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Circus animals - how much is 'unfair'?

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1. Introduction

In early 2017, eleven out of the thirty-two retired circus animals that were kept in a facility near Bucharest, Romania were killed in a fire (Popescu 2017). The public debate moved quickly from the regrettable accidental death of the poor beasts to the general subject of circus animals. A petition entitled "We put an end to the exploitation of wild animals in circuses" (Magor 2017) asking for a ban on the use of wild animals in circuses collected 62,096 signatures by February 7th. On January 29, the General Council of the Bucharest Municipality released a draft decision to ban animal performances in the State Circus. Also, the animals belonging to the State Circus are to be relocated by an NGO (Klodnischii 2017).

The use of animals for organized entertainment goes back to Antiquity. Ancient Greek and Roman territories, Egypt, India, Assyria, Babylon, or China have all known the practice of keeping wild animals for display and games. In the Roman Empire, thousands of local and exotic animals were captured and shipped in poor conditions to the Capital and other large cities. At destination, the animals participated in *venations* (demonstrative hunts taking place in the arena), parades and other types of entertainment. In late antiquity, Roman arena games had to transform, due to diminution of resources. Animals in *venations* were no longer hunted on the spot but preserved for return shows. Also, circus-type performance of tricks by the animals became encouraged (Mackinnon 2006). In modern Europe, arena shows were re-discovered by Philip Astley who started a riding school in 1768, with his

famous performances at Astley's Royal Amphitheatre in London including acrobatic riding (Frost 1881).

2. The underlying reasons

Why do people enjoy animal encounters and performances? More than a few hypotheses were formulated on why we cast a special status upon certain creatures, represented mainly but not exclusively by pets (Serpell 1996). Beyond the endless speculations on the origin of this behavior one element stands: in many cultures, some animals are regarded as special and even personalized and 'befriended'. People give them names, include them in their social world, exchange lots of affection with them and often comment on their human-like attitudes. In contemporary Europe pets can get clothes and accessories and be buried in cemeteries, as humans do. One might also find this fact interesting that from Aesop's fables to contemporary books (animation movies or video games) the public is attracted by and even accepts moral criticism from characters represented by anthropomorphic animals (Dunn 2011). *Why* do people exhibit such attitudes remains unclear, with 'humanization' being identifiable as an aspect rather than the cause of those peculiar interactions between humans, and animals. Yet, it is easy to observe that circus animals are also valued for traits that are alien to their normal behavior in the wild and rather human-like. Circus is a display of the unnatural, but this unnatural is attractive as it is rooted in 'humanization' of the animals. Circus animals are clever unusual beasts that are able to learn and perform. They are trained to react in ways that seem 'human' in terms of determination, coordination and performance, which attracts, amazes and amuses the audience.

Many continue to seek spectacular animal encounters in spite of the efforts of various organizations to educate the public on animal welfare that might have led to some success in terms of concern over the animals in circuses and disapproval of animal performances (Wells & Hepper 1997; The Scottish Government 2015; Zanola 2007). During the last years, a stand has as well been taken by various Western travel brands and tour operators against exploitation of wild animals (such as elephants, tigers, and snakes) in the form of travel attractions such as riding or various types of performance. Still, the demand for animal attractions is increasing and new markets are developing in the world (Baran 2016). Also, animals continue to be present in some circuses.

Are those speaking against animal circus performances merely 'obsessed' by animal rights? The July 2013 newsletter of the World Circus

Federation (Fédération Mondiale du Cirque 2013) seems to promote this perspective, whilst celebrating the legal victory of one renowned circus company against animal rights organizations and calling circus fans to organize some sort of a counter-movement in support of maintaining animal performance in circuses. The Federation quotes a pro-circus student activist: "... taking the circus away would be unfair to the public, the circus performers, and above all, the animals that circuses strive to take great care of and preserve for generations to come".

As it can be easily observed, the quoted argument is centered on a term pertaining to ethics that can inherently bear a highly variable content, depending on whom do you ask about its significance: *unfair*. In this context, one might want to try and understand *what* is actually *unfair* and *to whom* when it comes about animals in circuses.

3. The unfairness

Violence tends to be generally viewed as *unfair*. It has been argued that violence and cruelty once used in taming and training of circus animals has gradually been replaced with less brutal methods. Yet, the training tools and methods that should be employed for corrective non-violent purposes are still used by some in a harmful way, so that the animals get wounded both physically and psychologically (Humane Review 2012; Kharb 2013; Zoocheck 2016). The case of trainers Roger and Mary Cawley (a. k. a. Mary Chipperfield), fined for cruelty to animals became widely known (BBC 1999). The undercover footage *Elephants in Circuses: Training and Tragedy* (PETA 2007) revealed to the world certain tamers' shockingly brutal perspective. As for the law suit so proudly mentioned in the World Circus Federation's newsletter, a legal analysis published by Beverage (2010) reveals a series of details about how animals were abused and convincingly argues that the 'victory' of the entertainment company was rather technical, due to 'ambiguities and counterproductive provisions' in certain laws and their regulatory schemes. Also, circuses have been recurrently cited by the United States Department of Agriculture for neglect and abuse of animals (Bradshaw 2007).

Furthermore, not only physical violence but also harming a living being by forcing it beyond its natural limits tends to be generally considered *unfair*; failing to provide proper shelter, food and water to an individual, be it human or non-human constitutes a basic example. Again, how far can therefore humans push animals so that we decide that it is *unfair*? Even circus animals that are not subject to brutal treatments remain creatures

deprived of a free natural life, convinced to learn tricks by methods that may be less unpleasant than the old-fashioned ones but are still unpleasant, and obliged to observe a strict schedule for our liking only.

Ecological and behavioral research has established that there is a deep unavoidable contradiction between wild animals' nature and circus life, as none of the wild species employed in circus performance meets the 'ideal' of having low cognitive function, low ecological and social needs, such that it would be proper for living in an artificial environment that bears the characteristics of a circus (Iossa *et al.* 2009). As their feeding, social and reproductive behavior are altered and limited by the specific living conditions, the conclusion that circus animals live an 'inevitably impoverished life' comes natural (Harris *et al.* 2006). Hand-rearing, training and performance, as well as frequent travelling affect them (Bekoff *et al.* 2015). They are exposed to risk factors and develop various health problems and abnormal behaviors related to 'circus life', with all that such existence implies (Rose *et al.* 2006; Animal Defenders International 2009; Hopster & de Jong 2014; Macháčová *et al.* 2015; Dorning *et al.* 2016).

The amount of *unfairness* has been certainly considered sufficient by some professional veterinary organizations so that to express negative opinions on the welfare of animals in circuses and eventually recommend that the use of wild animals for performance be banned (e. g. British Veterinary Association 2012; Federation of Veterinarians of Europe 2015; Veterinary Ireland 2016).

Worldwide, a number of regions, counties, municipalities, and states have banned totally or partially the use of animals in circuses. Such bans are in effect in Argentina, Austria, Australia, Belgium, Bolivia, Brazil, Bosnia and Herzegovina, Bulgaria, Canada, Chile, Colombia, Costa Rica, Croatia, Cyprus, Czech Republic, Denmark, Ecuador, El Salvador, Estonia, Finland, France, Greece, Hungary, India, Iran, Ireland, Israel, Latvia, Malta, Mexico, the Netherlands, Norway, Panama, Paraguay, Peru, Poland, Portugal, Republic of Ireland, Singapore, Slovenia, Spain, Taiwan, UK and USA (Robinson *et al.* 2015; Dorning *et al.* 2016; Animal Defenders International *Circus bans*). Steps are now taken for enacting more bans in the UK (Ares & Cromarty 2016).

Public authorities may ban the use of wild species in performances, simultaneously advancing solutions for rehabilitation of the rescued circus animals. A very good example is represented by India, which in 1998 banned the use of lions, tigers, leopards, bears and monkeys and by 2004 the Central Zoo Authority reported rehabilitation of 314 lions and tigers from circuses. Confiscated

animals are sheltered in lifetime-care facilities established in the off-display area of the zoos (Gupta & Chakraborty 2005).

Over time, circus has had to adapt and cope with various challenges and changes in the society and it managed to survive and continue to be numbered among the forms of entertainment valued by many generations (Loring 2007). The contemporary world might also accommodate to viewing the animals in circuses not as some sort of inherited cultural commodity but as valuable living beings belonging to the realm of nature that we now so much struggle to learn to respect and protect, as G. A. Bradshaw (2007) so powerfully put it “animals are not defined by their circumstances but affected by them”. Circus can very well exist and entertain the public without animal performances. In *cirque nouveau*, which combines traditional circus arts with elaborate scenography into a thematic show of human artistry, sound and light, the art of entertainment has shown new performances that keep attracting the public for more than thirty years now.

We have the power to destroy and the power to build, the power to enslave and the power to set free, the power to force other living beings to serve us and the power to force our egoistic wishes to make room for kindness and compassion. What shall we choose, for this world, which is not only ours but also future generations’?

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