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**Trends in Marketing for Books on Animal Rights**

**Gloria H. Mulvihill**

**MA in Book Publishing Thesis**

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### Abstract

*Though many of us have heard the mantra that we shouldn't judge a book by its cover, marketers in book publishing bank on the fact that people do and will continue to buy and read books based not only on content, but its aesthetic appeal. This essay will examine the top four marketing trends that can be observed on the Amazon listings for books published on animal rights within the last ten years, specifically relating to titles, cover design, and the intended audience. From graphic adaptations of animals to traditional textbook approaches and animal photography, publishers are striving to evoke interest and investment in literature concerning a politically charged and inherently personal topic. This essay will outline the overarching trends in marketing strategies, who the probable intended audiences are, and how publishers can rework their strategies and broaden their reach to increase readership and more effectively convey the messages in their books—hopefully effecting change within society, as their authors intended.*

### Setting a Precedent

When I was in middle school, my father brought home two baby geese for my brother and I to raise. I named mine, a boisterous white-feathered male, Emmett, and my brother named his, a placid female with pale brown feathers, Karen. After they became adults and outgrew the small paddock we set up for them behind the garage, my father rehomed them with a woman who swore she would be keeping them as pets—not for eventual food. I remember explicitly telling my father, in my most serious middle school voice, that under no circumstances were they to be rehomed with someone who would make a meal of them.

I converted from omnivore, to vegetarian, and finally to veganism after moving out of my parents' house, mostly because I was finally able to make my own decisions about what

I wanted to eat and buy my own food. After taking a course in Literature and Ecology at Portland State University, I was introduced to Jonathan Safran Foer's *Eating Animals*, among many other stories on animals and the relationships we foster with them. From there, I began my own foray into literature concerning animals, the food industry, the environment, and vegetarianism versus veganism.

What I began noticing almost immediately was that many of the books employed cover designs and titles that did not strike me as the type that would welcome in those who weren't already interested in the subject material—I found myself recoiling from many of them, whether from the graphic nature of the cover or the judgmental, politically charged titles. Though it cannot be argued that animal rights are inherently a political and even philosophical subject, it can also be said that proselytization may not be the most effective approach when trying to open others up to a significantly different lifestyle and system of belief. Getting up on one's soap box only serves to isolate and put people on the defense. So, if these books are not catering to omnivores, and existing vegans don't particularly need the extra persuasion, who is reading them? The answer is not enough people.

But were these few not-so-palatable titles representative of what was happening in the larger scheme of animal rights books publishing? This curiosity led me to this research paper and a more clearly defined question to be answered: What were some of the most common marketing strategies used for books about animal rights published within the last ten years, and what do these strategies imply about the intended audiences of these books? More importantly, how can these strategies be reworked and reimagined to better reach these primary and secondary audiences?

### Methodology

In order to determine what these trends were, I turned to Amazon. This choice was made based on accessibility of information, as well as the amount of specificity you can achieve by filtering books by genre and date. I did not want to base my observations on what books were bestsellers by the *New York Times* standards, nor by any other culminated list—I simply wanted to see what was being published and how those published books were being presented to readers. Since this requires as broad and varied a list as possible, Amazon was the logical means to achieve this. I will be commenting on reissues and reprints of classic animal rights books as they appear on the Amazon listing, because the way in which these works have been repackaged is significant and directly effects the types of readers who will be picking it up now, versus when it was first published. I will clearly state when the work discussed is a reprint or reissue. Included with this essay is an appendix of tables illustrating each strategy with a survey of books picked from the Amazon site. I have provided the title, author, publication date, the categorical Amazon ranking each book had at the time of this essay, as well as the cover of each book.

Finally, this is a cursory overview of the current titles being published on the subject of animal rights and the four most common marketing strategies being implemented, so the content of the books themselves will be discussed minimally—the focus will be placed on the covers and titles and the implied intended audiences based on these choices. My aim here is to approach this list from the perspective of a publisher and marketer in my analysis, thinking about what could attract and repel a browsing reader and potential buyer, but also as a vegan book enthusiast who not only reads these books but will be recommending them to others.

### **Marketing Strategy #1: The Silhouettes & Miniatures Approach**

The first strategy that became apparent was what I will refer to as the silhouettes and miniatures approach. As Table 1 illustrates, these covers feature various animals in a stamp-like silhouette, often with the title housed within the silhouette, such as *Animal Rights* by Mark Rowlands, or *Some We Love, Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals* by Hal Herzog. Alternately, these types of covers feature animals, objects, or people in miniature form, usually hugging or interspersed throughout the letters of the book title, like *Beating Hearts* by Sherry F. Colb and Michael C. Dorf. Matthieu Ricard's *A Plea for the Animals* features miniature silhouettes of animals interspersed among the title.

#### Defining Characteristics

The first three titles listed in Table 1 employ bright colors and instantly recognizable graphics that catch the eye, such as the dog, plate of bacon, and pair of shoes against the white background of *Why We Love Dogs, Eat Pigs, and Wear Cows: An Introduction to Carnism*. Herzog's *Some We Love, Some We Hate, Some We Eat* features teal silhouettes of a puppy, a rat, and a pig against a yellow background, both loud colors that draw attention. Rowlands's *Animal Rights* uses the white background but creates dimension and draws attention by using a vibrant orange silhouette of a sheep tucked into the right side of the cover.

These books have a clearly defined and centralized title, the author name in smaller or understated text and decentralized position, and often have a solid-colored background—with some exceptions of course, such as *Animal Persuasion: A Guide for Ethical Vegans and Animal Advocates in Managing Life's Emotional Challenges* by April Lang. A common thematic Amazon ranking for these types of books were food science, ethics, and politics and social sciences, meaning these are not going to be places in a bookstore with other

reference books or academic texts—these are most likely going to be placed in areas with other books on diet and lifestyle, or possibly in sections or endcaps with other books on politics or political movements.

#### Audience

The silhouette or miniatures approach is marketed toward an adult audience that has an interest in the food industry, specifically the reasoning behind why certain animals receive our love and are kept as pets while others are resigned to our plates. However, they are not looking for a scientific guide or reference book. Therefore, this approach has the potential to reach both the curious scholarly minded audience who are looking for a place to start learning more on the subject, but perhaps don't want to jump into a heavy textbook, and the general animal lover or ethical observer. While the covers may not use provocative imagery, the stark backgrounds convey a seriousness that combats the somewhat whimsical and depersonalized animal figures represented. The titles often contain personal and politically charged terms and phrases, such as “plea,” “ethical guide,” “carnism,” “morality” and “eat like you care.” Some titles combine animal rights with other controversial moral issues or personal topics, such as Colb's *Beating Hearts*, which discusses abortion and animal rights, and *Beasts of Burden: Animal and Disability Liberation* by Sunaura Taylor, in which the author discusses her own experiences with disability and animal activism.

#### What's Not Working?

Books in this category face one major hurdle: their political and sometimes accusatory titles have the potential to place prospective readers on the defense unless they already lead a vegan activist lifestyle, and even then the tone seems critical. Because the objective of many of these titles is to disseminate information to those who may not understand the plight of the animal in today's food systems, it seems that these books are working against

themselves from a marketing standpoint by drawing people in with often aesthetically pleasing or intriguing artwork, but repelling by using inflammatory titles. This isn't to say that vegans and activists won't pick up these books, but considering vegans make up a much smaller percentage of the US population than omnivores do, it would seem to be in the best interest of publishers to cater to the larger pool of readers.

The books in this category that are heading toward more mass appeal are covers that employ graphics and bright colors that draw attention, while also using titles and subtitles that point out the obvious (most people do love dogs, hate rats, and eat pigs, for example), or are simply stated (such as Rowland's *Animal Rights: All That Matters*) without a subtitle tacked on that has the potential to put readers on the defense or makes them feel badly about themselves before they even read the back cover copy. Dark colors, long, complicated titles, and the combination of animal rights with other triggering topics such as abortion are less likely to draw in new, uninformed readers.

### **Marketing Strategy #2: The Textbook Approach**

The second marketing strategy to discuss is the textbook approach. Table 2 contains examples of these books, such as *The Animal Ethics Reader*, edited by Susan Armstrong and Richard G. Botzler, and *The Great Cat and Dog Massacre: The Real Story of World War Two's Unknown Tragedy* by Hilda Kean. In some cases, these books are actual textbooks in multiple editions (such as *The Animal Ethics Reader*), while in others the books are simply packaged like a textbook (such as *The Great Cat and Dog Massacre*). However, books that aren't designated as a textbook yet are using a textbook-like cover design often concern animal rights as it coincides or relates to historical events, invoking historical terms and movements such as *Animal Rights: The Abolitionist Approach* by Gary L. Francione and

Anna Charlton and *Women and the Animal Rights Movement* by Emily Gaarder. These books benefit from the authority that a textbook cover approach implicates.

#### Defining Characteristics

Books in this category usually employ a simple, sans serif font for the title, often positioned at the top of the cover. The author name is in much smaller font and located either on top of or under the title. Animal photography seems to be the most common way to introduce graphics and illustrations, with some exceptions in cases where the book isn't technically designated as a textbook. Photos are reminiscent of those used for postcards or other mass produced paraphernalia featuring animals, meaning they aren't particularly provocative or shocking. Color blocking on the cover is also common—see *Animal Rights: Moral Theory and Practice* by Mark Rowlands and *The Great Cat and Dog Massacre*. Predictably, common Amazon rankings include animal rights, fauna, and ethics.

#### Audience

These are books that will be often be used in a classroom setting, most likely a community college or university that offers courses concerning animal law. Books such as these are also going to interest scholars and other academics looking for research on the subject, or perhaps the animal enthusiast or activist looking to learn more about the how and why of animal rights and laws. Books such as these, especially those that take on the appearance of textbooks but may not be designated as such, hold appeal to those taking English courses that include lectures on the treatment of animals in famous literary works. Ultimately, this marketing approach implies the target reader has an existing interest, whether from a school course or personal research.

#### What's Not Working?

Your average reader coming into a bookstore to browse won't be drawn to the austere exterior or the often-mundane titles of the textbooks and readers. This is not necessarily a negative thing, since textbooks are not written for the general audience, and readers of nonfiction and reference books won't be looking for pizzazz and intrigue—they'll be looking for a reliable and well-researched book. Finally, your general Barnes & Noble store isn't going to have a scientific research or reference book section, so the availability and accessibility of these books is fairly limited compared to more commercialized marketing approach.

A last point to make here concerning the books in this category that are not designated as textbooks is that a politically charged and sensational title combined with a sedate, more scholarly exterior package creates a confusing experience for a reader, because it jumbles the message of what, why, and for whom the book is being written for. Those that are looking for a scholarly work will see the cover and think it fits their needs, but on reading the title will soon realize the book isn't what they thought it was. Alternately, the cover design will not draw in readers who aren't already inclined to read on this subject.

Ultimately, textbooks and readers have a place in the book publishing world and serve a specific purpose. Their importance in the field of scholarly research and academia cannot be belittled, but I do believe that trying to replicate the stylistic choices of a textbook might not be the most effective approach when trying to reach a broader audience.

### **Marketing Strategy #3: The Animal Photography Approach**

Perhaps the most common approach I observed was the use of animal photography. I am differentiating this from the textbook approach for two major reasons. One, because these books are clearly not textbooks nor are they meant to be seen as such, and two, because the photography in this case is being used to different effect. Books in this category are utilizing

animal photography to provoke a response in the reader, versus the use of photography in the textbook approach which uses it to convey a clear message about what the subject material is. Animal photography unequivocally indicates that the material within the book will have something to do with animals or animals and their relationship with humans—textbooks use it in a decidedly more generic manner than this category of books does.

#### Defining Characteristics

The covers of these books feature animals in a way that is meant to evoke emotional response and moral contemplation in the reader. For example, the monkey sitting alone on a table on the cover of *Voracious Science and Vulnerable Animals: A Primate Scientist's Ethical Journey* by John P. Gluck evokes a sense of isolation, of being out of your element and alone (see Table 3). Monkeys are social creatures, so picturing one alone on a white table creates a harsh contrast to where the monkey would normally be. Pigs were commonly featured, usually from the neck up, and titles were often set in serif font with more design aspects than the textbook approach, but not quite as heavy as the silhouette or miniatures approach. The titles of the books didn't compete with the photographs in most cases, either sharing a similar amount of space on the cover compared to the photograph (see Andrew Linzey's *Christianity and the Rights of Animals* or *Personalities on the Plate: The Lives and Minds of Animals We Eat* by Barbara J. King) or appearing integrated into the photo itself, such as in *Farm Sanctuary: Changing Hearts and Minds About Animals and Food* by Gene Baur. There were no observable patterns in Amazon rankings, save that they all ranked in the category of animal rights.

The photography approach capitalizes on the simple fact that animals have mass appeal and are likely to catch the attention of browsing readers when placed on a cover. Surprisingly, many of the books I found on the Amazon listings did not feature animals in

despair or pain. More often than not, animals pictured seemed relatively healthy, happy, and content based on the photographs.

#### Audience

Books in this category are marketed toward adults with an activist streak, a love for animals, an interest in the emotional capabilities of animals, and advocacy for the environment and animals alike. Because the photos almost seldom feature triggering or shocking images, browsing readers can be drawn in by the appeal of the animal visage itself without immediately being put on the defense or made to feel guilty. The animals in the photos often appear happy and content. Titles such as Baur's and *Striking at the Roots: A Practical Guide to Animal Activism* by Mark Hawthorne are clear, welcoming, and encouraging. Books such as these are tailored toward more than just the vegetarian or vegan activist. They have potential to draw in adults who love animals, but perhaps aren't sure where to start when it comes to advocating for them. Instead of focusing on the immoral and unethical treatment of animals via gruesome or upsetting photos or inflammatory titles, they focus on the value of animals and the potential for doing good by them.

#### What's Not Working?

Of the marketing approaches discussed here, the animal photography approach is one of the strongest because of the mass appeal of animals. However, the biggest weakness in an approach like this is also the most obvious: there is a narrowed focus and high concentration on the animals themselves, versus diet and the science behind foods and why we eat them or why we need them (or why society and the FDA tells us we need to eat certain things or animals). Granted, the books may indeed contain discussion on these matters, but this isn't conveyed by the covers, titles, or even the Amazon rankings. This approach works only for those looking to know more about the emotional responses of

animals and the politics behind animal rights and activism. These books are not catering toward those who may already understand and acknowledge that animals are deserving of rights, but are not sure why we need to stop eating them entirely versus trying to fix the current food systems in place.

This is problematic only because it leaves out a significant portion of the argument against eating animals that ultimately leads to why animals need rights to begin with, which is the industrialization of food systems, as well as the health implications of a diet heavy in meat and dairy. We'll come back to this in the conclusion, but these factors are an integral part of the animal rights movement. Perhaps it seems preposterous to think that all this can be conveyed in one book cover or title, but this leads me to the fourth marketing approach.

#### **Marketing Strategy #4: The Graphic Text Approach**

The fourth and final marketing approach to discuss is the graphic text approach. The strongest examples of this approach as illustrated in Table 4 are Jonathan Safran Foer's *Eating Animals* and Peter Singer's *Animal Liberation: The Definitive Classic of the Animal Movement Reissue Edition*. This approach was not the most popular, but for many reasons I found it to be the strongest and the most promising of the bunch.

#### Defining Characteristics

Books in this category are characterized by the lack of a photographic representation of an animal. The title is the focus of the cover, though there may be other minor graphic details or a colorful background. Table 4 lists examples, such as *The Humane Economy: How Innovators and Enlightened Consumers Are Transforming the Lives of Animals* by Wayne Pacelle features a small silhouette of a chicken and a colorful rural landscape, but the title itself is front and center in large serif font. This book is also a special case because Pacelle is a bit of a well-known figure in the field—he is the president and CEO of the Human Society

of the United States. However, even considering the clout he carries, the title is still the focus of this cover. This title encapsulates multiple facets of the animal rights movement: the economics behind animal consumption and the consumer, hinting at the food industry and the commercial use of animals; humane treatment, which speaks to the animal lover, and of course serves as a homage to Pacelle's job description; and finally, key words like enlightened and transforming hint at a guide book of sorts for the budding activist. The graphic text approach is so dubbed because the words are doing much of the work; the cover design, especially the colors, serve as a backup tool to draw the eye. *Deeper Nature: A Journey of Self-Awareness Through Understanding Animal Nature* by Kostas Dimitriadis also features some animal imagery; a semi-opaque paw print projects from one corner of the cover, and a human handprint projects from the other, creating the effect that the two are reaching for each other. As with Pacelle's, the title still takes center stage in stylized font.

The other two samples in Table 4 illustrate covers that are relying entirely on font to project subject material, as well as provide the focus for any potential readers. Foer's *Eating Animals*, which has no graphic representation of animals and instead relies on a vivid green background and stylized letters to draw attention. Singer's *Animal Liberation* is a reissue of the classic book with a modernized cover featuring a stark white background with bright-red lettering scrawled across the front. There were no overarching trends in Amazon rankings within the sample I have here.

#### Audience

The target audience for books in this category seems much broader than other marketing strategies might allow, simply because there are fewer indicators that have potential to alienate or repel the wary animal lover who isn't looking for a book that preaches as it teaches. More so than some of the other categories we have discussed today, these books

have a firm secondary audience in existing vegetarians and vegans, because they are presenting information in a new way and from different perspectives, versus a straightforward argument for not eating animals.

Foer's collection of personal essays presents a first-hand account of his own struggles with food and conscience; Pacelle's book ranks among environmental economics and consumer behavior on Amazon, hinting at a broader discussion of why the current treatment and use of animals is not only an argument of moral and ethics but also an argument of sustainability and environmental health. Just a few of the types of readers I could see picking up books like these are animal lovers, environmentalists, activists, omnivores, vegetarians, vegans, students, scholars, academics . . . the list goes on.

More so than the other marketing strategies discussed in this essay, I found that the aesthetic details and title choices of this approach spoke to the primary audience, which should be those who are beginners in the field of activism and lifestyle change, and also made a strong nod to the secondary audience, which could include existing activists and those who have already made lifestyle changes.

#### What's Not Working?

Simply put, there are not enough books out there taking this approach. The books in this category effectively sell themselves by portraying multiple sides of the case for animal rights without resorting to provocative titles, photography, or other tired or mundane design details. Books taking this approach have the potential to draw in more than just the uninformed reader—they also have potential to draw in those who have already made steps toward becoming an advocate for animal rights, but perhaps don't know what next steps to take, or are even just looking for different perspectives besides the expected moral argument for animal emotional response and the similarities between animals and human beings.

Of course, this approach may not be what all readers are looking for, so to play devil's advocate I feel it is only fair to point out that some browsing readers may indeed be looking for and expecting an animal on the front cover, meaning that a book like Foer's may be missed, or Pacelle's may be misinterpreted as a book on farming and economy when what the reader is looking for is a more philosophical argument. Another point to make here is that because this marketing approach is found so seldom compared to the others mentioned here, it is going to take some time to create the association publishers are wanting readers to make between this graphic text marketing strategy and books concerning animal rights.

#### **Conclusion: Where Can We Go from Here?**

The percentage of vegans and vegetarians in the US has gone up from approximately 1% of the population in 2009 (Watters, *The Raw Food World*) to about 5 percent as of 2014 (Trauth, *One Green Planet*, 2014). However, approximately 42 percent of those who converted claim that watching a documentary or film was the catalyst for change, and 69 percent chose to go vegan to support ethical treatment of animals (Watters, *The Raw Food World*). This clearly shows that there is interest and drive to make lifestyle changes for the betterment of animals, and that animals are a convincing and effective persuasive force. The trick here is to make a compelling case via books, and that starts with how these books are being marketed, specifically the titles and covers since these are the points people notice first.

The industrialization of food and the mass production of meat and dairy has led to the deplorable conditions many animals are kept in and the abuse that is perpetrated against them regularly—countless documentaries show video footage of this, but today's concerned parties can also find a plethora of proof on social media sites like Facebook and YouTube. The increased consumption of meat and dairy in the US has led to a multitude of

health problems; some studies even suggest that a diet heavy in meat and dairy can be as harmful as smoking cigarettes (Castillo, *CBS News*, 2014). These are integral pieces of information in the argument and advocacy for animal rights, and they are part of the reason that we have reached a point where vegetarianism and veganism have coalesced.

The book publishing industry is missing out on the movement for change by marketing ineffectively and missing the audiences who could most benefit from books concerning animal rights. By packaging books with titles that are politically provocative and often accusatory, they are creating potential for alienation—no one likes to be preached to about how unethical their eating habits are or be told that their morals aren't in the right place. Readers should know the truth of the matter, but logically it makes more sense to ease them in with more inviting and unassuming design choices. This includes titles that still indicate the subject material, but in a way that intrigues rather than condemns, that questions morality and ethics and encourages reflection, bordering on philosophical thought, as readers are browsing the shelves or perusing Amazon for new books. Foer's title *Eating Animals* is generic enough that readers won't automatically assume it is a treatise on why eating vegetarian or vegan is best (and in fact Foer points out that this isn't the goal of the book within the first few chapters). The title, combined with the graphic font choice and the bold green of the cover invites curious eyes to pick it up and give it a chance.

There isn't one correct way to market books concerning animal rights, as some may prefer to approach the subject from the perspective of the intrinsic value of animals and their emotional responses and experiences (such as Bekoff's *The Emotional Lives of Animals*), while some may prefer reading a more personalized experience, such as a biography or memoir. Again, Foer's *Eating Animals* is an excellent example of this approach and how effective it can really be—he is a well-known name and a bestselling author. Others

may prefer a more practical approach on how to be an activist and what advocacy could look like; Mark Hawthorne's *Striking at the Roots: A Practical Guide to Animal Activism* or Gene Baur's *Farm Sanctuary: Changing Hearts and Minds About Animals and Food* would be excellent examples of this approach.

A final observation that I made while looking at the Amazon listings for books ranked in animal rights was the lack of books with food on the cover. From a marketing standpoint, this is logical if the book's intent was to discuss animal lives, the emotional responses of animals, and if overall the book was, again, more of a philosophical argument for the fair treatment of animals. However, if the intent of the book is to encourage and inspire others to become advocates for animal rights and make a significant change in their lifestyle, a discussion of food is necessary. Food and health is a convincing and pertinent aspect of the argument for a vegetarian and vegan diet. Even if an author is not necessarily arguing for vegetarianism or veganism, books that openly discuss the health implications behind eating animals and why contemplation of our food industry standards and diets need an overhaul would be extremely beneficial.

A friend of mine recently commented that he wished there were more books out there that discussed sourcing food more ethically versus a straightforward case for going vegetarian or vegan. This sentiment has been repeated by many other acquaintances of mine when discussing the food industry and the animal cruelty it perpetuates. A stepping stone of sorts would be the publication of more books that dive into what it might look like to begin repairing the way we produce and see our food, as well as offering a more in-depth look at the industrialization of food and why it matters. Foer's *Eating Animals* begins that work. Michael Pollan, who is not a vegetarian or vegan, wrote the wildly successful *The*

*Omnivore's Dilemma*, which focuses on how we see and think about our food, even going into some detail on the the production cycles of crops and animals.

The important thing to remember, in all cases, is that the purpose of these books are to elucidate, educate, foster empathy, and perhaps even inspire or provide a roadmap of sorts for those wanting to become activists and perhaps eventually make the switch from omnivore to vegetarian or vegan. These books are working to dispel the idea that veganism is about depriving yourself, when really it is about making a conscious and informed decision about the food you eat and where it comes from—and the animals being harmed in the process.

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Table 1: The Silhouettes &amp; Miniatures Approach

Book Title	Author	Pub Date	Amazon Rankings	Cover
<i>Why We Love Dogs, Eat Pigs, and Wear Cows: An Introduction to Carnism</i>	Melanie Joy	November 15, 2009	- History - Animal Rights - Food Science	
<i>Some We Love, Some We Hate, Some We Eat: Why It's So Hard to Think Straight About Animals</i>	Hal Herzog	September 7, 2010	- Animal Rights - Politics & Social Sciences/Anthropology - Food Science	
<i>Animal Rights: All That Matters</i>	Mark Rowlands	May 31, 2013	- Politics & Social Sciences/Philosophy - Animal Rights - Reference	
<i>Eat Like You Care: An Examination of the Morality of Eating Animals</i>	Gary L Francione, Anna Charlton	September 26, 2013	- Animal Rights - Nature/Ecology/Fauna	

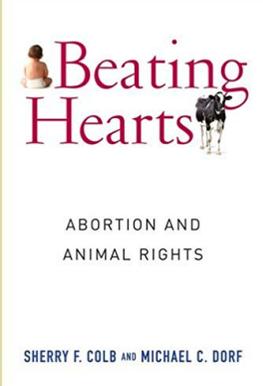
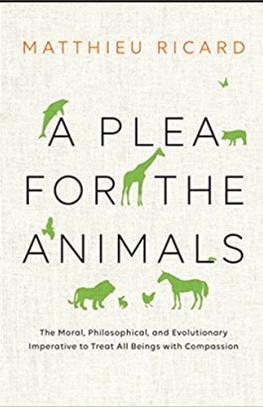
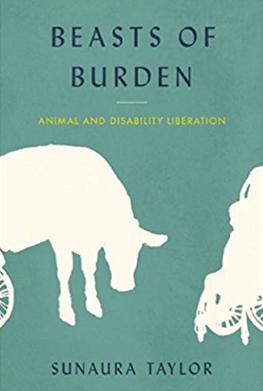
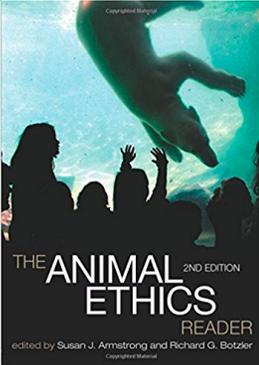
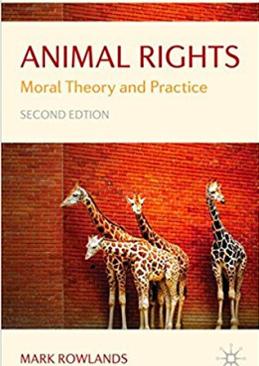
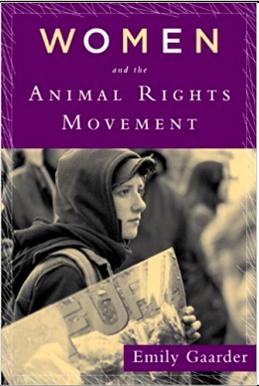
<p><i>Beating Hearts: Abortion and Animal Rights (Critical Perspectives on Animals: Theory, Culture, Science, and Law)</i></p>	<p>Sherry F. Colb</p>	<p>March 8, 2016</p>	<ul style="list-style-type: none"> <li>- Abortion &amp; Birth Control</li> <li>- Animal Rights</li> <li>- Human Rights</li> </ul>	
<p><i>A Plea for the Animals: The Moral, Philosophical, and Evolutionary Imperative to Treat All Beings with Compassion</i></p>	<p>Matthieu Ricard</p>	<p>October 4, 2016</p>	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Ethics</li> <li>- Ecology</li> </ul>	
<p><i>Animal Persuasion: A Guide for Ethical Vegans and Animal Advocates in Managing Life's Emotional Challenges</i></p>	<p>April Lang</p>	<p>January 20, 2017</p>	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Nature &amp; Ecology/Fauna</li> </ul>	
<p><i>Beasts of Burden: Animal and Disability Liberation</i></p>	<p>Sunaura Taylor</p>	<p>March 7, 2017</p>	<ul style="list-style-type: none"> <li>- Politics &amp; Social Sciences</li> <li>- Animal Rights</li> <li>- Essays &amp; Commentary</li> </ul>	

Table 2: The Textbook Approach

Book Title	Author	Pub Date	Amazon Rankings	Cover
<i>The Animal Ethics Reader 2nd Edition</i>	Editors: Susan Armstrong & Richard G. Botzler	June 1, 2008	- Animal Rights - Ethics - Ethics & Morality	
<i>Animal Rights: Moral Theory and Practice 2nd Edition</i>	Mark Rowlands	October 15, 2009	- Animal Rights - Social Philosophy - Humanism	
<i>Women and the Animal Rights Movement</i>	Emily Gaarder	February 19, 2011	- Animal Rights - Gender Studies - Fauna	

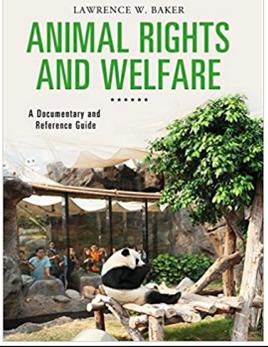
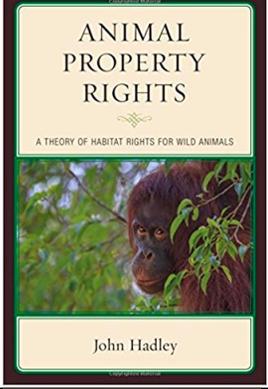
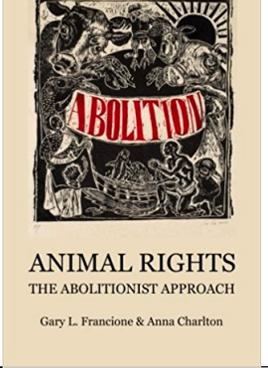
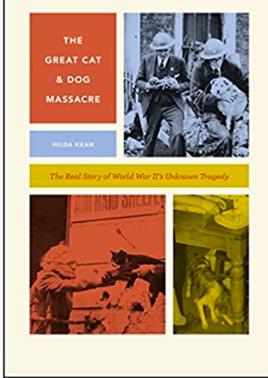
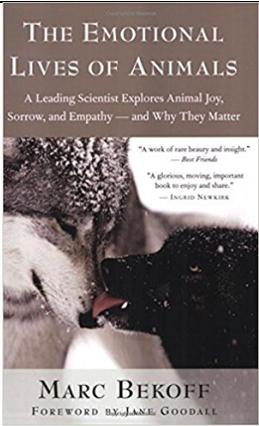
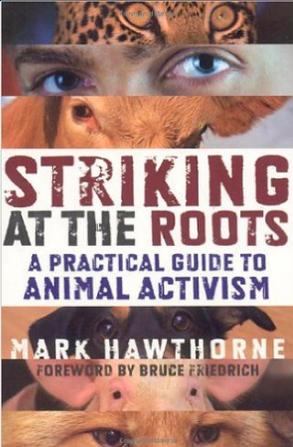
<p><i>Animal Rights and Welfare: A Documentary and Reference Guide (Documentary and Reference Guides)</i></p>	<p>Lawrence W. Baker</p>	<p>April 21, 2015</p>	<p>- Animal Rights - Reference - Fauna</p>	
<p><i>Animal Property Rights: A Theory of Habitat Rights for Wild Animals</i></p>	<p>John Hadley</p>	<p>August 14, 2015</p>	<p>- Animal Rights - Ethics - Ethics &amp; Morality</p>	
<p><i>Animal Rights: The Abolitionist Approach</i></p>	<p>Gary L. Francione Anna Charlton</p>	<p>December 14, 2015</p>	<p>- Animal Rights - Fauna</p>	
<p><i>The Great Cat and Dog Massacre: The Real Story of World War Two's Unknown Tragedy</i></p>	<p>Hilda Kean</p>	<p>March 14, 2017</p>	<p>- Animal Rights - Food &amp; Nutrition - Cats</p>	

Table 3: The Animal Photography Approach

Book Title	Author	Pub Date	Amazon Rankings	Cover
<i>The Emotional Lives of Animals: A Leading Scientist Explores Animal Joy, Sorrow, and Empathy — and Why They Matter</i>	Marc Bekoff Jane Goodall	February 9, 2007	<ul style="list-style-type: none"> <li>- Animal Behavior &amp; Communication</li> <li>- Animal Rights</li> <li>- Emotions</li> </ul>	 <p>THE EMOTIONAL LIVES OF ANIMALS</p> <p>A Leading Scientist Explores Animal Joy, Sorrow, and Empathy — and Why They Matter</p> <p>"A work of rare beauty and insight." — <i>Best Friends</i></p> <p>"A glorious, moving, important book to enjoy and share." — JACQUES NEWKIRK</p> <p>MARC BEKOFF FOREWORD BY JANE GOODALL</p>
<i>Striking at the Roots: A Practical Guide to Animal Activism</i>	Mark Hawthorne	December 20, 2007	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Political Advocacy</li> <li>- Human Rights</li> </ul>	 <p>STRIKING AT THE ROOTS</p> <p>A PRACTICAL GUIDE TO ANIMAL ACTIVISM</p> <p>MARK HAWTHORNE FOREWORD BY BRUCE FRIEDRICH</p>

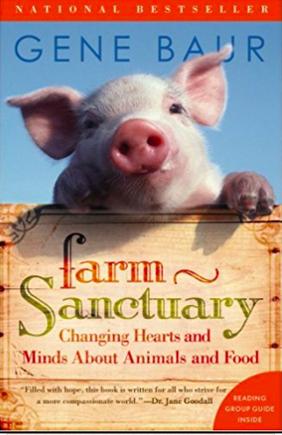
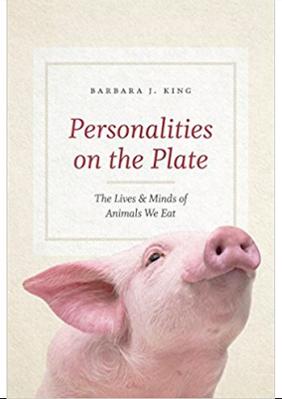
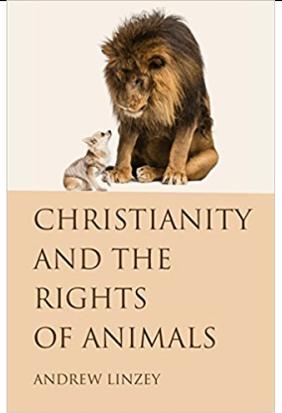
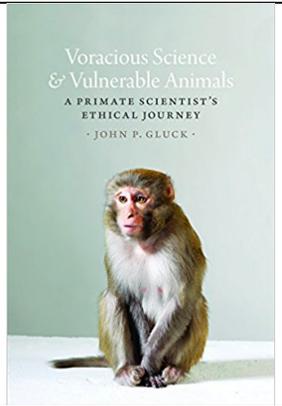
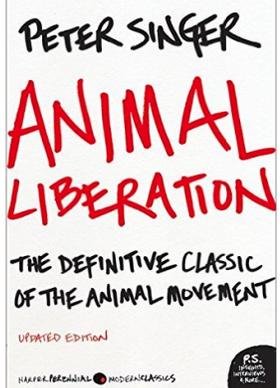
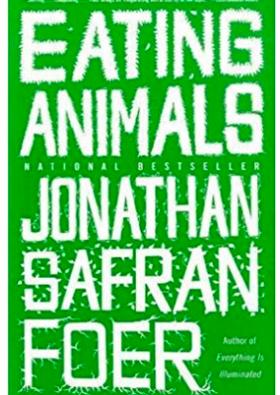
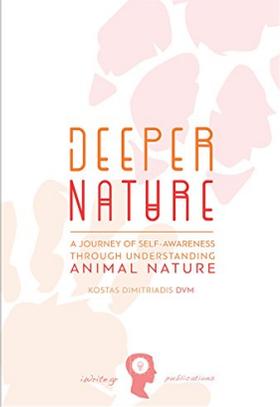
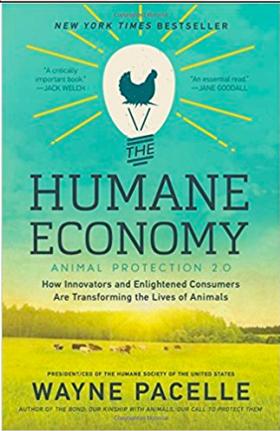
<p><i>Farm Sanctuary: Changing Hearts and Minds About Animals and Food</i></p>	<p>Gene Baur</p>	<p>November 4, 2008</p>	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Agriculture</li> <li>- Agricultural Sciences</li> </ul>	
<p><i>Personalities on the Plate: The Lives and Minds of Animals We Eat</i></p>	<p>Barbara J. King</p>	<p>March 15, 2017</p>	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Civil &amp; Environmental</li> <li>- Environmentalism</li> </ul>	
<p><i>Christianity and the Rights of Animals</i></p>	<p>Andrew Linzey</p>	<p>March 3, 2016</p>	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Inspirational</li> <li>- Fauna</li> </ul>	
<p><i>Voracious Science and Vulnerable Animals: A Primate Scientist's Ethical Journey</i></p>	<p>John P. Gluck</p>	<p>October 26, 2016</p>	<ul style="list-style-type: none"> <li>- Primatology</li> <li>- Animal Rights</li> <li>- History</li> </ul>	

Table 4: The Graphic Text Approach

Book Title	Author	Pub Date	Amazon Rankings	Cover
<i>Animal Liberation: The Definitive Classic of the Animal Movement Reissue Edition</i>	Peter Singer	Reissue, February 24, 2009	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Fauna</li> <li>- Animals</li> </ul>	
<i>Eating Animals</i>	Jonathan Safran Foer	November 2, 2009	<ul style="list-style-type: none"> <li>- Animal Rights</li> <li>- Food Science</li> <li>- Essays</li> </ul>	

<p><i>Deeper Nature: A Journey of Self-Awareness Through Understanding Animal Nature</i></p>	<p><b>Kostas Dimitriadis</b></p>	<p><b>March 21, 2017</b></p>	<p>- Animal Rights - Outdoors &amp; Nature</p>	
<p><i>The Humane Economy: How Innovators and Enlightened Consumers Are Transforming the Lives of Animals</i></p>	<p><b>Wayne Pacelle</b></p>	<p><b>March 21, 2017</b></p>	<p>- Animal Rights - Environmental Economics - Consumer Behavior</p>	

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