

Animal Publics: Emotions, Empathy, Activism



Australasian Animal Studies Association Conference

12 – 15 July 2015

www.animal-publics.com



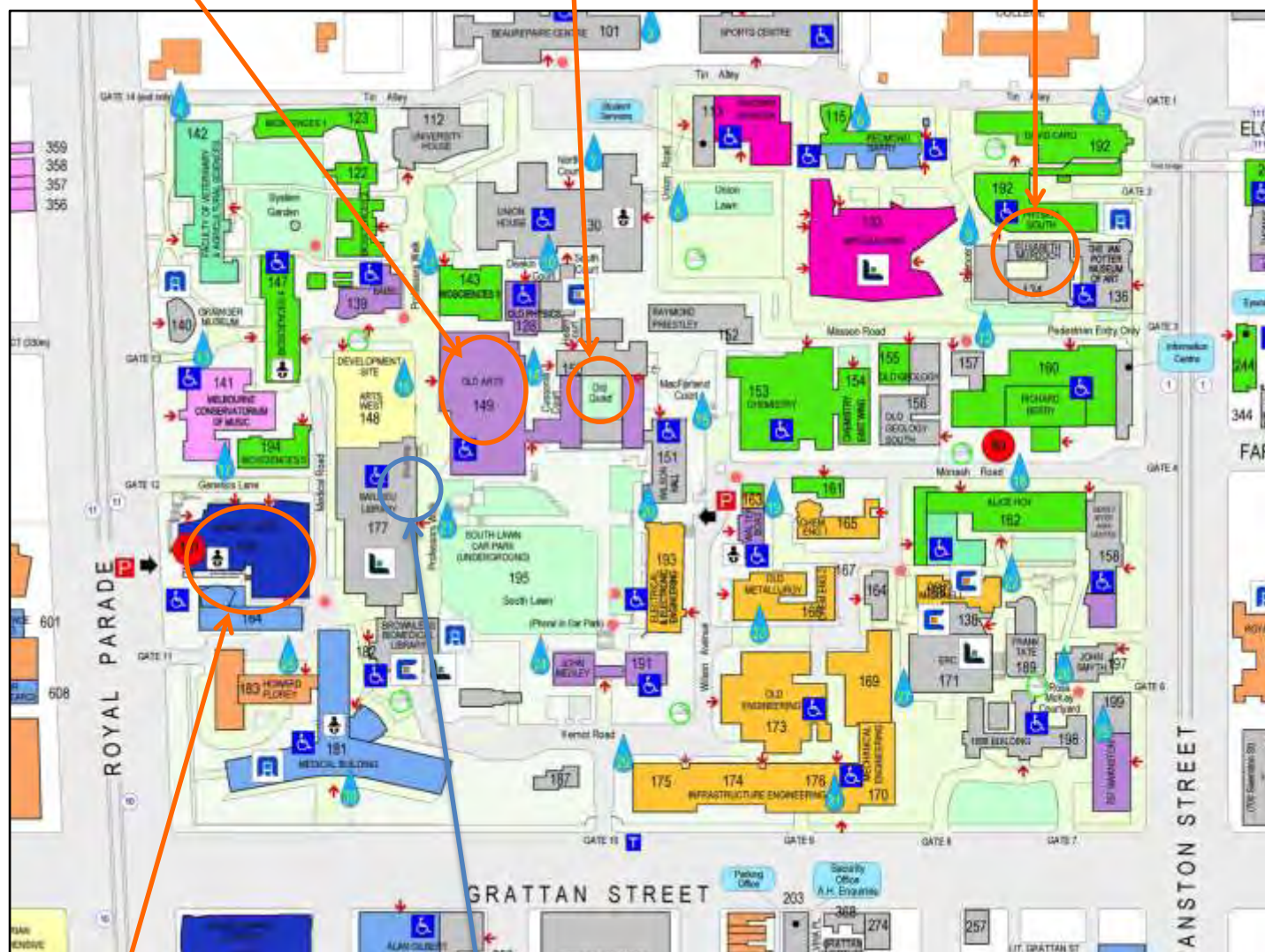
**Convened by the Australian Centre
and the Human Rights and Animal
Ethics Research Network (HRAE)**

Map of the University of Melbourne

Old Arts Building

Old Quad (University Hall)

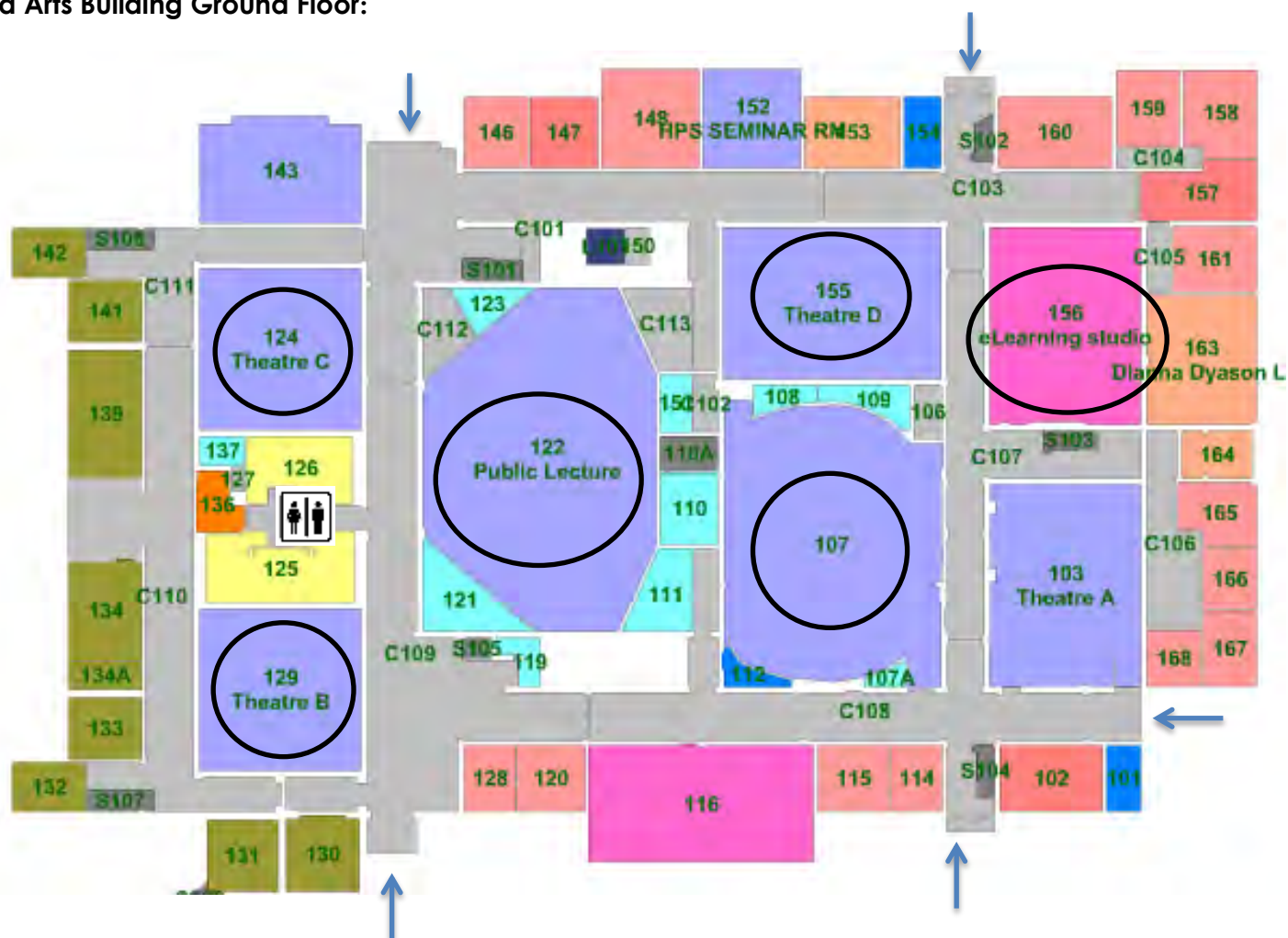
Elisabeth Murdoch Theatre A



Dax Centre

Professors Walk Cafe
& Melbourne University Book Co-op

Old Arts Building Ground Floor:



Old Arts Building First Floor:



Animal Publics: Emotions, Empathy, Activism the sixth biennial international conference of the Australasian Animal Studies Association (formerly the Australian Animal Studies Group), will explore the complex relationship between the public and private worlds of animals. It will consider the roles played by emotions, empathy and activism in the often contradictory way in which we relate to animals in both public and private spheres. Six acclaimed international key-note speakers will present papers over the four days. Speakers from around the world will also offer local and global perspectives on the issues involved. Debate will be further stimulated through an exhibition of art works, film screenings and book launches.

Convened by the **Australian Centre** and the **Human Rights and Animal Ethics Research Network (HRAE)**. For more information please visit <http://australian-centre.unimelb.edu.au/> and <http://humananimal.arts.unimelb.edu.au/>

For more information on the **Australasian Animal Studies Association (AASA)** please visit <http://animalstudies.org.au/>

Conference organising committee:

- Professor Barbara Creed
- Professor Denise Varney
- Professor Peta Tait
- Dr Siobhan O'Sullivan
- Dr Clare McCausland
- Dr Fiona Probyn-Rapsey
- Dr Jennifer McDonell
- Dr Lynn Mowson
- Dr Caroline Wallace
- Amanda Morris

For all conference enquiries contact: aasg-conference@unimelb.edu.au

FULL CONFERENCE PROGRAM –8/7/15

– THE PROGRAM IS SUBJECT TO CHANGE –

ANY SESSION CHANGES WILL BE ANNOUNCED BY THE CHAIR

The Conference Committee would like to thank:



The School of Culture and Communications, The University of Melbourne

The conference committee would like to acknowledge the Traditional Owners of the land on which we host this conference, the Wurundjeri people of the Kulin Nations and pay respect to their Elders and families.

GENERAL CONFERENCE INFORMATION:

***Animal Publics: Emotions, Empathy, Activism* will be held at the University of Melbourne's Parkville campus.**

The conference will be held across four buildings: Old Arts, the Old Quadrangle, the Elisabeth Murdoch Building and the Dax Centre.

Maps of the campus and main conference venue can be found on pages 1 and 2 of this program. You can also download The Melbourne University iphone app – available free at the App Store.

Coffee and tea will be provided along with morning tea, lunch and afternoon tea, but for those after an espresso or latte we recommend Professors Walk, located in the entrance of Melbourne Uni Book CoOp, and Standing Room, Ground Floor, Union House, both of which are close and convenient to conference sessions.

Please note that apart from a number of [*designated smoking areas*](#), the University of Melbourne is now smoke-free.

Registration:

The registration desk will be located in the following locations during the conference:

Sunday July 12:	4:30 – 7pm, Arts Hall, First Floor, Old Arts Building
Monday July 13:	8:30 – 9.30, Elisabeth Murdoch Theatre A Foyer 10:30 am – 4:30 pm, University Hall, Old Quad
Tuesday July 14:	9 am – 4:30 pm, University Hall, Old Quad
Wednesday July 15:	9 am – 1:30 pm, Arts Hall, First Floor, Old Arts Building

Please go to the Registration desk if you have any problems or need any help, our volunteers will be happy to assist. Volunteers will also be stationed around the campus to assist all attendees; they can be identified by their orange lanyards so feel free to ask for help.

At registration you will be supplied with a lanyard and a conference pack. Please ensure that you wear your lanyard throughout the conference. The conference pack will include a printed program, please note that the order the papers are listed within each session does not necessarily reflect their order of presentation. Full abstracts and presented information will be available through the conference website: www.animal-publics.com

Conference Sessions:

Some venues have limited space. To avoid missing out, try to get to your preferred presentation early. If you require assistance with the rooms or technical facilities please consult the conference volunteer assigned to your session.

KEYNOTE SPEAKERS:



Una Chaudhuri is Collegiate Professor and Professor of English and Drama at New York University, New York and Abu Dhabi. Una is a pioneer of animals studies in the humanities and "eco-theatre" - plays and performances that engage with the subjects of ecology and environment - as well as the related field of ecocriticism, which studies art and literature from an ecological perspective. She was guest editor of a special issue of *Yale Theater* on "*Theater and Ecology*" and a special issue on Animals and Performance, for *TDR: The Journal of Performance Studies* (2007). She is a highly respected and award-winning scholar for her books and articles. Her most recent publications include *Animal Acts: Performing Species Today* (University of Michigan Press, 2014), co-edited with Holly Hughes, and *Ecocide: Research Theatre and Climate Change* (Palgrave, 2014), co-authored with Shonni Enelow.



Erica Fudge is Professor of English in the School of Humanities at the University of Strathclyde. Her research is in the fields of Animal Studies and Renaissance Studies, on issues as varied as meat eating, dreams, children, laughter, reason, bladder-control, animal faces, pet ownership, experimentation, the wearing of fur, anthropomorphic children's literature and vegetarianism. She has recently had articles on human-livestock relations in early modern England in the journals *Angelaki*, *Theory, Culture and Society*; and *History and Theory*. Her books include: *Pets* (Acumen Press, 2008), *Brutal Reasoning: Animals, Rationality and Humanity in Early Modern England* (Cornell University Press, 2006), *Animal* (Reaktion Books, 2002), *Perceiving Animals: Humans and Beasts in Early Modern English Culture* (Macmillan/St Martin's Press, 2000). Erica is director of the British Animal Studies Network (BASN).



Jeffrey Moussaieff Masson is a world-renowned author and animal rights activist. After a career in psychoanalysis, which involved the publication of the controversial *The Assault on Truth: Freud's Suppression of the Seduction Theory* (Farrar, Straus and Giroux, 1984), Jeffrey moved to writing on the emotional life of animals. His books include the best-selling *When Elephants Weep: The Emotional Lives of Animals* (Cape, 1994) and, *Dogs Never Lie About Love: Reflections on the Emotional World of Dogs* (Broadway Books, 1998). Jeffrey is a Director of Voiceless, the animal protection institute. His most recent book is *Beasts: What Animals Can Teach Us About the Origins of Good and Evil* (Bloomsbury, 2014).

KEYNOTE SPEAKERS (cont.):



Timothy Pachirat is an Assistant Professor of Politics at the University of Massachusetts, Amhurst, with research interests in comparative politics, the politics of Southeast Asia, spatial and visual politics, power and the sociology of domination and resistance, the political economy of dirty and dangerous work, and interpretive and ethnographic research methods. His recent book, *Every Twelve Seconds: Industrialized Slaughter and the Politics of Sight* (Yale University Press, 2011), was produced after working for five months undercover in a slaughterhouse. This ethnographic study focuses on the distancing of the violence of food production from broader society, with serious implications ranging from the sociology of violence and modern food production to animal rights and welfare.



Anat Pick teaches film at Queen Mary University of London. Her book *Creaturely Poetics* was published by Columbia University Press in 2011. She is coeditor of *Screening Nature: Cinema Beyond the Human* (2013), and her nonfiction book, *Maureen*, will be out next year (published by Hen Press). In 2013-14, Anat curated a series of film programs on flora, fauna, and the moving image at Tate Modern, the Whitechapel Gallery, and the Goethe-Institut. Anat's current project is titled *Vegan Cinema: Looking, Eating, and Letting Be*.



Harriet Ritvo is the Arthur J. Conner Professor of History at the Massachusetts Institute of Technology and internationally recognised as a major scholar in animal studies. Her seminal research is foundational to the history of animal/ human relations, the history of natural history, environmental history and British history. She has authored a number of important books: *The Dawn of Green: Manchester, Thirlmere, and Modern Environmentalism* (Chicago UP, 2009), *The Platypus and the Mermaid, and Other Figments of the Classifying Imagination* (Harvard UP, 1997), *The Animal Estate: The English and Other Creatures in the Victorian Age* (Harvard UP, 1987), and *Noble Cows and Hybrid Zebras: Essays on Animals and History* (Virginia, 2010).

CONFERENCE OVERVIEW

	Sunday 12 July	Monday 13 July			Tuesday 14 July			Wednesday 15 July		
9 – 9.30am		Welcome <i>Elisabeth Murdoch Theatre A</i>								
9.30 – 10am		Keynote & public lecture Jeffrey Masson <i>Elisabeth Murdoch Theatre A</i>			Keynote Timothy Pachirat <i>Public Lecture Theatre, Old Arts</i>			Keynote & public lecture Una Chaudhuri <i>Elisabeth Murdoch Theatre A</i>		
10 – 10.30am										
10.30 – 11am		Morning Tea – <i>University Hall</i>			Morning Tea – <i>University Hall</i>			Morning Tea – <i>Arts Hall</i>		
11 -12.30pm		Parallel Session One			Parallel Session Four			Parallel Session Seven		
12.30-1.30pm		Book Launch <i>University Hall</i>	Lunch <i>University Hall</i>	Short films <i>Theatre B Old Arts</i>	Book Launch <i>University Hall</i>	Lunch <i>University Hall</i>	Short films <i>Theatre B Old Arts</i>	AASA AGM	Lunch <i>Arts Hall</i>	Short films <i>Theatre B Old Arts</i>
1.30 – 3pm		Parallel Session Two			Parallel Session Five			Parallel Session Eight		
3 – 3.30pm		Afternoon tea - <i>University Hall</i>			Afternoon tea - <i>University Hall</i>			Afternoon tea - <i>Arts Hall</i>		
3.30 – 4.30pm		Parallel Session Three			Parallel Session Six			3.30-4pm Conference Prize and Conference Close <i>Elisabeth Murdoch Theatre A</i>		
4.30 – 5pm	Registration <i>Arts Hall</i>	Keynote & public lecture Erica Fudge <i>Elisabeth Murdoch Theatre A</i>			Keynote Anat Pick <i>Public Lecture Theatre, Old Arts</i>			4-5pm Keynote & public lecture Harriet Ritvo <i>Elisabeth Murdoch Theatre A</i>		
5 – 5.30pm										
5.30 – 6pm	Conference Launch <i>Art Hall</i>									
6 – 6.00pm		Exhibition Launch <i>Multimedia Gallery, Dax Centre</i>			The Ghosts in Our Machine Screening and conversation Anat Pick and Dinesh Wadiwel <i>Ian Potter Auditorium, Dax Centre</i>					
6.30 – 7pm										
7 – 7.30pm		Conference dinner [pre-booked]								
7.30pm ...										

4.30 – 7 pm**REGISTRATION***Arts Hall, 1st Floor, Old Arts Building***5.30 – 7 pm****CONFERENCE LAUNCH***Arts Hall, 1st Floor, Old Arts Building*

Launched on behalf of the University of Melbourne by Professor Helen Sullivan, Melbourne School of Government,

Guest speaker: Lyn White, Animals Australia



A former police officer, Lyn is considered one of Australia's foremost animal advocates. She was honoured as a Member of the Order of Australia in 2014 for her significant contribution to the field of animal protection. Lyn's investigative work has featured on nearly every national current affairs program in Australia, including 60 Minutes, Four Corners, Australian Story and ABC 7:30. Her work has resulted in unprecedented animal welfare advancements in a number of countries including in Jordan where she acts as an adviser to the Princess Alia Foundation. She has also been honoured as the ABC's *Newsmaker of the Year*; as a state finalist in the *Australian of the Year* awards; and listed by the Australian Financial Review and Westpac as one of Australia's *Women of Influence*.

Drinks and canapés to accompany

8.30am – 9am REGISTRATION*Elisabeth Murdoch Theatre A Foyer***9 -9.30am CONFERENCE WELCOME**

Welcome to country

Conference welcome: Dr Siobhan O’Sullivan and Professor Barbara Creed

*Elisabeth Murdoch Building, Theatre A***9.30-10.30AM KEYNOTE AND PUBLIC LECTURE**

JEFFREY MASSON

Elisabeth Murdoch Theatre A

Chair: Professor Barbara Creed

Is it possible that some animals have some emotions deeper than those of any human?

If you call peaceful co-existence, or the ability to live at peace within your own species and other species, then almost all animals are our superior, but even the greatest predator on the planet (after us of course), the killer whale, is far ahead of us. And in the ability to feel all the emotions connected to friendliness, no human has ever equaled just about any dog. As for contentment, just observe your cat on a daily basis. Playfulness? Jury is still out. Even grief may be more pronounced in elephants than in humans or at least it is equally profound. As for empathy, well, the jury is still out on that one, but I would tend to vote for dogs, yet again, as being, generally speaking, far ahead of most humans.

10.30 – 11.00am MORNING TEA / REGISTRATION*University Hall, Old Quadrangle Building*

11.00AM -12.30PM SESSION ONE

SESSION ONE A

LEGAL ANIMALS: ANIMAL PROTECTION AND ANIMAL PERSONHOOD –
INTERNATIONAL PERSPECTIVES

CHAIR: Dr Siobhan O’Sullivan, University of New South Wales

JOANNA KYRIAKAKIS

Animal Personhood: Tommy’s case and legal personality as (in)visibility in law

On 8 October 2014, a New York Court declined to recognise Tommy, a chimpanzee being held in private captivity, as a person for the purpose of a habeas corpus claim. Habeas corpus (meaning ‘you have the body’) is an ancient common law writ that entitles a person to challenge their detention. The Court took the view that non-human animals do not display the moral and civic qualities necessary for personhood and hence are not entitled to the protections afforded by this law.

Recognition as a legal person renders a being visible in law. It empowers the subject to utilize law to serve her interests or makes her accountable to law’s demands. It is hence an inherently political act. But there is genuine confusion over the nature of legal personhood in both jurisprudence and public discourse. Confusion over law’s persons occurs primarily in marginal cases involving corporations, the mentally ill, fetuses, and the non-human animal.

This presentation will outline Tommy’s case in order to explore the legal concepts and advocacy strategies it engages. Contrary to the findings of the Court, it presents a view of law’s persons as a concept without fixed content; that may or may not be grounded in realities of a subject’s empirical qualities, depending on the context, and purpose, of its use. Appreciation of this variable nature of law’s persons may help to re-orient public and legal discourse to the real questions that underpin decision making as to when, and how, non-human animals should be seen by the law.

Joanna is a Lecturer of Law at Monash University and an Associate of the Castan Centre for Human Rights Law. Her research interests lie at the intersection of corporate accountability, international criminal law, human rights, animal law, justice and legal theory. Much of Joanna's work to date examines the application of international criminal law to corporations, including the notion of corporate legal personhood in that context. She has published articles and book chapters on this and related subjects, including in the Journal of International Criminal Justice. She has held visiting fellowships at Columbia University and the Lauterpacht Centre for International Law.

DEBORAH CAO

The Emerging Animal Protection Movement in China

In China today, there is no law protecting animals against cruelty. Encouragingly, voluntary grass-roots animal activism is emerging and expanding in China, unprecedented as part of the nascent civil society. This moral awakening and personal participation in helping and caring for animals can be gauged major rescue efforts of cats and dogs being transported for human consumption; homeless animal shelters and individuals who rescue and help homeless and abused animals, assisting and rehoming homeless cats and dogs and organizing TNRs; animal advocacy groups, individual advocates and ordinary animal lovers who speak up against animal cruelty and abuse and against killing and consumption of wildlife; and educational and promotional work about caring for animals by animal NGOs and volunteers; non-governmental efforts for legislative protection of animals. The talk discusses the

emerging animal liberation movement in China as a social movement, highlighting the major events in this often heartbreaking and uplifting animal activism story still unfolding.

*Deborah Cao is a professor at Griffith University, Australia. She is a legal scholar, linguist and animal advocate. She has published books on animal law, legal language, legal translation and Chinese law and legal culture. Her major books include *Animals in China: Law and Society* (2015), *Animal Law in Australia and New Zealand* (2010, 2015), *Translating Law* (2008), *Animals are not Things* (2007), and *Chinese Law* (2004). She is also active in social media in China and writes about Chinese culture, society and animals, and was named one of the 200 most influential bloggers in China in 2012.*

MARCELO RODRIGUEZ FERRERE

The antipathy towards activism and persistence of platitudes in New Zealand's animal welfare regime

The Animal Welfare Amendment Bill 2013 received its second reading by the New Zealand House of Representatives on 26 November 2014, and it is expected to have passed in early May 2015. The Bill contains some significant changes to New Zealand's animal welfare legislative regime, including closing some problematic loopholes, expanding enforcement powers and increasing transparency of regulatory mechanisms.

Despite the improvements those changes represent, however, the Bill also represents a missed opportunity. The legislative committee considering the Bill received 4,136 public submissions, the majority of which were concerned about issues with the legislative status quo, including research, testing and teaching involving animals, greyhound racing and cetaceans in captivity. Yet for various – mostly unsatisfactory – reasons, these concerns were left unheeded by the committee, much to the chagrin of many of the submitters who felt as if their views were being ignored.

At the same time, the committee recommended inserting a clause into the Bill that would recognise the sentience of animals. This would make New Zealand the first common law jurisdiction to recognise animal sentience, and it ought to be a cause for celebration. Unfortunately, New Zealand has a record of symbolic legislative change intended to mollify those agitating for greater reform, and this Bill appears to simply be simply a continuation of this trend. This paper will look to New Zealand's history of symbolic legislative reform and attempt to explain why the calls for real and effective change in animal welfare often go unheard.

Marcelo has been a lecturer at the University of Otago since 2012 after completing his postgraduate studies at the University of Toronto. He currently runs the only course on Animals Law offered at any New Zealand university, and is an associate member of the New Zealand Centre for Human-Animal Studies based at the University of Canterbury.

SESSION ONE B

MOURNING WITH ANIMALS

CHAIR: Dr Jennifer McDonnell, University of New England

RUTH LIPSCHITZ

Touching with Elizabeth Gunter's Rou (2009): towards an ethics of mourning

At a political rally on 26 December 2012, South African President Jacob Zuma announced that loving a domestic dog is both un-African and a threat to ubuntu. His racially-charged comments made species the ontologically calculable (and hence unethical) political measure of ethics in post-apartheid South Africa. This incident points to the necessity for a non-anthropocentric and relational rethinking of post-apartheid subjectivity that responds to, and compounds, the ethical, political and psychoanalytic stakes opened up by Haraway's question: "whom and what do I touch when I touch my dog?" (When Species Meet, 3) My paper reads Elizabeth Gunter's two large-scale drawings (100 x 70 cm) of a reclining female dog, Rou I and Rou II (2009), alongside Haraway and through

Derrida's work on touching, mourning and his "metonymy of 'eating well,'" and takes issue with the animal sacrifice and sacrifice of animality that underpins Zuma's desire to restore and protect an Afro-humanist subject. I propose that these drawings stage an intimacy that makes touching and mourning the limitrophic edge of an ethico-political relationality – one where the metonymy of touch meets and disturbs the mournful ingestions of incorporation and introjection. Gunter's drawings point not simply to the mortal fleshiness that binds across species, but to an impure ethics without end, without clear-cut political lines and without ontological conditions: a relation in touch that has mourning at its heart.

I recently awarded my PhD, "Animality and Alterity: Species Discourse and the Limits of 'the Human' in Contemporary South African Art" (Goldsmiths 2014), from which my article, "Skin/ned Politics: Species Discourse and the Limits of 'the Human' in Nandipha Mntambo's Art" Hypatia 27 no.3 (2012): 546-566, derives. I have worked as a Visiting Tutor in Visual Cultures at Goldsmiths, University of London, and prior to that, taught History of Art at the University of Witwatersrand (Wits), Stellenbosch University, and the University of South Africa (UNISA). I was part of the research team that created the Apartheid Museum, Johannesburg.

JESSICA ISON

Mourning the abject

Who is responsible for mourning those deemed not worthy of life?

The central concept of my paper will be mourning, and how we can locate a queer anti-speciesist analysis of lives that are constructed as an unworthy or unimportant. More specifically, in this paper, I will look at how the queer and the animal have been constructed as the abject, the outside, the not me. Therefore, their lives are valued when they no longer live. In turn, queer activists and activists for nonhuman animals have often used mourning—the political act of mourning—to question who is responsible for mourning their loss of life and to shape political and social change. I will parallel queer and animal activism that uses mourning through two specific groups: the Aids Coalition to Unleash Power (ACT UP) and Animal Liberation Victoria.

This paper will go beyond Judith Butler's theorization of those who are worthy of being mourned, by extending this to nonhuman animals. By exploring a queering of speciesism I will endeavor to redefine those deemed worthy of life and highlight who holds the responsibility for mourning these lives.

Jessica Ison is a PhD candidate at La Trobe University in Melbourne, Australia. She is writing on the intersections of queer theory and animal liberation. She is a tutor at RMIT University in Global, Urban and Social Studies. Jess is the Oceania representative for the Institute for Critical Animal Studies and the chair of the Gender and Sexuality Intersectional Research Collaborative.

GRACE PUNDYK

Skinning the Beast: Imag(in)ing the silent and invisible Other

In 2003, upon the death of my father, I inherited four letters: three were written by my grandmother – a woman I never knew and who was never spoken about – and the other recounted the events that led to her deportation and death in a work camp in Siberia some time in the 1940s. In her captivity, her abandonment and the invisibility that ensued from her silencing, my grandmother is akin to what Eric Santner identifies as the creaturely. That is, her life (and death) remains haunted by those animal-like relations inscribed in the realm of power and authority, where sovereign power dictates the boundaries and thus strife between such dichotomies as friend and enemy, us and Other, the belonging and the abandoned.

As an inheritor of this haunting, I'm interested in what it means to not only engage with the history and pain of the creaturely, but also with those processes of transformation concerning the boundaries between living and historical beings.

This paper explores my engagement with the creaturely via the traumatic periphery inhabited by roadkill and my subsequent utilisation of skin. It seeks to demonstrate how lending shelter to an absent, deceased, or voiceless entity is not only indispensable to mourning. Indeed, in choosing to work with these silenced, peripheral beasts, in this taking and reworking of their skin to articulate my own familial grief, in this inscribing of the creaturely, I have been able to experience a presence that belies those frames of reference located within a finitude of violence and loss and gain a deeper understanding of those animist traditions that recognise the intricate and circular set of relationships between human and non-human animals.

Grace Pundyk is a Melbourne-based artist working across disciplines, including photography, video, dance, theatre and writing. Her current body of work, 'Invisible Words: the semaphore of skin' utilises skin and other beastly signifiers to articulate ideas around inherited memory and silenced trauma. She is in her final year of a creative, practice-based PhD candidature with the University of Melbourne's Centre for Ideas.

SESSION ONE C

ENGAGING WITH COMPANION ANIMALS

CHAIR: Kate Elliot, Freedom of Species

ADRIAN FRANKLIN

Loneliness and Companionate Bonds with Dogs and Cats

One of the most salient features about forms of loneliness in contemporary western human societies is that they are not based on the breakdown of social networks but upon the quality of the bonds that are formed within them. At all levels, from relationships with employers, within the community, among neighbours, between the generations, between spouses and partners and even within friendships, there has been a loosening of ties and the emergence of more flexible 'until further notice' types of relationship. The more these relationships no longer guarantee a sense of belonging and continuity of love and care, the more it appears that we seek solace and love with companionate species. This paper reflects on what the evidence we have for this transformation, its pattern of association among cats and dogs, the emergence of companionate species cultures, evidence on the extent to which companionate relationships between humans and animals can ameliorate our sense of loneliness and how we can best address current obstacles to such relationships

Books include: City Life London: Sage (Chinese Translation) 2014; The Making of MONA Penguin: 2014 ; Retro: A Guide to the Mid-Twentieth Century Design Revival: Bloomsbury (2011); City Life (Sage) 2010; Collecting the Twentieth Century 2010: UNSW Press; Loneliness in Australia (2008); Animal Nation: The True Story of Animals and Australia: UNSW Press, 2007; Tourism: Sage, 2005; Nature and Social Theory: Sage, 2003 and Animals and Modern Cultures: Sage, 1999. Current research focuses on several projects: living with neo-liberalism; the development of lonely societies; MONA and the potential for a Bilbao Effect in Tasmania; Human loneliness and companion animals.

CHRISTOPHER DEGELING | MELANIE ROCK | CHERYL TRAVERS

What about me? A review of the plight of animals in natural disasters

Most Australian households (63%) include pets, and most regard their pets as family members. In a disaster, people may refuse to evacuate without them or attempt entry into hazardous zones to rescue stranded pets. Yet others will abandon them without a backward glance, and make no attempt to find them later. Likewise, emergency personnel make individual decisions on the fate of animals. In the eye of a disaster, pets and other animals are at the mercy of owners or strangers.

Emergency managers have identified barriers to integrating animals into disaster planning as a lack of understanding of people's behaviour towards animals in emergencies, and owners not taking responsibility for their animals.

This paper presents the findings of a scoping review of scholarly literature on animals in natural disasters (2004-2014), in the context of the human-animal bond. Analysis includes 38 articles: 20 studies, 12 reviews and 6 editorials. Findings reveal two themes previously found to be central to media reporting of disasters: animals as a risk factor to human safety and/or animals being 'at-risk' themselves. Owner responsibility seems to be construed differently by scholars and emergency management. This may have consequences for how animals and guardians fare in disasters.

Powerful stories and key reports support and inform this review. The central themes are explored within the disaster cycle (before, during, after). Scholarly discourse is offered on what we owe to, and what ought to be done for, nonhuman animals in disasters.

Dr Christopher Degeling PhD, BVSc, MRCVS Research Fellow. Chris is a Research Fellow at the Centre for Values, Ethics and the Law in Medicine (School of Public Health, University of Sydney). His research and teaching interests revolve around the ethics and politics of human interactions with nonhuman animals, and the social and cultural dimensions of public health. His research is inter-disciplinary, and draws together insights from Science and Technology Studies (STS) and social and normative theories. Current projects the politics of One Health and infectious disease control and prevention and the ethics of cancer screening.

Dr Melanie Rock PhD, RSW Associate Professor, Community Health Sciences, Faculty of Medicine, University of Calgary. Melanie joined the Faculty in 2003, following doctoral studies in medical anthropology (McGill University) and postdoctoral studies focused on health promotion in the context of social inequalities (Université de Montréal). A grant from the Social Sciences and Humanities Research Council of Canada initiated Melanie's research program on population health and animal-human interfaces. Melanie teaches in the Population and Public Health graduate program. Research interests include human-animal relationships as a window into human health, sociocultural patterns and inequity in complex systems, and chronic non-infectious diseases

Cheryl Travers, BSc, MPH PhD Candidate, Centre for Values, Ethics and Law in Medicine, School of Public Health, University of Sydney. Cheryl is undertaking a PhD study on the relationship between front-line responders and animal owners during civil emergencies, with particular reference to assigning responsibility and accommodating vulnerability in managing nonhuman animals in natural disasters. Cheryl also works in the Central Coast Public Health Unit (NSW) as the Chronic Disease Surveillance Officer. Her work involves investigations into local priority health issues. Research interests include the human-animal relationship, healthy built environments, and public health disaster planning.

TONY CHALKLEY

Talking to Dogs. Who is listening, what gets said and why does it matter?

This presentation is about dogs and stories. As a communication studies academic and owner of a certified therapy dog, I noticed that something interesting happens when people interact with my dog. In some (most) cases, the simple act of patting and talking with the dog triggers the desire to share stories from their own 'pet history' – starting with simple catalogue of the animals they have owned, next, moving on to accounts of the life events that have occurred with and because of these pets and finally, sharing how they felt as a result.

Using an auto-ethnographic approach, the author will describe how the telling of these stories allows people to delve into a 'sediment' of experiences that might otherwise might not be visible to them (in particular, elderly people, dementia patients and those with memory loss conditions). The presentation will also explore how the presence of a companion animal allows school children to 'read without judgement' and investigates why it is that some children who struggle with literacy, believe that 'reading to a dog is way better than reading to a teacher'.

Dr Chalkley is a well-regarded researcher and dynamic lecturer in the Communication discipline and is involved in teaching Arts and Education students in contemporary communication, media and advertising.

Tony has recently co-authored the Oxford University Press book 'Communication, New Media and Everyday Life'

and as a result, has spent the last two years researching 'how' and 'why' new media has such influence in/on the lives of young people. He is also the author of a number of papers in the communication area. He is also the owner of a certified therapy dog.

SESSION ONE D

CONSERVATION CONVERSATIONS: ZOOS, COMMUNITY AND PERCEPTION

CHAIR: Professor Barbara Creed, The University of Melbourne

JENNY GRAY

The Role of Zoos in Delivering and Advancing Compassionate Conservation

Environmental ethics is complex in both its scope and its practical implications. Environmental ethics asks us to pause and consider how dramatically humans are impacting on all life on earth. It challenges humans to turn our attention away from the interests of individual humans to the interests of all living creatures, to strive for a fairer and more just allocation of resources. Such a change will allow for a future that includes the amazing biodiversity and beauty of all creatures. A failure to change is to risk losing many important and worthy biotic communities.

Zoos have many important contributions to add to the conservation cause, in particular the unique ability to interact with millions of visitors and the capacity to hold, breed and rehabilitate animals. The impending crisis for biodiversity, demands that zoos maximise their contribution to conservation, providing a stronger narrative on the importance of captive animal collections, while simultaneously ensuring positive welfare states for every individual animal in their care.

The emerging field of compassionate conservation reflects the goal of delivering conservation outcomes that simultaneously meet the interests of individual animals. In adopting the cause of Fighting Extinctions, Zoos Victoria must span the divide between looking after the welfare of individual animals and delivering conservation outcomes. Through a discussion of pragmatic conservation interventions, Zoos Victoria can demonstrate how compassion for individual animals can be linked to conservation outcomes.

Jenny Gray is the Chief Executive Officer to Zoos Victoria. She has a background in Transportation, Engineering and Ethics which provides a unique set of skills to tackle the challenges of transforming the three zoos of Zoos Victoria. Jenny has Masters Degrees in Ethics, Engineering and Business Administration. Jenny has recently submitted her PhD in Applied Ethics at Melbourne University. Jenny's career history boasts a strong mix of commercial and public sector roles. Her work within the transport sector delivers an in-depth understanding of infrastructure maintenance and development management, whilst her work in the financial sector delivers strong fiscal management skills.

NIKKI SAVVIDES

"After the forests disappeared ...": Stories of the Guay mahouts of Ban Ta Klang Elephant Village, northeast Thailand

In 2014 I conducted ethnographic research in Ban Ta Klang, a community in the northeast of Thailand known as the 'Elephant Village'. Through formal interviews and observation I studied the lives of mahouts from the Guay tribe, men who have spent decades working with elephants and whose tribal traditions can be traced back almost a thousand years. These mahouts are animists with deep physical and spiritual connections to the forests. The lush Mool River basin, rampant with vegetation, once provided ample food for both humans and elephants, and was a safe environment for young men to learn to work with elephants, protected from the outside world. However over the past fifty years rapid deforestation of the area has had devastating consequences. Trees have made way for rice fields and roads, and the self-sufficient lifestyle of the Guay has changed as the village has opened up to outside influences. This major ecological crisis has put the livelihood of the mahouts at risk, changing the relationships between the men and their elephants and drastically affecting elephant welfare.

In this paper I analyse the impact of deforestation on the Elephant Village. I recount tales told to me by mahouts of lives made difficult by environmental and economic factors out of their control. With nostalgia for the past, and concern about the welfare of their elephants, the mahouts I interviewed wanted to share their stories so that others outside the village could learn about their culture. As the younger generations break with tradition, centuries-old knowledge about working with elephants risks being lost. With no written language, the oral history of the Guay must be recorded, and my study has begun the task of doing just that.

Nikki Savvides completed her PhD in Cultural Studies at The University of Sydney in 2014. Her thesis analysed the work of a number of conservation and animal welfare projects at various sites across South and Southeast Asia. Her research papers on human-horse relationships, and a study on Bangkok's stray ('soi') dogs, have appeared in Society and Animals, Humankind and the Animal Studies Journal. Nikki's current research involves an ongoing ethnographic study of the complex relationships between members of a small tribal group and their elephants in a rural village in northeast Thailand.

HELEN TIFFIN

Cutie and the Beast: Flying Fox Conundrums

Fruit bats have elicited heated debate in Australia, particularly over the last fifty years. Vilified as crop robbers, they are also celebrated as essential ecosystem pollinators; valued as pets, (the ABC's Archie is an excellent example), they are also (atavistically) feared, or exiled from human settled areas for noise and smell; though "native" mammals they have been charged with destroying exotic foliage; they are a tourist attraction, but are also feared disease carriers.

These contrasting attitudes will be considered in relation to two broader conservation issues: changing and inconsistent values accorded indigenous and exotic, and so-called "habitat loss".

Helen Tiffin is an Honorary Research Professor in English and Animal Studies at the University of Wollongong. She was formerly Professor of English at the Universities of Queensland and Tasmania, and Held a Senior Canada Research Chair in English and Post-Colonial Studies at Queen's University, Canada. Her Ph D and MA are from Queen's University, Canada and her BA and BSc. From the University of Queensland. Her latest book, (with Robert Cribb and Helen Gilbert) is Wild Man from Borneo: a Cultural History of the Orangutan. (University of Hawaii Press) 2014.

SESSION ONE E

PHILOSOPHICAL ETHOLOGY

CHAIR: Dr Clare McCausland, La Trobe University

MATTHEW CHRULEW

The concept of "hybrid community" in the thought of Dominique Lestel

For philosopher Dominique Lestel, we live not in homogeneous societies of human beings but rather in hybrid communities of humans, animals and machines that share meanings, interests and affects. It is through and in these interspecific proximities and their practices that animality is produced – a historical and transformable animality characterised by intertextuality and overflow. It is through and in this life in common, with its practices of two-way domestication and entangled dominance, that both humans and animals are individuated and subjectified. This sharing of space and time between species makes possible the development of singular animal subjects and authentic friendships between species. It demands scholarly approaches that combine ethology and ethnology. For Lestel, such mixed societies are both a historical fact and a simultaneously ethical, political and ontological task: how best to invent and construct life in common with a plurality of cultures, subjects and rationalities of different natures?

Matthew Chrulew is a research fellow in the Centre for Culture and Technology at Curtin University in Perth, Western Australia. His essays have appeared in Angelaki, SubStance, New Formations, Foucault Studies, Australian Humanities Review, Humanimalia, Antennae, The Bible and Critical Theory, and the collections Animal Death and Metamorphoses of the Zoo. With Chris Danta he edited issue 43:2 of SubStance on Jacques Derrida's The Beast & the Sovereign lectures, and with Jeffrey Bussolini and Brett Buchanan he is co-editing three issues of Angelaki on philosophical ethology. He is an associate editor of the journal Environmental Humanities, and co-editor of Animals in the Anthropocene: Critical Perspectives on Non-Human Futures (Sydney University Press) and Extinction Studies: Stories of Time, Death and Generations (Columbia University Press).

BRETT BUCHANAN

Transformative Compositions: Vinciane Despret's Animal Stories

The Belgian philosopher Vinciane Despret has established a remarkable body of writings on philosophical ethology over the last twenty years. A central motif of her thought is the importance of celebrating the diversity of animal stories, and of doing so through a "constructive" or "compositional" methodological framework. Rather than operate through critique, criticism, and/or denunciatory practices, Despret emphasizes animal successes and "achievements" be they through scientific experiments, observed natural behaviors, domesticated or learned habits, or some other such human-animal interactions. This paper examines Despret's philosophical methodology, but does so with an eye towards her greater aim: an ethical and political project of discovering and creating links between humans and animals so as to demonstrate how they transform one another (intellectually, emotionally, affectively, habitually), and in doing so become more interesting one to the other. In addition to Despret, this paper will consider the work of some of her colleagues and peers, Bruno Latour, Isabelle Stengers, and Donna Haraway.

*Brett Buchanan is Director of Laurentian University's School of the Environment, and Chair and Associate Professor of Philosophy. His teaching and research interests centre on contemporary continental philosophy, environmental thought, and animal studies. He sits on a number of scholarly boards and committees, including Wilfrid Laurier University Press's "Environmental Humanities" book series, Environmental Humanities journal, and he currently serves as Vice-President of the Society for Existential and Phenomenological Theory and Culture. He is the author of "Onto-Ethologies: The Animal Environments of Uexküll, Heidegger, Merleau-Ponty, and Deleuze" (SUNY, 2008), and is currently co-editing and co-translating three special issues on the writings of Dominique Lestel, Vinciane Despret, and Roberto Marchesini. His translation of Despret's book *Que diraient les animaux, si ... on leur posait des bonnes questions* will appear with University of Minnesota Press's "Posthumanities" series in 2016.*

JEFFREY BUSSOLINI

The Philosophical Ethology of Roberto Marchesini

Roberto Marchesini articulates a model of philosophical ethology that is informative and valuable for current scholarship on animals. Trained as a veterinarian, an ethologist, and a philosopher, he uses cognitive science, zooanthropology, and posthuman philosophy to engage in a series of empirical, theoretical, and practice-based engagements with animal life. He uses cognitive ethology and zooanthropology to study interaction and interfaces between nonhuman and human animals. He develops and teaches interaction and intersubjectivity based training with horses, dogs, and cats. And, he describes a version of posthumanism that is thoroughly theriocentric. This paper gives an overview of how these concepts and approaches from Marchesini can benefit contemporary anglophone scholarship.

*Co-Director with Ananya Mukherjea of the Centre for Feline Studies/ABMSC (etho-ethnography of felines). Associate Professor Sociology-Anthropology City University of New York. Author of "Toward Cat Phenomenology" Found Object, 2000. Translator of French and Italian Works in animal studies. Co-editor with Matthew Chrulew and Brett Buchanan of three Angelaki issues on Philosophical Ethology (on Dominique Lestel, Vinciane Despret, Roberto Marchesini). Translator of Lestel's *Friends of My Friends: On Animal Friendship*.*

SESSION ONE F

CETACEANS: LITERATURE, CAPTIVITY AND EXTINCTION

CHAIR: David Mence, School of Social and Political Science, University of Melbourne

MANDY SWANN

Emotional responses to marine animals in Australian fiction, non-fiction and marine policy

This paper examines the rhetorical patterns of emotion and emotionlessness in the representations of marine animals in Australian fiction, non-fiction and marine policy. Where marine policy documents adopt the language of emotional nullity, if not indifference, fiction and non-fiction texts are infused with the language and emotional affect of the sublime. Addressing intersections and divisions, I analyse Favel Parrett's *Past the Shallows* (2011), Philip Hoare's *Leviathan* (2009), The Coalition's Policy for a More Competitive and Sustainable Fisheries Sector (2013) and Guidelines for the Ecologically Sustainable Management of Fisheries (2007). The assumption of human pre-eminence in the world—the assumption that human life, desires and needs outweigh the life, desires and needs of all other living beings permeates Australian marine policy, and to an extent, Australian fiction and non-fiction. The ethical treatment of marine animals relies on a greater emotional engagement with them. Greater emotional responses produce representations of marine animals that acknowledge their existence as something other than objects of sport, consumption and study. Nonetheless, emotional responses to marine animals in Australian fiction and non-fiction are overwhelmingly shaped by the aesthetics of the sublime which is predicated on the elicitation of delight through terror, allure through repulsion, and awe through incomprehension. The sublime marine creature is fascinating but it is also to be feared. Sublime fascination is based around perceptions of marine animals as alien to humanity, and the fear intrinsic to such a fascination produces instinctive violence and repulsion that works against elicitations of wonder and pity.

Dr. Mandy Swann has published several articles on the representation of the sea and marine animals. Her most recent, "Replenishing the Void: Turner's Sunset at Sea, with Gurnets", appears in The Journal of Ecocriticism 6.2 (2014). Others include: "Shelley's Utopian Seascapes", Studies in Romanticism 52.3 (2013) and "'The Destroying Angel of Tempest': the Sea in Villette", Brontë Studies 38.2 (2013). She is currently working on her book, Monstrous Hybridity: the Aesthetics of the Romantic Sea and is a research editor at UNSW, assisting Emeritus Professor Christine Alexander on the third volume of The Early Writing of Charlotte Brontë.

RICK DE VOS

Narwhals, sea ice and the cost of a late departure

In 1915 on the shores of Disko Island on the west coast of Greenland, a group of over one thousand narwhal were trapped under rapidly forming sea ice during a severe winter. The majority of these marine mammals were killed by local hunters as they attempted to break through small holes in the ice in order to breathe. While sea ice entrapments of narwhals have occurred infrequently over the past 100 years, several cases of entrapment have occurred in the waters surrounding Greenland in the past six years, suggesting changes in patterns of sea ice movement, and in narwhal behaviour in adapting to these less predictable conditions. A 2008 study concluded that due to their narrow distribution, specialised feeding habits and seasonal dependence on sea ice, narwhal appeared to be the Arctic marine mammal species most sensitive to climate-induced habitat change. In considering the coequality of narwhals and humans, this paper examines historical and contemporary responses to the threat of narwhal extinction and its consequences, and assesses alternatives for acknowledging and living with animals who appear to be removed from metropolitan experiences and a Western public consciousness.

Rick De Vos is an adjunct research fellow in the School of Media, Culture and Creative Arts at Curtin University. His principal research area is that of anthropogenic species extinction, in particular its cultural significance and the way that it is articulated and practised. His monograph, entitled 'Extinction: Culture and Practice', is currently under review with Columbia University Press.

12.30 - 1.30PM LUNCH
University Hall, Old Quadrangle Building

12.30-1.30PM SHORT FILM SCREENING
 CURATED BY ANAT PICK
Theatre B, Room 129, Old Arts

12.50 - 1.30PM BOOK LAUNCHES
University Hall, Old Quadrangle Building
The Art of the Animal
 To be launched by Melissa Boyde

Christine Townend – *Walking with Elephants*
 To be launched by Dinesh Wadiwel

1.30 - 3.00PM SESSION TWO

SESSION TWO A

MEDIA ANIMALS – DOCUMENTARY

CHAIR: Dr Claire Henry, Federation University

BEN DIBLEY

Broadcast Beasts: animal assemblages and media machines

The Australian Broadcasting Corporation's Natural History Unit (NHU) has been a key institution, both nationally and internationally, in the development of the natural history documentary as a public broadcast genre. In a triangulation of the analytical insights of Science and Technology Studies, Media Studies and Animal Studies this paper examines the historical development of the genre at the ABC. It does so by investigating a number of examples from across the NHU's oeuvre as particular assemblages of actors – human, animal and machine – that come to perform a distinct set of media practices, those concerned with making animals public. This paper maps the changing contours of these practices and the publics they enrol, with a view to opening questions around the role of natural history documentaries and the performance of public value.

Ben Dibley is a Research Fellow at the Institute for Culture and Society, the University of Western Sydney, Australia. He has research interests in social and cultural theory, particularly around questions of environment, colonialism, and museums. He has recent publications in Australian Humanities Review, History and Anthropology, Museum and Society, New Formations and Transformations

PAUL JUDGE | BRIDGET SUTHERLAND,
 Conscious in the Machine: The Plight of the Animal in Industrial Culture

A joint paper on a documentary film in progress by Paul Judge and Bridget Sutherland.

We are currently in the process of making a film on animals in relation to industrial culture. We propose to reflect on some of the questions and content arising from this project. The film focuses on animals as sentient beings, conscious of their suffering and loss of freedom within the machine of industrial capitalism. The paper discusses the challenges we face as film-makers in attempting to portray the sheer size of this machine alongside inspiring empathy for animals, respect for species integrity and recognition of their physical and emotional lives.

An examination of the nature of sentience will focus on the animal sanctuary as a site of resistance to the animal industrial complex and the parallel attack on wildlife. The aim is not so much to show the visible horrors of techno-industrial farming as to create empathy in the viewer for animals filmed in the process of being rescued or already living out their lives in a sanctuary.

In confronting the problems in the representation of the animal, we also intend to explore the psychological foundations of speciesism and the ways in which this ancient form of cultural self-deception is being played out in the mass media. Excerpts from the film will be screened, including interviews with Jeffrey Masson, Lynley Tulloch and footage of rescued farm animals.

Paul Judge is a writer and filmmaker and tutors on the Moving Image program at the School of Media Arts, Waikato Institute of Technology. His recent film, Don Driver Magician, screened in the New Zealand International Film Festival in 2013.

Bridget Sutherland is a writer, painter and filmmaker and teaches on the arts program at Eastern Institute of Technology, Napier. She has directed a film on NZ musician David Kilgour, Far Off Town: Dunedin to Nashville (2006) and a film on internationally renowned sculptor Anish Kapoor, Infinity on Trial. (2012).

GAY HAWKINS

Making Animals Public: the cosmopolitics of ABC Wildlife

This paper takes up Stenger's notion of cosmopolitics to investigate the political effects of making animals public in ABC wildlife documentaries. It is generally assumed that the rise of wildlife docs has been in the public interest because of the way in which this genre has rendered animals not simply visible but also objects of human fascination, empathy and entertainment. The pedagogic imperative of the genre has also been seen as central to the development of human environmental awareness and deeper connection to animals. But what are the wider political effects of this genre of public making? Do animals emerge as matters of concern in wildlife docs in ways that extend political framings of human animal relations? In what ways are animals allowed to pose questions to audiences and 'force thought' - to use Stengers term? How could the public interest be less exclusively human and become a more- than-human field; an emergent political collective in which animals were participants rather than 'the talent'?

Gay Hawkins researches in the areas of cultural engagements with the environment, political theory and materiality, and publics and markets. Her most recent book is 'Plastic Water', co-authored with Kane Race and Emily Potter and published by MIT press in 2015. She is currently completing a major ARC funded research project with the ABC called 'Making Animals Public - the role of ABC wildlife documentaries in building public value and interest in animals'.

SESSION TWO B

CETACEAN LIVES

CHAIR: Dr Rick de Vos, Adjunct Research Fellow, School of Media, Culture and Creative Arts, Curtin University

TAMZIN BARBER

Cetacean Emotion – Behaviour and Context Preliminary findings using the coding method

Many cetaceans live in dynamic social groups where accurate interpretation, processing and communication of emotional states would be highly advantageous. Methods recommended for the study of cetacean emotion focus on coding and rating of observable behaviour to produce a hypothesised list. This study investigated how, when and why cetaceans use emotions, with the aim to improve welfare of both wild and captive cetaceans. One hundred and ninety-three references were reviewed. Species, context, emotional state and associated behaviour were listed (Cetacean Emotions Index). These were then categorised using the circumplex model of emotion, which describes relations among emotions through eight primary dimensions and eight primary dyads (combinations of primary dimensions). Seventy-six descriptors of emotion were recorded across the primary dimensions, and within six of the primary dyads (439 positive emotions; 416 negative emotions). Twenty-five species were mentioned, *Tursiops truncatus* and *Stenella attenuata* accounting for 61%. The descriptions of emotional behaviour included vocals, posturing and touch, often occurring simultaneously and across species. Results were limited by the scale of emotions described and species mentioned in the literature. To clarify the often ambiguous descriptors, additional coding via feedback on emotional states by those interacting regularly with cetaceans and across more species will be undertaken. The outcome will be a validated, reliable index (C.E.I.) of various behaviour (how) and contexts (why and when) related to possible emotional states in cetaceans. This can be used to make comparisons between cetacean species as well as within species and to contribute to the conservation of all cetaceans.

Tamzin Barber is a comparative psychologist, currently studying wild Australian humpback dolphins in an effort to conserve this near threatened species. She has previously studied wild bottlenose dolphins as well as worked at Battersea Dog's home, rehabilitating dogs with behavioural issues. Her postgraduate studies with the Anthrozoology Research Group, focused on cat behaviour. She then wrote an eBook 'Fantastic Felines' to improve human-feline bonds. She has lectured in cat behaviour at the University of Queensland, and been a welfare officer developing enrichment programs. She also runs a non-profit organisation, Talking Animals, and works as a senior psychologist.

COLIN SALTER

Whales, whaling and animal nationalism

Moving quickly from a pro- to anti-whaling nation in 1979, Australia views itself as providing leadership in a just battle to protect whales. More specifically, protecting our whales from the Japanese Other.

In 2008 the Federal Court of Australia ruled Japanese whaling to be illegal in the Australian Whale Sanctuary, in a case brought by Humane Society International (HSI). On March 30, 2014 the International Court of Justice (ICJ) found the the JARPA II whaling program was not carried out for scientific purposes and its operations must cease. Japan's has subsequently signalled intent to resume whaling, inspiring renewed criticism.

In this paper I will argue that — at its core — the dispute over whaling in the Southern Ocean is rooted in differentiated perceptions of, and values afforded, to whales. What I am referring to is the socio-cultural construction of whales (relationally positioned against other, less noteworthy-to-humans, species).

In focusing on discourse in Australia, this paper will interrogate examples linking identify and nationhood with to concern for whales in the Southern Ocean: a form of animal nationalism. Relationally contracted against and evil Japanese whaling fleet — and layered with racist nations linked to Australia as a colonial outpost — opposition to whaling is really about how Australian's want to see themselves, and how they want to be perceived by others. In short, it's not really about whales, or Japan.

*Colin Salter researches across movements for peace and justice. He is primarily interested in critical animals studies, whiteness, postcolonial studies, gender and masculinity, and microsociology (activism as subcultural practice). In particular, his research explores strategies and approaches to social change in theory and practice. His publications include the books *Animals and War: Confronting the Military-Animal Industrial Complex*, 2014 (co-editor)—winner of the Central New York Peace Studies Consortium Peace Studies Book of the Year Award; *Whiteness and Social Change*, 2013; and papers *Animals and War: Anthropocentrism and Technoscience*, 2015; and *Activism as Terrorism: The Green Scare, Radical Environmentalism and Governmentality*, 2011.*

DAVID MENCE

The Cetacean Right to Life Revisited

Many cetaceans are borderline persons and, as such, have a right to life. This is partly a normative and partly a positive legal claim. While many philosophers agree that cetaceans possess limited moral rights, it can also be shown that most states already behave as though they possess limited legal rights. The most basic of these, the right to life, reflects shifting contemporary norms—especially given scientific evidence as to cetacean sentience, intelligence and autonomy—and the consolidation of customary international law. The recent decision of the International Court of Justice in Whaling in the Antarctic (2014) includes important obiter dicta to this effect and suggests an avenue for future doctrinal development in this area. Nevertheless, while the cetacean right to life already exists, there are a number of obstacles that preclude its enforcement. Perhaps the most significant of these remain the traditional status of the world's oceans as a global commons and the weak sovereignty of international law.

*David is completing a PhD at the University of Melbourne on the political thought of Herman Melville. He recently published an article on whaling and international law in the *International Journal of Law in Context*. He also writes plays and stories, some of which have been performed in Australia, New Zealand, Scotland and the USA, and published in *Meanjin*, *Sleepers Almanac* and *Best Australian Stories*.*

SESSION TWO C

MORTALITY, WITNESSING AND MOURNING IN ART AND ACTIVISM

CHAIR: Dr Janine Burke, Victorian College of the Arts

TEJA BROOKS PRIBAC | PATTY MARK

The Voice of Public Vigils for Nonhuman Animals

Recently, public vigils within the animal rights and liberation movement have developed as a medium for giving voice to purposively made invisible victims of organised anthropogenic violence. The vigils and related public demonstrations challenge the precarious delimitations of grievability, imposed by a societal normative which tends to dictate who is worthy of mourning and who is not. Nonhuman animals, particularly those enslaved and exploited for human consumption, are generally not considered grievable, and humans' grief for these animals is dismissed, even ridiculed. The right often invoked by the general public to use nonhuman animals for their own convenience, not only hurts the animals in question, it also constitutes violence against other humans as it instigates vicarious trauma and grief, which run rampant among animal advocates, activists and caregivers. This paper explores the trans-species intersubjective space of relationality and relationability, which enables the development of vicarious grief and trauma among advocates, and the functions of public vigils as legitimation of the inner reality of advocates and as validation of lives lived and lost.

Teja Brooks Pribac works in animal advocacy and direct care between Australia and Europe. She is currently a doctoral candidate at the University of Sydney researching animal grief, though her research interests extend to other aspects of emotions in human and nonhuman animals.

Patty Mark was born in the USA and moved to Australia in 1975. She founded Animal Liberation Victoria in 1978. She's been a passionate and prolific animal rights advocate and rescuer ever since.

LYNN MOWSON

Who Witnesses for the Other?

This paper explores the role of visual representations in bearing witness to animals' suffering. Responding in particular to the question – how do we make the suffering of those that do not matter, matter?¹ This paper considers how visual art responds to and addresses these concerns in an expanded practice that can incorporate the indirect and non-representational. Further, this paper considers the way visual representations can bring into attentiveness the co-existent visibility and invisibility of animal subjects, and in doing so bring the animal subject into contact with the empathic process. This paper situates the empathic with a reading of Edith Stein's phenomenological empathy: a process that requires the attentiveness and experiencing that art can engender.

Drawing on my experiences as a sculptor, and work on the witness and testimony the paper explores how visual practices can navigate the complexity of bearing witness to, but not *for* animals, and how artists can use visual practices as testimonial processes.

1. J Donovan and Adams C.J, eds., *The Feminist Care Tradition in Animal Ethics: A Reader* (New York: Columbia University Press, 2007). 23

Dr lynn mowson is a sculptor and animals advocate. She was recently awarded her PhD for her practice-led sculptural research entitled 'beautiful little dead things: empathy, witnessing, trauma and animals' suffering' from the VCA, The University of Melbourne. The sculptures created through this research feature in the forthcoming book The Art of the Animal, Lantern Press, and exhibition of the same name at the National Museum of Animals and Society, LA, in October 2015. Lynn currently works for the Human Rights and Animal Ethics Research Network, University of Melbourne.

SESSION TWO D

RETHINKING AND REMAKING METHODS OF POLITICAL, MORAL AND LEGAL REPRESENTATION

CHAIR: Dr Siobhan O'Sullivan, University of New South Wales

LUCY J PARRY

It's not what you know, it's what you say: animals in discourse and representation beyond interests

This paper aims to address one of my top frequently asked questions: "how can you represent animals when you don't know what they want?" I argue for a reconceptualization of representation which moves beyond a focus on knowledge of objective interests as a prerequisite for political representation. Following Michael Saward's 'representative claim', I suggest that an emphasis on 'knowing' animals in this way is misplaced and fundamentally misses the point about representation as a dynamic, creative process that never simply reflects the interests of the represented. I argue that moving beyond the narrow classical account of representation also draws attention to the complexities of representing human subjects, whilst opening up the possibility of more innovative representative vehicles for both human and nonhuman animals. Drawing on recent work in deliberative democracy, discursive representation is offered as a suitable mode for representing nonhuman animals on ontological, ethical and practical grounds. In particular, I emphasise the communicative power and resonance of discourses, which may encompass interests but also enable recognition of the political, social and cultural context in which they are situated.

Lucy is a PhD candidate at the University of Sheffield and a visiting scholar at the Centre for Deliberative Democracy and Global Governance at the University of Canberra. My research is on the discursive representation of nonhuman animals in the deliberative system, focusing on the UK hunting debate. Supported by the Centre for Animals and Social Justice in the UK. Research interests include deliberative democracy, Q methodology, and animal studies.

FIONA DALZELL

Why The Veterinary Profession should support the case for Moral Agency in Animals

The veterinary profession is deeply conflicted at present. The vast majority of veterinary students enter the profession because they love animals, yet the reality of work is often very different to the pre-graduation dream. Vets are obliged to uphold animal welfare whilst being primarily obligated to the owner. Yet some owners do not see animals as even moral patients, only agents of financial gain. The veterinary profession is also obliged to treat animals with no significant moral differences (such as pigs and dogs) as food items on the one hand, and as highly valued companions on the other. Living in such a discordant moral environment carries a high personal and professional cost. In this talk I will discuss some work in philosophy that supports a case for moral agency to animals, and demonstrate how by endorsing such a position the veterinary profession could improve the life of both patients and veterinarians. I hope to show how a practical model of moral agency, in which an animal's sense of being wronged, and experience of moral pain, is factored into clinical decision making could benefit us all.

Qualified as a Veterinary Surgeon from Massey University, NZ, in 1984. Fiona has been working as a small animal clinician in private and institutional practices in New Zealand, the UK and the Pacific Islands. Completed a B.A.(Hons) in Philosophy from Massey in 2013, and now doing a PhD in Philosophy at Canterbury University. PhD thesis entitled 'A Case for Moral Agency in Animals and the Implications for Veterinary Medicine'.

JULIA COOK

Activating the creaturely jurist – suggestions for the practice formerly known as judicial activism

A problem for those of us who seek change in 'animal law' is that there is none. There is no such thing as animal law, and there is no such thing in several ways. First, the law brings non-human animals to legal presence through various already instituted areas of our law (most obviously through property law). In this way the animal at law is always already legally placed. Second, even those laws which purport to be about and to protect the animal are, in fact, laws about the human use of animals.

Thus the actual subject of animal law is human conduct. This recognition requires us directly to take jurisprudential responsibility for the animal lives of our law. This is conceptually distinct from seeking to reform, on their behalf, an already staged law. Two key concepts suggest who might so attend to 'our laws for them'. One is the office of 'jurist', specifically the judge as jurist. A jurist is an authoritative commentator on the law who takes care for its conduct, including for its ultimate jurisdiction which is the administration of justice. The second concept (drawing from Anat Pick) is 'creaturely attentiveness'. This entails attention to the materiality of animality and suspending the human will to acknowledge their reality. It enables attention to law's material practices, including their normative rhythms. These ideas are offered to suggest how judges could shape a jurisdiction of animal law. An animal law that actually is of, and actually is for, the animal.

Julia's academic background is Cultural Studies and Law. She has worked in arts administration and as a government solicitor and in legal policy. Two years ago, suddenly noticing life really is short, Julia resigned to return to study. She is now in the second year of a PhD at SCU, the working title of her research is 'A critical jurisprudence of animal law'. Julia hopes ultimately to be able to argue there is more scope in law as law to recognise and to address the animal than currently is widely understood. And, yes, she already knows this is hard work.

SESSION TWO E

PHILOSOPHICAL ANIMALS

CHAIR: Dr Clare McCausland, La Trobe University

VANESSA LEMM

Affirmative Biopolitics as a Response to the Question of how to Create Rights that Foster a Common Life with Animals

According to Roberto Esposito, the immunity constituted by the juridical category of person winds up giving way to global normative orders that cast into crisis the very idea of human rights. The same could be said of animal rights. On this view every attribution of personality always implicitly contains a reification of the impersonal biological layer from which it distances itself. Against the self-protective exclusion of animal life, Esposito argues for an affirmative biopolitics which brings to light the animal in the human being. The challenge of affirmative biopolitics is to reverse the meaning of immunity. Esposito speculates whether immunity could not also be seen as a way for the individual to open up to what is threatening to him or her in order to alleviate the grip that one's own self-protection has over the individual. This paper will discuss the problem of industrial farming in order to illustrate how such a reversal of the category of personhood and individual rights to the idea of community, could look like. It argues that rather than appealing to an immunitary and life-negating conception of rights for the sake of security and protection against ourselves and others, the challenge is to create new forms of rights that would enhance forms of life shared and in common with other animals. In short, it would have to be a right of life rather than a right over life.

Vanessa Lemm is Professor of Philosophy at the School of Humanities and Languages of the University of New South Wales, Sydney, Australia. She is the author of Nietzsche's Animal Philosophy: Culture, Politics and the Animality of the Human Being (Fordham University Press, 2009), Nietzsche y el pensamiento político contemporáneo (Fondo de cultura económica, 2013), and several articles on Nietzsche, biopolitics and contemporary political theory. She recently edited Nietzsche and the Becoming of Life and The Government of Life: Foucault, Biopolitics and Neoliberalism both with Fordham University Press, 2014 as well as Nietzsche y el devenir de la vida (Fondo de cultura económica, 2014).

BERNICE BOVENKERK

Tampering with animals: an examination of moral objections to animal (dis)enhancement

Changing animals' genomes through selective breeding or genetic modification can lead to either enhancement or disenchantment. The first could be seen as an intervention that produces an increased or improved function to an animal or better fulfils an animal's interests, while the latter is an intervention that is detrimental to the animal's interests. I will firstly argue that most cases of enhancement in fact should be regarded as forms of disenchantment. Secondly, I will investigate the moral objection that many people voice against 'tampering' with animals' genomes, when they say that this practice is 'unnatural'. While philosophers tend to dismiss this objection by calling it a naturalistic fallacy, I think we need to take this objection seriously: It reflects a persistent moral intuition and we should analyse what it could mean. In my view, with this objection a claim is made about nature and how we wish to relate to nature. Thirdly, I will examine whether drawing parallels between the debates on human and animal enhancement can help us to make sense of objections to tampering. For example, one of the main concerns voiced in the human enhancement debate is that enhancement reflects a lack of authenticity. If changing the genome of animals similarly would reflect a lack of authenticity this could be another way of expressing the objection to tampering.

Dr. Bernice Bovenkerk is assistant professor at the Philosophy Group, Wageningen University (Netherlands), working on a project titled 'The Ethics of Animal Domestication' on an Innovative Research Grant awarded by the Netherlands Organization of Scientific Research. Previously she was post-doc and lecturer at Utrecht University, carrying out research about the moral status of fish. She received her PhD from the University of Melbourne, on a

dissertation titled 'The Biotechnology Debate. Democracy in the face of intractable disagreement'. She received her Master's degree in environmental ethics at the University of Amsterdam. Her research interests include animal and environmental ethics and political philosophy.

JOHN HADLEY

Religiosity, public reason and 'innovative' animal rights advocacy

In this paper I apply the functional religion thesis about animal rights to recent debate over the inclusion of direct action animal rights advocacy in democratic theory. If, as a number of theorists have recently suggested, animal rights philosophy qualifies as a functional religion, then there are grounds for thinking that 'public reason' ideals, such as open mindedness, reciprocity, and the revisability of beliefs, hold little sway over direct action animal rights advocates. If public reason is not among the evaluative commitments of direct action animal rights advocates, then the inclusion of direct action animal rights advocacy in democratic theory will turn upon whether a firm commitment to deliberative ideals is a requisite condition of citizenship. I presuppose that a commitment to public reason is a condition of citizenship and critique the 'radical innovation' justification for the inclusion direct action animal rights advocacy in democratic theory.

John Hadley is a lecturer in philosophy in the School of Humanities and Communication Arts at the University of Western Sydney. He is editor (with Elisa Aaltola) of Animal Ethics and Philosophy: Questioning the Orthodoxy (Rowman and Littlefield International, 2014). In his forthcoming book, Animal Property Rights: A Theory of Habitat Rights for Wild Animals (Lexington Books, 2015) John explores the theoretical and practical implications of extending liberal property rights theory to nonhuman animals.

SESSION TWO F

ACTIVISM: RIGHTS, SONGS AND LISTENING

CHAIR: Jessica Ison, La Trobe University

CHRISTINE LLOYD

Sing a Song of Animals – A Pocket Full of Rights

X by Christine Lloyd

Question: Is the Animal Justice Movement effectively using music?

Motivation: Many social justice movements have used songs as an effective tool to define, uplift and carry the message of the movement.

Approach: Over 5,000 songs referencing animals were analyzed according to set criteria from mainstream and activist genres. The songs encompassed different age groups and song styles.

Some findings: Cultural norms about animals are embedded in songs from childhood to adulthood. The visibility of animals in songs is largely reflective of welfare regulation. The structure of mainstream songs give some insight into effective ways to compose activist songs.

Thoughts for the future: A continuum of activist animal songs from childhood into adulthood could contribute to changing the narrative about animals.

Teacher for 15 years including music teacher. Lawyer for 6 years

Research base on the effective use of music (songs) in the Animal Justice Movement

DANNY CROSSMAN

Animal Rights as tool for raising animal awareness and emotional engagement

The lives of most animals that humans exploit are hidden from public view and consciousness. This enables the perpetuation of exploitation of non-human animal species by humans, and weakens the relationship between people and animals to a level we are all the poorer for.

One potential vehicle for changing this dynamic significantly is the pursuit in the public domain of the concept of 'animal rights'. This can be a powerful tool as it raises fundamental issues such as rights and exploitation, in the context of so many of humans' basic daily pursuits, eg food, medicine, entertainment, clothing, commerce/trade etc. Animal Rights is also controversial since the implications of its recognition on the lives of humans are profound and far-reaching. Hence it is a topic that can generate extensive discussion, and a consequent increase in public awareness of and emotional engagement with the lives of non-human animals.

How then can a coherent argument for Animal Rights be propounded – what are its elements? This paper sets out a clear case showing why animals have (at least moral) rights and what those rights are. The paper concludes that animals have the rights to freedom, protection of their environment from human impact, not be harmed by humans, and legislation protecting these rights. The pursuit of such an argument in the public domain could be transformative – how can it be promoted?

Danny Crossman is an independent animal rights thinker and advocate, based in Melbourne. He is the author of 'The Animal Code: giving animals respect and rights' published in Melbourne by Arcadia (Australian Scholarly Publishing) in 2011. Details of his theory of why animal have rights, and related issues, are on this page of his website <http://www.dannycrossman.com/#!animal-rights/c13dn>

3.00-3.30

AFTERNOON TEA

University Hall, Old Quadrangle Building

3.30-4.30 SESSION THREE

SESSION THREE A

ABSENT AND DISAVOWED: WOMEN, ANIMALS SUBJECT / OBJECT.

CHAIR: Professor Barbara Creed, The University of Melbourne

EVA BIRCH

Is there an originary object?

In this paper I question the second wave feminist thesis that woman is the primary object of oppression. Luce Irigaray in 'Women on the Market' challenges Karl Marx's primacy in his theory of the commodity, on the labour-power of the worker. She writes that he forgets the original commodity: woman as the primary unit of exchange between men as described by Sigmund Freud. Irigaray replaces Freud's focus, however, on the food taboo (animals), with the incest taboo (women); and the male figure of Oedipus, with women figures in Greek myth such as Clytemnestra. I question this figure of the wife, and the alternative of 'women's law,' to focus on her teenage daughter Iphigenia, daughter as food object. This transgression intervenes in the signification of Western mythology and allows us to think about Iphigenia as body, as object before it enters the sphere of subjecthood, law, and value, and the category 'woman;' and therefore to think also about the neutralising effect of objecthood, in relation to other categories such as 'animal' and 'savage.' This move gestures towards a primary subject, rather than a primary object such as 'woman;' still remaining faithful, however, to Irigaray's original contribution to philosophy: the identification of the originary subject as a speculum that objectifies everything around him in an image of himself.

Eva Birch is a PhD candidate and tutor at the University of Melbourne. In her thesis she studies negation and the object in sacrifice, after Luce Irigaray.

RHEYA LINDEN

Feminist Pornography Theory and the sexual abuse of non-human animals

My paper challenges feminist discourse and the animal advocacy movement by articulating the politics of pornographic representation and sexual abuse of non-human animals. While anecdotal evidence suggests that human-to-animal sexual encounters have been a perennial form of animal abuse, I focus on the proliferation and commercial exploitation of bestiality as a component of the global sex industry's "product line" and its normalisation in the nebulous amorality of cyberspace.

The Ecofeminist analysis provided by Carol Adams (1990, 2003) is exceptional in making a strong case for the connection between the sexual violation of women and culturally-sanitised practices of violence against non-human animals. Adams identifies "a structure of overlapping but absent referents" linking "violence against women and animals" through which "patriarchal values become institutionalized" (1990:42). In "images of animal slaughter, erotic overtones suggest that women are the absent referent. If animals are the absent referent in the phrase the butchering of women, women are the absent referent in the phrase the rape of animals" (1990:43).

By considering case studies as well as dialogue on animal pornography websites, my paper argues that in failing to integrate the challenge presented by animal sexual abuse Feminist Pornography Theory remains limited by femocentric speciesism. A challenge is also extended to the animal advocacy movement to respond to this relatively hidden form of animal abuse through rights-focused discourse and activist campaigns.

Born in Cyprus I was plucked from the familiarity of village life in the 1950's and transported to Australia, blinking with culture shock.

Soon after disembarking in Melbourne I found myself in hospital. Admitted for a tonsillectomy my experience was worsened by a total lack of English that precluded communication and compounded my newfound loneliness. Paradoxically this bleak experience also became instrumental in demonstrating to me the political power of direct action...

My parents arrived to visit me immediately after the operation only to be told that they must return during visiting hours. They heard, or thought they heard, me sobbing as they stood baffled in the corridors of the small hospital. With characteristically peasant-style pragmatism they circumnavigated both the rules and the hospital until, finding an open window, climbed inside and made their way to my bedside.

Direct action based on the unassailable ethic of care has become the central motif of my life. It is the one important lesson I have imparted to my three, now adult, daughters. On the animal advocacy front I have served as campaign director for Animal Liberation Victoria between 1995-2000 and subsequently founded and held the role of campaign director for Animal Active Australia (www.animalactive.org), a member group of Animals Australia. I am also the elected National Wildlife Rep for Animals Australia.

I balance practice with theory by undertaking PhD research in the Department of Social & Political Science at Melbourne University. Not surprisingly my research focus is the identification of an emerging feminist ethic of care within the Australian animal advocacy movement through ethnographic research informed by feminist methodology. My PhD thesis- titled 'Neither terrorists nor bleeding hearts: Ethic of care activism and the Australian animal movement'- is due for submission in June 2015.

SESSION THREE B

MAKING DAIRY LIVES PUBLIC

CHAIR: Dr Melissa Boyde, Senior Research Fellow, Faculty of Law, Humanities and the Arts, University of Wollongong

EMMANUEL GIUFFRE

Milk Machines: The Life of the Dairy Cow

Dairy farming has typically avoided much of the criticisms levelled against other animal industries by animal protection advocates. Indeed, many Australians believe that dairying is essentially a no harm or cruelty free industry; that cows naturally produce milk and therefore need to be milked, and that consuming dairy is essential for human health. In this presentation I will challenge those beliefs, and in so doing, shine a light on some of the core animal welfare issues inherent in high-production commercial dairying. These issues include the use of invasive and potentially detrimental breeding technologies, such as selective breeding and artificial insemination; the separation of calves from their mothers at just 12 hours after birth; the slaughter of nearly 800,000 week-old bobby calves each year, many of whom are killed on-farm by way of "blunt force trauma"; the onset of endemic injuries and diseases, such as lameness and mastitis; and the use of mutilation practices – often without pain relief – such as tail docking, dehorning and disbudding. I argue that many of these welfare concerns stem from the fact the modern dairy cow is required to work so hard for so long. I argue further that the present business model of high-production, large herd, commercial dairying will inevitably result in poor welfare outcomes. The move towards greater intensification, or total mixed ration (zero pasture) systems, will further exacerbate these concerns.

Emmanuel Giuffre joined Voiceless in April 2013 as Legal Counsel. Emmanuel is passionate about animal protection and is dedicated toward furthering the animal protection movement through legislative change. Prior to joining Voiceless, Emmanuel gained nearly 8 years' legal experience working for one of Australia's largest law firms. Emmanuel has a Bachelor of Laws (Hons) and Bachelor of Arts, majoring in Politics and International Relations from the University of New South Wales.

DEIDRE WICKS

Denial as an everyday practice: dairy products and consumer choice

In this paper, I will continue an exploration of the social process of denial as it applies to the issue of animal suffering in general, and in relation to the suffering of dairy cows in particular (Wicks 2011, 2012). I will argue that participating in the social and cultural habits of denial results in particular individual characteristics that are a consequence of the interplay between the social and the personal. These include a learned lack of disgust at the eating of certain animals, psychic numbing and the displacement of empathy for the suffering of animals deemed as food.

I will argue further that these characteristics are made manifest in the choices people make as consumers and will be considered in an examination of the literature on the 'intention-behaviour gap' (the gap between what we say and what we do). Finally, I will bring together the themes of the social and the individual by suggesting some responses to the questions: Is information enough? Can we rely on consumer choices to lead the way in ending animal suffering and exploitation? I will suggest that what is needed is both personal behaviour change and a 'structural architecture' within which ethical choices are more likely.

Dr Deidre Wicks is an Honorary Research Associate in the Department of Sociology and Anthropology at the University of Newcastle, Australia. She is also a member of the Voiceless Council. Deidre has a PhD from Macquarie University. She has published widely in the areas of the Sociology of Health, Sociology of Food and Critical Animal Studies. In this last area she has taken insights from the Sociology of Denial and applied them to the different levels of denial involved in the suffering of animals. A particular focus has been the treatment of animals in the dairy industry, including a recently co-authored Voiceless publication The Life of the Dairy Cow.

SESSION THREE C

TOURISM AND ANIMALS

CHAIR: Dr Nancy Cushing, University of Newcastle

KATE BONE | JANE BONE

The Same Dart Trick: Women and Animals in Thailand's Tourist Industry

Animals occupy a public place in terms of tourism. Thailand is a major tourist site with major attractions for overseas visitors. Unfortunately, the surface attractions of beaches, ancient temples and food are accompanied by tourist experiences centred on the sex industry and animal abuse. In this presentation the exploitation of women and animals in Thailand's tourism industry is described as both disturbing and disturbingly similar.

The phrase 'the same dart trick' is used to play on the word 'trick' as both a term referring to "a clever or dexterous feat intended to entertain, amuse", often related to what animals can be taught to do, and 'trick' as a slang word relating to the act of prostitution. Our argument is that the construction, through the tourist gaze, of animal and female in Thailand is about 'Othering' and there are parallels between the treatment of the animal and human 'Other' as an object of *consumption* by tourists who are also *performers* on the *stage* of this popular tourist destination. Using internet sites and the tourism literature this critical analysis has a focus on response-ability (Haraway, 2008) and we argue that tourists might find certain experiences attractive or aversive but in either case they must be accountable for what they choose to see and do

Kate Bone is a PhD student at Monash University. Her current research focuses on the wellbeing of young people in the workplace. She also publishes in the field of wellbeing and tourism and is interested in ethical approaches to tourism. Kate comes from a largely sociological background and uses critical, qualitative approaches address important social issues.

Jane Bone PhD is Senior Lecturer at Monash University. Her research interests include ethics in research with young children, spirituality and values, and critical perspectives on human animal relationships.

KEVIN MARKWELL

Towards a Conceptual Model of Tourism-Animal Relationships

Contemporary human-animal studies scholarship provides new and original insights into the ambiguous and multifaceted relationships that exist between humans and non-human animals, relationships that have tended to be taken for granted, backgrounded and/or not subject to critical analysis. Cohen (2009) argues that tourism is an ideal context for the exploration of human-animal relationships because of the opportunities it affords for various forms of interaction, such as viewing, hunting, fishing and playing. However, Cohen's attention is directed primarily at wildlife tourism where, admittedly, much of the human-animal interaction in tourism occurs. Indeed, most of the literature on animal-tourism relations is focused on aspects of wildlife tourism. But tourism, as a system of representations and organized and embodied social and economic practices, intersects with animals in a diversity of ways beyond their role as attractions. As Fennell (2012) makes clear, the involvement of animals in tourism includes their role in transportation and gastronomy and as hazards to be avoided or managed. This paper presents a conceptual model for elucidating and better understanding the diversity of relationships that exist between non-human animals and tourism. The model is organised spatiotemporally into the tourist-generating region, tourist transit region and the tourist destination region. These regions broadly correspond with the constituent phases of the tourist experience: pre-travel decision-making; travel to destination; at-destination experiences; and post-travel remembering and forward planning.

Kevin Markwell is a cultural geographer working in the School of Business and Tourism, Southern Cross University. He has a particular interest in human-animal relationships within the context of leisure and tourism spaces. He co-authored Snake Bitten: Eric Worrell and the Australian Reptile Park (2008, UNSW Press) with Nancy Cushing and he is the editor of Animals and Tourism: Understanding Complex Relationships, published by Channel View Press, 2015.

SESSION THREE D

HUMAN-ANIMAL ETHICS AND EMPATHY

CHAIR: Professor Peta Tait, La Trobe University

ROBERTO MARCHESINI

From an Ethic of Sympathy to an Ethic of Empathy

The models still in use to explain the needs and, more generally, the interests of non-human animals are the following: 1) the "anthropomorphic model", which considers the non human animal similar to the human being; 2) the "machine model", for which the non human animal is a machinery that needs particular attention of functional order; 3) the "adaptive model", which evaluates the non human animal in its distinctive immersion into the world. Each one of these models gets only a part of the meaning of the specie-specific interest, but if it is applied in a unique and complete way loses important elements and results misleading. The anthropomorphic model makes clear to us that the term for comparison to understand the non human animal is the human being and not the Cartesian robot, since the condition of being-animals groups in with each species – human being included – however it gets wrong in not considering the predicates of diversity characteristic of each species, turning the human being into a model. The machine model makes us understand some aspects of the animal physiology from which the animal welfare clearly depends, but nevertheless it does not get the subjectivity of being-animal, that is the sovereignty of the individual on his own endowment. The adaptive model is useful to understand the immersion of the subject into reality, thus the life-experience of the specie-specific. Indeed, it runs the risk to transform the non-human animal into an obscure alien locked in its specific umwelt. I would like to present the "bio-centric synthesis" model, which uses the three coordinates in a complementary way, freeing them by the deceptive aspects. So, the three models translated into coordinates of research will be: 1) critical anthropomorphism; 2) functional biocentrism, 2) overlapping of umwelt. At this point, becomes natural the need to shift from an ethic of sympathy – based on the principle of not doing to others what you do not want done to yourself, where any knowledge of alterity is not necessary – to an ethic of empathy, where the compassion is lightened up by knowledge in order to recognize the "different rights" of non-human animals.

Roberto Marchesini (Bologna, 1959) is an Italian philosopher, anthropologist and cognitive ethologist. He began working in the ethologic and philosophical field trying to construct a way of thinking capable of redefining the role of non-human animals in a non-anthropocentric way. With the text *Post-human. Verso nuovi modelli di esistenza* (2002) he became one of the most important representatives in the Italian philosophical landscape. He is considered one of the world's greatest exponents of zooanthropology, a discipline that aims to study the relationship between human and nonhuman animals from a non-anthropocentric perspective. In this context, he promoted and divulged projects of applied zooanthropology funded by the Italian Ministry of Health and he coordinated several research groups to analyze the relational and dialogic value of animals in our society. He is author of more than a hundred scientific publications in refereed journals and books.

DJOYMI BAKER

Inhuman Empathy: The Human-Animal in *Never Let Me Go*

Kazui Ishiguro's 2005 novel *Never Let Me Go* is a science-fictional memoir from an alternative timeline, given by a clone whose sole purpose for existence is to provide replacement organs for humans. Despite receiving what at first appears to be an ordinary childhood at a boarding school, Kathy is deemed a disposable nonhuman animal, a "poor creature." We later learn that such schools have been replaced by battery farms for clones.

Kathy addresses her readers as if we were also clones: "I don't know how it was where you were..." As we are restricted to Kathy's memories, we are already inclined to take her perspective on her world. But more than this, we are assigned a nonhuman position ourselves. This very specific mode of address - from one "poor creature" to another - is absent in the film adaptation directed by Mark Romanek in 2010, although we are similarly restricted in our access to the perspective of the clones.

The presentation of an alternative history provides us with an uncanny cinematic aesthetic. Within this unsettling narrative and aesthetic experience we are primed to take a post-human perspective, a "creaturely poetics" in the terms of Anat Pick, that recognizes the "vulnerability of beings – whether human or not" (Creaturely Poetics 2011: 3, 5). *Never Let Me Go*, as novel and film, does not so much ask us to view the clones as human (because we are positioned to do so immediately), but rather that we view humans as creatures, as human-animals.

Djoyimi Baker teaches Screen Studies at the University of Melbourne, Australia, where her dissertation won the Chancellor's Prize for Excellence in the Humanities. She is the co-author of The Encyclopaedia of Epic Films (2014), and her articles have appeared in journals such as Popular Culture Review, Senses of Cinema, and Refractory, and in such anthologies as Millennial Mythmaking: Essays on the power of Science and Fantasy Literature, Films and Games (2010) and Star Trek as Myth: Essays on Symbol and Archetype at the Final Frontier (2010). Dr Baker previously worked for many years in television news and current affairs.

SESSION THREE E

FLESHY THOUGHTS

CHAIR: Dr Nikki Savvides, University of Sydney

FIONA MCCANDLESS

Eating Animals in Japan

This paper will analyse the role of the animal in Japanese meat-eating practices. By examining advertisements and the Japanese spectacle dish 'odori don', and contrasting this with the western suckling pig, the current overarching theories of the disgust response and 'eating animals' will be considered and contested.

The majority of work on meat-eating practices and ritual has been from a western-centric perspective. Levi Strauss and Paul Rozin are major scholars within this field, both claiming that before an animal product can be considered edible it must first undergo some form of transformation, such as cooking, to disguise the meat from the animal it

came from. In these theories, if the meat product too closely resembles the animal it originated from, being presented with it would elicit a disgust response, making consumption impossible. The theories posed by these anthropologists do not hold for all Asian cultures, however, particularly for Japanese meat-eating practices.

When viewing animals we intend to eat, they must first be viewed as 'other' - they must be void of feeling or of conscience. Anthropomorphising the animal in this case would make eating meat something akin to cannibalism. As will be discussed in this paper, this is not always the case in Japanese foodways, where the transformation of the animal is not required to the extent posited by leading theories of food taboo and ritual. This paper aims to contend the current scholarship on 'global' food and meat-eating practices, and place the Japanese foodways into this scholarship.

Graduated with BA (Hons) from Monash University in Japanese Cultural Studies. Currently undertaking a PhD, researching animal semiotics and anthropomorphism in Japanese society.

HAYLEY SINGER

Writing into 'the fleischgeist'

In 2007 the boutique food journal meatpaper used the term 'fleischgeist' to describe a flourishing global meat consciousness fuelled simultaneously by ethical considerations and instrumental logic. Through this paper I offer a definition of the concept 'fleischgeist' and begin to outline strategies used by contemporary writers to identify and magnify connections between humans and other animals at the site of 'the flesh'. In doing so, I want to consider the way a text can remain open to the intervals and connections between subjects. To consider the way a text can perform as a multi-species and multi-genre project. Can certain narrative strategies call readers to a sense of embodied vulnerability and co-existence? Inspired by Kate Rigby's consideration of writing into the Anthropocene, I want to think about the way writing offers visions of humanity as a quality contained within, not separated from, animality. Writing that embodies the daily traffic and entanglements of earth's creaturely kin. After offering a gloss on a growing body of literary texts that engage species interconnectedness and indeterminacy, I focus on Deborah Levy's performatively polemic work, *The Diary of a Steak* (1997). This darkly humorous monologue reveals connections between the institutions of sexism and speciesism in the form of a mind-boggled speech delivered by a 'mad cow'.

I am a PhD candidate and tutor in creative writing at the University of Melbourne. My fields of creative and critical inquiry explore narrative techniques that perform and parody the interconnected institutions of sexism and speciesism. My thesis asks how writers of the twentieth and twenty-first centuries mimic parodically and performatively deconstruct conceptual and structural oppressions connecting 'Woman' and 'Animal' as naturalised objects of consumption. A creative work accompanies my critical study.

SESSION THREE F

WHAT CAN BEES TELL US ABOUT?

CHAIR: Dr Fiona Probyn-Rapsey, University of Sydney

MICHAEL R. GRIFFITHS

Sharing Radical Indexicality: Beyond the Symbolic in the Lacan/Derrida Debate

What can bees tell us about being human? One could argue that a large number of perspectives in critical animal studies about human-animal difference (or, indeed, commonality) have depended on a refusal of the animot, as Jacques Derrida calls it, that asinine arbitrary line, that abyssal rupture between the human and nonhuman animal.

While it is widely accepted in CAS and, indeed in linguistics and cognitive ethology more widely, that many more animals than merely humans communicate, few contest the limitation of arbitrariness (or thirdness, as Charles Sanders Peirce called it) to humans and a very few higher mammals. One site at which such arbitrariness is contested is in the distinction between signifier and trace that arises in the debate between Derrida and Lacan. For

Lacan, subjection to the symbolic is uniquely human. Derrida rejects this line, insisting on the essential logic of the trace as undecidable between either feigning, or its meta-level of erasing a trace. But what about distant creatures like the bee. This paper begins with Peirce's notion of the indexical (secondness), which is uniquely articulated within bee communication, in order to suggest that human affect is far more indexical, far more apidaic, or bee-like than we might otherwise imagine.

Michael R. Griffiths is Lecturer in the Department of English and Writing at the University of Wollongong. Prior to this he taught for two years at Columbia University as a Postdoctoral Fellow in the Institute for Comparative Literature and Society. He has published articles on topics ranging from indigenous writing to whiteness in the settler colonial public sphere to Daniel Defoe and critical animal studies to Alfred Hitchcock and Gilles Deleuze in such venues as Postcolonial Studies, Postmodern Culture, Humanimalia, Antipodes, and Australian Literary Studies, as well as several edited collections.

TRISH ADAMS

European Honeybee Interconnectivity at the Edge of Stillness

Motivated by a search for an increased understanding of cellular consciousness, art/science researcher Trish Adams undertook an artist residency at the Visual and Sensory Neuroscience Group, Queensland Brain Instituteⁱ. Here, scientist seek to 'better understand how the eye and brain solve complex visuomotor tasks', with particular reference to collision avoidance strategies employed by the European honeybee. During this residency, the focus of Adams' research evolved in response to her personal experiences in the largest indoor bee facility in Australia where European honeybees fly around freely whilst experimenters carry out their research

This essay takes the form of a discussion of the emotions toward and empathy with 'nonhuman others' experienced by the artist in this unusual research environment. It also argues the case for the public awareness and activism that can be evoked by meaningful and relevant artworks. Two such artworks: HOST and Urban Swarming, are examined here in detail in the context of the conference themes. Their relevance to issues such as human/nonhuman relationships and boundaries, the endangered status/sustainability of the European honeybee and making nonhuman others more visible are central to this text and form part of the on-going debate explored in the Animal Publics Conference.

i. <http://qbi.uq.edu.au/group-leader-srinivasan>

Trish's art/science research and artworks pose questions about what it means to be human and the ways in which our understanding of ourselves will be changed by advances in biotechnology and ecology. In a first for an artist, Trish changed adult stem cells from her blood into beating cardiac cells in vitro in a biomedical laboratory. As visiting artist at the Queensland Brain Institute, Trish explored cognition and navigation strategies in the European Honeybee. Trish's honeybee research, most recently at the Australian Synchrotron, explores the nature of inter-species proximity and the ecological issues faced by the endangered honeybees.

4.30 - 5.30 PM KEYNOTE:

ERICA FUDGE

Supported by the Macgeorge Bequest

*Elisabeth Murdoch Building, Theatre A***The Multiple Animal Worlds of Edward Topsell**

Edward Topsell's *Historie of Foure-Footed Beastes* of 1607 is a work bringing together the etymology of animals' names, their anatomies, food, diseases, medical uses, reproductive methods, habits, and the fables about them. In it philology mixes with mythology, zoology rubs shoulders with folklore. As such, the work is often taken as a catalogue of Renaissance animal lore; a compilation of ideas about animals from an age before natural philosophy was replaced by the empirical science of Francis Bacon and his followers. But is *The Historie of Foure-Footed Beastes* just this? This paper will propose that reading the text in another context – not that of the history of science, but of the history of animals, and the history of London – reveals something else about Topsell's conception of animals, empathy, and encounters with them in public. The paper will argue that Topsell's work as the chaplain of St Botolph's Aldersgate in London should be recognized as a crucial context for his writing of *The Historie of Foure-Footed Beastes* not only because of the ideas that we can trace in his religious writings, but also because of the geographical location of his parish. In focusing on this, this paper will walk with Topsell through London, moving from the library to the street, from the private to the public sphere, and show how this impacts on how we think not only about his monumental text, but also about the perception of animals in the increasingly urban environment of early modern England.

5:30 – 7PM EXHIBITION LAUNCH**Creaturely Feeling***Multimedia Gallery, Dax Centre*

7.30PM ONWARDS CONFERENCE DINNER

[PRE-BOOKING ONLY]

Brunswick Mess Hall

400 Sydney Road, Brunswick, 3056

Guest Speaker – Jeffrey Masson

9AM

REGISTRATION

University Hall, Old Quadrangle Building

9.30-10.30

KEYNOTE:

TIMOTHY PACHIRAT

Public Lecture Theatre, Room 122, Old Arts

Chair: Dr Fiona Probyn-Rapsey

The Glass Walls Fallacy: Reflections from an Industrialized Kill Floor on the Promises and Pitfalls of Transparency

"IF SLAUGHTERHOUSES HAD GLASS WALLS, WE'D ALL BE VEGETARIANS." Or so says Beatles singer-songwriter turned animal activist Paul McCartney. Michael Pollan of *Omnivore's Dilemma* and *In Defense of Food* fame agrees, writing: "maybe all we need to do to redeem industrial animal agriculture is to pass a law requiring that the steel and concrete walls of slaughterhouses be replaced with...glass. For who could stand the sight?"

Thus the glass walls fallacy: a belief commonly subscribed to by animal rights activists and other movements for social change from across the political spectrum (think WikiLeaks or Edward Snowden!) that implicitly or explicitly equates transparency with transformation.

In this talk, author and political scientist Timothy Pachirat draws on nearly half a year of immersive undercover research on the kill floor of one of the largest cattle slaughterhouses in the United States to explore the paradoxes of relying on visibility to bring about social and political change. Working alongside a disempowered immigrant workforce as a liver hanger, a chute worker, and a quality control worker, Pachirat's research vividly conveys what it means to participate in the massive, repetitive killing of animals on behalf of larger society and articulates how civilization, violence, and sight are related in surprising and counterintuitive ways.

10.30-11.00am

MORNING TEA

University Hall, Old Quadrangle Building

11-12.30PM

SESSION FOUR

SESSION FOUR A

EATING OUR FRIENDS?

CHAIR: Dr Fiona Probyn-Rapsey, University of Sydney

SIMON COGHLAN

"Love the dog, Eat the hog": Morality and Consistency

In a famous essay, philosopher Cora Diamond used Jane Legge's poem "Learning to be a Dutiful Carnivore" to show how we might bring out inconsistency, confusion, and/or hypocrisy in human relations to nonhuman animals. Our responses and feelings are shaped early on; we come to believe that we may, as Legge's poem says, "Eat the flesh from 'filthy hogs', But never be unkind to dogs".

Many philosophers think that it is simply inconsistent to morally approve of eating pigs but not dogs, given that they have similar emotional and cognitive capacities. However, a few philosophers have criticized the notion of consistency that moral arguments like this rely upon.

In this paper, I will explore such a critique from the direction of what has been called “narrative philosophy”. I will ask whether treating pigs and dogs in these very different ways amounts, as many people believe, to confusion, hypocrisy, or inconsistency. Given the ethical views many people now hold about dogs, can it be argued that a corollary is that such people ought to reconsider their consumption of pork and bacon?

Simon Coghlan lectures and tutors at the Australian Catholic University in Melbourne, where he obtained a PhD in philosophy in 2012. He writes on animal ethics generally, and on veterinary ethics for a monthly professional publication called The Veterinarian. For many years he has worked as a small animal veterinarian in inner Melbourne.

TARA LOMAX

"I'm having an old friend for dinner:" Cannibalism and Everyday Meat Consumption on Public Display in Bryan Fuller's Hannibal

The dinner party is a centerpiece in Bryan Fuller's television series Hannibal (2013 -); this public and social scene serves to critically question the naturalised and everyday status of meat consumption by deliberately inciting doubt about who is being eaten. The dinner setting is a reoccurring element in Hannibal, one that continually re-emphasises the ethical implications of meat eating, whether human or animal: the presence a vegetarian guest, debates about animal cruelty and the irony of an ethical butcher is juxtaposed by the cultivated preparation and consumption of a clay-cooked human leg.

In Hannibal, the dinner party is a highly refined social occasion that intensifies and manifests the underlying premise of the series: 'meat is meat.' Hannibal represents and explores the equivocacy of this premise by obscuring the inherent relationship between human and animal flesh prepared for consumption. Thus, the dinner party scenes occasion doubt and uncertainty about the origins of the meat being served, which blurs the distinction between serial killing and animal slaughter, cannibalism and everyday meat consumption.

In previous work on the Hannibal Lecter franchise, I argue that the feature films conceptualise a complex and intrinsic intersection between the actions of killing humans for their skin and flesh, and using animals for the same purpose; nonetheless, this representation in the films is, to a degree, inexplicit. This conference paper extends my previous research and critical perspectives on this topic, as Bryan Fuller's Hannibal reignites the critical possibilities of examining the ethics of meat consumption in this franchise. The intersection of cannibalism and animal consumption makes public something that was previously obscure.

Please note: this paper may examine scenes from season one and/or two of the Hannibal television series, thus potentially revealing 'spoilers.' Furthermore, this paper will present visual examples from the program that warrant viewer discretion.

Tara Lomax is a PhD Candidate in Screen Studies at The University of Melbourne. Her current doctoral research examines the multiplicity and heterogeneity of contemporary franchise cinema, with previous postgraduate research on the topic of meat consumption in the Hannibal Lecter cinema franchise. She has an ongoing interest in critical animal studies and human-animal relations on screen, having presented related work at previous AASG, ICAS and cinema-focused conferences.

SESSION FOUR B

DOES VISIBILITY ACTUALLY MATTER?

CHAIR: Dr Siobhan O'Sullivan, University of New South Wales

SUZANNE POPE | TANIA SIGNAL | NIK TAYLOR

Is a picture worth a thousand words: Animal advocacy campaign images & cognitive dissonance – what works and for whom?

Serpell (2004) proposed that the complexity of human attitudes to animals can best be understood in terms of two main dimensions, affect and utility, with affect referring to the emotional response humans have to particular animals and utility to the instrumental value they hold (to humans). The utility dimension is particularly important when applied to animals classified as food. In Western societies, the utility/affect conflict is very apparent when people simultaneously report disliking hurting animals but consume meat. This conflict often gives rise to a form of psychological distress referred to as cognitive dissonance. In most cases this dissonance is resolved via the use of various rationalisations (e.g., denial of mind and/or suffering, belief in human superiority etc) and information which conflicts with these tends to be misinterpreted and/or ignored. The use of images to create an emotional response may be a direct way to arouse cognitive dissonance, however there is no a priori way of knowing which images effectively lead to dissonance and potentially behaviour change (i.e., effective advocacy campaigns), or if there are differences in response and hence different target audiences. This paper presents the results of a Voiceless funded, national study, examining extant advocacy images and resultant levels of cognitive dissonance, attitudes to animals and behaviour.

Dr Suzanne Pope has 30 years involvement in animal rights campaigning with Animal Liberation and making submissions on farming issues to Senate Select Inquiry for ANZFAS, now Animals Australia. She has also represented ANZFAS at a number of conferences. Suzanne is currently working on a Masters of Applied Science at CQU and successfully applied for a Voiceless grant in 2014 to support a national survey examining community responses to extant animal advocacy campaigns.

A/Prof Tania Signal received her PhD (Psychology) from Waikato University working within the Animal Behaviour & Welfare Research Centre. In 2003 she moved to Australia and took up a position at Central Queensland University where she has developed a comprehensive research program covering topics such as links between personality factors (especially empathy), interpersonal violence and the treatment of animals through to community attitudes regarding farm animal welfare and suitable penalties for individuals convicted of animal cruelty offenses. Tania is on the editorial board for Society & Animals and is part of the 'Voices of Influence' campaign for WSPA (Aus).

Nik Taylor has been researching the sociology of human-animal relations for over 15 years. She has published widely on the human-companion animal bond; treatment of animals and animal welfare; links between human aggression and animal cruelty; slaughterhouses; meat-eating, and, animal shelter work.

NANCY CUSHING

Shootable, edible and enduring: Attitudes towards animals in mid-Victorian urban Australia

In examining relations between humans and other animals in the twenty-first century, many scholars note the absence of animals from most human environments and in particular, the complete invisibility of animals used for food. This removal of deep knowledge of and regular interactions with animals from the daily lives of humans is linked to a range of ills from a lack of empathy through to rising levels of anxiety and depression in humans. This paper seeks to complicate this interpretation by examining relations with animals in urban Australia in the past, with a focus on the year 1883. It will catalogue the types of animals then encountered by Australians of the cities and towns in their daily lives and the nature of the inter species relations which existed. The target year was chosen because it was then that R.E.N. Twopeny's closely observed account *Town Life in Australia* was published.

This primary source is supplemented by analysis of newspaper articles, private correspondence and photographs. The key finding is that while animals played a larger role in people's lives in 1883 than is the case at present, this did not enhance relations between humans and other animals. Whether they were fleeing from a hunter, being fattened for future meals or pulling a wagonette up a steep hill, the predominant view of animals was instrumental. Although more visible than at present, animals were at least equally viewed as being fully available for human purposes.

Nancy Cushing is an environmental historian based at the University of Newcastle. She has particular interests the intersections between animals and humans within Australian society associated with food and leisure. Her work has investigated representations of Australia's less favoured animals including spiders and snakes and how even the iconic, such as kangaroos, have experienced shifting fortunes. She is the author, with Kevin Markwell, of Snake-bitten, Eric Worrell and the Australian Reptile Park (UNSW Press, 2010).

PAULA ARCARI

Perverse visibilities? foregrounding animals in 'ethical' and 'sustainable' meat consumption

The invisibility of farmed animals is often proposed as a key factor in the mistreatment of animals used for food, implying that greater visibility might improve this treatment in some way. Ethical and sustainable meat is emerging as a more humane and environmentally friendly alternative to factory farmed meat and promotes greater visibility of the animals in question, often providing opportunities to 'meet your meat' and eliminate the disconnection associated with factory farmed meat. My interviews with consumers of this meat suggest that the contribution ascribed to (in)visibility in animal studies literature may be overstated. Rather than challenging the perception of certain animals as food, the increased visibility of these 'ethical' and 'sustainable' animals, and direct contact with them, even during their killing, seems to quell any discomfort and resettle consumers in new and 'improved' practices of meat consumption. Consumers often associate feelings of guilt and sadness with the animal's death, even problematising their own inconsistency in relation to companion animals or farm animals as pets. However, the naturalness of (certain) animals as food is a consistent discourse that over-rides these feelings and contributes to a common set of rationalisations regarding the life purpose of these animals and differences between humans and animals. Efforts to increase the visibility of food animals may therefore do little to change their treatment, but more especially their use as food. I propose that the real issue is the persistence and resilience of dominant discourses surrounding meat and animals. The real question is, (how) can these be dismantled?

Paula's background is in climate science and sustainability. She holds two Masters degrees in Environmental Science and for 8 years worked on a range of quantitative and qualitative applied projects relating to climate change mitigation and adaptation with ICLEI Oceania and RMIT's Centre for Design (now the Urban Research Centre). Concerned about the absence of animals in sustainability research, Paula won a PhD scholarship to explore the persistence of meat consumption and the use of animals as food. Research interests include the social construction of meat and animals, the performance of related practices, and associated performativities of meat, animals and gender.

SESSION FOUR C

FOXES AND GOATS: LITERATURE AND THE NONHUMAN ANIMAL

CHAIR: Dr Susan Pyke, The University of Melbourne

MICHAELA BAKER | ERIN CORDEROY

Foxes, Fables and Folktales: Animal ethics and the negative aesthetic in Margaret Wild's Fox and the folktale tradition

In this paper we examine the way in which nonhumans are considered on a continuum from non-entities (e.g. insects, vermin) to self-entities (e.g. domestic pets and the great apes). Nonhumans' position on this continuum determines the existence and level of empathic engagement we have with them. By acknowledging and disrupting this continuum, creative works are able to bring an empathic and ethical concern to bear on those animals who are typically presented as non-entities or estranged entities. We have called this a negative aesthetic engagement in earlier works^[1] and will retain that framework to demonstrate the way in which creative works offer, even force, an empathic response to non-humans across the continuum. As our previous encounter was with a modern work, we apply our methodology to a very old style of storytelling the fable or folktale, which offers potentially the most complex demonstration of the way in which the nonhuman is portrayed empathically and ethically. Aesop's Fables are among the oldest fables to which we have access and their style has remained a staple component of storytelling. We thus examine an Aesop fable together with Margaret Wild's illustrated children's book, Fox, which demonstrates the animal as central to the fable. By reading via the negative aesthetic, these works demonstrate the way in which animals are presented as relational and through this relationality as entities deserving empathy and eliciting ethical engagement.

[1] Corderoy, E. and Baker, M. Toward a Negative Aesthetic of Sustainability in Tim Winton's Dirt Music. In Crouch, C., Kaye, N., & Crouch, J. (eds) (2014). An introduction to sustainability and aesthetics. Boca Raton: BrownWalker Press.

Michaela Baker is Academic Director for Professional and Community Engagement (PACE) in the Faculty of Arts at Macquarie University. She holds a PhD in Philosophy on Sartre from Macquarie University. Her research interests include existentialism and phenomenology, the Gothic, philosophy and literature, ecocriticism, postcolonialism, and theatre. She is particularly interested in the ways in which these fields intersect, and the ways in which these intersections can inform our understanding of our contemporary situation

Erin Corderoy recently completed her Master of Research in English Literature at Macquarie University where she continues to work as a Research Assistant on ethics projects. Her main research areas are philosophy and literary studies. Erin's research focuses on rereading nineteenth-century through the lens of environmental and animal ethics. This research is also coupled with a desire to foster the intersection between philosophy and literature, especially in the realms of aesthetics and ethics.

MICHAEL FARRELL

Goat Worlds: Kinsella and Lorange

Aaron Moe's Zoopoetics (2014) presents a new theory for reading the nonhuman animal in relation to poetry. Moe argues for a reading of animal gesture as poiesis, or making, and demonstrates that American poets such as Whitman and Cummings have made poems in imitation of nonhuman animal gesture. In two recent Australian poems, John Kinsella's 'Goat' and Astrid Lorange's 'Song Goat', two different, empathic, approaches of poetics, of goat worlding, emerge. Both poems want to know more about being Goat and life. Kinsella's poem posits a goat who has a relation to the Australian land, that knows it. The poem compares destructions: of goat and human. In Lorange's poem, the world is constructed of goat-ness: the poem goes beyond the metaphorical into logic and substance; the poem steps away from goat, but always back to goat. In 'Goat', Goat is a kind of guru that refuses to

make knowledge easy for the poem's narrator. In 'Song Goat', there is no goat, nor stable narration, but rather the empathic texture of goat. 'Goat' proposes learning, imitation from Goat, and in this avails itself of Moe's theory. 'Song Goat' is rather a feral version of Stein's Tender Buttons, where the distinction between animal and food break down, and where narration must be mobile. It performs what Moe calls a 'multi-species event'. Can we domesticate both these poems under Moe's schema, or might we need to theorise – to kick – a bit more space: to go into goater space?

Michael Farrell has a PhD from the University of Melbourne: a revised version 'Writing Australian Unsettlement' will be published by Palgrave later this year. The book is concerned with the colonial page, punctuation etc. Michael's latest research focuses on species in poetry. He has published several books of poetry, the latest being 'Cocky's Joy' (Giramondo 2015).

SESSION FOUR D

ANIMALS AND PUBLIC SPACES

CHAIR: Kate Elliot, Freedom of Species

YAMINI NARAYANAN

Animals and urban planning in sacred spaces: Bull-calf trafficking in Simhachalam Temple, Visakhapatnam

Stray, abandoned or owned but 'free-range' animals are a significant part of public urban spaces in India, and both pose and are vulnerable to physical risks and injuries; yet urban planning has no framework for how animal inhabitants might complicate the notion of inclusive, sustainable cities through their own forms of agency and resistance in claiming a 'right to the city'. Cows and bulls in particular, simultaneously sacred Hindu icons and one of the most abused animals for their products, are a common sight in Indian cities, scavenging urban waste for their survival before they are illegally slaughtered in India or transported abroad for killing. This paper argues that urban governance and the organisational capacity of Indian cities, collaborate with Hindu religious spaces, sites and representatives to actively support the illegal cattle transport and slaughter trade. It uses the practice of male calf donation at the iconic Simhachalam temple in Visakhapatnam city in Andhra Pradesh as one example of this unholy nexus. The paper concludes that illegal animal trafficking and slaughter - of cattle or other animals, and in India or elsewhere in South Asia - cannot be fully addressed without the active involvement of urban planning in addressing the issue.

Yamini Narayanan is an ARC DECRA Research Fellow at the Alfred Deakin Research Institute, Deakin University. Her research examines explores trans-species feminist urban planning - examining the significant and yet invisible role of animals in city building, and the complicity of urban religion in enabling animal exploitation for urban development. Her book Religion, Heritage and the Sustainable City: Hinduism and Urbanisation in Jaipur (Routledge) was published in 2015.

SARAH DAVISON

How can planning regulation address animal protection issues?

There exists an untapped opportunity to utilise urban planning legislation and policy to achieve better outcomes for animals. Planning regulation can be employed and influenced by animal advocates as one more weapon in the fight against the animal industrial complex. This paper explores how planning might be used to address animal protection issues in the same way that problem gambling has been tackled through planning reform.

Other than through the consumption of animals, someone's first experience of factory farming might be when a planning application is lodged within their community (e.g. for a broiler farm). People are generally horrified by such proposals as the reality for the animals is, literally, brought close to home. It is time for animal welfare to

become a planning consideration - to reflect community expectations around appropriate land use and recognise the lives of animals and our emotional response to them.

Using examples of Gaming Policy Frameworks and Local Planning Policies on Gaming, I will present a way forward for local government to incorporate animal protection within their planning schemes and to engage with their communities on 'the greatest social justice issue of our time'. Urban planning should balance the present and future needs of the population and here in Victoria, there is a diminishing social licence to develop and operate factory farms.

Sarah Davison is a town planner with over 15 years experience in both the private and public sectors. She has always been passionate about animal protection and believes town planning can be used to improve the lives of animals. Sarah has her own consultancy, Planning for Animals, and is interested in the potential for animal welfare issues to become planning considerations. Her particular focus is factory farming development but she is also researching the ways in which our cities can better accommodate companion animals and wildlife.

SESSION FOUR E

ADVOCACY: THE POLITICS OF SIGHT, ETHICAL CONSUMERISM AND LIVING JUSTLY

CHAIR: Dr Clare McCausland, La Trobe University

CHARLOTTE HAY

A socialist response to ethical consumerism

Ethical consumerism is not an adequate response to a concern for non-human animals because it does not address the systemic nature of animal exploitation. It is an outcome of the liberal bias in both the academic field of animal ethics, dominated by utilitarianism and rights-based theories, and in the animal protection movement. Within the animal ethics literature this manifests in a focus on individualism, rationalism, and liberty, while in the animal protection movement it is demonstrated by the emphasis on individual, personal reform campaigns such as the ubiquitous clarion call to 'go vegan'. This approach ignores the constraints and structural impediments that might prohibit people (particularly minorities and vulnerable groups such as poor people) from adopting a vegan diet, thereby restricting the animal question to certain social groups (i.e. the middle class) and preventing further dialogue between animal advocacy and other social movements (Phelps, 2015). This paper attempts to address this (liberal) bias by outlining a new, socialist approach to animal liberation. By placing less emphasis on personal consumer choices as a means to achieve animal liberation and instead encouraging greater attention on addressing the structural barriers that impede the work of animal advocates (such as the behaviour of government etc.), such an approach raises the question of how far animal advocacy ought to be regarded as a political rather than a moral concern, and a revolutionary rather than an evolutionary endeavour.

Charlotte graduated from Sussex University in 2011 with a BA in Development Studies and French, after which she undertook a Masters degree in Political Science at Vrije Universiteit (the VU) in Amsterdam, specialising in Global Environmental Governance. Having undertaken the PhD in Politics and International Relations in 2012, Charlotte has been able to pursue research in the area of political theory and animal ethics under the supervision of Prof. Rob Garner. Her project examines the historical links between animal advocacy and British socialism in order to elaborate a socialist theory of animal liberation and its significance for contemporary animal advocacy.

GONZALO VILLANUEVA

The Political Spectacle: Sight, Open Rescue and Civil Disobedience

If Hilda Kean is correct, that animal welfare advocates and humanitarians of the nineteenth century were inspired into action by the mere sight of animal suffering in the street and marketplace, then modern animal activists were motivated by the invisibility of animal suffering, animals kept in distant and concealed intensive farms. Open

rescue and acts of civil disobedience were methods designed by Australian activists in the nineties with the intent of freeing animals in farms, and drawing attention to their plight. Following Timothy Pachirat's "politics of sight", this presentation argues that the methods of open rescue can be conceived as a political spectacle: they were disruptive, performative and transformative. In addition, this presentation also considers the limitations of the political spectacle: from novelty to exhaustion, counter-tactics and state repression. Ultimately, however, spectacle politics were politically and socially transformative.

Gonzalo Villanueva is a PhD candidate in the School of Historical and Philosophical Studies at the University of Melbourne. His thesis, "A Voice for the Animals", is a history of the Australian animal movement. It is a history that focuses on the creation, contention, and outcomes of animal activism.

KURTIS BOYER | GUY SCOTTON | KATHERINE WAYNE

Beyond complicity and denial: Animal advocacy and the right to live justly

Contemporary animal ethics literature has focused predominantly on examining how animals are wronged by human practices and institutions, and on identifying the moral and political obligations humans owe to other species. Our paper argues that this duty-oriented approach to animal scholarship and advocacy is important but incomplete.

Analysing silence and avoidance as the active products of particular psychological and cultural conditions, we suggest that an exclusive focus on human obligations to animals hinders the conception and realisation of interspecies justice in four ways. Neglect of the ubiquitous and deeply embedded cognitive, emotional, and social barriers to our attentiveness to animal suffering and exploitation, for instance, has weakened the political uptake of animal rights theory.

By identifying and examining these obstructions to intellectual and emotional engagement with the plight of animals, we demonstrate the plausibility and significance of the assertion that humans are wronged through their unknowing and/or unwilling complicity with animal exploitation. As moral and political agents, humans are owed the possibility of living just and reflective lives; we are owed the right not to be perpetrators. Synthesising an analysis of denial with the right not to be a perpetrator, our paper offers to animal rights discourse a more robust and inclusive approach to cultivating public engagement with just forms of interspecies community.

Kurtis Boyer is a doctoral candidate in the Department of Political Science at Lund University, Sweden. His doctoral research critically engages with the concepts of human empathy and cognition, and the role they have in informing our conceptions of, and relationship to, animals in politics.

Guy Scotton is a doctoral candidate transferring from the University of Western Sydney to the University of Sydney, Australia. He is exploring the framework of civic friendship as a new perspective on recent political theories of animal rights, including the implications of public emotions and rituals for interspecies justice.

Katherine Wayne is a lecturer in the philosophy department at Carleton University in Ottawa, Ontario, Canada. She is currently interested in how realising interspecies justice may require a naturalistic approach to flourishing, and in establishing the importance of just flourishing, for both humans and animals, as a right and requirement for cooperative living.

SESSION FOUR F

LOOKING AT ANIMALS: PORTRAITS AND MEMORIALS

CHAIR: Dr Caroline Wallace, University of Melbourne

MYRA CHENG

The Brown Dog as a Family Pet: Memory, Memorial and Anti-Vivisection in Contemporary Britain

The brown dog is a well-known figure from the history of British anti-vivisection. In December 1985, actress, Geraldine James, unveiled a memorial for this dog in Battersea Park, South London. The statue was created by a local resident and sculptor, Nicola Hicks. It was based on her own pet dog rather than the original brown dog and his initial memorial. The first brown dog memorial was destroyed in 1910. Historian, Hilda Kean, expressed disappointment with Hicks's iteration of the brown dog since it failed to embody the spirit of radicalism and defiance evident in the original memorial and reflective of the values held by the dog's human supporters. For Kean, the new brown dog projects a 'safe image' making no one feel 'uncomfortable' (Kean, 2003). Yet, the restoration of the brown dog memorial did trouble the medical fraternity. The editorial of the British Medical Journal labelled the monument 'degrading, libellous and offensive.' They called for its immediate removal. In this paper, I revisit the story of the brown dog to consider the implications of the second memorial for contemporary animal advocacy in Britain. I argue that it is necessary to go beyond a reading of the visual and material aesthetics of Hicks's brown dog. Given the resonances between contemporary and historical practices in animal rights advocacy, this paper explores the legacy of earlier anti-vivisection activism and the symbolic significance of a restored memorial, modelled upon an adopted pet dog.

Myra has a background in health policy and regulation. Her current project is on animal experimentation and the history of transplant surgery.

KATHERINE KOVACIC

Looking at Animals in Art

For centuries, people have commissioned paintings of their animal companions, or included their animals when sitting for their own portrait. However, historians and critics have rarely considered these animals in art as individuals in their own right, generally choosing to see only a symbolic or decorative role for painted animals. However, the viewing audience may not recognise any symbolism – intentional or otherwise – seeing only a well-connected horse and rider or a dog and person who clearly share a close bond.

In the twenty-first century, the human-animal bond has now been publicly acknowledged. How does our current understanding of the bond affect our interpretation of animal and human-animal portraits? Why do people like to look at pictures of animals? How significant is the animal gaze in art? Do we feel differently about people in an image when they are accompanied by an animal? Do modern audiences perceive domestic animals in advertising and modern visual culture any differently to those in the paintings of centuries past?

This paper will explore the human-animal bond in portraits past and present. It will consider the relationships between people and animals sharing the canvas, audience response, and the relationship between an artist and his/her animal subject.

Katherine Kovacic has an Honours degree in Veterinary Science, a Master of Arts (Art History) and recently completed a PhD at the University of Melbourne. Her research focuses on animal painting with particular reference to the animal gaze and the human-animal bond in art. Katherine is also interested in animal behaviour and dog training, with an emphasis on helping dogs and their humans work together and have fun.

12.30-1.30PM LUNCH
University Hall, Old Quadrangle Building

12.30-1.30PM SHORT FILM SCREENING
CURATED BY ANAT PICK
Theatre B, Room 129, Old Arts

12.30-1.30PM KNOWING ANIMALS PODCAST LAUNCH WITH JEFFREY MASSON
Theatre C, Room 124, Old Arts

Live recording of Dr Siobhan O'Sullivan's *Knowing Animals* podcast with special guest Jeffrey Masson; plus podcast launch. *Knowing Animals* is a new podcast featuring animal scholars. The first episode is available here:
<http://knowinganimalspastandpresent.blogspot.com.au/2015/04/dr-clare-mccausland-on-knowing-animals.html>

12.30-1.30PM ROOM 204, OLD ARTS BUILDING
Do you currently teach human-animal studies (also known as Anthrozoology, Animal Studies etc) to tertiary students?

Researchers from Flinders University want to learn more about teaching controversial, sensitive and/or difficult material in human-animal studies and will be holding a focus group. If you teach in this field in any capacity (e.g. full or part time, tenured or casual academic) and are interested to learn more and potentially participate in the focus groups please email nik.taylor@flinders.edu.au for an information sheet and to arrange your participation.

1.00-1.30PM BOOK LAUNCHES
University Hall, Old Quadrangle Building

Animal Publics Book Series
To be launched by Fiona Probyn-Rapsey and Melissa Boyde

Animals in the Anthropocene: critical perspectives on non-human futures
To be launched by Timothy Pachirat

Peta Tait *Fighting Nature: Travelling Menageries, Animal Acts and War Shows*
To be launched by Una Chaudhuri

1.30-3PM SESSION FIVE

SESSION FIVE A

IN WHAT SENSE CAN WE 'KNOW' NONHUMAN ANIMALS

CHAIR: Dr Dinesh Wadiwel, University of Sydney

JACQUELINE DALZIELL

Animal 'Nature': Reconsidering Cruelty

The documentation of 'cruel' behaviour in animals has largely been narrated with three approaches: animals are simply innocent, amoral, or savage. That is, without intellect, without ethical awareness, or solely biologically driven (in the most impoverished sense of the term), the complex workings compelling animal violence remain unquestioned. Instead, motivations for violence in animals are elided in place of the implied explanation, the metronomic impasse: it is their 'nature.' Animal Studies scholars are routinely indebted to, and rely upon, evidence for animal intelligence, intricate sociality, psychical richness, and cognitive acuity in their theorisations, often habitually rehearsing the very humanism inhering within such claims. These claims, however, appear strangely complicit with a less comfortable corollary. Sentience, that which enables animals to feel pain, or cognise, and importantly for these arguments, possess ethical worth, is the very prerequisite that enables them to hurt, intend harm, kill, and torture. Curiously, this conceptual inevitability is assiduously absent from analyses of animal consciousness, as well as its function as a provocation of moral considerability. Attempting to confound, rather than abjure, the given rationalisation for animal 'cruelty' ('nature'), this paper seeks to explore questions of 'unethical' animal behaviour and its theoretical repercussions for Posthumanist inquiry. Arguing that the Cartesian sleight of hand which renders the prospect of intentional, premeditated violence whose perpetrator is not human an impossibility, is as dense a political gesture as the denial of 'moral' behaviour to animals, this paper will complicate the adjudication that it is humans alone who abuse.

Jacqueline Dalziell is completing her PhD in Sociology at the University of New South Wales. Her work is situated at the intersection of posthumanism, feminist theory, continental philosophy and feminist science studies.

FLORENCE CHIEW

Uexküll, umwelt and the problem of anthropomorphism

Famous for his writings on animal perception and the concept of umwelt, or 'environment', 19th century Baltic German biologist Jakob von Uexküll argues that there is no purely objective world other than the one that each living organism subjectively experiences. Perception is never a direct apprehension of things-in-themselves, but always already the perception of a subject immersed in a species-specific world. This paper explores Uexküll's claim that umwelt is the unique sensorium that envelops each individual like a 'soap bubble'. In particular, I trace a curious tension in Uexküll's explanations of umwelt as simultaneously holistic yet perspectival (i.e. generates only partial, subjective viewpoints). On the one hand, umwelt is widely celebrated as a holistic vision of the ecological relations between organism and environment as a single, integrated system. On the other hand, Uexküll's insistence on the perspectival nature of perception suggests that each organism is trapped inside the world it constructs for itself, one which could never be accessed in an unmediated way by another being. This tension in Uexküll's work, I argue, is noteworthy as it opens up a productive space to reconsider current posthumanist accounts of human-nonhuman ethics. At stake in these accounts, as in Uexküll's, is the belief that human experience does not occupy a privileged position from which to understand the object or animal world. However, if the perceptions of nonhuman others are radically alien to human conventions of thinking and speaking, how could we even conceptualise the subject of the nonhuman?

Florence Chiew is a sociologist in the faculty of human sciences at Macquarie University. Her research is driven by the “two cultures” problem that asks how different notions of truth, objectivity and scale can be reconciled across the sciences and the humanities. She also considers how foundational questions in the social sciences about the nature of human agency anticipate many of the contemporary debates on the ethics and politics of human-nonhuman relations.

REBECCA DOYLE

Using cognitive biases to assess animal welfare

How an individual interprets information can give insight into its affective state. An individual in a positive affective state will assess ambiguous information more positively, or optimistically. Conversely, an individual in a negative affective state will assess ambiguous information more negatively, or pessimistically. These biases of cognition have their basis in human psychology. In an effort to improve the assessment of an animal's welfare, animal welfare science is now also measuring these biases in judgement. To date, judgement biases have been measured in production, laboratory, companion and captive species, and in one species of invertebrate. For example, when sheep are exposed to uncontrollable and random events they are more likely to associate an ambiguous cue with a negative outcome (assumed to be a pessimistic-like response). Other studies have demonstrated similar results in sheep that have reduced levels of brain serotonin. Results from other judgement bias studies also suggest this technique has the capacity to detect when animals are in a more positive affective state. This goes beyond the identification of negative welfare states that has dominated the discipline in the past. This paper will review studies on this topic to date and describe how this experimental technique is helping scientists to understand the affective states of animals. What implications this has for the assessment and management of animal welfare will also be discussed.

Dr. Rebecca Doyle is a research fellow with the Animal Welfare Science Centre, University of Melbourne. Rebecca has 8 years of experience in animal welfare research. Rebecca's research spans fundamental areas, including the development of novel measures of welfare, and applied research; the results of which have been published in journals that are internationally recognised in this field. Along with research and teaching, Dr. Doyle is the Australasian/African regional secretary of the International Society of Applied Ethology.

SESSION FIVE B

ENTANGLED ENCOUNTERS

CHAIR: Dr Fiona Probyn-Rapsey, University of Sydney

HEATHER FRAZER | NIK TAYLOR

What is it About Animals: Animals, Representation and Methodological Conundrums

Depictions of human animal relationships are a constant part of the social media landscape. In this project, What is it about animals? launched in late 2014 we created a website to collect data from the general public regarding their relationships with nonhuman animals. Building on posthuman debates, which point to the necessity for alternate/innovative methodological approaches to study human entanglements with other animals, our aim was to study how individuals express their affection for their animals; and what they might decide to include in a university study on the topic. We encouraged participants to upload various media that they felt defined their relationship with nonhuman animals. We were deliberately non prescriptive as to the type of method, medium, message and animals that could be included. Our only limitation was that it must be respectful of animals and their welfare. By allowing participants to explain the meaning their animals hold for them, in an open, non-prescriptive way, we have sought to investigate what animals mean to people (over 15 years of age) along with their multiple methods of expressing these meanings.

Here we present some of our preliminary results, considering the many roles and expressions of empathy conveyed through the uploaded material. We also reflect – frankly – on the successes and failures of this experimental

project through linking it to a brief discussion of the benefits and limitations of posthuman concepts for practical research.

Heather Fraser has been a social work educator for 25 years and identifies as a critical social worker and a feminist. Heather teaches courses related to human rights, diversity and addictions. Having published on women's relationships of love and abuse and narrative analysis, she is now pursuing her interests in human-animal studies, and their potential import into Australian social work.

Nik Taylor has been researching the sociology of human-animal relations for over 15 years. She has published widely on the human-companion animal bond; treatment of animals and animal welfare; links between human aggression and animal cruelty; slaughterhouses; meat-eating, and, animal shelter work.

ELIZABETH PATTINSON

Skin Conditions: Surgery, Affects and the Assemblage of Healing-with 'Companion' Animals

Contemporary human existence is characterised by a state of suspension between animality and technology. Everyday life is punctuated and interrupted by the rhythms of pervasive technology. Yet the corporeal embodiment of human existence and that of the non-human animals cannot be subsumed by the avatars or memes of the online world. This paper theorises the reality of physical fragility and corporeal existence as a problematic encounter in the coexistence of humans, animals, and pervasive media devices and the projected virtual world.

The paper takes as focal material an auto-ethnography of the experience of the researcher in recovering from surgery to remove a section of damaged intestine due to Crohn's disease.

Paralleling the training and coexistence of a young dog with the worlding of the diseased human body, the paper traces the affective resonance of the companion animal as an integral part of the assemblage of contemporary life. The paper uses the theoretical lens of assemblage theory as a starting point, analysing our contemporary lives through the idea of an uncertain and fractured assemblage built upon the shared worlds of humans, non-human (companion) animals, and the virtual spaces of pervasive media.

Drawing on Brian Massumi's conception of affect as pre-personal intensity, the paper employs fictocritical writing to trace the trajectories of affect immanent in the shared healing processes of coexistent species. Taking conceptual precedence from the writing of Donna Haraway and Nigel Thrift, the paper traces the affective resonance of corporeality in both human and non-human animals, theorising these moments as an anxious encounter, as a fissure in the working of the everyday assemblage of human and non-human animals and the pervasive media that punctuates our existence.

Elizabeth Pattinson is a doctoral candidate and sessional tutor at the University of New South Wales in the school of sociology. Her research stems from an enduring concern with the relations between humans, non-human animals, and non-human things. Focusing on developing a kind of writing and thinking that allows for the consideration of non-human agency, her doctoral project takes in companion animals, humans, illness, 'feral' cats, planes and screens in various entanglements. She has presented and published both in Australia and internationally.

VERONICA PACINI-KETCHABAW | AFFRICA TAYLOR

Kids, roos and racoons: awkward encounters and mixed affects

Within the western cultural imaginary, child-animal relations are characteristically invoked with fond nostalgia and sentimentality. They are often represented as natural and innocent relations, thick with infantilizing and anthropomorphising 'cute' emotions. Our multispecies ethnographic research - which is conducted in the everyday, lived, common worlds of Australian and Canadian children and animals - reveals a very different political and emotional landscape. We find these embodied child-animal relations to be non-innocently entangled, fraught and

messy: implicated in the ecological legacies of settler-colonialism; shaped by the mortal tensions produced by these legacies; and characterized by awkward encounters of mixed affects.

In this presentation, we focus upon some awkward encounters of mixed affect, when kids and kangaroos bodily encounter each other in a bush setting in Canberra, and when kids and raccoons co-inhabit an urban forest setting in Vancouver. We trace the imbroglio of child-animal curiosities, warinesses, risks, inconveniences, revulsions, attachments and confrontations at these sites. While reflecting upon these awkward encounters, we engage with a series of questions relevant to the conference theme: How might the mutual affects of these child-animal encounters help us to rethink the boundary between human and more-than-human? How might the politics of entanglement and a relational ethics help us to coinhabit these multispecies common worlds in ways that allow all to flourish?

Veronica Pacini-Ketchabaw is a professor of early childhood studies at the School of Child and Youth Care at the University of Victoria in Canada. She is co-editor of the Journal Canadian Children, the only peer-reviewed journal in Canada that expressly serves the early childhood community. Her most recent publications include a co-authored book with Canadian scholars Journeys: Reconceptualizing Early Childhood Practices (University of Toronto Press, 2014), and a co-edited collection (with Affrica Taylor) Unsettling the Colonial Spaces and Places of Early Childhood Education (Routledge 2015).

Affrica Taylor is an associate professor in the geographies of childhood and education in Faculty of Education, Science, Technology and Mathematics at the University of Canberra. Her background in Indigenous Australian education and her doctoral studies in cultural geography have shaped her abiding interest in the relations between Indigenous and non-indigenous people, land and other species in settler colonial societies. She explores these relations in her book, Reconfiguring the Natures of Childhood (Routledge, 2013), and in the co-edited collection (with Veronica Pacini-Ketchabaw) Unsettling the Colonial Spaces and Places of Early Childhood Education (Routledge 2015).

SESSION FIVE C

LITERATURE AND ACTIVISM IN THE 19TH CENTURY BRITAIN

CHAIR: Alison Inglis, Associate Professor, University of Melbourne

CHIEN-HUI LI

Mobilizing the "Tradition of the Heart": Literature and the Animal Defence Movement in Britain in the Late 19th and Early 20th Centuries

Historians had early detected in 18th-century and Romantic literature an emerging sensibility toward animals and regarded this as one of the major intellectual forces that had contributed to the rise of the anti-cruelty movement in 19th-century Britain. With the rise of human-animal studies, literary scholars also began to turn to the nonhuman animals and humane spirits in literature with either a critical literary eye or a celebratory spirit. Together, they revealed a heavy presence of animals and sympathetic spirits toward them in English literature and their possible shaping force on people's attitudes toward animals. In this paper, I wish to explore further the role of movement activists in bringing the literary traditions to bear on actual human-animal relationships and effecting social change by focusing on the animal defence and anti-vivisection movement in Britain in the 19th century. For many people in the movement during the Victorian era, literature was the best means of entering into not only the emotions and lives of animals but also the darkest corners of the modern laboratories. It exercised a moralizing influence and was the ideal instrument for the "education of the heart," as opposed to the materializing and brutalizing tendencies of the new physiological science. We see, therefore, a heavy appropriation of the various literary traditions in the mobilization work of the movement in the 19th century. In this paper, I demonstrate how, through a series of literary tasks such as reviews, criticisms, publications, the construction of lineage, the solicitation of support and engaging in writing themselves, the movement was able to construct a humane literary tradition that was beneficial to its cause and achieve practical social changes especially in the late-19th and early-20th centuries, when it underwent a period of radicalization in terms of both its objectives and strategies.

Dr. Chien-hui Li is an Assistant Professor in the Department of History at the National Cheng Kung University in Taiwan. She received her PhD from King's College, Cambridge and was formerly a Research Fellow at Wolfson College, Cambridge. In her PhD entitled "Mobilizing Traditions in the Animal Defence Movement in Britain, 1820-1920", she explored the ways in which the animal defence movement in Britain interacted with and drew upon the major intellectual and cultural traditions in Victorian society, such as Christianity, political radicalism, evolutionism, natural history and literary traditions. Her research and teaching interests include the history of human-animal relations, Victorian culture and society, and social and political movements in nineteenth century Britain.

JENNIFER MCDONELL

London's Smithfield Markets and the Politics of Sight/Site

Nineteenth-century debates about animal cruelty at London's Smithfield Market were a significant manifestation of a humane concern for animal welfare coupled with a desire for order and social reform at a time when more domestic animals than ever before moved daily within the city. For nine centuries Smithfield had been the place to buy, sell, and slaughter live oxen, sheep, lambs, calves, and pigs. Located in the centre of the old city the overcrowded market and its surrounds, including trades in animal by-products, became a particularly visible site of the horrors inflicted upon animals, and a target for reform efforts particularly after the outbreak of cholera in the 1840s. Popular mainstream publications such as illustrated magazines and serialised fiction evidence a growing repulsion, especially among the urban middle classes, not necessarily to the slaughter of animals per se but rather to its public visibility, and its perceived social consequences. Dickens's representation of Smithfield in *Oliver Twist* (1838) and *Great Expectations* (1861), for example, is inextricably linked to bourgeois fears about public order and violence among the lower classes.

The reading of animal and human interaction in texts about Smithfield presented in this paper is guided by Vinciane Despret's notion of interagency. The 'humane' ideology espoused by Dickens and other reformers serves not only an index of generalised fears about degeneration and international competition but also paradoxically highlights the important role played by animal agents in human history and the way in which live animals, animal matter (or things) and human animals are co-constituted, whether through co-operation or resistance. Central to this inquiry is the desire to shed new light on the historical evolution of a fundamental feature of capitalist production: the way in which unpleasant institutions, such as animal slaughter are kept as invisible as possible from the consuming public.

Jennifer McDonell's recent published work in the area of ethics, animals and literary representation includes essays on Elizabeth Barrett Browning and her dog, Flush; women and pet-keeping in Victorian England; mourning and sentimentality in relation to pets; and literary human and animal studies and the academy. Jennifer has edited (with Leigh Dale) a collection of scholarly essays on animals and literature (Australian Literary Studies) and has forthcoming chapters on Victorian animals in edited collections: on London's Smithfield markets (History of Literary Animals) and mill horses (Animals in Victorian Literature and Culture). She is currently Secretary of the Australasian Animal Studies Association (AASA).

VICTORIA TEDESCHI

"He Will Be Merciful Because Mercy is Self Interest": The Animal Welfare Debate in the Grimms' Animal Helper Tales

Nineteenth-century England revolutionised animal welfare as an ethical and social concern. The relationship between rural workers and farm animals was significantly altered by the Society for the Prevention of Cruelty to Animals (1824), the Battersea Home for Lost and Starving Dogs (1860), the Victoria Street Society for the Protection of Animals Liable to Vivisection (1875) and the Humanitarian League (1891) as well as legal statutes which prohibited animal abuse such as Martin's Act (1822). Moreover, the Vegetarian Society's establishment in 1847 encouraged individuals to change their diet –not in response to nutritional or medical advice– but as a direct reaction against animal suffering. These establishments enlisted ministers, church dignitaries, even Queen Victoria, to join the plight against animal cruelty.

Despite the development of charitable organisations and legal statutes that promoted animal ethics, Edgar Taylor's English translations of Jacob and Wilhelm Grimms' fairy tale literature prioritises human desires. Taylor's German Popular Stories (1823-6) present animals who allow the protagonist to advance in society, to overcome feudal restrictions or to acquire financial reward and psychological growth. While cruelty toward animals is considered a punishable offence in "The Hut in the Forest" and "The Dog and the Sparrow" respectively, animal concern never eclipses human priority as shown in "The Fox and the Horse" and "The Wonderful Musician." The humane treatment of animals is inevitably presented as an anthropocentric enterprise, for it is primarily conducted as a means to obtain personal gratification.

Victoria is a PhD candidate in the School of Culture and Communication at the University of Melbourne. Her current dissertation employs an ecocritical methodology to evaluate how Victorian-era editions of Jacob and Wilhelm Grimm and Hans Christian Andersen's fairy tale literature represented the ecosphere to a newfound child audience during a period of significant environmental upheaval.

SESSION FIVE D

MEDIA ANIMALS: NO ANIMALS WERE HARMED?

CHAIR: Professor Barbara Creed, The University of Melbourne

CHRISTOPHER RODLEY

The vicious circle of life: wild animal suffering in old and new media

The suffering of animals at the hands of humans is an important topos in animal studies. However, a minority of voices have challenged the primacy of human-caused violence in contemporary scholarship on animals, raising the prospect that suffering caused by natural processes must be taken equally seriously and may activate an ethical duty to avert it. This paper seeks to shed light on this debate by examining how it has been framed by media depictions of suffering in nature. I examine the representation of wild animal suffering in traditional media, showing how onscreen animals are portrayed as suffering and dying in order to meet the needs of a natural order that is viewed as necessary and even beautiful. I then consider how this framing is destabilising in new media environments where, as Lev Manovich has suggested, the narrative is being displaced by the symbolic form of the data stream. Depictions of wild animal suffering captured by smartphone cameras and shared on social platforms offer an oppositional account of wild animal suffering as stochastic and pointless, without narrativising or aestheticising it. I argue that these new media depictions may offer valuable insights into questions of animal subjectivity and alterity, and could hold the potential for new modalities of activism.

Chris Rodley is a PhD candidate in Digital Cultures within the Department of Media and Communications at the University of Sydney. His thesis is exploring the future of creative writing in networked environments. He is also a co-author of a book chapter in The Future of Writing, published by Palgrave Pivot, which sought to define the emerging field of data-driven literature. Chris is a contributor at BuzzFeed.com and has written on issues in new media as well as animal rights for Guardian Australia.

DAN LUNNEY

The representation of flying-foxes in the media amplifies the 'violence against the defenseless'

Management of flying-foxes is a vexatious matter, made more so because of the way that they are presented in the media. When I reviewed a series of newspaper articles on flying-foxes, I found high levels of concern, hostility and fear, but little material on any real points of interest, such as their ecological value as agents of seed dispersal and pollination. As an ecologist with a long-term interest in wildlife, I have seen the threat to flying-foxes of sustained adverse media reporting. What is needed as a primary step in managing this vexatious wildlife/human conflict is a sound scientific portrayal (ecology, health, movements, food selection) of the animals, not just reports of disease, or cases of crop damage and roost sites too close to humans. Deborah Bird Rose, in her website entitled Life at the

Edge of Extinction, featured the startling headline “Violence Against the Defenceless”, accompanied by a photograph of a Grey-headed Flying-fox *Pteropus poliocephalus* and the comment that “Nature (in general), and flying-foxes (in particular), have never mounted a war against humans.” Rose reflected “I too have spoken of the war against nature and the war against flying-foxes. And yet, I haven’t felt fully comfortable with this language.” Given that the Grey-headed Flying-fox is listed as threatened under both NSW and Commonwealth legislation, a hostile media presents an obstacle to its recovery. To address the violence against the defenceless, we need to address the violence in our language, especially in the media, against our defenceless bats.

Dan Lunney is an ecologist with a long-term research interest in wildlife conservation and management, particularly of Australian forest mammals. He is also interested in the management of national parks and nature reserves, and the ecological history of landscapes and of species, as well as the ethical and social dimensions of wildlife management. He is an Honorary Scientific Fellow with Office of Environment and Heritage NSW, an Adjunct Professor, School of Biological Sciences, University of Sydney, a council member of the Royal Zoological Society of NSW, and a member of the IUCN World Commission on Protected Areas.

I-LIEN TSAY

No Animals Were Harmed': Animal Capital and Affective Investment

Based on archival research at the American Humane Association and the Academy of Motion Picture Arts and Sciences, I examine the emergence of the 'No Animals Were Harmed' disclaimer issued for US film and television productions. The significant public protests that led to the creation of the disclaimer suggest an affective investment in maintaining the sanctity and innocence of animal actors. I suggest that the animal actor demonstrates the visual rhetoric of animal representation and alienated labor, and thus embodies the complexity of human-animal relations in biopolitical times.

Dr I-Lien Tsay is working on a cultural history of the animal actor in film and television. Her research interests include visual rhetoric, feminist film theory, theories of affect, 19th- and 20th-century American melodrama, and writing studies. She received her Ph.D. in English from the University of California, Irvine in 2010 and relocated to Tasmania in 2013.

SESSION FIVE E

CHALLENGING EDUCATION PARADIGMS

CHAIR: Professor Denise Varney, The University of Melbourne

AMANDA YORKE

The role of animals in the development of ethical understanding in children

In response to Government and community calls to maintain, emphasise, or reintroduce values in schooling, there is a growing literature concerning values education in Australian schools. Despite descriptions of clear aims and expectations within the documents that guide curriculum development, the existing literature exposes a gap, both in studies that identify effective pedagogies for the development of values, and in the availability of instruments to measure values development in children. The burgeoning fields of Humane Education and Human-Animal Studies have recognised the value of animal-based humane education for children’s social and emotional development, and there is an increasing amount of research to suggest that the pedagogy and assessment methods employed through school-based humane education may offer an effective and measurable option for the teaching and assessment of values. This paper outlines a recent study conducted to investigate the relationship between children’s attitudes towards animals and the development of four distinct components of ethical understanding comprising; ethical sensitivity, ethical judgement, ethical identity and ethical character. The findings of the study highlight the importance of future research in the area of the role of animals in the development of values and ethical understanding in children.

Following an initial career in animal care and education in the UK, I relocated to Australia, graduated B.Ed (Hons) and became a Primary Teacher. Currently completing a PhD at the University of Tasmania. Research interests include pedagogies for ethical understanding, educational environments, and the role of animals in education.

JANE BONE | TRACY YOUNG

Knowing me, knowing you: Interspecies' encounters in Australian early learning environments

As researchers and activists we notice the animal is everywhere but absent from education except in a certain way, as representation. The animal is embodied in children's books, on the wall, in their clothing, toys, and sometimes in their hearts, but not as 'animals' or as meat. In human-animal studies the child is often absent or depicted through a romantic animal/child bond. Donna Haraway (2008) entreats us to become implicated in the times in which we live, and to meet the ethical challenges of cross-species relations. She refers to this as learning to inherit and respond. In the time of the Anthropocene, our presentation illustrates the possibilities of her ethical ethics for early learning. We consider some of the taken for granted assumptions, discomforts and shifting positions that we engender as we bring together animals and children who are learning the simultaneous acts of loving and consuming animals. Cole and Stewart (2014, p. 4) refer this as the 'death and delight combo' and they challenge how "we teach young humans so swiftly and so robustly that these contradictory relationships are 'normal' and unproblematic". We consider how we can shift the exclusive focus on the "individual child" to one that attends to ethical relations – including cross-species relations? How does knowing children and animals help us to inherit and respond to the complex and messy legacies of the anthropocene?

Jane Bone PhD is Senior Lecturer at Monash University. Her research interests include ethics in research with young children, spirituality and values, and critical perspectives on human animal relationships.

Tracy Young is a PhD candidate at Monash University, where she is researching children's connections with animals in family homes and early childhood with a posthuman theoretical framework. In this research the complex relations with children, animals and the environment provide a space for ethical considerations that critique the positioning of animals in early childhood education settings and the ways in which non-human animals are socially constructed and culturally reproduced. Post-paradigms engage new ways of seeing the world and as we grapple with the influence and possibilities of post perspectives, it is challenging to consider how these are enacted to inform research about human/animal/environmental relations.

SESSION FIVE F

ANIMAL EXPERIMENTATION: ETHICS, SUFFERING AND HOLISTIC MEDICINE

CHAIR: Bronwen Morrell, University of Sydney

BERNICE BOVENKERK

Is animal pain and suffering comparable to human suffering? The role of cognitive complexity in pain and suffering

Many animal ethical theories start from the view that equal interests should be given equal consideration. Moreover, it is argued that most animals have an equal interest in avoiding pain and suffering to humans. For this reason, animal ethicists call for the abolition or reduction of animal experiments. The underlying assumption is that animal and human pain and suffering are comparable. The practice of animal experimentation, on the other hand, is often defended on the basis of the view that animal and human pain and suffering are not comparable. Animals are used instead of humans exactly because they cannot suffer in the same way as humans. At the same time, animals that most resemble humans enjoy a privileged status, because they are thought to suffer more from experiments. The assumptions in practice seem to be: (1) human and animal pain and suffering are simply not comparable, or (2) they are comparable, but animals suffer less, and therefore it is warranted to use animals, and (3) certain animal species suffer less than others. One of the reasons for holding this view is that some species are considered to have less complex cognition than others.

Questions I will address are: What does it mean to say that animal and human pain and suffering are (not) comparable? And what does it mean to say that an animal suffers, as opposed to simply that it experiences pain? Does cognitive complexity make pain and suffering worse?

Dr. Bernice Bovenkerk is assistant professor at the Philosophy Group, Wageningen University (Netherlands), working on a project titled 'The Ethics of Animal Domestication' on an Innovative Research Grant awarded by the Netherlands Organization of Scientific Research. Previously she was post-doc and lecturer at Utrecht University, carrying out research about the moral status of fish. She received her PhD from the University of Melbourne, on a dissertation titled 'The Biotechnology Debate. Democracy in the face of intractable disagreement'. She received her Master's degree in environmental ethics at the University of Amsterdam. Her research interests include animal and environmental ethics and political philosophy.

MIKAELA CIPRIAN

Privileged pets and practical pests: The labels we give animals affect the ethical acceptability of their use in animal experimentation

All animals are protected by the same code of research ethics, but do the common labels of “pet” and “pest” impact the status of animals in research? We investigated the impact of these labels by comparing ethical assessment of animal experimentation using two species (rat vs dog) by the four categories (veterinarians, scientists, animal welfare representatives and lay people) that make up the Australian AEC. A mock AEC role play activity was run using participants who self declared being veterinarians, scientists, animal welfare representatives and lay people. Participants were presented with fake experimental proposals with identical potential outcomes and levels of animal suffering, but involving either dogs or rats. Participants acknowledged it was wrong to privilege pets over other species. However, when dogs were the experimental animals, all stakeholder groups requested that they be rehomed, replaced with rats, and that shelter dogs were not used. These arguments were not raised when rats were the experimental animals. In addition, dogs were mainly referred to as “dogs” while rats were more often referred to as “animals”. Dogs were distanced from the role of a laboratory animal, while rats were distanced from being considered as a unique species, and instead treated as an object. The labels of species as “pet” or “pest” affect the ethical decision making of animal experimentation, which potentially could lead to the use of the less appropriate animal model.

Mikaela recently submitted her PhD examining the use of ethical theories in the decision making of animal ethics committees. Her research interests revolve around bioethics, ethical decision making and animal experimentation.

TASS HOLMES

Where to find holistic herbal medicine research? Observations honouring the work of 'Indian' researchers, but favouring small animals

This paper reviews and describes the content of herbal medicine journals, particularly Phytomedicine, and Australian Journal of Herbal Medicine. It highlights the contrasting styles of research that are prioritised and selected for publication in professional herbal literature, and the non-necessity of animal-based laboratory studies to expand herbal knowledge.

With consideration that skin cancer, a major killer in Australia, will likely increase with ozone depletion and global warming, the extracted plant-chemical silymarin (from the European herb *Silybum marianum*, St Mary's Thistle) is used as an example of an inadequately-known preventative and reparative herbal remedy for sun-damage to skin. The aim is to illustrate the unbalanced nature of recent research into herbal constituents' healing properties, being heavily-weighted towards commercial application for potential symptom-based treatment, based on narrow parameters of physiological effect in animal tissues, despite the need for follow-up human studies to confirm laboratory findings prior to pharmaceutical product development.

Contemporary western herbal practitioners and naturopaths are increasingly encouraged to rely on information from laboratory studies to justify prescribing of herb medicines, due to demands arising from biomedical and pharmaceutical industries, for 'proof', the perspective of conventional risk-based public health policy, and alternative medicine practitioners' own efforts to appear 'professional'. Meanwhile, contemporary career

researchers, exploiting the trend of rat and mouse ‘models’ and pharmacological methods to establish limited-range effects for herbal constituents, are feeding a discourse that promotes non-holistic ‘evidence’ for plant-based medicines, achieved through unnecessarily cruel practices, and which incrementally undermines the breadth and contextual socio-ecological locations of traditional herbal knowledge.

Tass Holmes recently completed her PhD in anthropology at the University of Melbourne. Her research was concerned with the use of a wide range of complementary and alternative medicine (CAM) by low-income residents of a group of rural towns in Victoria. Tass is a qualified CAM and yoga practitioner, who loves folk music, and has lived in rural places most of her life. She prefers to feed her local-resident possums rather than keeping dogs or cats as pets, and is recently working on publications related to her research.

3.00-3.30PM AFTERNOON TEA
University Hall, 2nd Floor, Old Arts

3.30-4.30 SESSION SIX

SESSION SIX A

INVISIBILITY AND VISIBILITY: ANIMAL INGREDIENTS IN FOOD AND MEDICINE

CHAIR: Dr Siobhan O’Sullivan, University of New South Wales

ERICH MAYER

Out Of Mind, Out Of Sight: Improving Animal Welfare Through Food Labelling

When animals are bred for food, the conditions under which they live and die can be brought to the consumer’s attention by a wide range of means. One efficient way to do this is an effective labelling system. This paper contends that a significant number of consumers would be willing to pay more for meat products derived from animals certified to have been treated humanely from birth to slaughter. As a consequence, producers would be motivated to improve their practices, thereby reducing the often intense suffering endured by millions of animals bred for food in Australia.

The paper explores some of the economic, political and social issues surrounding the way animals are currently farmed and sold in Australia in order to assess the potential introduction of animal-welfare labelling. Some of the obstacles confronting the implementation of such labelling, including religious practices and requirements and the costs involved to producers and consumers, are considered.

Various labelling alternatives are explored and some recommendations are made. It is emphasised that animal-welfare labelling is recommended in addition to other animal welfare projects and campaigns, not to replace them. The excellent outcomes resulting from organic food labelling and not-tested-on animals labelling points to the potential success of animal-welfare labelling.

Retired chief executive officer and company director. Former board memberships include Business Higher Education Round Table (chair), Optus, Docklands Authority (chair), Workcover Authority (chair) and Walter and Eliza Hall Institute. Member of the Australian Government’s Economic and Advisory Committee (1988–91). Chair of the Advisory Committee to Ministers of Vocational Education, Training and Employment on Key Competencies – the ‘Mayer Committee’ (1991–92). Over the last twenty years, I co-founded and operated an organic walnut orchard.

BRONWEN MORRELL

Rhinos, Tigers and Bears Aside: Patterns of Visibility and Invisibility in the Ethics of Animal-Based Traditional, Complementary and Alternative Medicines

Throughout human history, and in practically every culture, animals have been used as resources for the treatment and relief of a wide variety of human diseases. By far the major use of animals as therapies occurs in traditional medicines (TMs). Use of TMs continues to grow and today the annual global trade in animal-based TMs accounts for billions of dollars per year. There is also evidence of increasing commercialisation and industrialisation of these therapies, particularly in light of the growing preference in “Western” countries for “natural” products and therapies.

The use of animals as ingredients in TMs has drawn considerable criticism. In addition to concerns about safety and efficacy, animal-based TMs raise significant ethical concerns about the treatment and use of non-human animals for human ends. In recent years, poaching and trade of endangered species for use in TM has gained increasing media attention. Journalists have highlighted the plight of rhinos, bears and tigers balancing on the brink of extinction. So too, leading journals including *The Lancet*, *Science* and *Nature*, have begun to contribute to discussion of the ethics of these practices.

Within these discourses particular animals have become charismatic symbols of the “war on wildlife trafficking”, while others – in fact the vast majority of those used in TM – remain largely invisible to academic and media scrutiny. Less charismatic endangered species receive little, if any attention, as do the wealth of non-endangered species who are consumed daily in TMs. Furthermore, the rapidly growing number of animals used by “Western” consumers of “non-traditional” “complementary and alternative medicines” such as fish oil and shark cartilage, have received virtually no scrutiny whatsoever. In this presentation, I will discuss the following questions: How have these patterns of visibility and invisibility shaped current understandings of the use of animals in traditional, complementary and alternative medicines? How might this lead to a distorted or inaccurate understanding of the issues? What ethical issues may have been neglected or misrepresented as a result?

Bronwen Morrell is a National Health and Medical Research Council funded PhD candidate with the Centre for Values, Ethics and the Law in Medicine studying the ethics of using animal parts and products in traditional, complementary and alternative medicines. Bronwen has been working as a researcher in bioethics for the past decade, is Managing Editor of the Journal of Bioethical Inquiry, and has a particular interest in animal ethics, environmental ethics and cross-cultural ethics.

SESSION SIX B

HUMAN / ANIMAL RELATIONSHIPS

CHAIR: Professor Peta Tait, La Trobe University

SALLY L. SHERWEN

Human-animal relationships in zoos: studying the impact of visitors on zoo animal welfare

People have long been drawn to zoos for the excitement of interacting with a range of species, but how do the various animals respond to these crowds? Are zoos appropriately managing visitors’ desire for close interaction with animals alongside the need to ensure high standards of animal welfare? In some species, this can be a fine balance and scientific evaluation of this relationship between visitors and zoo species is required. As zoos move beyond the idea of simply meeting minimum welfare standards and strive towards encouraging positive welfare states, it is critical for us to better understand the human-animal relationship in zoos. In this presentation, we use visitor-animal research conducted over the past few years at Zoos Victoria as an example of how knowledge gained from such a research approach can be applied to zoo settings to have direct positive outcomes for zoo species, as well as visitor experience. Our research uses an experimental approach to study visitor effects in a range of species in our zoos including orang-utans, capuchins, kangaroos, koalas, meerkats, penguins and reptiles. Zoos are an important platform for humans to connect with wildlife but we need to ensure these connections provide positive

experiences for both the visitors and the animals involved. The zoos that manage such positive relationships will ultimately be the ones that make long-lasting contributions to fighting extinction.

I'm especially interested in research around human-animal relationships, in particular how human behaviours can influence animal welfare in zoo settings.

FINCINA HOPGOOD

Exploring empathy and the human/nonhuman relationship in Project Nim

This paper offers a close study of the award-winning documentary Project Nim (James Marsh, 2011), which portrays the life of Nim Chimpsky, a chimpanzee who was the subject of a 1970s experiment that set out to test the claim of linguist Noam Chomsky that grammar was exclusively the domain of humans. Raised as a human child in a large family and taught sign language (ASL), Nim was later returned to the primate research facility where he was born, after the linguistic experiment was abruptly concluded. Nim was then subjected to medical testing before being relocated to an animal sanctuary. Through a combination of interviews, archival footage and re-enactments, Project Nim constructs a compelling, emotionally charged account of Nim's experiences as he is shunted back and forth between the human and nonhuman animal worlds, occupying a liminal, seemingly irreconcilable space between his human and chimpanzee identities.

In this paper, I wish to explore cinema's capacity to elicit the viewer's empathy for 'the other' – in this case, for nonhuman animals. I will use Project Nim as a case study of what Robert Sinnerbrink describes as a "cinematic ethics": "the idea of cinema as a medium of ethical experience". Through an analysis of the cinematic techniques used by the filmmakers to encourage our empathy for Nim (and our antipathy for the researcher Professor Herb Terrace), I will discuss the possibilities and limitations of the "empathic ethics" (Sinnerbrink) at work in this documentary.

Dr Fincina Hopgood is an Associate Investigator with the ARC Centre of Excellence for the History of Emotions (CHE) and a Researcher affiliated with the Human Rights and Animal Ethics Research Network at the University of Melbourne, where she teaches the Masters subject Human Rights on Screen in the School of Culture and Communication. Fincina's research focuses on the portrayal of mental illness in Australian film and television, and in 2014 she was co-convenor of the symposium Try Walking in My Shoes: Empathy and Portrayals of Mental Illness on Screen, presented by CHE in collaboration with The Dax Centre.

SESSION SIX C

PUBLIC/ITY + COMPLICITY: PLEASURES (AND PAIN) OF THE DAIRY INDUSTRY

CHAIR: Dr Deidre Wicks, Council Member, Voiceless

MELISSA BOYDE

Condensed Lives: Hope in Australia's Dairy Industry

This paper considers the spectacle of dairy farming. From the beginnings of the dairy industry in Australia, the lives of 'dairy' cows have appeared to be on public display with cows grazing in open fields visible to passers-by.

The first large scale mechanised milking machine in Australia, known as the Rotolactor, was for decades a popular tourist attraction. On weekends city-dwelling families piled into cars and drove to Narellan on the outskirts of Sydney to see the cows troop into the Rotolactor and be milked. The families could enjoy the produce – ice-cream, milkshakes etc – at the on-site milk bar. The constitution of public pleasure in imagining dairy cows grazing on lush paddocks, which works to conceal the implications for animals in the industry, appeared not to be undercut by the public spectacle of industrialised dairy practices.

Current industrial developments and practices in dairying, such as 'Astronaut' milking robots, similarly reinforce the operation of imagined animal agency – for example cows can apparently choose when they are milked and

humans are sometimes invited to witness the spectacle. At the heart of the matter is the seeing and not seeing in the production of the animal matter. What might the life of (perhaps) Australia's oldest cow reveal to humans on the unseen aspects of the dairy industry?

Melissa Boyde is a Senior Research Fellow in the Faculty of Law, Humanities and the Arts at the University of Wollongong. She is chairperson of the Australasian Animal Studies Association Inc., editor of the Animal Studies Journal and series editor with Fiona Probyn-Rapsey of the Animal Publics book series published by Sydney University Press.

ALISON MOORE

Talking up Milk

While not all human cultures make extensive use of the milk of other species in their own diets, those that do have enormous cultural, aesthetic, economic, and - more recently - scientific investment in its collection, distribution, preparation and consumption. At a time when there is growing concern about the welfare of animals used to produce milk, and ongoing but changing concern about relationships between milk consumption and human health, it is interesting to examine the way that milk is talked about in the cultures that traditionally drink it, and consider what this might reveal about the changing role of milk in our lives and the lives of those who produce it.

This paper examines advertising and marketing texts for milk and dairy foods in Australia, drawing on historical archives from the 1950s and comparing these to present day promotional texts. The approach taken includes analytic techniques from functional linguistics (e.g. appraisal analysis, cohesive harmony) and corpus methods (especially comparing collocations for keywords in the texts analysed with their typical collocations across a range of registers in large corpora) and it tries to locate the results broadly within a 'linguistic landscape' approach, which 'attempts to understand the motives, uses, ideologies, language varieties and contestations of multiple forms of 'languages' as they are displayed in public spaces' (as the journal *Linguistic Landscape* puts it).

The proposed analysis will illuminate changes in attitudes and values around milk production and consumption, which the promotional texts invoke and manipulate in order to keep cow's milk in what such texts position covertly as its 'proper place', that is, an important wholefood in the diets of human children and adults. Where appropriate, the milk advertisements will be compared with promotional texts for meat, revealing that although there is rhetorical work to be done to keep each product maximally consumed by Australian consumers, the issues are quite different.

Alison Moore is a Lecturer in English Language and Linguistics in the Faculty of Law, Humanities and the Arts at the University of Wollongong. At one intersection of her research interests lie food, animals, identity, health, and textual patterning. She is currently Vice President of the Australian Functional Linguistics Association and an editorial board member of Animal Studies Journal.

SESSION SIX D

REENCOUNTERING MARX AND DARWIN

CHAIR: Professor Barbara Creed, The University of Melbourne

DINESH WADIWEL

Logical Contradiction; Structural Condition: Marx and Intrinsic Use Value in Animals

There has been increased interest in the work of Karl Marx within critical tendencies of animal studies, which have further developed classic approaches from authors such as Ted Benton and Barbara Noske. Drawing from *Capital* Vol.1 and *Grundrisse*, this paper will explore Marx's conceptualisation of use value and exchange value, in order to track the way in which demand for, and market value in, animals under capitalism has radically changed. I will argue that industrialisation and capitalism have seen a logical contradiction arise with respect to animal value. On one hand, the emergence of mechanised production (as opposed to animal based labour), the rise of large scale vegetable protein production and distribution, and the emergence of alternatives to animal experimentation, have

all dramatically reduced the intrinsic use value of animals (for humans). On the other hand, the socially realised use value of animals has never been higher: we use animals for food and experimentation on a scale that has never before been seen. The emergence of animals as capital producing commodities only tells part of this story; I will explore the distinctive way animals have been drawn (subsumed) into the cycle of production of capitalism itself, so that “the consumption of the means of subsistence ... [appears] ... as a mere incident of the labour process itself, just as does the consumption of coal by a steam engine, of oil by a wheel or of hay by a horse” (Marx 1864).

Dinesh is a lecturer in human rights and socio-legal studies and Director of the Master of Human Rights. Dinesh's research interests include sovereignty and the nature of rights, violence, race and critical animal studies. He is author of the forthcoming monograph The War Against Animals (Boston: Brill, 2015).

THOMAS ROBERT

Principles of Darwinian Ethology: Field Work, Anecdotes, Anthropomorphism

In his 1985 article, Burkhardt Jr. noted that Darwin's thoughts on behaviour were largely overlooked. Almost 30 years later, the situation has not completely changed. Three main reasons explain the fact that Darwin's thoughts on behaviour are not explored in its full range. First of all, except for the chapter on instinct, *The Origin of Species* does not really address behaviour. Secondly, Darwin's methodology in the works dedicated to behaviour seems outdated. Indeed, anthropomorphism and anecdotes are largely employed, contradicting Morgan's canon (Durant 1985; Burkhardt Jr. 1985; Townshend 2009). Finally, Darwin extensively uses the heredity of habits, which has become a dubious principle since Weismann's works. In short, the statement that Darwin was not at his best in his theory of behaviour seems to be justified with respect to modern science (Ghiselin 1969), which explains academic disinterest concerning Darwinian ethology.

However, the supposed flaws of Darwinian ethology are precisely what give this theory its alternative flavour. Through his experience as a field naturalist, Darwin proposes both direct and indirect theoretical and normative principles with respect to the study of animals, which are compatible with new trends in ethology – such as bi-constructivism – refusing the mainstream realist-Cartesian paradigm (Lestel 2011).

Studying the principles of Darwinian ethology through documented examples has theoretical and ethical consequences. Indeed, animals have to be considered as subjects constructing their own world and capable of culture(s) (Lestel 2001, 2011). In sum, by accepting Darwinian ethology, animals can no more be treated as mere machines or resources and scientists working with animals have to establish reciprocal relationships with them.

Thomas Robert holds a PhD in philosophy from the University of Geneva and the University of Calabria. His dissertation defends non-adaptationist approach of the question of the origin of language. His current research is focused on Darwinian ethology.

SESSION SIX E

VIRAL ANIMALS

CHAIR: Professor Gay Hawkins, University of Western Sydney

RADHA O'MEARA

Did the Lumiere brothers invent Internet cat videos in the 1890s?

Videos of domestic cats uploaded by users on platforms such as YouTube have become amazingly popular in the last decade. They generate many millions of views and are showcased in events such as Internet cat video festivals from Toronto to Perth. The ubiquity of smart phones and the Internet have certainly been significant factors in the proliferation and popularity of cat videos, but the phenomenon has antecedents in earlier media. One of the first films made by the pioneering Lumiere brothers in 1897 is 'Le chat qui joue,' a film of a cat playing on a windowsill. An 'Actuality' from the early days of cinema, the film is strongly reminiscent of contemporary cat videos in style and narrative. This paper analyses the similarities between moving image cat media separated by

over a century. It finds that that cats' unpredictability showcases each new technology's capacity to capture and convey authentic experience.

Radha is Lecturer in Screenwriting in the School of Culture and Communication at the University of Melbourne. Her critical research concentrates on serial narrative form in contemporary film and television. She has previously published on internet cat videos in M/C Journal:

<http://journal.media-culture.org.au/index.php/mcjournal/article/viewArticle/794>

CLAIRE HENRY

Viral video networking of the human-canine bond

Pleasure, happiness, frustration, and amusement are central emotions to the human-canine bond, which are captured and circulated, revealed and reinforced, through viral video. This paper examines the video strategies and online sharing that mediate the emotional and empathic characteristics of the bonds between dogs, their people, and other 'dog people'. Two popular viral dog videos serve as exemplars: trainer Robert Dollwet's video of twelve graduating dogs enjoying a day at the beach to the soundtrack of Pharrell's 'Happy', and Mark Celestino's BuzzFeed video, Dogs Vs. Peanut Butter (a slow-motion compilation of dogs eating peanut butter). Empathy and companionship—central ideals of the human-canine domestic relationship—involve understanding and sharing the feelings of another, which through video often takes the form of the viewer sharing a dog's embodied experience. These videos create an embodied empathy with dogs that we can't—or don't try to—experience with other species, one that fascinates because it is pleasurably familiar and unfamiliar. Video makes possible (at least in mediated form) human capacity to experience the haptic and affective feelings that dogs have in running and playing on the beach with other dogs or eating peanut butter, while simultaneously celebrating the human pleasures of watching dogs enjoy these activities. The videos reinforce connections, not only those of the human-canine bond, but also the connections between dogs' human companions, who use video to construct and make sense of their common relationships.

Dr Claire Henry teaches film and literature at Federation University and The University of Melbourne. She holds a PhD in Film Studies from Anglia Ruskin University (Cambridge, UK); a BA(Hons), DipCA, and MA in Screen Studies from The University of Melbourne; and a Certificate III in Dog Behaviour and Training. Her monograph, Revisionist Rape-Revenge: Redefining a Film Genre, was published by Palgrave Macmillan in 2014, and her article 'A cow's eye view? Cattle empathy and ethics in screen representations of Temple Grandin' appeared in Animal Studies Journal, Volume 3, Issue 1.

SESSION SIX F

DISNEY ANIMALS

CHAIR: Dr Jennifer McDonell, University of New England

DIANA SANDARS

We are Them but They are Not Really us: Animals, Empathy and Reaffirming Privilege in Disney Animation

What is a Disney hero without their animal companions? These familiars assume an exotic, comedic, yet reassuring role, acting as an empathetic conduit for our identification with the character. This function not only recodes our understanding of real animals, it also privileges some animals as desirable ethnic ambassadors over others. These furry wild animals are coded via domestication discourses, which in turn function to alleviate the threat of otherness and alienation arising from a Disney character's ethnicity. This is unless the familiar is a genetically engineered alien with the power to destroy the Universe – Stitch, from *Lilo and Stitch* (2002). The conventional Disney relationship is repopulated by characters defined by unconventional bodies and obnoxious behaviours that resist empathetic engagement.

Stitch not only embodies the boundaries between the human and non-human, but the boundaries between the natural and the scientifically engineered. Located in Hawaii, part of the US, but held at a distance, Stitch also

embodies the bounded nature of acceptable Disney- defined US national identity. Stitch's excessive and unruly nature and body resist domestication discourses and are instead matched by the unruliness of his companion, Lilo, an orphaned Hawaiian girl who equally subverts the cultural and social boundaries of an archetypal Disney identity. Inhabited by Stitch, the role of the animal 'familiar' is rendered unfamiliar and undesirable, suggesting not only the undesirability of the genetically engineered animal, but his animalistic human companion. This invites a reconsideration of the human/ animal relationship predicated on the disavowal of humanity's animal origins.

Dr. Diana Sandars is an honorary fellow in the School of Culture and Communication at the University of Melbourne, Australia where she is currently co-ordinating courses on Australian film and television and contemporary film and cultural theory. Diana also lectures at the Australian Centre for the Moving Image and has published chapters on sci- fi, Ally McBeal, Buffy the Vampire Slayer and contributed to the academic journals: Australian Screen Education, Idiom, Metro, The Refractory, Screening the Past and Sensesofcinema.

SAMUAL HARVEY

Animation, Bestiality, and Disney's Beauty and the Beast: Empathically Rethinking the Divide Between Human and Animal

The representation of the lives and function of animals has always been a staple for the animated film. In animation, animal movement is reconstructed through what Paul Wells labels 'empathetic anthropomorphism', which reveals to the spectator emotional histories from the animal's point of view. As such, the film-viewer is frequently rethinking the connections and divisions between the natural world and civilisation, and the form of animation holds an ambivalence in which taboo topics are both disguised and exposed.

In Disney's Beauty and the Beast (Gary Trousdale and Kirk Wise, 1991), the controversial topic of bestiality is mediated and made palatable to audiences through means of animation. Human erotic desire for cross-species coupling—central to the story of Beauty and the Beast, yet made commonplace through animation—becomes metaphoric for a longing in which human and animal coexist harmoniously. Through the unlimited possibility presented by animation, the Beast and inorganic objects are brought to life, and operate in a liminal world connected to yet distanced from the apparatus of human organisation. Thus, both animation and bestial desire in Beauty and the Beast decentres the human in the hierarchy of a human-centric world. This paper privileges animation in making animals visible to the public, arguing that the animated film is more successful than the live-action fiction film in rethinking the place of the animal in contemporary culture and society. In Beauty and the Beast, both bestiality and animation signal an enthusiasm to remove the divide between animal and human, and to live a hybrid existence that is both 'wild' and 'cultivated'.

Samuel Harvey is a PhD candidate at The University of Melbourne. His thesis, Rococo Film Aesthetics and the Sinuous Cinema of Sofia Coppola, explores how the eighteenth-century decorative style of the rococo has emerged in contemporary film, as particularly evident in the work of director Sofia Coppola. Harvey is interested in film aesthetics, and his work primarily explores the more sensuous, emotional, and empathetic aspects of film. In particular, Harvey is concerned with the synaesthetic aspects of film spectatorship, and how the moving image inspires our complete sensorium. Further research interests include architecture, fashion and film, animation, and the construction of the moving image.

SESSION SIX G

SCIENTIFIC METHODOLOGIES: WELFARE AND IDENTIFICATION

CHAIR: Fiona Dalzell, University of Canterbury, New Zealand

KENDY TZU-YUN TENG

Using scientific research to understand animal welfare: obesity studies in companion animals as an example

With the gradually increasing awareness of various animal welfare issues in the public, scientific research provides methodologies to study animal welfare, enabling people to approach animal issues from an evidence-based perspective and make rational decisions. Three commonly applied frameworks in scientific animal welfare assessment are, namely, biological functioning, emotional state and natural living^[1]. Among these, validated methods to determine positive affective states in animals remain limited. To know the close-to-true welfare states, it is preferable to assess from more than one approach, and both short term and long term effects need to be considered. One example is risk factor studies on obesity in companion animals. Obesity is a disease that compromises human health and, in companion animals, is associated with certain diseases^[2], such as diabetes, which impairs their welfare from a biological functioning perspective. However, some potential risk factors revealed to be related to companion animal obesity in several studies such as a close owner-animal relationship^[3] and large food quantity might bring positive emotions to the animals as well. Therefore, it is difficult to judge the total impact of obesity in companion animals on their welfare before further studies and/or more thorough assessments, especially for positive affective states, become available.

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Dr Kendy Tzu-Yun Teng is a PhD candidate in the Faculty of Veterinary Science at the University of Sydney. She obtained her DVM from National Taiwan University in 2012 where she also practised in small animal medicine. Her research interests include small animal epidemiology, animal welfare, cat obesity and canine inherited disease. She is passionate about promoting animal welfare and ethics through scientific research in addition to exploring the intersectionalities between animals, humans, nature and the social environment through travel. You can reach her at: tten7180@uni.sydney.edu.au.

HUMA BALOUCH

Field Identification of Black Brown and Sloth Bear focusing on their Foot Prints, Hair, Scat and Digging Patterns.

Bears in Pakistan are now very rare due to constant prosecution by local villagers and hunting. But the main threat to the bears survival is from local gypsies or 'Kalanders', who earn their living from dancing bears and bear baiting. Kund Bear Sanctuary, some 12 hectares fenced area located at Kund (KPK Province, Pakistan) having semi-captive conditions and intensive care unit, was developed to provide a retirement and rehabilitation home, and veterinary care for rescued bears from bear-baiting events. Apart from rehabilitation, the sanctuary was established to provide information and create research opportunities regarding behavior of captive bears and their rehabilitation; promote education programs to create awareness among the public about bear rights; and to allow public to observe the bears in a natural and non-invasive setting. At Kund Bear Sanctuary, a research work was conducted on Brown, Black and Sloth Bear, under the collaborative link between World Society for Protection of

Animals (WSPA), Pakistan, Bio-Resource Research Centre (BRC), Pakistan, and University of Arid Agriculture Rawalpindi (UAAR). The research focuses on developing a strategic plan for detection of possible presence of bears in their potential habitats. A comprehensive data on distinguishing characteristics of three bear species based on analysis of scat, hair samples, footprints and dens was developed that would help in their field identification. The results of this research will benefit conservation biologists and wildlife managers facing the challenge of recovery and management of wild bears and will provide information to public and natural resource agencies in planning activities to avoid or minimize interference with bear territories.

For my M.Phil thesis, I conducted two researches on Genetic and Phenotypic Polymorphisms in Lady Birds (Menochilus sexmaculatus and Coccinella septempunctata). Last year I presented the same research work at 7th International Conference on Biopesticides (ICOB7) 2014, which was held in Side, Antalya/Turkey from 20th to 24th October 2014. I did my Masters in Animal Science and conducted three researches (on Black Bear, Brown Bear and Sloth Bear), under the collaborative link between World Society for Protection of Animals (WSPA) and University of Arid Agriculture, Rawalpindi. During Masters, I volunteered to teach undergraduate students of Biotechnology. Meanwhile, to nourish my research interests, I joined Recombinant DNA Technology Lab as Research Intern, working over 20 hours a week. I worked on projects of prevalence of HCV virus in Pakistan; RT-PCR of HCV virus; Determination of Metals Level (Zn, Cu and Fe) in Cancer Patients. The relentless hard work coupled with self-confidence rewarded me with a distinction of 96% in my M.Phil (18 years of Education) Biotechnology.

4.45 - 5.45PM

KEYNOTE -

ANAT PICK

*Public Lecture Theatre, Room 122, Old Arts***Val Plumwood Lecture**

Chair: Dr Melissa Boyde

Vegan Cinema: Looking, Eating, Letting Be

John Berger's seminal essay "Why Look at Animals?" (1980) set into motion a particular reading of the visual animal. I revisit Berger's text in order to explore instances where the visibility of animals is at stake and where seeing is intricately linked to forms of surveillance and control. In the context of advanced optical and tracking technologies that render animals permanently visible, the possibility of *not-seeing* emerges as a progressive modality of relation to animals.

Not-seeing does not merely alter the optics of the human-animal encounter but mitigates human desire to make animals unconditionally visible. It belongs to the repertoire of gazes of what I call "vegan cinema": a cinema that approaches the vulnerable objects of the gaze without devouring them. Exploring the analogy between looking and eating in Berger's work and in the philosophy of Simone Weil (1909-1943), I argue that cinema both participates in the routine violations of animal life, and offers new ways of seeing and being that alleviate violence.

6-8PM

FILM SCREENING AND DISCUSSION

THE GHOSTS IN OUR MACHINE, 2013

LIZ MARSHALL (DIRECTOR)

Ian Potter Auditorium, Dax Centre

Followed by panel discussion: Anat Pick and Dr Dinesh Wadiwel, Department of Sociology and Social Policy, University of Sydney.

9 - 9.30AM

REGISTRATION

Elisabeth Murdoch Building, Theatre A Foyer

9.30-10.30AM

KEYNOTE

UNA CHAUDHURI

Elisabeth Murdoch Building, Theatre A

Chair: Professor Denise Varney

Discretion and Diplomacy in Interspecies Performance

As the Anthropocene flattens the ontological grounds upon which humanist inquiry and knowledge have been based, the embodied arts of performance are well positioned to lead the search for identifications and identities not only across species boundaries but also across geological and elemental divisions. The Dolphin Dance Project, led by Chisa Hidaka, carefully confronts a host of challenges that arise when human animals extend their embodied attention, specially developed skills, and—above all—ethical consideration into the life-worlds of other animals, especially those whose habitation and sensory apparatus affords a radically different participation in the geophysical life of our planet. The DDP initiates a program of interspecies diplomacy whose protocols could serve us vitally in the changing world ahead.

10.30-11.00

MORNING TEA

Arts Hall, 1st Floor, Old Arts

11-12.30PM

SESSION SEVEN

SESSION SEVEN A

IMPACTS AND USES OF THE CONCEPT OF SUSTAINABILITY IN HUMAN / ANIMAL INTERACTIONS

CHAIR: Paula Arcari, RMIT University

ANGELA T RAGUSA | ANDREA CRAMPTON

Problematising 'sustainability' as a concept for improving the human/animal interface

Taking a critical sociological perspective, our paper explores key limitations 'sustainability' poses for conceptually, and practically, advancing knowledge and activism around understanding and improving the human/animal interface. Sustainability is a contemporary, culturally-relative concept that pervades discussions of environmentalism, among other topics, across social institutions. Grounded in economic principles, sustainability has come to be an ubiquitous term used by individuals, organisations, and nations to refer to an amorphous and varied array of ideas and issues. We argue that which is 'sustainable', however, offers a poor ideological foundation for advancing and improving how human and nonhuman species interact and co-habit our planet. Indeed, the relationship between humans and nonhumans is an increasingly tenuous one reflecting a myriad of

social injustices. To explore these ideas we offer a critical examination of one social institution's operationalisation of 'sustainability'. Findings reveal a systematic exclusion of nonhumans in sustainability policies and practices. Exclusion of nonhumans in institutional governance and discourse not only contributes to the institutionalisation of nonhumans' invisibility in discussions of 'sustainability' generally and environmental sustainability specifically, it contributes to the normalisation and continuation of anthropocentrism. This need not be so. Drawing upon focus group research, we conclude by offering key examples of how 'sustainability' could be otherwise defined and applied in a fashion that takes on board the 'radical' notion that humans and nonhumans' need for 'sustainability' may in part be complimentary, rather than diametrically opposed. If commencing from a conceptual paradigm that eschews speciesism, then perhaps greater progress may ensue.

Dr Angela T Ragusa is a sociologist, Associate Head of School at Charles Sturt University and Editor-in-Chief of the journal Rural Society. She recently was awarded the Vice Chancellor's award for sustainability and edited a book on rural communities and socio-environmental change.

Dr. Andrea Crampton is a senior lecture in the School of Biomedical Sciences at Charles Sturt University. Andrea's PhD is in Molecular parasitology and she has been involved with research on both livestock and human pest. More recently Andrea has focused on education research and science literacy in an attempt to identify better ways of making science assessable to the general public so that they can be more confident taking stances about matters that impact their lives.

IRIS BERGMANN

Sustainability, Animal Protection and Thoroughbred Racing

Thoroughbred racing is a controversial activity that raises a great number of questions about our use of animals and human-animal relationships. Opinions also vary greatly over what constitutes thoroughbred welfare and what is good for the horse. In this paper, I undertake the novel approach of applying a sustainability framework to practices in the horseracing industry to examine these questions from an alternative perspective. The paradigm applied here is based on the original meaning of sustainability and thus is distinguished from the mainstream anthropocentric conception of sustainability. It draws on dimensions identified by writers in fields ranging from the earth sciences to ecology, philosophy, sports sciences, education and others. Applying this framework of analysis serves as a process of thinking about the use of thoroughbreds in horseracing. It follows that the sustainability paradigm in its original meaning advances the animal protection agenda and can be applied to other animal questions; sustainability is reinforced as a more-than-human framework and importantly also, the animal is rendered visible for the sustainability discourse.

Iris is a PhD student investigating the concept of thoroughbred welfare in the thoroughbred racing industry. This project is based at the University of Sydney. Iris holds a doctoral degree in Education for Sustainability and has undertaken projects in capacity building, training and skills development for sustainability in a number of countries in the Asia-Pacific region. In 2008, she was awarded the Voiceless Factory Farming Grant to study the attitudes toward factory farming in Australia. This marks her entry into animal studies. She is now specifically interested in advancing a more-than-human conception of sustainability,

DORA MARINOVA | TALIA RAPHAELY

Food styles in the era of climate change: who must decide?

In a world increasingly defined by climate change, the search for decarbonising pathways will deliver innovative technological possibilities. These however will take time and will require negotiations and new business models. There is increasing evidence that arresting climate change at 2°C is unlikely to be achieved in a world where greenhouse gases are essential part of development. Achieving technological agreements, commitments and mitigation outcomes between developed and developing countries have proven difficult if not impossible to date. Yet, despite this, climate change increasingly offers an unprecedented opportunity to change the way we think and behave collectively and individually. Accordingly, there is something that those most responsible for the current levels of CO₂e emissions in the atmosphere can do. The highest levels of meat consumption are observed in the

developed world and the livestock sector has been shown to be the largest single contributor to global anthropogenic greenhouse gas emissions. Estimates indicate that a low-meat diet with reduced meat consumption to 50% of current levels can reduce the cost of abating climate change by 2030 by more than US\$20 trillion and achieve the necessary emissions reduction to stabilise climate disruption.

If it's this simple, why isn't this happening? This discussion examines some of the forces and vested interests behind prevailing and increasing animal protein consumption in developed and developing countries. It argues that reduced meat consumption, through flexitarianism – part-time or increasing vegetarianism to within current global and national health guidelines, offers the most rapidly accessible and cost-effective opportunity for climate change mitigation and simultaneous rapid improvement in planetary, human and animal wellbeing. Whether through policy development, advocacy or individual and collective empowerment, this discussion illustrates how increasing promotion and adoption of flexitarianism offers a crucial opportunity to simultaneously highlight and mitigate the ongoing and increasing destruction of human, environmental and animal wellbeing perpetuated by the livestock and related industries.

Dora Marinova is Professor of Sustainability at Curtin University and Deputy Director of the Curtin University Sustainability Policy (CUSP) Institute. In the last two years she has been member of the National Health and Medical Research Council's Panel on Centres of Research Excellence in Population Health. Dora has more than 400 refereed publications and is currently co-editing (together with Talia Raphaely) a book on the Impact of Meat Consumption on Health and Environmental Sustainability to be published by IGI Global. Her research interests cover innovation models, including the evolving global green system of innovation, self-reliance and the newly emerging area of sustainometrics related to the modelling and measuring of sustainability. Dora is a member of the Editorial Board of the International Journal of Education Economics and Development (published by Inderscience, Switzerland) and Transformations: An Interdisciplinary Journal (published by EBSCO Publishing, USA). She has supervised to successful completion 45 PhD students.

Talia Raphaely has over 20 years of experience in promoting behavioural and attitudinal change, sustainability awareness and consciousness and building collaborations for increasing sustainable outcomes. She has worked with a wide-range of organisations locally and internationally including academia, research-based organisations, government bodies, NGO's and CBO's and industry. Talia currently works as an academic and continues to undertake consultancy work relating to sustainability. She is internationally recognised for her work related to flexitarianism (reducing meat consumption to within healthy levels as recommended by national and international guidelines), empowerment and sustainability humanistic education.

SESSION SEVEN B

INTERACTING WITH EQUINES

CHAIR: Professor Peta Tait, La Trobe University

VICTOR J. KRAWCZYK | JOANNA MENDL SHAW

Dancing with Equine Partners: The Possibilities of Relational Art for Respectful Engagements with Horse and Other Animals

Nicolas Bourriaud's ground-breaking work on relational aesthetics opened the discussion on the production of forms of art that are inherently social and democratic. Can his theory though be applied to art that includes animals? The aforementioned question is considered with the works produced by a dance company that creates performances with horses and human dancers. It is found that the interspecies art of this company can be relational, which means there are generous exchanges between horses and humans, where horses are not simply aesthetic objects for viewing pleasure but rather sentient beings, which may bring into being a new form of sociality that moves beyond human centeredness.

This form of sociality rests greatly on the communication between human and animal bodies. If we then broaden our understanding of language to include movement or acknowledge that movement is sufficient to create comprehensible meaning, then the terms of our investigations about animal welfare may change. In the context of

this dance company, could there be a ‘movement vocabulary’ between humans and horses that encourages respectful engagements for the sake of the horses?

With a collection of qualitative methods and subsequent analysis, it is identified that there are a range of interactions that create respectful engagements between horses and dancers in this company. These include modulating the dynamics of human movement to match or counter the horse or choosing movement through space that exactly matches the pathways of the equine partner. Such interactions have the potential in making humans better communicators with animals or engendering more respect for them in society at large. For in close interaction with horses, as they are not pets, humans can begin to appreciate the minds, emotions and sheer physicality of other animals as well.

Victor Krawczyk is a doctoral candidate at the University of South Australia. His PhD project combines cultural studies, sociology and critical management studies to examine respectful engagements with animals in organisational contexts. He is a recipient of the Australian Postgraduate Award.

JoAnna Mendl Shaw is a choreographer and teacher whose work stretches the boundaries of traditional dance. The recipient of two National Endowment for the Arts Choreographic Fellowships, Shaw has choreographed for dance companies throughout the United States and Europe. Shaw is the Artistic Director of The Equus Projects, a company of professional dancers trained in natural horsemanship and committed to the investigation of the dynamic physical dialogue between horses and humans. JoAnna Mendl Shaw, The Equus Projects + Onsite NYC, The Ailey School, Fordham University, New York, United States.

GEORGINA DOWNEY | KIRRILLY THOMPSON

Unstable relations: Being looked at by horses represented in interior spaces

Art is a vehicle for expression that assumes a ‘sender’, a message, a receiver and a public audience. In art the horse appears in countless different genres through history. From images of the horse running wildly across the landscape to the ‘saddle broken’ thoroughbred whose energy has been harnessed for a trophy, its symbolic interpretations span the full spectrum from nature to culture. However, little consideration has been given to the significance of horses in interior spaces. The stable is an environment built by man ostensibly for the horse’s well-being, but mostly for human convenience. Represented in its stable, this fragile herbivore and prey animal is given a human-like ‘domestic’ habitat -- a private ‘home’ space in which to retreat from the animal realm and be enculturated into the human. We look here at how the horse has been the catalyst for the overturning of old hierarchies of representation, challenging artistic verities as well as pointing the way to altered horse/human relations, a process we see occurring in Stubbs’s *Hambeltonian*, *Rubbing Down*, 1800. In particular, we identify ways in which implicit hierarchies of possessor and possessed are not only reproduced in artistic depictions of horses in stables, but are overridden.

Across a range of artworks, we identify penetrating moments where the horse, in purpose-built architectural space, looks back at us as an individual. Its return gaze begs us to consider who the horse is, what it needs, and what it wants. By considering the horse as a sentient being with its own gaze, we are taken beyond class/power oriented functions to explore the ‘unstable’ relationships between both our expressive and agentive existences as these are given public expression.

*Dr. Georgina Downey is a Visiting Research Fellow in the Graduate Program in Art History at the University of Adelaide. She has published extensively on the domestic interior in art. She has received an Australian Academy of the Humanities Travel Grant (2006) and an University of Adelaide Research grant (2007). Her most recent book is *Domestic Interiors: Representing Home from the Victorians to the Moderns* (2013). Her forthcoming book *Designing the French Interior* is published by Bloomsbury and due late 2015. She is a member of the Art Association of Australia and New Zealand, Museums Australia, and the Centre for Studies of Home. She is the human companion to Harry, a senior West Highland terrier, and Classic, an Australian warmblood gelding dressage schoolmaster.*

Dr Kirrilly Thompson is a Senior Researcher at CQUni's Appleton Institute in Adelaide. She is a trained anthropologist who uses ethnographic methods to research the cultural dimensions of risk-perception and safety. She has particular interests in human-animal interactions, high risk interspecies activities and equestrianism and has published on mounted bullfighting, human-animal co-sleeping, the art of Patricia Picinnini and the human-animal relationship during natural disasters. Kirrilly is one of the ABC Radio National/UNSW Top5 under 40 Scientists.

MADELEINE BOYD

Painting with equines towards renegotiating interspecies response-ability

On the day before the 2014 Melbourne Cup I had the opportunity to deliver a two hour workshop on multispecies art and painting with equines to my colleagues in the new materialism research cluster at Sydney College of the Arts. Through enactment of painting with horses we explored the performative and material-discursive with a non-human species. Theories of non-representational multispecies aesthetics were experienced by relative new-comers to these ideas, in place of representational modes of communication with and about other-than-human species. This timely experience will be discussed in relation to the furore around horse racing, along with potent imagery and commentary about horse whipping and horse deaths resulting from racing practices that were broadcast across billboards and social media during the 2014 Melbourne Cup period. The discussion will consider various ways in which mediated and performative multispecies-art based engagements with equines could contribute to greater empathy with equines under duress, compared with the representational and charismatic modes of public communication.

Madeleine Boyd is a multispecies artist and academic driven by a series of intense inquiries that involve thinking with non-human animals and the matters of existence. Currently engaged in a process of discovering what it is like to 'intra-act with horses', she presents her findings as a series of public videos, online blogs and paddock-based happenings. Madeleine is in the final stages of a PhD candidature in Sculpture, Performance and Installation at Sydney College of the Arts, University of Sydney, Australia.

<http://madeleineboyd.wordpress.com>

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SESSION SEVEN C

HUMAN / ANIMAL REPRESENTATION

CHAIR: Dr Lynn mowson, University of Melbourne

JANINE BURKE

Human/Animal/Artist

In the late 20th and early 21st century, a shift regarding the animal took place when the line dividing the animal from the human was challenged by Derrida, and Deleuze and Guattari. Grosz notes this line had created 'a boundary, an oppositional structure, that denies to the animal what it grants to the human as a power or an ability.' This shift opened the field of animal studies.

Human/Animal/Artist builds on and extends this scholarship which has revised notions of 'human' and 'animal'. It argues the nonhuman animal continues to be excluded from the aesthetic positioning of his/her work in art's hierarchy. That role is appropriated by the human artist who references or reproduces the arrangement, structure, materials or environment which is original to the animal. Human/Animal/Artist disrupts hierarchies of cultures and questions notions of culture by treating works by humans and nonhumans as having equal status. It explores human art that emulates the works of animals and establishes a dialogue between the human and nonhuman.

Sandra Selig and the Golden Orb-weaving Spider provide a case study. Selig's series Universes (2008) uses spider silk, together with enamel and fixative, to create abstract, intricately patterned works suggesting cosmic structures

of galaxies. Universes is discussed in relation to the processes and materials used by the Golden Orb-weaving Spider, aligning the artists in a regime of mutual interpretation. Previously, art works which refer to or reproduce animals' works have been presented in a culture of absence, the absence of the animal that inspired and informed them.

Human/Animal/Artist reviews the notion of 'artist' by investigating works in which the human artist has usurped the animal's original design. It provides a context whereby the animal aesthetically 'lays claim' to his/her own work. By contextualising human and animal works, it explores how nonhuman works can have a direct, fecund and illuminating relationship with contemporary art.

Janine Burke has published 20 books including 'The Heart Garden: Sunday Reed and Heide' and 'The Gods of Freud: Sigmund Freud's Art Collection.' She recently curated 'Freud and Eros: Love, Lust and Longing' for the Freud Museum London. In 2013, she curated 'Nest: The Art of Birds' for McClelland Sculpture Park+Gallery, based on her book of the same name. Her essay, "The elephant in the room: Uses and misuses of animals in curatorial practice" appeared in Art Monthly, June 2015. She is Honorary Senior Fellow, Victorian College of the Arts, University of Melbourne.

SUSIE MARCROFT

Strange Little Attractors

In critique of a dichotomised worldview that physicist Steven Rosen (2008, p. 557) called the Cartesian 'object-in-space-before-subject' spatiality of division, 'Strange Little Attractors' examined how quantum consciousness might be engaged as a creative strategy in eliciting empathetic responses to figurative sculptural 'merges' of human and non-human animals. Such transformative responses to art objects that stand in for real Others might lead to greater empathy for all beings through a form of meta-thinking: a collapse of the perceived boundary between subject and object. Interdisciplinary research within the 'old' and 'new' sciences revealed radical schools of thought that speculated consciousness is enfolded within the interconnected life-world, and not reducible to brain processes. These conceptual models of consciousness suggested new ways of experiencing 'reality', allowing me to engage a particular mind frame I called 'conscious suspension' as a process in which a responsive life-world might be interpenetrated through emotions, perceptions and synchronicity. This led to the emergence of pre-linguistic 'stirrings' and novel ideas and concepts explicated as generative metaphors in the art objects. Working with clay viscerally over time enabled a non-dualistic relationship with my figurative sculptures to develop. There was a moment of 'conception' when they began to 'speak' to me, evoking an empathetic uneasiness that led to the collapse of previously perceived boundaries between myself and these 'mindful' inanimate Others. This surprised me, suggesting that phenomenological experiences of artworks 'imbued with affect' (Schaverien 2008, p. 5), can lead to deeper reflection upon the complexities of human-animal relationships.

Originally from Mount Macedon in Victoria, Susie Marcroft now resides at Kyogle in northern NSW, a town noted for its cattle and dairy industries. Susie recently graduated with a Visual Arts (Honours) degree from Southern Cross University. Her sculptural processes that employ visceral materials such as clay and beeswax, work hand-in-hand with a fascination in the role of quantum consciousness and a perceived subject-object 'merge' during the act of making. A fellowship awarded in 2015 has allowed further material research into drawing, painting and new media through similar processes, which she plans to carry into further study in 2016.

CLARE ARCHER-LEAN

Re-working crude anthropomorphism in Ceridwen Dovey's *Only the Animals*

This paper seeks to re-consider the literary impacts of represented animal voices. Tyler has convincingly argued that often 'the estrangement engendered by this mediation makes it all the easier for humans to dominate, subject and mistreat other animals'. And problems of sentimental projection and anthropomorphism are well documented. Sometimes however, a literary text, mediation, may engage in forms of anthropomorphic animal ventriloquism that actually dilute human estrangement from our fellow animals and create new stories of connectivity.

Ceridwen Dovey is a South African born Australian author of increasing commercial success. Her most recent work, the composite novel *Only the Animals* is defined on her own author website as a work that ‘asks us to find our way back to empathy not only for animals, but for other human beings, and to believe again – just for a moment – in the redemptive power of reading and writing fiction’. This description of possible redemption intimates humanism and seems to give primacy to human aestheticism. In this work, recurring hyperbolic inter-textual allusions to animals in human imaginary worlds are super imposed onto settings of historical human conflict voiced through first-person perceptive, diverse, and, importantly, at the time of narration deceased, animal ‘souls’. Despite her website’s human focus and Dovey’s own protestations in interviews, animals are actually primary in many ways in this composite novel.

This paper will explore death, conflict, fiction and inter-species relations in *Only the Animals*. It will argue that the stories are not crudely anthropomorphic and while they encompass gentle humanism they also move beyond it: *Only the Animals* offers a complex reworking of some of the most important questions around living beings’ rights, relationships and emotional existence.

Clare Archer-Lean is the discipline leader of English Literature at University of the Sunshine Coast, Queensland Australia. Her research focus has long been on the ways in which literary and cultural representations of animals inform human perceptions of their own identities and their place in the natural environment. She has chapter and literary articles on animals in literature particularly in Indigenous story telling and is experienced in trans-disciplinary approaches. Clare is lead investigator in a Qld Department of Science, Information Technology, Innovation and the Arts funded project on communication and values around the dingoes of Fraser Island.

SESSION SEVEN D

AUSTRALIA: PESKY ANIMALS

CHAIR: Professor Denise Varney, The University of Melbourne

JILL BOUGH

In and out of favour: the role of economic rationalism in the Australian use and abuse of donkeys

Our complex and contradictory relationships with animals is nowhere more evident than in our relationship with donkeys. As I argued in my PhD thesis *Value to vermin: the donkey in Australia*, the Australian context exemplifies these conflicting attitudes. Once exploited as a beast of burden in the Outback in colonial times, the donkey has since been viewed variously as a pest to farmers, a feral invader, and vermin to be exterminated. The latest incarnation is interesting as the donkey is once again proving ‘valuable’ as the guard animal of choice for many farmers and pastoralists seeking to protect their flocks from wild dogs.

Where does the line lie between domestic and wild in this three way relationship? Which is valued and why? There is an interesting inter-relationship between the domestic animals: the sheep (valuable to humans), the wild animals, the dogs (valuable as the favoured companion but here a pest to be destroyed) and the donkeys (valuable again in their guardian role rather than a pest to be shot). To add to the irony of the situation, some of the donkeys employed in this way are in fact feral donkeys transported from the Northern Territory to the Eastern states which blurs the line even further. Which of these animals do we care most about and why? I contend that in this context, economics are the deciding factor.

*Jill Bough is currently a research fellow at the University of Newcastle in the Faculty of Humanities and Social Sciences. She combined her life-long passion for animals with her academic career when she completed her PhD in 2008, *Value to Vermin: the donkey in Australia*. In 2011 her book *Donkey* was published by Reaktion Books, London. She continues her research into the significance of the donkey to human societies and the way that those societies represent and, ultimately, treat them. Jill was co-convenor of the Inaugural Minding Animals conference in Newcastle in 2009.*

EMILY O'GORMAN

The Pelican Slaughter of 1911: A History of Contested Values, Killing, and Private Property from South Australia

This paper focuses on a particular event in early twentieth century Australia to examine wider questions of how particular places have been shaped by, and also shaped, laws. In 1911, approximately 2,000 pelicans were slaughtered on the a group of islands within the Coorong lagoon, South Australia. The islands were a favoured nesting site and a group of people had waited until the eggs hatched in order to kill fledging as well as adult birds, to collect the maximum payout from a 1 penny bounty that had been put on the head of each pelican by the state Fisheries Department. These birds were seen as pests by many fishermen, and they had recently been added to a list of 'fish enemies' in state legislation. This event had a range of fallouts. The killings prompted advocates of bird protection, particularly ornithologists, to seek security for the rookeries against future raids. Significantly also, the ornithologists leased the islands to protect the rookeries by limiting peoples' access to them. A range of other interests became entangled in this decision, as some ornithologists also sought to prevent local Aboriginal people from harvesting bird eggs in the area. This paper examines why this event and its fallouts are important in thinking about the history of bird and fauna protection, the persecution of particular species, and protected areas. Specifically, it examines histories of contested ideas about killing, private property, and protection that intersected in the laws, the event and its consequences.

Emily O'Gorman is an environmental historian with interdisciplinary research interests. Her research within the environmental humanities focuses on how people live with rivers, wetlands, and climates. Currently a Lecturer at Macquarie University, she holds PhD from ANU and undertook a postdoctoral candidacy at the University of Wollongong. She is the author of Flood Country: An Environmental History of the Murray-Darling Basin (2012) and co-editor of Climate, Science, and Colonization: Histories from Australia and New Zealand (2014, with James Beattie and Matthew Henry) and Eco-Cultural Networks and the British Empire: New Views on Environmental History (2015, with Beattie and Edward Melillo).

JUSTINE PHILIP

Declared animals, dingoes and ethics: a historical review of wildlife management in Australia

The Canis dingo is legally classified as a 'declared animal' (pest species) across most of Australia – as such they are recognised as an animal that causes, or has the potential to cause, adverse economic, environmental and social impact, and are targeted for lethal control across private and many public lands (DAFF 2014).

For over two hundred years lethal controls have been employed to manage Australian terrestrial wildlife, with methods including traps, poison, ground ripping, aerial platform control, bounty schemes and environmental barriers (Australian Government 2014). During the 19th century, native species were generally the target of these controls, clearing the way for agricultural land. The target species for eradication reversed in the 20th century, as the ecological and cultural value of native species became apparent, and concerns were raised about plummeting native populations.

The animals on the 'declared animal' list in Australia are now overwhelmingly the relics of early colonial society, well past their halcyon days – European fox, rabbit, feral pig, goat, camel, horse, water buffalo, feral cats and wild dogs. The dingo remains one constant target across both centuries, as their native 'authenticity' remains contentious; they have been referred to as a 'naturalised invasive predator' or a 'half reclaimed animal', despite a long history spanning back over 5,000 years in Australia.

This presentation looks at the wider environmental impacts of lethal dingo control and the need to redress this conflicting and inconsistent approach to the guardianship of both indigenous and introduced resources.

Justine Philip is a PhD candidate in ecosystem management, with the University of New England, NSW. Her thesis explores the Australian dingo in historical sciences, arts and law, and is titled "Traversing the barrier fence; exploring the cultural life and afterlife of the dingo, Canis dingo." Justine has a BSc in Scientific Photography, a

Masters in Animal Science (animal welfare) and specialises in human-animal studies. She lives in Melbourne with a number of wildlife including three teenage children and two dingoes.

SESSION SEVEN E

LOCAL ENTANGLEMENTS

CHAIR: Dr Nancy Cushing, Senior Lecturer in History, University of Newcastle

KATE WRIGHT

Digging into the Pattern which Connects: Animal Publics in the Soils of a Community Garden

This paper uses the soils of a collaboratively designed and created community garden in Armidale to understand how people 'learn to be affected' by hidden animal publics that dwell within soils.

As part of my postdoctoral project I am working with local Aboriginal community members, Elders and community groups to create a community garden on a block of land that was once an Aboriginal reserve in Armidale, New South Wales. The garden is a place to experiment with notions of more-than-human communities through the lens of multispecies ethnography, aligning with Indigenous understandings of Country as a matrix of sentient, agential beings connected through culture and kinship. This decolonising project is grounded in collaborative community research, and aims to promote alternatives to neoliberal and anthropocentric ways of living and thinking.

This paper will report on the early stages of this research project, focused on creating healthy soils that will sustain life. I want to know how the 'differences that make a difference' are manifested through rhizomatic relationships within the more-than-human community taking shape in the garden. Looking to ants, worms, and a host of other organisms that are bio-indicators of ecological health, I am keen to explore what Gregory Bateson termed the 'pattern which connects', and its role in resilient communities and environments. That is, I want to understand the impact of empathy, emotion, and encounter with individual critters on how people live within and respond to the patterns of connection that sustain life.

Kate is a postdoctoral research fellow at the University of New England, Armidale. Her current project is a collaboration with Armidale's Aboriginal community to develop a community garden and collaboratively produce a rich multi species ethnography of the site.

VIRGINIA WATSON

Land and Life on a Rural Plain

This paper examines the entanglements between native nature and invasive species on a rural plateau in NSW. It is also about the entanglements between these animals and the human-animals that live on that plain. It is informed by Desmond Morris's proposition in the Animal Contract, that our human-centred conceptions of the universe have 'isolated our species from the important basic truth that we are animals and part of an interacting biosphere'. While the paper does not explicitly discuss Morris's argument, it is an attempt to explore the 'basic truth' that Morris writes of in relation to one rural landscape in NSW. The paper does not aim to theorise this truth, rather to elaborate on some of its affective and material expressions through time in this particular place.

Senior Lecturer, Faculty of Arts and Social Sciences, University of Technology, Sydney. Research interests include, history of Australian settler colonialism, and the politics of Indigenous affairs.

TASS HOLMES

The Increase in Vegetarianism and Vegetable-rich Diets, and its Links to Poverty, Community Health, and Philosophical or Political Views Favouring Animals

Recent research in rural Upper Yarra Valley, east of Melbourne, highlights the uptake of diverse unconventional, often informal means of promoting health, among a poorer strata of the population who cannot afford private-sector

professional healthcare. Among numerous non-medical approaches to health canvassed, a significant strand of the data was concerned with nutrition, mainly the choice of vegetarianism or semi-vegetarianism, as an individual preference, or an outcome of community development and poverty alleviation projects.

This paper situates the finding of this grass-roots evolution in our eating patterns, both philosophically, and geographically, occurring in a rural community. It links the choice of vegetarianism to consumers' growing awareness of the need to support their own wellbeing in affordable ways, geared to reducing dependency on medical treatments, and to a perceived need to treat domestic animals – especially if reared for food – humanely and with dignity.

Describing the input of several interviewees and community ventures observed, the paper reveals reasons for favouring vegetable-rich diets, including financial constraint, health concerns, philosophical outlook, and the contributions of a wholefoods diet to individual and community wellbeing. Particularly because townships of the study are located among Victoria's tall forests, there is a realisation that alternative worldviews, which underlie the increasingly frequent choice to 'become a vegetarian', are hinged with a counter-cultural politicised awareness of environmental issues, and a desire to protect native animals.

Tass Holmes recently completed her PhD in anthropology at the University of Melbourne. Her research was concerned with the use of a wide range of complementary and alternative medicine (CAM) by low-income residents of a group of rural towns in Victoria. Tass is a qualified CAM and yoga practitioner, who loves folk music, and has lived in rural places most of her life. She prefers to feed her local-resident possums rather than keeping dogs or cats as pets, and is recently working on publications related to her research.

SESSION SEVEN F

EMPATHY: DISSONANCE AND CULLING

CHAIR: Dr Djoymi Baker, University of Melbourne

MARK MCMAHON | TANIA SIGNAL

Paradoxically yours: Relating information type to cognitive dissonance and dietary intention

Nutrition transition and technological advances have resulted in increases in the production of meat via Concentrated Animal Feeding Operations (CAFOs). Not only does this have adverse consequences for animals but there is widespread evidence that CAFOs are having a serious impact on the environment. Examining the attendant societal problems of animal suffering and environmental impact via a psychological lens may provide insight regarding ways to reduce meat consumption by focusing on cognitive dissonance and the 'meat paradox'. Prunty and Apple (2013) showed that deliberately creating cognitive dissonance (via hypocrisy induction) successfully modified consumption intentions in a sample of university students. Theoretically, providing individuals with information regarding the environmental impact of CAFOs should result in greater dissonance and intention to change due to central route processing given both self-preservation and animal welfare is at stake. The current paper presents the results of a study which extended that of Prunty and Apple by providing participants with one of three scripts outlining CAFOs and 'animal welfare' or 'environmental impact' vs a control condition with participants randomly assigned to one of the three. Empathy levels, attitude to animals and consumption patterns (current and future intentions) were also assessed. While the results weren't as expected the implications of the current findings, particularly in regards to empathy and dissonance arousal, for efforts to reduce/change consumption patterns will be discussed.

Mark McMahon has had a varied career, most recently graduating with a Bachelor's degree in Psychology (with honours) and was granted a competitive Summer Scholarship position at CQU at the end of 2014. Mark is now working on two papers with A/Profs Tania Signal and Nik Taylor while also working with Mental Illness Fellowship (Vic) and the National Bowling Squad with a view to starting PhD studies sometime soon.

A/Prof Tania Signal received her PhD (Psychology) from Waikato University working within the Animal Behaviour & Welfare Research Centre. In 2003 she moved to Australia and took up a position at Central Queensland University where she has developed a comprehensive research program covering topics such as links between

personality factors (especially empathy), interpersonal violence and the treatment of animals through to community attitudes regarding farm animal welfare and suitable penalties for individuals convicted of animal cruelty offenses. Tania is on the editorial board for Society & Animals and is part of the 'Voices of Influence' campaign for WSPA (Aus).

DOMINQUE BLACHE | CHRISTINE MCCAGH | JOANNE SNEDDON

To cull or not to cull; does empathy count?

Empathy is a value that can influence attitudes of the public, media and policy makers during human-wildlife policy making processes and outcomes. For instance, ecological paradigms that value empathy can challenge traditional anthropocentric views; where human well being and safety are assumed precedence over wildlife conservation and preservation in policies that address human-wildlife interaction. In this study, we investigated whether empathy played a role in the public debate and policy making process concerning the shark culling programme established in WA in 2014. A media discourse analysis was conducted on media articles published between January 2011 and April 2014 to i) determine how interactions between the media, public and policy makers influenced the decision to implement the culling programme, and; ii) determine how society valued wildlife, as a measure of empathy, and how this value influenced the public's stance on culling sharks.

The discourse analysis indicated that although the government's decision to cull sharks was a response to the increasing pressure from the public to improve beach safety, this decision was not aligned with wildlife conservation themes expressed by the public. We suggest that there is a unidirectional influence from the public to the state government, with the media serving as a reflective backdrop. The public expressed a relatively new ecological paradigm that reflected compassionate conservation and wildlife values. The results of this study suggest that empathy may be playing an important role in how the public considers human-wildlife interaction.

Before starting to work in the field of animal Ethics and Welfare, Ass/Prof Dominique Blache, a neuroscientist by training, investigated the mechanisms linking nutrition to reproductive status in sheep, goat, emus and alpacas. Since 2000, he teaches Animal Ethics and Welfare unit at UWA. His research in the field of animal welfare first was concentrated on the physiological and behavioural mechanisms that underpin emotion reactivity in sheep. He has expanded his research interests to the influence of societal and ethical factors on animal welfare.

Christine McCagh is a MSc (Biological Sciences) student at the University of Western Australia. Her research interests are human-wildlife conflict, animal welfare, and field ecology. She spent 7 years in South Africa studying elephant ecology and welfare, human-elephant relationships, and the impacts anglers have on marine protected areas.

Joanne N. Sneddon is a Senior Lecturer in the marketing discipline at the University of Western Australia. Her research interests are in technical and consumer innovation with special emphasis on clothing and textiles. In addition to studies of consumer response to wool apparel, her current research examines factors influencing ethical consumerism and how values influence consumer behaviour.

12.30-1.30PM

LUNCH

Arts Hall, 1st Floor, Old Arts

12.30-1.30PM

SHORT FILM SCREENING

CURATED BY ANAT PICK

Theatre B, Room 129, Old Arts

12.30-1.30

AUSTRALASIAN ANIMAL STUDIES ASSOCIATION ANNUAL
GENERAL MEETING*e learning Studio, Room 204, Old Arts*

1.00-1.30

E-JOURNAL LAUNCH 'ANIMALS' NECSUS SPECIAL SECTION

To be launched by Barbara Creed

1.30 – 3.00PM SESSION EIGHT

SESSION EIGHT A

REPRESENTING ANIMALS: HISTORICAL PERSPECTIVES

CHAIR: Dr Janine Burke, Victorian College of the Arts

JEANETTE HOORN

The Culture of Sensibility and the Care of Animals

In this paper I will examine the role of works of art in representing changes taking place in attitudes towards the care of animals in eighteenth century Britain. The cultivation of taste and literacy so much part of the culture of sensibility, involved the ability of everyone to view works of art. The public galleries of the Royal academy founded by Joshua Reynolds incorporated public viewing of art, to allow all who wished to view them, to do so.

The historian EP Thompson has linked the reformation of manners to the protestant ethic and to the role of the churches in inculcating sobriety, hard work and concern for those less fortunate. This extended to the proper care of animals and to the abolition of cruelty to animals- itself a movement in its own right taken up especially by preachers in the Low Church.

With the large changes brought about by commercial capitalism, came alterations to the social hierarchy as more and more citizens were now able to pursue pleasure as a result of greater and broader financial stability. This impacted upon attitudes to animals.

In this paper I will examine Thomas Gainsborough's *Portrait of Richard St George Manserger, An Officer of the Fourth Regiment of Foot*, of 1776 in the National Gallery of Victoria, in the context of discourse around the role of domestic animals and contemporary civic morals.

Jeanette Hoorn is Professor of Visual Cultures at the University of Melbourne. She has published on Australian, British and French art in the areas of pastoralism, orientalism, Darwinism, gender and sexuality from the eighteenth century to the present. Her books include Strange Women: Essays in Art and Gender (1994); Australian Pastoral the Making of a White Landscape (2007) and Hilda and Elsie Rix's Moroccan Idyll: Art and Orientalism (2012). In 2009 she curated the exhibition 'Reframing Darwin: Evolution and Art in Australia', as part of the international celebrations of the bicentenary of the birth of Charles Darwin. Current research projects include the ARC funded project 'Empathy and evolution: the history of emotions and the literary and visual representation of animals'.

ALISON INGLIS

"As Irish as pigs ..."; the image of the 'Irish pig' in British high art and popular culture 1840-1914

It has long been recognized that the pig has frequently been used to symbolize Ireland or Irish political issues in British visual culture during the Victorian and Edwardian periods. As Michael de Nie has observed, '[t]he pig represented Ireland's status as an agricultural, rustic and backward nation, as well as the Irish peasantry's supposed indifference to filth and muck' (2005). Much scholarship has focused on derogatory cartoons in the Victorian illustrated press, but this paper will emphasise the fact that caricature was not the only idiom in which the Irish pig was presented and not all images were negative. Through analysis of two objects selected from 'high' and popular culture - an oil painting by the English academic artist, William Strutt, titled *An Irish Obstructionist* (1872); and an Edwardian Stanhope pig charm carved from Irish bog oak (c.1900-1920) - it will be argued that a far greater range of positive emotional responses were evoked by the 'Irish pig' than has previously been acknowledged.

Alison Inglis is an Associate Professor in the Art History program at the University of Melbourne and the Co-ordinator of the MA of Art Curatorship program. She teaches, researches and publishes in the areas of nineteenth-century British and Australian art; and the history of art museum collections and exhibitions. Current research projects include two ARC funded projects: "Human kind: eighteenth-century and nineteenth-century British and Australian portraits in the National Gallery of Victoria" (2014-16) and "Australian art exhibitions 1968-2014: a generation of cultural transformation" (2012-15).

SESSION EIGHT B

NEW MEDIA ACTIVISM

CHAIR: Nik Taylor, Associate Professor, Flinders University

ADAM BROWN | DEIRDRE QUINN-ALLAN

Bridging Empathy and Protective Indifference?: Animal Rights, Online Engagement, and the Activist-Slacktivist Divide

This paper examines the ways in which animal rights/welfare organisations seek to engage the emotions of their target publics to reinforce or change attitudes and behaviours. Given the ubiquity of graphic images of animal cruelty across the online world, it is clear that the emotively loaded nature of such content can be harnessed to great empathetic effect culminating in symbolic gestures of consumer outrage. On the other hand, there are potential limitations of evoking anger and exploiting the powerful convention of sentimentality, which can lead to desensitisation and demotivation of consumers whilst at the same time demonising and alienating farmers and opinion leaders. Overuse of graphic footage might distance broad publics from debates on animal welfare rather than inspire support and action, while demonising key stakeholders can be counter-productive in establishing simplistic positional binaries.

We explore this issue within the broader debate over the effectiveness of 'slacktivism' - a subject that is still to receive significant scholarly attention despite the crucial importance placed on online engagement by organisations focused on animal ethics and social justice concerns more broadly. Conceptualising the activism-slacktivism distinction as a spectrum of stakeholder engagement to be strategically negotiated by institutions in order to balance their own authority with prosumer agency, we examine the different ways in which organisations seek to engage with their publics online. We ask what function(s) affect might play in engaging (or perhaps alienating) various stakeholders; how might the divide between empathy and indifference be bridged?

Dr Adam Brown is a Senior Lecturer in Media Studies at Deakin University. His interdisciplinary research has spanned Holocaust representation across various genres, surveillance and film, mediations of rape, digital children's television, social media and animal ethics, and board game culture. Twitter: <https://twitter.com/textualworld>. Website: <https://adamgbrown.wordpress.com/>.

Deirdre Quinn-Allan is Associate Head of School (Teaching and Learning) in the School of Communication and Creative Arts at Deakin University, Australia. She researches and writes about aspects of communication practice within public relations, marketing communication, social media, and crisis communication.

CLARE MCCAUSLAND | SIOBHAN O'SULLIVAN | ANASTASIA SMIETANKA

Eye in the Sky: The ethics and politics of drones in animal activism

Drones represent the next frontier in animal activism. Pilotless aircraft afford animal advocates the opportunity to gather intelligence in ways that previously necessitated trespass. At present the use of drones is legal in Australia, however, this may change. In this paper we look at the use of drones by animal activist groups in Australia and the political and moral issues their use raises. We ask: are there novel concerns to take into account before activists proceed with new technology in their efforts to progress animal rights and wellbeing? In answering this question we look particularly at the potential conflict between the interests of animals and the interests of private property owners, and consider whether the use of drones in informing public policy bears on their ethical status. In light of the shifting legal status of drone use by private activists, I also consider briefly whether their use may be understood as an act of civil disobedience.

Clare McCausland is based at La Trobe University and is a member of the Human Rights and Animal Ethics Research Network as well as the Australasian Animal Studies Association. Trained in moral philosophy, her published work brings together traditionally opposing views in animal rights and animal welfare. She currently works in applying ethical theory to political questions in animal advocacy.

Dr. Siobhan O'Sullivan, UNSW. Siobhan has been undertaking research into animal protection issues for many years. Her interests include animal advocacy and animals and politics.

Anastasia Smietanka is a commercial litigation and animal protection lawyer. She is the co-founder of The Animal Law Institute and former National Co-ordinator of the Barristers Animal Welfare Panel.

ELIZA MUIRHEAD

Open your eyes; the camera, new media and Animal Advocacy

Most animals around the world live their lives in environments which are far removed from the public domain, the largest of this group being farmed animals. Those who have attempted to reveal these hidden realities have traditionally harnessed the documentary power of the camera lens. Through photography, video and sound recordings, activists have been able to make the lives of these animals more visible. In the last decade, given the change in new media technology and the increase of social media in peoples lives, it has become even easier to insert an awareness of these animals realities into people's everyday lives. But how do these images actually make people feel and do these feelings translate into any real change for the animal who's lives have been revealed? This paper will investigate how animal advocacy groups are developing with the changes in new media and discuss whether real progress is being made.

Eliza is an activist, scientist and communications professional working for animals, the environment and human rights. Her work has been published globally with some of the world's leading advocacy organisations. She holds a B.S. in Animal Science and a Dip. in Creative Arts from The University of Melbourne and a M.A. in Science Communication Natural History Filmmaking from The University of Otago. In 2011, she co-founded, Fair Projects, an organisation to offer professional quality media and communications for advocacy organisations and in 2012 was named as one of The Age's 'Top 100 Most Influential Melbournians' for this work. www.elizamuirhead.com

SESSION EIGHT C

HYBRIDITY AND BIOETHICS

CHAIR: Bernice Bovenkerk, Assistant Professor, Wageningen University, Netherlands

LARA STEVENS

The Art of Animal Embryology: rethinking reproduction in an age of overproduction

In 2012 and 2013 Japanese artist Ai Hasegawa confronted the problem that rapid environmental changes were decimating whole species of marine animals, inevitably leading to future food shortages for humans and loss of biodiversity. Her visual and performance artworks *I Wanna Deliver a Shark* (2012) and *I Wanna Deliver a Dolphin* (2013) respond to the growing problems of global overproduction, pollution and overfishing and challenge conventional modes of thinking about human female reproduction. In *I Wanna Deliver a Shark*, Hasegawa created an anatomical model of a human womb hosting the fetus of a spiny dogfish, *Squalus acanthias*, as well as a 'Dilemma Chart (Why Don't I Get Pregnant With...)' and an 'Artificial Pregnant System' diagram. In *I Wanna Deliver a Dolphin*, Hasegawa made a short film of a pregnant woman swimming in a pool as she gives birth to a dolphin, feeds and plays with it. To create these works, Hasegawa collaborated with embryologist, Anastasia Mani who works at the Centre for Reproductive and Genetic Health in London. This paper considers the how art engages with science to creatively imagine future innovations to mitigate the environmental challenges of the twenty-first century and beyond. It looks at the questions raised by Hasegawa's artworks regarding the ethics of reproduction, future food shortages and the quality of human lives in an overcrowded and polluted world. I argue that whilst art and science can productively work together to develop radical possible solutions to environmental problems, these works also generate some of the contradictions of instrumentalising women's bodies for the benefit of caring for and rejuvenating a biosphere that has predominately been damaged by men and patriarchal systems of exploitation.

Dr Lara Stevens holds a PhD in theatre and performance from the University of Melbourne. In 2014 she was the Hugh Williamson Postdoctoral Fellow in the Australian Centre at the University of Melbourne where she researched ecofeminism and the writings of Germaine Greer. Lara's research areas include twenty-first century anti-war theatre and performance, feminist philosophy and contemporary eco-performance.

RACHAEL CARR

100% pure pigs: New Zealand national identity and the cultivation of pure Auckland Island pigs for xenotransplantation

This paper focuses on the social-material construction of a special breed of pigs, the Auckland Island Pigs. It examines this as it intertwines with the biotechnology company Living Cell Technologies (LCT), an NZ/Australian company who are using Auckland Island pigs in xenotransplantation technologies, and with New Zealand regulatory systems and national imaginaries. New Zealand is a relatively isolated nation characterised by an investment in ideas of the nation's cleanliness and purity – found for example in the 100% pure campaign, and its extreme quarantine restrictions. Although NZ initially banned xenotransplantation, it is now one of the world leaders in clinical trials. By many accounts this has been indebted to the Auckland Island pigs – creatures assured of their purity from being isolated for a hundred years or more on a remote NZ island, and reproduced now under highly specific bio-security conditions.

Using primarily document analysis, and drawing on Haraway's concept of material-semiotic bodies, Jasanoff's notion of co-production, and Foucault's apparatuses of power, this paper seeks to explore how the purity of the pigs is established through narrative and embodied technologies. It explores how the purity of NZ is also (re)mapped through the bodies of these extraordinary pigs, enabling them to be used as a source for xenotransplantation in NZ and internationally. I argue that the construction of pure Nation and pure bodies here are also embedded in particular apparatuses of power that produce lived lives for animals and humans that are often violent in nature.

Rachel Carr is a PhD candidate at the University of Sydney, in the department of Sociology and Social Policy. Her research interests are at the intersection of Human-Animal studies, Feminist Science and Technology Studies and Biomedicine/Public health. Her PhD project focusses on animal-human transplantation, looking at the regulatory and virology discourses/practices. It explores intersections in the ways the 'human' is imagined and produced in the xenotransplantation field, and how this intersects with other national imaginaries of – and ways of administering/regulating – the human population or nation.

EVELYN TSITAS

Monstrous progeny? The human/animal umbilical cord in science fiction

Science fiction writers who explore the trope of the human animal hybrid challenge traditional anthropocentric hierarchies that value the human over other animals.

Representations of the human/animal boundary in works such as Laurence Gonzales's *Lucy* (2011), Kelpie Wilson's (2005) *Primal Tears*, and Charis Cussins's (1999) story *Confessions of a Bioterrorist*, in which a woman offers her body as a vessel for transpecies pregnancy, allow readers to form an empathetic relationship with the hybrid character by following the mother-child bond formed in utero. In these novels, the protagonist chooses to become pregnant with a bonobo embryo with the intention to save a threatened species. This is in contrast to the trope of the male scientist impregnating a female animal host with his own sperm as seen in Maureen Duffy's 1981 novel *Gorsaga*. Through the emotional journey of the pregnancy and birth, readers can identify with the human aspects of the hybrid and imagine what humans and animals share as sentient beings, rather than what makes us different. In these novels, the monstrous progeny represents the possibilities and vulnerabilities of the shared world of the human and the animal. In this paper, I argue for the continued relevance of Donna Haraway's 1985 manifesto for cyborgs in the 21st century as a way to understand the hybrid character in science fiction. The hybrid is a challenge to the biologically tenuous dualism that is constructed and enforced socially, and represents the same possibilities for deconstructing human and non-human animal binaries as the cyborg.

Dr Evelyn Tsitas is a published author and has a PhD in Creative Writing from RMIT University. Her research interests are in speculative fiction, Donna Haraway and the trope of the human animal hybrid in fiction and she has published widely in interdisciplinary academic journals on these subjects.

SESSION EIGHT D

NECROZOOPOLIS: ANIMAL SIGNIFICATION AT THE NEXUS OF LIFE AND DEATH

CHAIR: Dr Jennifer McDonell, University of New England

FIONA PROBYN-RAPSEY

Blanking out and switching off: whiteness and unfeeling

Joseph Pugliese coined the term “necrological whiteness” in order to examine “the manner in which whiteness exercises its signifying grip beyond the biological life of the subject” (2005). In Pugliese's essay the ‘subject’ is a human one and specifically, one constructed by forensic pathology's template of the dead human body, which always just happens to be white. Hence whiteness is necrological, occupying an unspoken norm even in, or especially in death. Taking up this term (and the longstanding associations between whiteness and death), my paper examines how whiteness plays an important role in the preparation of certain kinds of animals for death; sheep, broiler chickens and turkeys, as well as the iconic white lab rodent. In (human centred) critical whiteness studies, whiteness gains political power through not being seen, by its occupation of a norm, like a template, which white people do not often notice (let alone take issue with). This paper will examine how this applies in the case of the over-production, or massification of industrialized animals, whose whiteness also renders them template bodies, not to be seen, not to be noticed, but also to be especially marked out as human technological property, just another exceptional ‘white good’. In the case of white industrialized animals, their whiteness embodies capture by a logic of instrumentalisation and I hope to show that ‘seeing’ the operation of whiteness in relation to industrialized animal subjects can also help to understand and counter the form of their captivity.

Research interests connect feminist postcolonial/ critical race studies and Animal studies examining where, when and how gender, race and species intersect. She is co-editor of Animal Death (2013) and also Animals in the Anthropocene: Critical Perspectives on Non-human futures (2015). As well as currently working on a project about Dingoes and the cultural logic of eradication, Fiona is also Series Editor (with Melissa Boyde) of the Animal Publics book series through Sydney University Press and Vice-Chair of the Australasian Animal Studies Association.

ROWENA LENNOX

Otherworldliness and Disconnection: the hunter and the hunted in dingo–people relationships

When Myrtle Rose White heard a dingo howling ‘like a lost spirit in a lost world’ in a remote dogging camp in the arid lands of South Australia in the teen years of the twentieth century she was terrified. In *No Roads Go By*, her 1932 memoir of station life, she describes the ‘haunting, blood-chilling’ howls of the dingoes that she and her party had come to kill. These otherworldly qualities are echoed in the hyena that signifies death in Ernest Hemingway’s story ‘The Snows of Kilimanjaro’ (1936). After White’s dogging party scalped 63 dingoes on their hunting expedition, all the domestic dogs on the property were accidentally killed by strychnine baits intended for dingoes. White describes her daughter’s anguish at losing her pet dog Bluey and her own disgust at the ‘wholesale slaughter’ of four pups. Lionel Hudson in his book *Dingoes Don’t Bark* (1974) records that professional dingo hunters in the 1960s and early seventies were also dog lovers, one of whom claims, ‘I would not do the job if I thought he [the dingo] would be wiped out.’ This paper explores how such disconnection – the inability to imagine the total eradication of dingoes despite attempts to wipe them out, as well as the inability to extend the love and empathy humans feel for their own dogs to dingoes – relates to humans’ overestimation of dingo resilience and humans’ association of dingoes with ghoulish and macabre otherworldliness.

*Rowena Lennox is writing an emotional history of dingoes and people as part of a doctorate of creative arts at the University of Technology Sydney. Her first book *Fighting Spirit of East Timor: the life of Martinho da Costa Lopes* (Pluto/Zed, 2000) won the 2001 NSW Premier's General History Award. Rowena has published essays, fiction, memoir and poems, including ‘Timor dreaming’ (Southerly, vol. 74, no. 3, 2014), ‘Apex predators’ (Meanjin, vol. 73, no. 3, 2014) and ‘Head of a dog’ (Southerly, vol. 3, no. 3, 2013). Her interview with Bill Gammage appears in *Writers in Conversation* (vol. 1, no. 1, 2014):*

http://dspace.flinders.edu.au/jspui/bitstream/2328/27263/1/Gammage_Lennox.pdf

GEORGE IOANNIDES

Religiosity, Animality, Life and Death: Creaturely Avowal and Spirituality on Screen

This paper aims to uncover the role of religion in issues of animal avowal and filmic signification. Specifically, it queries and thus makes public humans’ often willed blindness to animals as religious, emotional, and bio/necropolitical subjects, and calls attention to the ways in questions of animals’ liveability and killability are strongly colluded to identifications of human and/or nonhuman religion and/or irreligion. In this paper I begin by closely engaging with Claire Jean Kim’s *Dangerous Crossings: Race, Species, and Nature in a Multicultural Age* (Cambridge UP, 2015), and reflect on what it means to do justice to an adequate response to the back-and-forth human/nonhuman animal conversations, both generative and recalcitrant, in the history of the struggles over Native American Makah whaling and in the optics (or taxonomic logics) through which Kim views such struggles in her work. I discuss the ways in which reading Kim’s work not only inspires us to think about her analysis of the ways in which race, in particular, functions as a metric for bio/necropolitical animality and vice versa, but also about how issues of religion and religiosity are an absent presence when the optics of race and animality are invoked in the analysis of such phenomena as the struggles over Makah whaling, and particular racial-cultural significations of whales as killable. Through an analysis supplemented by considerations of recent documentary films on the plights of cetaceans, where these creatures are often signified as inherently liveable via their capacity for biosocial, communicative, and, most importantly for my purposes here, spiritual life, I then discuss how religiosity should also be included in a multi-optics of race and species/animality when examining the interrelations of various axes

of power and identity that comprise the filmic assemblage of certain animal subjectivities and such subjects' struggles for avowal at the bio/necropolitical nexus.

George Ioannides is a PhD Candidate in the Department of Studies in Religion at the University of Sydney. His doctoral research aims to rethink points of correlation between the academic study of religion and human-animal studies. George has written and spoken on a variety of topics that combine his research interests in the study of religion and material and visual culture, animal studies and ecocriticism, new materialism and posthumanism, and the intersections surrounding religion, gender, and sexuality. He has recently co-edited a special issue of the Journal for the Academic Study of Religion on 'rethinking religion and the non/human.'

SESSION EIGHT E

FOXES, BIRDS AND COWS: LITERATURE AND THE NONHUMAN ANIMAL

CHAIR: Dr Clare Archer-Lean, University of the Sunshine Coast

MEGAN JACKSON

The Cunning Fox - Human/Animal Nature in English Misericords and Animal Literature

'And they lyke and folowe me wel, For they playe all grymmynge and where they hate they loke friendly and meryly. For ther by they brynge then vnder their feet, And byte the throte asondre, This is the nature of the foxe, They be swifte in their takynge whiche pleseth me wel.' (Caxton, William, *The History of Reynard the Fox*, p. 57, lines 20 – 24.)

What I will be seeking to explore in this paper is the juxtaposed symbolic and prosaic relationship that was present in the medieval/early modern period in England between human and animals. Although there are myriad of animals that display this, I will be focusing on the fox; what did a fox represent, how were these parameters demonstrated in text and misericords and why was such significance displayed through animals? Animals were consistently defined by human parameters; an animal was as much a symbol as a living breathing thing. In this way the medieval mind is contrary, on one hand we have such an intimate relationship demonstrated through medieval society; the interdependence of their society on animals, but then we also have the demonstration of animals trapped within a human construct. The symbol of the fox is a clear illustration of this.

Completed all my studies at La Trobe University, including a double degree in History and English, Honors and Masters in English. I am currently working on my PhD, concentrating on relationships between animals and humans in the medieval/ early modern period. I have presented several papers, including an international presentation at the Early Modern Studies Conference in Reading 2014. My research interests are mostly centered on animals, symbolism and literal representations in the medieval/ early modern period, including pictorial depictions such as misericords as well as literature.

SUSAN PYKE

Divine wings and earthy atmospherics: literary flights between the 'mute' avian in Emily Brontë's poems and the swan song of Oblivia in Alexis Wright's *The Swan Book*

There is a strand of Romantic ecological consciousness in Emily Brontë's Victorian poetry that connects to the swooping posthuman turns in Alexis Wright's novel *The Swan Book* (2014). The discomfiting strangeness of birds in Brontë's poems is amplified by the uncanny swans in Wright's text, creating a resonance between the works, even as Brontë writes to the Book of Nature and Wright's work draws upon her Waanyi nation's Dreaming. Both works direct readers to the power of the beak, the piercing eye that glares askance, the fearsome talon, and the wonder of winged flight. While Brontë's speakers see birds as responsive fellow creatures, and Wright depicts a vibrant deep kinship between her swans and the dreamy Oblivia, I read Brontë's 'mute bird' on a 'still grey stone' as portending the heartbreak of swans that beat their way across Wright's apocalyptic sky. Wright's searing critique of the damage humans have inflicted upon the world has sympathies with Brontë's Romantic attunement to the impact of seasons on fragile wings and nests. Centuries apart, these texts come together to show that it is not only

human animals that suffer as the climate changes. Brontë and Wright offer an alternative to the melancholic destructive greed riding roughshod over non-species specific solutions to the decreasing livability of this shared world, suggesting new possibilities in the winged-divine. They offer, in their own ways, a sacred and decentering invitation to seek different patterns in the dynamic of co-creation, dismissing harmful humanist boundaries drawn between humans and other-than-humans.

Dr Susan Pyke teaches at the University of Melbourne with the School of Culture and Communications and the Office for Environmental Programs. She writes in the shared fields of creative writing, literary criticism and ecocriticism. Her most recent eco-critical thinking has been published in Southerly, the Australasian Journal of Ecocriticism and Cultural Ecology and Text's special issue Writing Creates Ecology and Ecology Creates Writing. She co-convenes the University of Melbourne's Animals Reading Group and is in the thick of a fragile creative project that considers cross-species metamorphoses. Susan also works part-time with Sustainability Victoria, leading their organisational research.

LAURA JEAN MCKAY

The carnivorous cow: representations of human and nonhuman animals in *The Conversations of Cow* by Suniti Namjoshi.

In the 1985 novel *Conversations of Cow* by Suniti Namjoshi, Sybilla the cow describes a dream in which she has turned into “‘a Carnivorous Cow ... The odd thing is,’ she goes on, ‘I really enjoyed myself.’” Namjoshi navigates shifting postcolonial, sexual, gender and species boundaries in her illustrated novel, challenging the question of what is a cow, along with what is a human.

John Berger notes in ‘Why Look at Animals’ (About Looking 1980) that animals are receding from urban human lives, replaced by representations in popular culture, such as in zoos, stuffed toys and companion animals. In this line of thinking the absorption of nonhuman animals into fiction may therefore equate to a loss, merely replaced by representation. In another reading, however, literary representation enables other forms of human engagement with the nonhuman world.

I concentrate on representations of human and nonhuman animals in *The Conversations of Cow*, focusing on the philosophical and social implications of such representations through the trope of metamorphosis. Namjoshi’s novel offers a practical exploration of how a fictional work may address these concerns in an urban, postcolonial setting. I argue that Berger’s notions of receding and replacement are prevalent in literary examples such as *Conversations of Cow*, where the concept of metamorphosis is used by the author both as a method of distancing and as an attempt to understand the nonhuman animal ‘other’.

Laura Jean McKay is the author of Holiday in Cambodia, shortlisted for the NSW Premier’s Literary Award and the Queensland Literary Award 2014. The collection was part of her MA on short fiction about Cambodia. Laura is now a PhD candidate at the University of Melbourne undertaking a critical/creative thesis on concept of representation of nonhuman animals in contemporary novels. Laura’s work has been published in Best Australian Stories, Meanjin, and Hecate and won the Alan Marshall Award for short fiction. She is the recipient of a Martin Bequest Traveling Scholarship 2014. www.laurajeannmckay.com

SESSION EIGHT F

JURISPRUDENCE

CHAIR: Julia Cook, Southern Cross University

GEETA SHYAM

Community Perspectives about the Legal Status of Animals

This paper will present the preliminary results and analysis from a survey that was undertaken to get a snapshot of Victorians’ perspectives about the legal status of animals. As part of the study, 287 respondents were surveyed to

ascertain whether they know that animals are legally classified as property, and their thoughts about this classification.

The research produced new knowledge about how people perceive the legal status of animals, and whether they attach different sentiments to different categories of animals. The results suggest that the property status of animals is, at least to some extent, inconsistent with community values. They highlight the different attitudes people have towards different categories of animals, and indicate that their attitudes are to a good degree influenced by the visibility of animals in their lives as well as their personal experiences with animals.

These results provide some insight into the kinds of education campaigns that might be effective in developing community support for legal reforms directed towards improving the lives of animals. They further reinforce that any change will have to be incremental.

Geeta Shyam is a PhD candidate at Monash University. Her research examines the legal status of animals in Australia and questions whether property status of animals requires change.

MICHELLE MALONEY

Does Earth jurisprudence and the Rights of Nature movement offer a more just legal framework for nurturing the life of animals than our current legal system?

Current laws in Australia govern the lives of non-human animals based on their relationship with humans. Companion animals have a high emotional value to humans and often receive a limited level of protection in our legal system. Factory farm animals are merely a commodity for human use, and they have little protection under existing law. Native species are variously protected, harvested or absent from our laws altogether.

In this paper, I will critique this differentiated approach to our treatment and legal protection of animals and offer an alternative legal approach based on Earth jurisprudence. Earth jurisprudence, or 'Earth laws', is a new legal theory and growing global social movement that rejects our current human centred legal system and advocates for an Earth-centred approach to human governance, and to caring for and nurturing non-human life. I will provide an overview of the origins and key elements of Earth jurisprudence and its debt to deep ecology and indigenous knowledge and wisdom. I will then briefly examine the current legislation around the world that grants legal rights to nature including: the Ecuadorian Constitution, Bolivian Act for the Rights of Mother Earth, more than 150 local laws across the USA, and the granting of legal rights in New Zealand, to the Whanganui River and Urewera Forest. I will also provide an overview of the growing body of laws around the world that recognise the legal rights of particular species – from the Swiss Constitution to the recent recognition by an Argentinian Court that an orang-utan in captivity has legal rights. Finally, I will explore what our legal system might look like, if we were to take an Earth jurisprudence approach to regulating for the health and protection of animals in Australia.

Michelle Maloney is an environmental lawyer and activist, and is the Co-Founder and National Convenor of the Australian Earth Laws Alliance, which advocates for Earth centred law and governance in Australia. She is the Chairperson of the Environmental Defender's Office Queensland and the Australian representative on the Executive Committee of the Global Alliance for the Rights of Nature. She released her first book in 2014 – an edited collection called 'Wild Law in Practice' (Routledge Press) - and recently submitted her PhD at Griffith University Law School, which analysed the role of law in reducing consumption in industrial societies.

JEANETTE ROWLEY

Toward a vegan jurisprudence of human rights

This presentation raises questions about the moral foundations of human rights and who should be included.

Human rights law is founded on notions of human autonomy and rational agency. However, vegan human rights are moral claims for non-humans. When a vegan human claims their human rights, rights granted, paradoxically bring into focus the sentient non-human other who's moral status is elevated. The vegan thus brings compassion to

the forefront of human rights legislation and, through compassionate demands, brings partial emancipation to non-human sentient others by association.

The suffering narrative of protest scholarship in human rights (represented for example, by Baxi, Douzinas & Simmons) rejects Kantian principles and instead, emphasises duties owed to the unique sentient other (based on Levinas' ethics of alterity). If Kantian rationality is rejected in human rights scholarship then the unique sentient other is a cross species concept. Veganism brings into sharp focus an intersection where vegan human rights meet the status of non-human animals and the logical development of a vegan jurisprudence of human rights.

Jeanette is a PhD research student at Lancaster University in the United Kingdom where she is developing a thesis on the way veganism impacts human rights law. She is a long standing animal rights and vegan activist who has a history of affiliations with various UK animal rights organisations and has given a number of presentations throughout Europe on the human rights of vegans. She is currently a United Kingdom representative for the International Vegan Rights Alliance and sits on the Academic Advisory Committee of the United Kingdom Vegan Society.

3-3.30PM

AFTERNOON TEA

Arts Hall, 1st Floor, Old Arts

3.30-4PM

CONFERENCE PRIZE AND CONFERENCE CLOSE

Elisabeth Murdoch Theatre A

Denise Russell Postgraduate Prize for Animal Ethics. (\$250)

This prize will be awarded to a postgraduate student presenter in recognition of the outstanding contribution of their research to Animal Ethics. The decision to award the prize is made by the Executive Committee of the AASA. The prize is named after Denise Russell for her lifetime commitment to the field of Animal Ethics.

About Denise Russell:

Denise Russell is an Honorary Research Fellow in the Philosophy Program at the University of Wollongong. She is the author of Women, Madness and Medicine (Polity Press, 1995/1998), and Who Rules the Waves? Piracy, Overfishing and Mining the Oceans (Pluto Press, London, 2010), along with numerous scholarly articles. With Dr Melissa Boyde, Denise established [Replace Animals in Australian Testing](http://lha.uow.edu.au/hsi/contacts/UOW021431.html) (RAAT). The RAAT website is an information resource on alternatives to using animals in scientific and medical research and brings together an emerging network of people and organisations working towards replacement of animals in research.

<http://lha.uow.edu.au/hsi/contacts/UOW021431.html>

4.00-5.00PM

KEYNOTE:

HARRIET RITVO

This keynote has been supported by the ARC Centre of Excellence for the History of Emotions*Elisabeth Murdoch Theatre A*

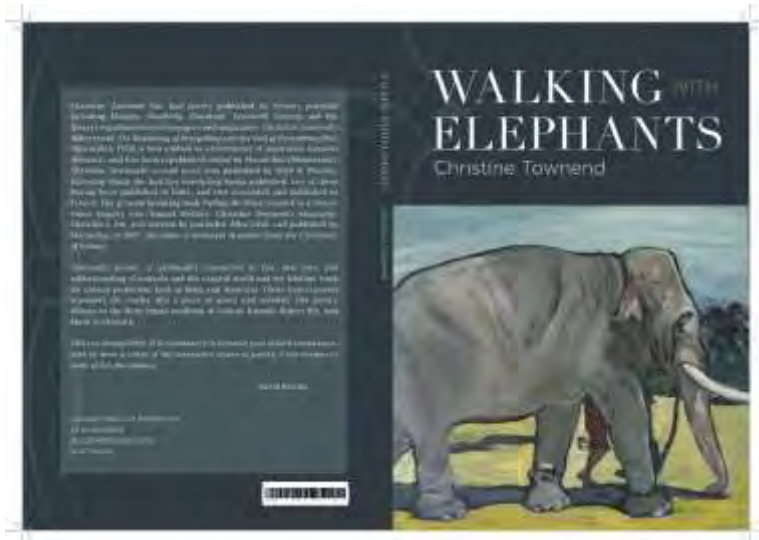
Chair: Peta Tait

Wanting the Wild

The general Romantic appreciation of wildness in the abstract or at an aesthetic or geographical remove was accompanied, at least in some hearts and minds, by the desire to incorporate it into everyday experience. Where animals were concerned, various paths could lead to this goal. Some people sought proximity to captive live creatures, while others sought to distill their essence through germplasm, cuisine, or interior decoration. Each of these practices illustrated that overt enthusiasm for wildness coexisted with more complicated impulses and understandings.

Book Launches: Walking with Elephants and The Art of the Animal

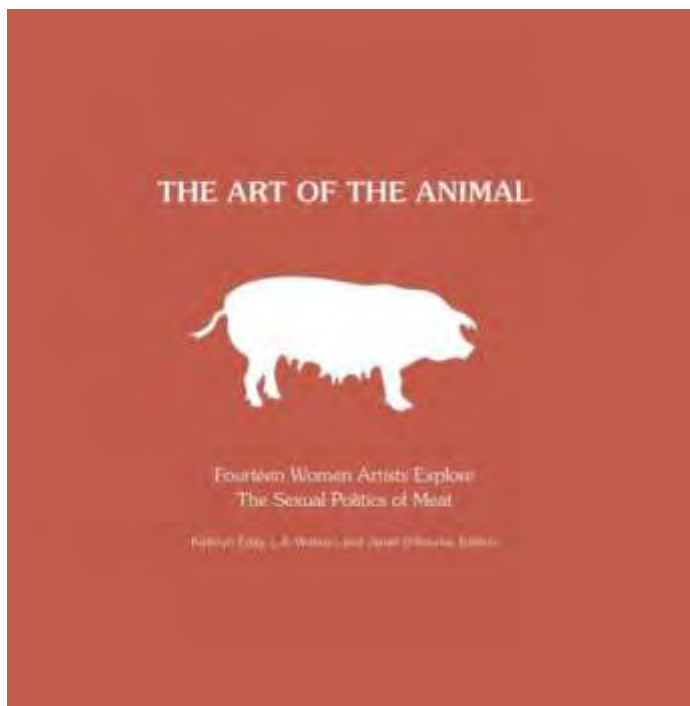
Lunchtime Monday 13th July, University Hall, The Old Quadrangle



Walking with Elephants by Christine Townend

To be launched by Dinesh Wadiwel

Christine Townend was founder of Animal Liberation NSW, and, with Peter Singer, co-founder of Animals Australia, and worked with animals in Rajasthan for seventeen years, during which time she established shelters in Darjeeling and Kalimpong, in the foothills of the Eastern Himalayas. She has published eight volumes of fiction and non-fiction. *Walking with Elephants* is her first collection of poetry.



The Art of the Animal, featuring essays and artworks by AASA members Yvette Watt and Lynn Mowson

To be launched by Melissa Boyde

Featuring work by the editors, Nava Atlas, Sunaura Taylor, Yvette Watt, Angela Singer, Hester Jones, Suzy Gonzalez, Renee Lauzon, Olaitan Callender-Scott, Patricia Denys, Maria Lux, and Lynn Mowson, **The Art of the Animal** explores contemporary women artists' engagement with how women and animals are depicted and treated. The book was inspired by *The Sexual Politics of Meat: A Feminist Vegetarian Critical Theory* by Carol J. Adams, who has written an afterword. The foreword is by Keri Cronin, Associate Professor in the Visual Arts Department at Brock University, Canada. Carolyn Merino Mullin, director of the Museum of Animals and Society in Los Angeles, for which the book serves as a catalog for an exhibition of the artists' work in Fall 2015, has also contributed an essay.

Book Launches: Animal Publics Series – Animals in the Anthropocene and Fighting Animals

Lunchtime Tuesday 14th July, University Hall, The Old Quadrangle

Animal Publics

The Animal Publics series at Sydney University Press publishes original and important research in animal studies by both established and emerging scholars. Animal Publics takes inspiration from varied and changing modalities of the encounter between animal and human. The series explores intersections between humanities and the sciences, the creative arts and the social sciences, with an emphasis on ideas and practices about how animal life becomes public: attended to, listened to, made visible, foregrounded, included and transformed. Animal Publics investigates publics past and present, and publics to come, made up of more-than-humans and humans entangled with other species.

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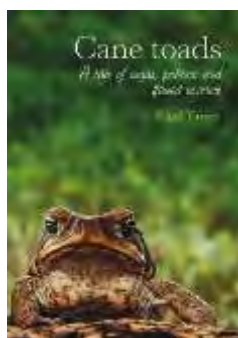


For more information please contact the Series Editors:

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e-journal Launch: NECSUS: European Journal of Media Studies special
edition: 'Animals'

Lunchtime Wednesday 15 July, Arts Hall, Old Arts Building



Film Screening:
The Ghosts In Our Machine

6pm, Tuesday 14 July
Ian Potter Auditorium,
Dax Centre



Animal Studies Journal, the online scholarly journal of the [Australasian Animal Studies Association](http://ro.uow.edu.au/asj/), provides a forum for current research in human-animal studies. *ASJ* publishes international, cross-disciplinary scholarship. The journal, which is published twice yearly, is fully refereed (double-blind peer reviewed) and open access.

Submissions welcome at: <http://ro.uow.edu.au/asj/>

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The Australasian Animal Studies Association brings together writers, thinkers and researchers from across Australia, New Zealand and the Asia Pacific region to foster collaborations, organise events for the dissemination of current research and projects, and to provide information regarding research fellowships, awards, grants and scholarships for Animal studies scholars and students. We are active in organising and sponsoring seminars, symposiums and research workshops, as well as our publications the AASA bulletin and our new *Animal Studies Journal* <http://ro.uow.edu.au/asj/>.

In the last few years, the AASA has grown considerably and our members, our bulletin and our journal are testament to the dynamism of the field and the research and new thinking it is producing.


Annual memberships are \$50 waged and \$25 unwaged
For more information or to join us, go to www.animalstudies.org.au

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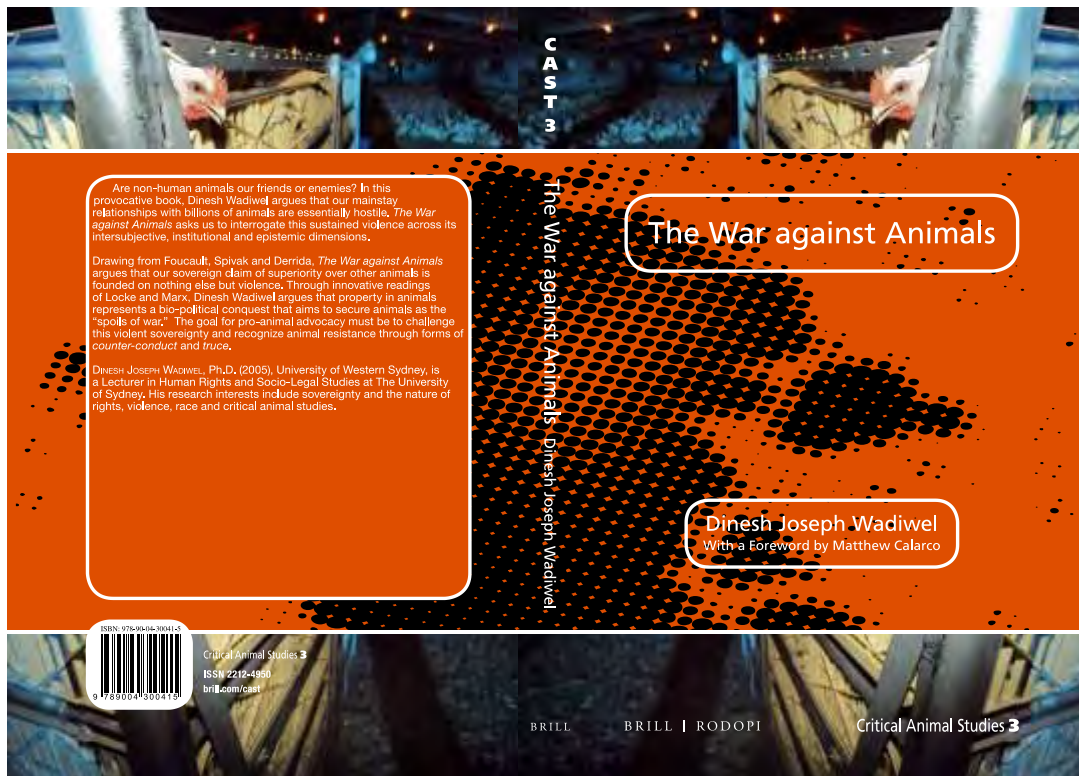
For the little dog shivering in a puppy factory cell.

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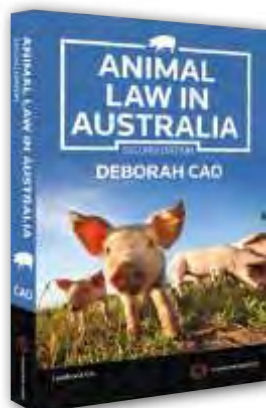
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Animaladies

July 11 & 12, 2016, University of Sydney

Keynote: Professor Lori Gruen, Wesleyan University

From 'crazy cat ladies' to 'deranged' animal advocates occupying a 'lunatic fringe' (Wolfe, 5), the spectre of the 'crazy' label is never too far from the 'question of the animal'. The cultural connections between madness, species, race and gender are plentiful, stereotypical and persistent, highlighting similar trajectories and patterns of marginalisation. Their intersection also requires careful contextual analysis and framing. This symposium at the University of Sydney will focus on the role of madness, reframed in terms of species, race and gender as 'animaladies'. It will examine how animaladies come in different forms of 'crazy love' (D B Rose, 2013); passions, attentiveness and empathy that are sometimes also experienced alongside social marginalisation by animal advocates, animal carers and animal studies scholars. The 'crazy love' of the animal advocate can reveal forms of courageous wisdom, persistence in the face of impossibilities and improbabilities. Seen in this light, animaladies can unhinge prevailing norms concerning human animal relationships, particularly those based around indifference towards animal misery.



Understanding how the 'madness' of our instrumentalised relationships with animals intersects with the 'madness' of taking animals seriously, is the major task of this Symposium. The purpose is not to decide where the madness 'truly' lies, but rather how it is distributed, how it is made purposeful, how it is disguised (as 'economic expediency') and how it is made to work for social change or against it, how it is shaped as an insult, embraced as a zone of quarantine, or left as an undefined fear. Animaladies are also a potential obstacle to connections with other progressive movements, and as such, they warrant specific attention and careful analysis.

For the full CFP, please go to HARN website:

<http://sydney.edu.au/arts/research/harn/conferences/index.shtml>

We are calling for papers (20 mins long, 10 mins question time) to address the following core ideas:

- case studies that show how particular human/animal relationships are pathologised (and their effects)
- the conditions under which animaladies can work for and against animal advocacy
- the function of particular associations between animals and madness/forms of 'unreason' and irrationality, from Classical philosophy to more contemporary schizoanalysis
- discussion of animal madness in the context of industrial farming and global capitalism
- the role that gender and race play in the pathologisation of human/animal bonds and connections
- cross-species animaladies in the form of public health/One Health paradigms: 'mad cow' disease, the 'black dog' of depression, ebola, H1N1, Hendra virus, pathological connections between humans and animals that invite 'more than human' responses to crises of health and welfare.
- the effectiveness of animal studies approaches, methodologies, insights in countering the negative effects of animaladies while exploiting the positives.

Please send an abstract to fiona.probyn-rapsey@sydney.edu.au by **December 5th, 2015**. Abstracts should be no longer than a page, including a short bio. Notification of acceptance/rejection will occur within a month. The symposium will be limited to approximately 35 presentations, 20 mins long with 10 mins for question time.

Human Rights and Animal Ethics Research Network [HRAE]
The School of Culture and Communication
University of Melbourne, Australia

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<http://animal-publics.com/>

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