

# THE HYDRANT

**The Monthly Bulletin  
for Members of  
Intermountain  
Therapy Animals**

**Volume 22/Number 6**

**June 2022**



# Are you current with ITA?

**ITA Office Hours:**  
**Monday ~ Thursday, 9 am**  
**to 5 pm**  
**(Fridays - CLOSED)**

## **Membership Dues:**

**Individual \$99**

**Family \$150**

## **How to Pay:**

Call the office with a credit card (801-272-3439), request a PayPal invoice, or send a check to PO Box 17201, SLC, UT 84117.

## **Update your Contact Information:**

If your contact info remains the same, you can just make your payment.  
If any of your contact info has changed, please let us know by responding to this email or you can use the membership renewal application on our website in the member's section.

*If you are not planning on renewing your membership, please let us know so that we don't send more notices.*



*\*from the 2022 "Animals in Swimsuits" Pinup calendar by Planet Wilderness*

## **June (It's summer-camp season!)**

**Thursday, June 2, Tuesday, June 7, & Tuesday, June 9 ~ Bountiful Primary Children's Constraint Induced Camp, 10:55-11:20 am**

**Friday, June 10 ~ Camp Hobe Jr. Day Camp Session, 9:30 am-12:30 pm**

**Monday, June 13 & Monday, June 27 ~ Rock-A-Bye Childcare, 10:00-11:30 am**

**Tuesday, June 14 ~ ITA Board of Directors Meeting, 7 pm**

**Tuesday, June 14 & Thursday, June 16 ~ Murray Primary Children's Constraint Induced Camp, 10:50-11:20 am**

**Saturday, June 18 & Tuesday, June 21 ~ Wolf Creek Foundation, 1:00-3:00 pm**

**Tuesday, June 28 ~ Royal Family KIDS Camp (Liberty location), 11:15 am-12:00 pm**

**Thursday, June 30 ~ Royal Family KIDS Camp (Liberty location), 10:00 am-12:00 pm**



# Service Opportunities ~

We have returned to more than 60 of our facilities, but the list of facility requests now stands at more than 40! We could sure use more teams to participate! PLEASE go to:

# ITAVOLUNTEERS.COM



Fox TV-13 called on May 5th to ask if we could send therapy animals for their beleaguered staff the very next day on May 6th, because they have been so stressed with all the painful news lately. Our team rose to the occasion immediately! Thanks to all who spent time there, helping the Fox staff feel lots better. Pictured above are Maureen Feighan and Quincy, Linda Richards & Lizzie, and Beth Wolfer & Edgar.

Others who were there earlier and later include Peggy Chudd & Gus, Carol Prince & Nikki, Steve Luzkow & Gus, Cheyanne Mulcock & Sadie, Jody Andes & Lili, Stephanie Jacobs & Biscuit, Mark Miller & Macy, and Jeannine Briggs & Penelope. THANKS TO ALL OF YOU!

Linda Richards told us, "Julie M., the Executive Producer, when I was there said she appreciated everyone coming SO much, in fact she said she cried when she found out the teams would be coming; she was afraid no one would be free to do it spur of the moment!"





# NEW UTAH TEAMS



**Laurie Christie & Boone**



**Janice Frost & Maggie**



**Paul Vein & Zorro**

*Welcome to all of you!*  
(And here they are at the end of  
Volunteer Orientation!)



# OUT & ABOUT



Carson Chambers & her partner Ruger have moved from Utah to Homer, Alaska! Here they are with a very excited librarian, who wanted to read to Ruger when they were there to set up a R.E.A.D. program!



Nikki Prince, Kingsley Daynes and Ardi Yorgason try out the airplane seats.

Dear ITA:

Thank you for sending Ardi and his friends to the SLC Airport. We were so happy to spend some time talking with the dogs and their handlers when we arrived home.

Many airports have pretty terrazzo floors and great art. Adding the dogs to ours clearly elevates the Salt Lake City welcome for all our travelers.

We appreciate you.

**WITH LOVE,  
FROM HILTON**

*Dorothy*

DOROTHY CALDER  
Director of Sales  
Hilton Worldwide Sales



Macy Miller provides staff therapy at Park City Hospital.





# FRIEND LEAVING EARTH



## Linda Mulkey

We are so sad to report that Linda passed away of cancer on May 25th. She was a kind person with a big heart and a great and generous friend to ITA. She always filled one or two tables with her friends at all our galas, found us lots of popular auction items, solicited support among her many friends, and helped us make lots of connections we otherwise could not have made. We will miss her dearly. As many of you also know, Linda is Susan Daynes' sister.



# Does Your Dog Opt In?

## Getting better at understanding our partners

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**W**e cannot say enough good things about the *Whole Dog Journal*. (I joke that a subscription ought to be a requirement for ITA membership!) It always addresses the latest and best medical, training and nutritional advice, as well as products that are fun, safe and effective. They have often given us permission to reprint articles that are relevant to our therapy work, and we make sure to give them full credit for doing so.

In the March 22nd issue, their head training editor, Pat Miller, CBCC-KA, CPDT-KA, holds forth on the topic of a dog's willingness to do what we ask. We present excerpts here, because the information is pertinent to everything we ask our dogs to do for/with us, and especially vital for those of us who have, or want, therapy partners.

This won't be entirely new to you; almost all of you have seen the video on our website, "Does your dog really want to be petted?" From Eileen and Dogs. This piece expands on that concept.

We at ITA believe that therapy animals must be born, not made, and that our dogs should participate voluntarily in their therapy visits and experience benefits for themselves. It's why we are so serious about making sure a dog *wants* a therapy job, rather than subjecting him/her into it for our own edification.

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***How can you make sure you're not putting your dog into situations that cause him undue stress? And how can you tell when your shared activities are sparking his joy?***

We like to see clear evidence that our dogs are completely on board with whatever activity we're subjecting them to. Enthusiasm and engagement are ideal. If your dog is looking ambivalent or stressed about what you two are doing together, it's time to reassess.

You may have acquired your dog with the intent of competing in agility, doing therapy-dog work, or having fun with musical freestyle (dancing with dogs). Or perhaps you've decided to try a new sport with your current dog. These are admirable goals; it's good to do stuff with your dog! Sometimes, though, your dog isn't as excited about the activity as you are. What then?

In recent years, dog owners have gotten far better at recognizing the value of giving their dogs choices about their participation. We need to remember that just because an activity is fun for us doesn't necessarily mean it's fun for them.

## Decoding Your Dog's Communication

I confess I was blind to my own dog's lack of enthusiasm for agility. I thought we were having a great time! It wasn't until our Kelpie, Kai, declined to move off the start line in our training class that I realized he wasn't enjoying the sport at all. I stopped going to class and looked for other activities for us to enjoy together. Now I watch all my dogs more closely to make sure they are having as much fun as I am when we train and play together.

You can find similar examples all over social media. Someone proudly shares a video of their dog doing therapy work at a children's hospital. The humans are happily smiling as a child hugs the dog—but the expression on the dog's face says, "Please get me out of here!" Someone else is showing off their recent competitive obedience run, and while the dog is walking in perfect heel position, the stress signals are obvious: panting, tail down, lowered body posture . . .

*(continued next page)*



## Does Your Dog Opt In? (cont.)

Starting immediately (if you don't already!), make it a practice to watch your dogs closely during their encounters with others and activities with you. If you see reluctance to engage or other signs of stress, it's time to take a step back and rethink your dog's participation in the activity.

### Age of Consent

How do you know if your dog is loving the things you're asking her to do? Rather than waiting for her to shout her unhappiness as I did with Kai, you can check in with her using an increasingly popular procedure known as "consent testing." A classic situation where you might use this procedure is when petting your dog or allowing someone else to pet your dog. We humans love to pet dogs, and indeed, some dogs do love being petted—other dogs, not so much. Here's how a consent test might look for petting:

1. Sit down in an enclosed space with your dog off-leash. Be patient.
2. Rest one open hand on your leg or lap, palm up. Ideally, the dog will approach you, but you can call her if necessary. No luring with treats.
3. When the dog approaches, initiate contact. The best first contact is usually a scratch on the chest. Do not pet the dog on top of her head.
4. Use the three-second rule. Scratch/pet for three seconds, then remove your hand. If the dog moves

closer or nudges your hand and has a relaxed facial expression, she is inviting more attention.

5. Repeat several times, continuing to use the three-second rule. Dogs can change their minds, so even if yours invited additional petting at first, be alert for signs that she has had enough and wants the petting to stop. (This is often when people get bitten—when they fail to notice the "all done" signs!)

6. Repeat this process when allowing other people to pet your dog.

Here are some other situations where you can apply consent testing:

- *Interacting with another dog.* If two dogs are playing exuberantly and you're not sure one is having a good time, separate the dogs and move them about six feet apart. Restrain the more active dog and release the one you're not sure is enjoying the interaction. If that dog stays still or moves away, she's saying she's had enough. If she moves forward and re-engages with the other dog she's saying yes, she wants to play more.

- *Participating in an activity.* Invite your dog to walk toward the hospital (if she's a therapy dog), training grounds, etc. If she moves eagerly forward, you're good to go. If she shows any reluctance to move, moves with tension, or exhibits stress signals, you may want to rethink that activity, or start a rehabilitation process.



**It's pretty clear that Coach, partner of Bee Lufkin, is enjoying his job, but not all canine communications are that clear, so we need to be sensitive to them at all times in our work.**





## Does Your Dog Opt In? (cont.)

### Rehabilitating Consent\*

If your dog is telling you she doesn't want to participate in an activity that you had your heart set on, you have a couple of choices.

You may be able to slowly and carefully work to rehabilitate her association with the activity to help

her love it as much as you do. First, have a thorough medical checkup to be sure there's not a physical reason (pain) for your dog's reluctance to run fast or jump over jumps or whatever you're asking her to do. If her vet check is clear, start incorporating small bits of the sport into other activities that your dog really loves.

For example, if your dog loves running in the woods, set an agility jump on the hiking trail and let her hop over it on your hike. Incorporate other play activities with an occasional dance move or dash through a tunnel—play tug, toss a ball, do a quick dance move, and toss the ball again. Do her favorite tricks, run through a tunnel, and do more tricks.

But be careful! If you try to do too much too soon you can poison the beloved activity (give it a negative association) and your dog could end up disliking that activity as well. Go slow, and remember to keep it fun and light. Our dogs often become worried because we seem tense and worried. Keep it fun—and keep doing those consent tests. If you

can get your dog to love it, you're good to go.

Your other choice? Get another dog. Seriously. Keep the first one, of course, but if you have your heart set on doing agility and your current dog is telling you she hates it, your best option may be to adopt another dog who has great agility potential. Do some consent testing first to be sure she isn't

going to tell you "No thanks" from the start, and then go for it. And for your first dog—take some time to find out what she wants to do, and then do that with her.

– Pat Miller, CBCC-KA, CPDT-KA

\*We would of course modify this procedure as it applies to the role of therapy animal. All your testing and observing should happen *before* trying to qualify with your animal as a therapy team, because you cannot train or rehabilitate a dog to want to do therapy visits if s/he doesn't already have the proper temperament.

The only exception would be in your observations of your partner as to which settings and type of clientele your dog prefers to work with. S/he will tell you clearly, if you are paying attention.

♥ – Kathy Klotz

### Consent Test: Does Your Dog Like Petting?

#### Signs That Your Dog Likes Petting

- Asks to be petted by moving into your space
- Shoves nose or puts whole body under your hand
- Pulls your hand toward him or her with a paw
- Body is relaxed
- Does a happy-butt dance under your hand
- Eyes get droopy when being petted
- Flops happily onto the floor while being petted
- Flops happily onto you while being petted

#### Signs That Your Dog Doesn't Like Petting

- Stands still but doesn't actively engage with you
- Ducks away when you reach for him or her
- Body is tense
- Moves body away
- Looks away
- Yawns, scratches, licks lips, pants, and/or exhibits other stress signals
- Anything more obvious like growling and snapping





The most  
valuable  
Gold  
comes on  
four feet.

“Happiness? I've tried the two-legged ones, and the four-legged ones win.”

*Lauren Bacall*

# InfiniteWags™

## Another Valuable Offer for ITA Members and Friends!

A new and comprehensive pet shopping site, Infinite Wags, has asked to help ITA on their site. **YOU** get 10% off any pur-

chase when you use the code below, and **WE** get a \$5 donation.

**\$5 GOES TO THIS CHARITY  
WHEN YOU USE OUR  
10% OFF DISCOUNT  
CODE: THERAPYANIMALS**

SHOP NOW

 [InfiniteWags.com](https://InfiniteWags.com)





# Animals in the Movies (Part 2)

[ED. NOTE:] This is a continuation of writer/journalist Susan Orlean's report on the treatment of animals in film, from her book called *On Animals* (2021).

The American Humane Film & Television Unit has an annual budget of just \$1.5 million, which used to be raised through grants and donations. Since 1991, all of the funding has come from the Screen Actors Guild, which counts directors and producers among its members. This means that the American Humane reps are subsidized by the very people they are monitoring and sometimes forcing to spend money they probably don't want to spend.

As dictated by American Humane guidelines, proper care for worms on a set can cost thousands of dollars a day, while using them in a shot and then throwing them out costs nothing. Several reps told me of incidents in which a producer growled at them about the money that their safeguards were costing. Rosa waves off the question of conflict. "The industry should support us," she said. "They have lots of money and we don't. We shouldn't have to compete for grant money that should be going to neutering programs and shelters." The budget is skintight, plus the number of productions that the F&T Unit oversees has grown every year, particularly since the expansion of cable, streaming, and independent films.

In the past, when a movie being produced outside this country had to be monitored, American Humane subcontracted with local humane associations. In one such instance, a family film called *Running Free*, shot in 1999 in South Africa, was supervised by the Animal Anti-Cruelty League of Johannesburg. That group vouched for the animals' treatment, but it also reported that four horses had died during filming and that shock collars were used to control others. American Humane gave the movie a "Believed Acceptable" rating, which is one notch below "Acceptable." Partly as a result of what happened on *Running Free*, the F&T Unit now uses only field reps it has trained. It sends reps around the world to cover locations and has employees on call in Australia and England. Rosa hopes eventually to add reps in Africa and Europe. "We have to keep up," she said. "This work is very high-profile. It sets a standard. And we have to keep current on new information. Right now, I'm looking into the new science

that's coming out on whether fish feel pain in their lips. It's always been assumed that they don't, so we've permitted the use of barbless hooks in fishing scenes. If it turns out that they do actually feel pain, we'll have a lot of people in the industry pissed off when we tell them they no longer can put a real fish on a hook."



Overseeing a film like *Soccer Dog: European Cup* is a pretty soft assignment for a F&T unit rep. The movie involved no snakes being milked (not allowed by American Humane guidelines); no chickens stacked in containers that forced the birds to defecate on one another (not allowed); no six-horse hitches in front of cannon fire; no arachnids having their physical characteristics permanently altered; and no apes required to perform near an animatronic object or a person in a clown costume to which the apes had not been first allowed to become accustomed (all forbidden). Unlike movies such as *Far and Away*, which had a thousand horses in a single shot that took three weeks to set up, or *The Horse Whisperer*, which had such difficult horse scenes that the F&T Unit field rep spent a year consulting with the producer before shooting even started, *Soccer Dog: European Cup*, the sequel to *Soccer Dog*, is a low-key family film with what the reps call "moderate action," requiring nothing more demanding than having the leading dog bounce a ball on its nose. The precautions necessary for the dogs would be considerably less expensive and complicated than those for, say, flies or maggots, which have to be accounted for after each shot.

The person assigned to monitor the movie was Netta Bank, a graduate of the Moorpark program, who has been with American Humane for 12 years. Her major at Moorpark was sheep, parrots, baboons and pigtail macaques. She has worked on dozens of movies.

This particular day was the fourth day of the *Soccer Dog* shoot. We were on an elementary school playing field in the LA suburb of Rancho Palos Verdes,

(continued next page)



## Animals in the Movies (Part 2 - cont.)

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which for the purposes of this movie was standing in for a small town in Scotland. After driving to the set, Bank put her folding director's chair, her shade umbrella, and her snacks in a grassy area near the animal trainer's truck. Then she started filling out American Humane paperwork, which requires a scene-by-scene accounting of what the animals did, how they were induced to do it, and what safety precautions were in place.

Another field rep, Ed Lish, had dropped by to watch some of the filming. He was on his way home from checking on Johnny, a horse starring in *Deadwood*. Lish is an American Humane officer as well as an F&T Unit rep, so he was dressed in a khaki uniform and was carrying a badge. He grew up on a ranch in Idaho and likes working with horses. "I hate doing the chimp job," Lish said. "They scream too damn much. Dogs are fine, too, although the worst job I ever did was that musher movie, *Iron Will*. Have you ever been around sled dogs? Those dogs are the goddamn fightingest dogs I've ever seen."

The stars of *Soccer Dog*, however, were a couple of pacifists. The lead was played by a mongrel with searching green eyes named Chip. A nervous cairn terrier named Ernie played the bad guy.

Usually, producers hire a trainer first and the animal second, which is the equivalent of hiring an agent and acting coach first and the actor second, but in the animal acting business it makes sense. When it comes to casting, producers sometimes let the trainer choose the animal. Other times, though, the producers have a request so precise and improbable that it sounds like a punch line. One trainer told me that a producer recently asked him to find a long-haired Dachshund that knew how to run on a treadmill. "It was so frustrating," the trainer said. "I already had a Jack Russell who knew how to do it! But the producer was stuck on the idea of a long-haired Dachshund. What could I do?" If the trainer doesn't already own the kind of animal the producer wants, he or she will sometimes swap animals with another trainer. Earlier in the week, I had been talking to someone who was working on a movie

that needed pigeons. He specialized in primates, so he borrowed pigeons from a colleague who was big in birds. He said it had worked out nicely, because a few weeks later the bird guy needed to borrow some of his baboons.

When we arrived on the *Soccer Dog* set, Chip was getting ready for a scene that required him to walk up a ramp and open the door of a Port-a-Potty. Then he was supposed to look inside and make sure there weren't any bad guys in there, and then step inside, letting the door slam behind him. Bank examined the Port-a-Potty and the ramp and determined that they were safe for Chip. She made a few notes and then settled into her chair. Schumacher ran through the scene with Chip and then told the director that they were ready to go.

On the first take, Chip went up the ramp too quickly—a tendency that Schumacher had told me was Chip's greatest limitation as an actor. The second take didn't work, because the door caught a breeze and swung open rather than shutting behind him. Then the director realized that the camera was catching Chip at an unflattering angle. "We're going to have to reset a little," he said to the cinematographer, pointing to Chip's tail. "Can we avoid making this too much of a butt shot, please?"

On the third take, Chip nudged the door open, paused as if he were really considering whether to go in or not, and then stepped inside. The door flapped shut behind him. "Perfect," the director called out. "Nice work, Chip."

Later, one of the extras ran over and put her arms around him. Bank jumped to her feet. "Don't handle the dog," she said in a loud voice.

"But I'm a professional masseuse," the woman said. "I just wanted to give him a massage."

"Do not handle the dog," Bank repeated. "He's working."

"I think he knows I'm a masseuse," the woman said, looking crestfallen.

"Maybe so," Bank said. "But he's working."







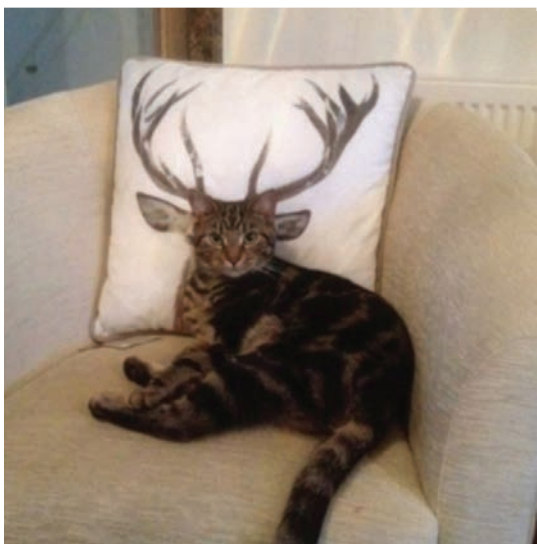
Ammi Phillips, "Girl in Red with Her Cat and Dog," 1834-36.  
An illustration from "American Folk Painters."





# The Lighter Side

By Accident or Design??



Assessing both ends of the leash ...

Airline: "You can only have one carry-on."  
Me: "Here's mine."

