing areas, while neglecting animal welfare in the “backstage” operation of the facility (Moorhouse et al., 2015; Thomsen et al., 2021).

Circuses

In contrast to zoos, circuses have not fared well under the modern cultural transition towards animal rights and posthumanist ideals. Due to the inherent fully contrived, artificial, and spectacle-centric nature of a circus environment, circuses have not been able to “rebrand” themselves in the same way as zoos.

The nomadic nature of travelling circuses adds an additional layer of difficulty when it comes to maintaining proper animal welfare standards – especially when it comes to giving animals adequate space. In a travelling-circus environment, the frequent upheaval makes compactness necessary for ease of storage and movement, which is frequently at odds with the needs and interests of animals. Both transit enclosures and exercise enclosures in circuses are far smaller than what is required for the same animals in zoo enclosures (Iossa et al., 2009). Animals in circuses are frequently housed either alone or in groups smaller than those of their wild counterparts. Additionally, animals are often exchanged among circuses, uprooting any previous social bonds animals may have formed with each other (Iossa et al., 2009). There are a number of stressors associated with transport including “forced movement, human handling, noise, cage motion, and confinement” (Iossa et al., 2009).

When it comes to the performances themselves, animals run into further welfare issues. Training in circuses often utilises positive and negative reinforcement with a focus on reducing levels of fear and anxiety. However, the quality of training depends on the skill of the trainer (Iossa et al., 2009). Acute stress driven by the stimuli of circus performances may contribute to a number of medical conditions, defensive and escape responses, and stereotypical behaviours in different species (Iossa et al., 2009). Examples of medical conditions driven by circus stimuli include gastroenteritis in tigers, which can develop as a result of noise exposure and septicaemia infection in Indian pythons, which can develop as a result of light exposure (Iossa et al., 2009). Primates, bears, and ungulates display defensive and escape behaviours in the presence of human crowds (Iossa et al., 2009). Stereotypical behaviours such as pacing increase in tigers and elephants in the time leading up to a performance, suggesting either anticipation or anxiety (Iossa et al., 2009). Despite these issues, enforcing legislation to protect animal welfare in circuses can often prove challenging as lack of clarity in definitions of words such as “domesticated animal, a wild species, a travelling circus, a mobile zoo, and performance” often lead to discrepancies (Harris and Pickett, 2016). A working theoretical framework for animal welfare as well as a consensus on the precision of language used in animal welfare literature could contribute to clarifying present ambiguities.
Sport and subsistence

Animal sport is inherently fully contrived, artificial, and spectacle-based. Furthermore, it is almost always laced with an undercurrent of innate violence which some have attributed to historically gendered behaviours related to the demonstration of masculinity and virility (Atkinson and Young, 2005; Kalof, 2014). This violence is coined by Atkinson and Young as “sports-related violence” (SRV) justified in the minds of participants on the basis of a set of historical and or sociological norms (Atkinson and Young, 2005; Kalof, 2014; Ahluwalia, 2016).

One theory on why sport, especially combat-based and bloodsport, has persisted so resiliently for thousands of years is that it serves as an “identity prop” in which males assert their masculinity and virility within their social groups (Kalof, 2014). Throughout history and across cultures, man’s inherent power, aggression, and control within the context of bloodsport has been woven into the symbolism of literary tradition, depicting parallels between hunting of animals and the acquiring of a female mate (Kalof, 2014). This chapter will examine four types of sport in which animals are used: combat, such as bullfighting or dogfighting, where either a human and animal or two animals fight each other until there is a winner; hunting and angling, in which wild or feral animals are pursued and harvested; racing, such as greyhound racing or horse racing in which animals are pitted against each other in a competition of speed to see who can reach a certain point first; and rodeo, in which livestock animals are used for a variety of events showcasing various demonstrations of cowboy skill.

Combat

Combat sports include human-on-animal events such as bullfighting, in which a non-human animal and human fight in a direct contest of strength or skill. Combat also includes animal-on-animal events, in which two non-human animals are pitted against each other to fight until there is a winner (e.g. dogfighting, cockfighting). A brief overview of both sets of practices is included.

Bullfighting is steeped in tradition in countries like Spain and Mexico, where upwards of 40,000 bulls are killed yearly in this bloodsport (Hall and Brown, 2006). Critics argue that the bulls are placed at a great disadvantage before the event through beatings, laxatives, drugs, vision impairment, and shaved horns (PeTA, 2021a). This cultural practice involves several acts (as in a theatre play) and the use of weapons to dispatch the bull, described as elegant, beautiful, and tragic (McCormick, 1997), with the event taking approximately 20–25 minutes. Marvin’s (1994) description of the meaning of the bullfight underscores the line between humans and nature, with domination, manipulation, and control of nature in the elevation of human agency and cultural advancement as a necessary ingredient. Inherent in the practice is representation of masculinity, played out through expressions of sexual potency, independence, assertiveness, and strong will (Marvin, 1994). The bull is killed slowly to represent the process of moving from a wild and exotic state to domestication. Studies indicate that the cultural significance of the bullfight is changing. Spaniards, for example, are recognising that the practice is a serious form of animal cruelty and sanctioned abuse, with entertainment geared more for tourists than locals (Bailey, 2007).

Dogfighting evolved out of the use of dogs for hunting companions and personal protectors. For instance, hounds have historically been pitted against other animals in various hunting disciplines including foxhunting and hare coursing, while mastiffs were at one time trained to protect their owners by fostering aggression in mock fights against “bait” animals like bears and bulls (Atkinson and Young, 2005; Kalof, 2014). Training for fights includes a variety of methods that aim to strengthen and prepare a dog in a number of different ways.
(Kalof, 2014). Dogs are run on both non-baited treadmills and baited “Catmills” or “Jennys” to increase cardiovascular fitness and endurance. Sometimes a flirt pole will be used where a dog chases a lure attached to a handheld pole. Spring poles or jump poles strengthen the jaw muscles and back legs. Chains and weights build neck and upper body strength. Drugs, vitamins, and supplements are used to condition and/or incite fighting behaviours. The fights are violent and end when one dog kills the other or they stop fighting. Injuries are often crudely tended to, often using easily obtained items like superglue and staples in lieu of proper veterinary care (League Against Cruel Sports) “Losing dogs, especially at gang-run fights, are often shot, set on fire, tied to train tracks or left to die in abandoned buildings as ‘punishment’” (Hageman, 2004).

Much like dogfighting, cockfighting has persisted for thousands of years and likely sprang up around the same time that chickens were first domesticated around 3,000 bc (Forsyth, 1996). In fact, it’s frequently claimed to be the oldest sport in existence (Darden and Worden, 1996). Even though it too is illegal in most places, a healthy and lucrative network of underground cockfighters still thrives in defiance of the laws, especially in the US South (Maunula, 2007). Birds are carefully bred and well cared for and offered free-range living conditions and special diets with high quality food – even regularly massaged (Maunula, 2007). Even during the course of the fights, great care is shown towards the birds. After a time fighting, handlers will take breaks where they untangle the birds, retreat to separate corners of the ring and care for their birds. Handlers might sponge off the birds’ heads, give them a drink of water, stroke their backs or breathe on their necks to warm them, or even place their bird’s beak in their mouth to suck up obstructions in the birds’ throats (Worden and Darden, 1992). The fight ends when one bird wins and the other dies. If a fight goes on for too long, they may be moved to a secondary location with a smaller “drag pit” where the fight may drag on for hours until one bird prevails or the handlers step in and kill them (Worden and Darden, 1992; Forsyth, 1996).

While many look down upon the addition of additional accessories, some cockfighting circles may employ gaffs and/or knives in their cockfights (Forsyth, 1996). Gaffs are sharp 1-inch to 2.5-inch curved steel spikes resembling ice picks that replace a cock’s natural spur (Forsyth, 1996). Knives, which are more extreme and gaining in popularity, are 1-inch to 3-inch-long steel blades that are attached like bayonets to one leg of a cock (Forsyth, 1996). These fights are often over in a matter of seconds due to the lethality of the blade and are more likely to come down to luck rather than the actual fighting ability of the birds (Forsyth, 1996).

**Hunting and fishing**

The debate on the ethical legitimacy of hunting and fishing is voluminous. Staunch advocates like the rock star Ted Nugent, argue that hunting is a natural evolutionary right of humans, as top of the food chain, to use nature’s bounty for their own purposes (Bauer and Herr, 2004). Critics contend that there is no need to hunt because we can obtain protein in any number of different ways through a vegetarian or vegan lifestyle – notwithstanding the ecological and sustainable benefits of not having to rear livestock for meat consumption (see Chapter 23). If the gorilla as one of the most powerful terrestrial animals can reach formidable strength through a vegan lifestyle, surely humans can gain all the protein they need through similar consumptive practices.

Increasingly, hunters have had to justify hunting through the use of concepts and terms like fair chase, sustainable, and conservation, instead of “sport”, when seeking to make it more socially acceptable. Yet although labels and approaches have changed in the support of hunting, critics argue that hunting is an act of violence, and the game lacks symmetry. For instance, tech-
Technology has advanced to the point where there is an unfair advantage for the humans that use it. Additionally, because the freedom to participate in the activity (i.e., sport involves two willing combatants) is solely one-sided, despite fair-chase rules, the activity can hardly be considered a sport and the animal becomes simply a recreational resource to satisfy our pleasures and desires (Scruton, 2002).

The arguments for and against fishing are not exactly the same, although the intent – to pursue an animal, is. Hunting involves the consumptive use of an animal, i.e., the removal of the animal from its environment. Fishing can be consumptive, but also non-consumptive through catch and release. But as some philosophers argue, fishing for food and subsistence is acceptable, whilst fishing for sport and tournaments and catch-and-release are immoral because the welfare of the animal is compromised simply for pleasure and entertainment (Balon, 2000). The welfare concerns associated with hunting and fishing are explored in depth in Chapter 16.

**Racing**

The two species most commonly used in animal racing are dogs and horses. Dog racing in particular is disturbing due to alarmingly high injury and fatality rates. According to Atkinson and Young (2005), lines in greyhound racing begin to blur between sport and bloodsport, as estimates published by the Greyhound Protection League suggest that nearly 30,000 young greyhounds are killed in North America every year when they are no longer able to win or “place”. Approximately 5,000–7,000 farm puppies are “culled” annually, and more simply “go missing” without being registered to an owner.

*(Atkinson and Young, 2005: 336–337)*

Dogs deemed unsuitable for racing are frequently killed. These include young puppies and older dogs that have lost their ability to place well in competitions (Atkinson and Young, 2005).

Dogs are also raced in events such as the Iditarod dog mushing contest – the 1,049-mile race between Willow and Nome Alaska that takes between 9 and 14 days to complete with temperatures from –34 to +1°C (Stafford, 2008). Humans and dogs are viewed as athletes in these competitions, but the choice to participate is solely human. An account of the 2020 Iditarod by PeTA (2020) describes the significant dog welfare violations that were committed in the name of competition. Examples include vomiting of dogs, fighting between dogs, frostbite, twisted intestines, and pneumonia. Common additional injuries include injuries to the pads, web or nail beds of the foot, injuries of the carpal joint and tendons of the foreleg, hypothermia, diarrhoea, and dehydration, and gastric ulcers – which can lead to sudden death (Stafford 2008). Due to these risks, up to a third of dogs who participate in the Iditarod do not finish (Stafford 2008).

Over 150 dogs have died since the inception of the Iditarod in 1973; many more dogs have endured the conditions described above. Dog “culling”, as noted above, was observed at Howling Dog Tours, a dog sled tourism operation in British Columbia, which killed dozens of sled dogs after overestimating the increase in business they would receive as a result of the Paralympic Winter Games being hosted in Vancouver, BC (Fennell and Sheppard, 2011).

Horse racing is far less lethal than dog racing with only about two fatalities per 1,000 starts in the US (Werner, 2021). In fact, “99.86% of flat racing starts at the US racetracks participating in the Equine Injury Database were completed without a fatality” (Werner, 2021). Between 2009 and 2014, 80% of racehorse fatalities were the result of a fracture (Georgopoulos and Parkin, 2017). Fractures can be prevented by having horses race on a flat synthetic surface as opposed to natural substrates more prone to unevenness like turf or dirt (Arthur, 2010). Between races,
Racehorses are extremely well cared for, in some ways. According to Mundy (2000) in a paper on Equine welfare in racing for the JAVMA Animal Welfare Forum, “This care includes assigned grooms, around-the-clock monitoring, regular professional health care, individualized training programs, and excellent husbandry, all at considerable expense to these horses’ owners” (Mundy, 2000). However, racehorses may also experience extended confinement and social isolation. Their financial value can make owners reluctant to risk injury or disease risk increasing with greater access to outdoor paddocks and social groupings. The welfare concerns associated with horse racing are also explored in Chapter 19.

**Rodeo**

Rodeo began as a way for cattlemen to demonstrate the skills necessary for their day-to-day life by featuring skills used in everyday husbandry practices, such as the ability to rope and restrain a calf for branding (Furman, 2001; Rizzuto et al., 2020). However, in contrast to common husbandry practices, the entertainment value of rodeos depends on the distress and misbehaviour of the animals, as more violent and exaggerated behaviours from the animals increase the challenge for the participants and thus add to the drama of the spectacle (Franzky, 2005; Ahluwalia, 2014; Rizzuto et al., 2020).

Horse Disciplines include events such as bare back riding and saddle bronc riding, in which a flank strap is placed and tightened on a horse’s sensitive flanks to induce bucking (Franzky, 2005; Petition 2014/53 of Ahluwalia, 2014; RNZSPCA Submission on Rodeos for the Primary Production Select Committee, 2016). These horse disciplines also often employ the use of spurs to give signals and cue certain behaviors in horses (Franzky, 2005). However when these spurs are wheeled, sharpened, or applied forcefully to areas such as the sides of the neck, they can pose significant welfare concerns (ibid). While bucking is a natural behaviour for horses that can be playful, these playful displays of bucking are usually accompanied by relaxed facial expressions, while defensive bucking behaviours are accompanied by stressed facial expressions (Franzky, 2005). Horses that have learned that successfully throwing off their rider results in the immediate release of the flank strap, are visibly more relaxed before and after their performance, than horses that have not yet learned this (Franzky, 2005). The fact that horses are able to learn and anticipate how their behaviour will affect the stimuli applied to them indicates that it may be possible to condition a horse through training alone to buck – either without the continued use of a flank strap or perhaps without a flank strap at all (Franzky, 2005).

Cow disciplines include bull riding, steer wrestling, and team roping. Flank straps used in bull riding are often tightened around the urethra, which may result in increased pain for bulls in contrast to horses, but normally the flank strap loosens on its own during the performance (Franzky, 2005). Cattle prods are also used to administer an electric shock to encourage bulls and calves to move into the ring (Ahluwalia, 2014). Aggressiveness in bulls is desirable in that it contributes to the drama between man and animal. However, research shows that subtle changes in handling during pre-performance, such as how many handlers are in a given area, where they stand, and the cues they use have the potential to greatly improve the experience of the bulls without altering the bull’s performance (Goldhawk et al., 2016). Calf-related events such as calf roping also pose significant welfare concerns as they result in a significant number of injuries and acute stress responses (RNZSPCA, 2016; Rizzuto et al., 2020).

**Film, television, and advertising**

**Film and television**

In the US, there are no direct laws that have been passed to protect the welfare of animals used in the film and television industry. Rizzo (2012) points out that the film industry still must abide
by the “exhibitors” category of the Animal Welfare Act and are also not allowed to use animals that are threatened or endangered under the Endangered Species Act. Some states, such as California, have laws that criminalise the filming of animal cruelty. The organisation acting as a watchdog for the ethical treatment of animals used in the film industry is the American Humane Association (AHA), which has long been empowered by the Motion Picture Association of America to eliminate abusive practices. “Humane”, according to the AHA, is “marked by an emphasis on humanistic values and concerns; characterized by kindness, mercy or compassion” (American Humane Association, 2015, p. 7). The AHA’s certification program “No Animals Were Harmed” outlines several basic principles for the safe use of animals in filmed media (American Humane Association, 2015, p. 6).

An important component of the work of the AHA is the development of species-specific guidelines, suggesting that welfare for animals cannot be generalised. Separate categories of guidelines are included for dogs, domestic cats, birds, fish, insects and arachnids, horses and livestock, exotic/captive wildlife, primates, reptiles, amphibians, and wildlife. This precludes oversights of the unique needs of individual animals on film sets and ensures that these needs are properly met. Of course, meeting these AHA guidelines costs money and the burden is on producers to source and manage animals within a film’s budgetary limits. This poses a particular challenge to television programs, as they typically run on smaller budgets than feature films and are likely to want to use animals more than once throughout the course of a program (Wilkins 1981). In many cases, the use of live animals is no longer necessary, as computer-generated imagery technology and special effects methods have advanced to such a degree of realism. Such technology is especially useful for depicting violence and recreations of historical events involving the suffering of animals, for example the use of puppetry in the film “War Horse” (Tait, 2016).

Documentaries allow the opportunity to observe animals in a fully “natural” setting as opposed to a contrived film set. However, even in this context, there are welfare concerns regarding the filming process and the disruption of animals (Mills, 2010). In some cases, documentaries don’t even capture true wild behaviours and instead contrive situations for increased drama. The Centre for Active Animal and Nature Protection created a documentary in 1981 called “Cruel Camera” on the cruel treatment of animals in movies and documentaries (Cory, 1986). A classic example is Mutual of Omaha’s “Wild Kingdom”, starring Merlin Perkins, that aired between 1968 and 1971. Cory (1986) illustrates one of many different strategies designed to get animals to cooperate: “How do you get an alligator to attack a water moccasin? Tie a string to the water moccasin’s tail; throw him out and reel him in. Eventually, the alligator will attack the water moccasin out of sheer boredom”. Not all documentaries exploit animals in this way, however, and technology such as filming equipment that can capture footage from high altitudes in helicopters and planes, as well as hidden cameras that can capture footage without a camera operator, can reduce invasiveness to wildlife to a minimum. Even then, some animal rights and posthumanist voices call for filmmakers to consider an animal’s innate desire to not be seen and to entertain the idea of an animal’s right to privacy (Mills, 2010).

Advertisements

Advertisements are a reflection of the values implicit in society. A case in point is the Boost Mobile commercial (Boost Mobile, 2009). Two pigs are dining in an upscale restaurant, with one pig commenting, “I like a nice ham. Do you think that’s wrong? We’re just enjoying the flavours of a fallen friend”. The commercial generated debate from those that hated it on the basis of its disregard for pigs, to those who loved it based on its humour. In the end, Boost Mobile appears to have emerged victorious because the advertisement got people talking about their product.
Another example is an advertisement run by Nike that “showed two dogs lunging at one another attempting to fight”. The company spokesperson denied that the ad was about dogfighting at all but rather about “the compelling need to win, to beat your opponent and win at all odds … People have to understand the youth culture we cater to … Our market is the urban, edgy, hip-hop culture” (cited in Gibson, 2005, note 14; Kalof, 2014). Dogfighting is also glorified in the advertisements of many clothing and toy manufacturers aimed at this demographic (Kalof, 2014).

The British Veterinary Association (BVA, 2018) is assuming an active role in protecting the interests and welfare of pets based on their framework for good practice and responsibility in advertisement. The BVA advocates five main welfare needs for pets, as follows:

- Suitable environment: pets used in advertising should be shown to be living in environments that meet their physical, social, and behavioural needs;
- Suitable diet: pets used in advertising should be shown to be eating proportionate amounts of a nutritionally balanced diet and/or around appropriate food for their species;
- Behavioural needs: pets used in advertising should be exhibiting, or shown to have the potential to exhibit, normal behaviours for their species or breed type;
- Social needs: pets used in advertising should be shown to be housed and interacting with, or apart from, other animals appropriate to their species;
- Protection from pain, disease, and suffering: pets used in advertising should be protected/free from pain, disease, and suffering.

**Conclusion**

This chapter has shown the broad spectrum of animal uses for purposes of entertainment and pleasure as well as for profit. New research is questioning the conventional contractarian mindset in tourism research and practice by offering new perspectives on welfare, posthumanism, and other theoretical domains, although welfare still dominates these discussions and practices. Those who continue to participate as operators and tourists in many events and attractions (e.g. bullfighting), must be prepared to endure social costs as changing values and priorities disrupt the historically perceived legitimacy of these practices. We argue that tourism will need to more formally develop policy and regulations that place the interests of animals on a much higher level as tourists become better educated on the welfare, conservation, and governance issues that continue to plague the industry. As the world’s largest industry, tourism must be prepared to invest considerable resources into animal welfare changes in keeping pace with sectors such as scientific animal use and intensive animal farming, where the critical lens has been used more liberally, and, in some ways, to greater effect.

**References**

Animals in entertainment


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