

Kinship in Crisis Research Symposium: What Connects Us?

Exploring the intersections of animal and environmental studies
across the disciplines

Book of Abstracts & Speaker Biographies



Edge Hill
University

Abstracts of talks to be presented at “Kinship in Crisis Research Symposium: What Connects us?”

The abstracts are in alphabetical order after speakers’ surname

Sofia Duarte

Nonhuman Animals in Margaret Atwood’s Fictional Worlds

The presence of nonhuman animals in literature across cultures and generations is undeniable, however, as DeMello argues, they seem to merely exist as cultural symbols, linguistic metaphors or “mirrors for human thought” (14). An author who has seen the potential that nonhuman animals have and frequently employs them in her works is Margaret Atwood. Therefore, in my thesis I will focus on the graphic and fictional novels published by Atwood and analyse the presence of nonhuman animals in them. The aim is to understand how nonhuman animals are portrayed in her works and the significance of them while attempting to answer whether nonhumans appear as a collectivity to be exploited by humans or as complex characters who are sentient and individuals. From a preliminary analysis, it is possible to say that her characters often share a deep connection with nature and her graphic and fictional novels are filled with references to nonhuman others. Additionally, their presence is varied and could be classified under different categories. Atwood seems to frequently use nonhumans as a resource to describe or allegorize humans and their actions or appearance, particularly when describing women. Furthermore, in her first novel, *The Edible Woman* (1970), there is a clear connection between the act of eating meat and the oppression of women that echoes Carol Adam’s correlation between androcentric consumption of women and animals (2010). Similarly, she links nonhuman animals with the problem of the Canadian identity while attempting to “return” to nature through the process of *becoming-animal* as it is shown in *Surfacing* (1973). Subsequent publications such as *MaddAddam* (2013) attempts to illustrate the suffering that nonhuman animals face because of the Anthropocene by having them as characters and narrators. This study will help analyse in further depth the correlation between Atwood and the field of Animal Studies.

Cameron Dunnett

Men and Masculinities in the UK Vegan Activist Movement: A site for transformation?

Dominant constructions of masculinity in the Global North make it less likely that boys and men will demonstrate care for the more than human. Traditionally, this has led to men performing gender in ways that are anti-ecological, with various tangible and wide-ranging impacts. Included within this is a reluctance to engage in animal advocacy or animal rights activism and a rejection or even ridicule of veganism (Greenebaum and Dexter, 2018). These anti-ecological gendered performances often intersect with sexism (including overt displays of misogyny) as well as racism, classism, and ableism (Adams, 2015). My aim is to build on the work of Kadri Aavik (2021, 2023) who found evidence of masculine transformation among vegan men in Northern Europe. My

research project will similarly consider whether men who participate in vegan activism in the UK offer a potential pathway towards more 'ecological' (egalitarian/caring) masculinities (Hultman and Pulé, 2021). It will then take this further by adopting an intersectional feminist lens to explore the gendered dynamics of specific vegan activist groups/organisations, considering how their values/approaches shape men's attitudes towards gender and other intersectional justice issues. Currently, this project is still in the planning stage. Therefore, the presentation will focus on introducing the theoretical framework and methodological approach. By adopting a biographical methodology that combines life history interviews with vegan activist men, supplementary qualitative interviews with vegan activists of other genders, and reflexive autoethnography – my hope is to make a unique methodological as well as empirical contribution to the emerging field of 'vegan masculinities' (Aavik, 2023).

Diego Exposito Teixeira

A dependency argument in defence of assisting wild animals

In this paper, I defend that we have positive duties of assistance towards liminal animals based on that they are dependent on us. To do that, I use the following argument:

1. Dependency creates a duty to care for and assist those who are dependent.
2. Many wild liminal animals are dependent on humans.
3. We have a duty to care for and assist many wild liminal animals.

To justify the premises, I first propose a *Working definition of dependency*, according to which "individual A is dependent on individual or group B if and only if A's life or well-being are contingent on the actions of B". I discuss its problems and conclude that they are not strong enough to challenge its use. After that, I justify the first premise by showing that five ethical theories lead to the view that we have duties to care for and assist those who are dependent: (i) consequentialism, (ii) duties derived from vulnerability, (iii) a Razian conception of rights, (iv) Eva Kittay's amendment of Rawlsian theory, and (v) the capabilities approach. Later, I justify the second premise, showing that many liminal animals fit into the *Working definition of dependency*. Finally, I conclude by claiming that from this follows that we have the duty to assist many liminal animals who are dependent on us.

Bianca Friedman

The construction of the horse point of view: analysis of film adaptations of *Black Beauty*.

The aim of this paper is to share my ongoing PhD research which investigates the aesthetic, theoretical and material implications of the representation of horse characters' point of view in live-action films. The relevance of my research question aims to deconstruct the fictional construction of a perspective that is normally inaccessible to humans. After an overview of my PhD project, I analyse three *Black Beauty* film adaptations: James Hill's (1971), Caroline Thompson's (1994) and Ashley Avis' (2020). These case studies are particularly significant because

of the impact that the novel had on human-horse relationships, on its adaptations and on subsequent horse stories. The analysis maintains an animal-centred reading which enables me to evaluate how horse agency, labour and subjectivity are depicted. By applying a combination of theoretical frameworks of film analysis, animal studies and queer studies as my methodologies, in this paper I discuss how the characters of Black Beauty and Ginger are differently portrayed in each adaptation. This analysis allows me to formulate considerations on anthropomorphism and to identify and trace the development of different horse identity constructions with specific and recurring traits.

Esme Garlake

Still Alive: Nonhuman Animals in Giovanni da Udine's Art

My talk will focus on artistic representations of animals by the Italian Renaissance artist Giovanni da Udine (1487-1561). This case study, I will argue, demonstrates how art history can help us to re-imagine our relationships with the natural world, and to critically engage with anthropocentric narratives.

Da Udine worked in Raphael's workshop during the 1510s, where he was specifically employed to paint the plants and animals of fresco decorations in the Vatican and in various Roman villas. The naturalism of his art was tightly bound to antiquarian interests at the time, as well as patrons' desires to visually declare their access to 'exotic' animals, foods and plants from distant lands; often, the flora and fauna depicted were part of the patrons' menageries. Today, art historians tend to focus on da Udine's observational accuracy as a symbol of the beginnings of Enlightenment empiricism.

My talk will explore da Udine's depictions of animals through an ecocritical lens, seeking to learn more about human and nonhuman animal interactions at the time of production. I will examine a selection of da Udine's observational drawings of both dead and alive nonhuman animals, drawing parallels with feminist art historical approaches which highlight the unequal power dynamics between artist and sitter (invariably contributing to the sitter's objectification). I will then explore how these drawings were later translated into frescoes, moving from the centre of a page to the margins of a painting, and how this process of marginalisation can shed light on our current views of nonhuman animals.

I will conclude by asking what it means to look at da Udine's imagery in our context of ecological and climate breakdown. I propose that his artworks can still provoke a sense of wonder, which can be harnessed today to deconstruct historical hierarchies between human and nonhuman animals.

Louis Gough

Undermining Anthropocentrism Through Vegan Discourse

The centrality of anthropocentric thinking to the oppression of nonhuman animals and, due to their interconnected nature, historic and ongoing intra-human oppressions and environmental

decimation has been widely explored. Scholars within the fields of critical animal studies, ecofeminism, posthumanism, and the like, have persuasively advanced veganism as a philosophy and practice capable of undermining hegemonic anthropocentrism. Few scholars, however, have applied their conclusions to concrete sociological analysis in this connection. Accordingly, the current research constitutes a critical discourse analysis of the contemporary vegan movement's online advocacy materials, answering the following research question: How and to what extent is the contemporary vegan movement undermining and/or perpetuating anthropocentrism through its online advocacy discourse? By doing so, this research builds on existing insights to provide a sociological analysis of the vegan movement's current anti-anthropocentric potential, in addition to constituting a thoroughgoing guide to producing vegan advocacy discourse that avoids anthropocentrism and, ideally, contributes to its subversion.

Christina Handley

Slick

Pollution is everywhere.

It's in our air, our water, the food we eat, and the technology we buy. We never consented to this - and yet, like a predator, it invades our bodies, seeping its way into every crack and corner of our lives. The story of our polluted bodies has never been so ready to be told.

A recent study into the effect of microplastics inside the human body had to be abandoned. Why? Because they couldn't find a control group. The effects of pollution on the body are life-threatening and imminent and the worst part is – there's no escaping it.

SLICK is Tenderfoot Theatre's response to this. The film features a diverse cast of characters whose daily lives are increasingly affected by pollution and microplastics. The characters' stories are interwoven, showcasing the pervasive nature of pollution and its reach into all aspects of our lives. We approach the story from a primarily human perspective, but also deviate from anthropocentric tradition with the addition of choreographed dance pieces representing the plight of struggling marine life.

Tenderfoot Theatre's commitment to sustainability is evident in the production of the film. The entirety of Slick was filmed within an 11-mile radius of our Edge Hill University, resulting in a total travel emission of 0.006 tonnes of CO₂- which is less than 500g pack of beef mince. Most of Slick was shot using natural light, with no additional lighting equipment required.

The costumes in Slick were designed by Kate-Elizabeth Carey, using Tenderfoot's sustainable design principles, including skirts made from scraps of up-cycled material and dresses hand-sewn from charity shop bedsheets.

Overall, "Slick" is a powerful and important film that confronts the urgent issue of pollution and microplastics in a unique and artistic way. Through its use of sustainable methods and immersive storytelling, the film urges viewers to take action and work towards a sustainable future. It's a digital play in three acts:

Slick. It's life as we know it – right?

Slick, The Ads. What are we really buying into?

Slick, It's Sexy. And it's the most toxic relationship we've ever been in...

Slick has a 15+ age rating due to themes of a sexual nature and I've attached the programme for more information and images on the creation and thought process behind the film.

Jesse Hill

(Re)Becoming Ecology with *The Sabbats*

How can our use of language shift human-animal perceptions of environmental kinship? This presentation provides an overview of the researcher's PhD in progress: *(Re)Becoming Ecology with The Sabbats*. It will begin with a reminder as to why the process of '(re)becoming ecology' is necessary for the well-being and survival of our environment, and as such, its interdependent nonhuman and human animals. The project will explore in depth one of the ways in which we may (re)become ecology: creative expression. What will follow is a concise explanation of the ancient Wheel of the Year calendar, and a rationale as to why the project has applied itself to this environmental form. This includes outlining each of the calendar's eight seasonal festivals, known as the sabbats. Beltane is the fifth and current sabbat during the making and presentation of this talk. The main focus of this presentation will be an insight into the fifth chapter of the project, '*Beltane, The Balancer: Indigenous Ecological Reciprocity and Creative Animism*'. This will involve an overview of the chapter's film-poem, *Beltane: The Balancer*, in addition to the critical essay component of the chapter. The critical work summarises research revolving indigenous ecological wisdom, considering it in relation to the perception and practise of our use of language and ways of living, and outlining actionable steps to encourage vital methods in (re)becoming ecology.

Natalie Joelle

The Militant Vegan

The Militant Vegan is a mid-nineties underground zine with ongoing international influence. Founded to redress 'media blackout in the US on direct action on behalf of enslaved animals', its pages document actions of economic sabotage against animal exploitation, with an emphasis on those claimed under Animal Liberation Front guidelines.

The zine offers 'for informational purposes only' a repository of activist tactics, communicated journalistically, through didactic graphic narratives, and visually within the page layout.

The Militant Vegan is a timely counterpoint to contemporary attempts to distance veganism from ecopolitical militancy through plant-based capitalism, as well as showing throughlines to tactics currently used by groups such as Animal Rising dubbed 'militant vegans' by the press.

This creative presentation offers a playful index of *The Militant Vegan*, which takes the form of a collage that recirculates its radical print culture, articulating an alphabet of ecotage to counter the sufferings of animal exploitation.

Melda Kelemcisoy**How did we get here? The Organisation of Anthropocentrism**

It is now widely recognised and scientifically proven that anthropogenic activities, increasingly apparent from the mid to late twentieth century onwards, have resulted in unprecedented harm to the natural environment and pose serious threats to the future of humanity. Despite scepticism, a growing body of scientific evidence supports that the future of our current socio-ecological system is threatened by a set of interrelated ecological crises, with the potential effects of the climate crisis, including the rapid extinction of species, desertification, food shortages, and the loss of natural habitats and biodiversity. The increased emergence risk of novel zoonotic diseases has been constituted through human-animal relationships, arising from practices that are rooted in *anthropocentrism*. However, existing research in the field of management and organisation studies (MOS) ethics has mostly neglected the relation of nonhuman animals and anthropocentrism to the discipline, presuming that nonhuman animals are irrelevant within theories of organisation and management. This PhD research aims to explore how 'anthropocentrism' has become deeply embedded within a set of organisational practices and routines that ignore the links between our treatment of nonhuman animals and the interlinked crisis of the climate and zoonotic diseases. As the animal-industrial complex remains to be under-researched and under-theorised in organisation studies (OS), the research draws from critical animal studies (CAS) perspectives to explore how different forms of meanings are constructed and sustained within the organisational practices of the animal industrial complex and help imagine 'alternative post-humanist ways of organising' to shift from animal-intensive food production systems to veganic food production systems/ veganic farming.

Vesna Liponik**From the Menacing Multitude to the Somatic Power of Political Flesh**

Imagining a new world demands reimagining our fundamental political concepts, politics itself, still significantly burdened with ancient legacy, or not even only reimagining the existing fundamental (political) concepts, but moving beyond existing conceptualisations in order to think of the present (and future) condition more precisely. To think of it as based on de-borderization, crossings, movements and transfigurations, to think of it in the direction of a constitution of a new collective subject. For what crosses boundaries and is common in the same breath, what presents a difficulty to the processes of measurement, classification and extraction, is menacing for the capitalist order.

I will begin this trajectory with the concept of the multitude, or even more specifically »flesh of the multitude«, a well-known leftist political (and ontological) concept, popularised and further developed by Antonio Negri and Michael Hardt (2004) and just recently re-conceptualised by Fahim Amir (2020) as a form of transspecies alliance. Based on these readings, my proposal would be to understand this common revolt of the multitude in guerrilla terms as a »guerrilla multitude«. Later on, I will pick up the thread of flesh and progress to the idea of »agency of

political flesh«, developed by Marina Gržinić (2016), with my final destination being the somatic power of resistance of political flesh.

Olimpia Mailat

Representations of Nonhuman Animals in *Dune* Anthology

One of the elements that many science-fiction and fantasy works have in common is their approach to nonhuman alterity and animals. Our relationship with them often serves as a mirror of the problems and challenges that humanity must face but also the ethical implications of how we treat nature, our environment, and the other living beings we share our world with. Nowadays, as we have fully entered the Anthropocene era and we can see how our world is becoming increasingly evocative of the science-fictional stories we are most familiar with, such works are also becoming more important and worthy of our attention. Historically, some of the most characteristic and compelling qualities of science fiction stories have been their capacity to serve as cautionary tales about our actions and to show us the different dimensions of human nature from different perspectives. Humankind's relationship with animality and nonhuman or posthuman beings has been one of these mechanisms of comparison and reflection, as we can see in Frank Herbert's *Dune* novels, where questions such as what it means to be human or the extent of the consequences that human actions entail for our future stand at their core. My aim is to address the messages that the works belonging to the *Dune* novels mean to convey and explore how literature and science-fiction have historically portrayed our relationship with non-human otherness, as well as the sociocultural meanings of these representations in real life. The non-human animal presence in the *Dune* franchise is a significant one, and the roles that these beings are ascribed are of great political and cultural consequence in the novels as well as in their several adaptations, therefore, making them great examples of the wide space of discussion that approaching the science fiction genre from an animal studies perspective can offer.

Bharanee Moothoosamy

Forest Conservation and Human-elephant Confrontations in Tania James's *The Tusk that Did the Damage* (2015)

This paper, focusing on the troubled human-elephant relations in Tania James's *The Tusk that Did the Damage*, posits that forest conservationism in India puts at risk the lives, kinship relations and lifeworlds of elephants. The forest elephants, despite being putatively protected by the forest department, are exposed to quotidian risk in the form of human-wildlife conflict and poaching. The novel disrupts the idea that grief and mourning are solely restricted to the human by focalising on the story of a traumatized elephant calf, the Gravedigger, whose world and clan is brought to a violent end through poaching. Deborah Bird Rose, Thom van Dooren and Matthew Chrulew characterise a species as "intergenerational heritages" with "long lineages of life in which countless generations have each brought forth the next, gifting them, through complex processes of biocultural inheritance, both a material form and a form of life" (2017: 9). In seeking to trace both the spectacular violence and invisible aftereffects of poaching, James renders visible the

ways in which poaching disrupts the world-making practices of the elephant clan and the well-being of the elephant calf. Having borne witness to the shooting of his mother and rupture of his clan, the Gravedigger, occupying the position of secondary victim, is haunted by this traumatic incident and loss of kin throughout his life. Unable to process and come to terms with his traumatic loss that is compounded within the Sanctuary, the Gravedigger transforms into a rogue elephant.

Norman Riley

A working-class vegan is something to be? Perceptions of veganism in my hometown.

This presentation centres on research exploring perceptions of who and what we eat among working-class people, a social class hitherto neglected in sociological studies of veganism. Several assumptions suggest that people in and of working-class communities might be resistant to veganism. It is framed as an exclusionary lifestyle choice applicable and appealing only to the so-called highly educated, politically liberal, and financially secure. Furthermore, vegans may be shunned by friends and family, and stigmatised as deviants, losers, and ascetics. Due to the consumption of animal-derived foods, and in particular red meat, being associated with perceptions of physical strength and masculinity which emphasize that 'real men' need to eat Nonhuman Animals, it is also argued that veganism is fractured along gender lines. Vegan activism, itself lacking cohesiveness around best practices and with disparate organisations and individuals promoting veganism in multiple and conflicting ways, struggles to positively engage with working-class communities.

I base my talk on data collected through focus groups and semi-structured interviews undertaken in several UK working-class communities in the town I am both from and of, Gateshead, in Northeast England. I draw on Bourdieu's habitus (1986), Joy's Carnism (2010), and McGoey's (2012) strategic ignorance in analysing how participants feel about the Nonhuman Animals they consume. I will discuss how participants feel towards veganism and those individuals and organisations advocating for a vegan transition. Such knowledge evidences the barriers there might be to people from working-class communities shifting to veganism, and highlights how we as activists might engage more effectively with people located outside the demographic to whom, it can be argued, we instinctively align. Only through positive engagement with all social groups around veganism can we end the oppression, torture, and slaughter on which the consumption of Nonhuman Animals is built.

Speaker biographies

Sofia Duarte is a PhD candidate in the Doctoral Programme in Language, Literature and Culture, and its Applications at the University of Valencia, Spain. Her research revolves around the interdisciplinary field of Animal Studies, a critical framework that in her PhD thesis she is applying for the interpretation of Margaret Atwood's works and the presence of nonhuman animals in them. Accordingly, in order to grasp a better understanding of the works being studied, Speculative and Dystopian Fiction as well as Posthumanism, Ecofeminism and Canadian Studies are part of her research interests. Furthermore, having worked on the portrayal of animals in the *X-Men* in her Master's thesis and analysing the graphic novels published by Margaret Atwood, Comic Studies is also an important part of her research line. She is part of the research group named Literary and Visual Cultures of the Animal (CULIVIAN).

Cameron Dunnnett is a sociological PhD candidate and member of Edge Hill University's Centre for Human Animal Studies. He is currently in his first year of his PhD focused on gender and vegan activism. He is currently preparing to start the process of participant recruitment and conducting interviews.

Diego Exposito Teixeira is a PhD student at the Department of Politics of the University of Sheffield.

Bianca Friedman enrolled as a GTA and PhD student at Edge Hill University in October 2021, she is developing a project on the representation of horse characters' point of view in live-action films and she is a member of the Centre for Human Animal Studies. Following her interest to combine Film Studies, Animal Studies and Queer Studies, she has published articles on *Crin Blanc* (2020) and *Isle of Dogs* (2019). She has a MA in Comparative Literatures (Università di Pisa) and won the national award "Premio Paolo Zanolini" for her thesis (November 2019), in which she analysed the film parody of gothic horror genre in *Young Frankenstein*. On this topic she published an article in the Italian journal *Contemporanea* in January 2022 and she is about to publish another one in *Journal for Literary and Intermedial Crossings*.

Esme Garlake is an art historian and climate activist based in London. Esme completed her Masters in History of Art at The Courtauld in 2021, where her interest in ecocritical perspectives on Early Modern Italian art history first developed. From September 2023, Esme will begin a PhD at UCL, fully funded by the university's Research Excellence Scholarship. Her research will investigate material and artistic representations of nonhuman life in early sixteenth-century Italy, seeking to better understand the possibilities and complexities of interactions between human and nonhuman animals at the time (and what we can learn from these today in the context of ecological and climate breakdown). Esme also runs an Instagram account dedicated to ecocritical art history more generally (@ecoarthistorian).

Louis Gough is a PhD researcher and associate lecturer in Sociology at the University of the West of England. His research concerns the communication strategies of the vegan social movement with a particular focus on the movement's capacity to subvert anthropocentrism – understood as the hegemonic belief system undergirding interconnected nonhuman and human oppression. Louis is a qualitative researcher conducting a desk-based critical discourse analysis of various vegan advocacy

materials, with the hope of facilitating the production of anti-anthropocentric vegan advocacy campaigns and underscoring veganism capacity in this connection.

Christina Handley is a member of Tenderfoot Theatre. Using sustainable methods, Edge Hill University Alumni and resident Arts Centre company Tenderfoot Theatre highlights the urgent need for environmental action and sustainability in art- every project we create is made with the planet in mind.

Jesse Hill is a Creative Writing GTA PhD candidate and member of the Centre for Human Animal Studies at Edge Hill University. Their research explores poetry beyond the written word, especially in relation to creative catharsis and environmentalism. Her current project involves the formation of eight film-poems representing the ancient Wheel of the Year ecological calendar. She is researching how we can utilize creative expression in order to attune to the natural cycles and rhythms of our interdependent ecology, and what effects this may have for the individual and thus the whole, within the context of the climate crisis. Jesse has had their previous film-poems, *Spring (III)* (2019) and *Making Space* (2021), showcased at film festivals POD.1 (Cornwall), Jump Cuts (Leeds), Dreamers of Dreams (London), Make Art Not Fear (Portugal), Festival Fotogenia (Mexico City), and Divine Feminine Arts & Film (New York).

Natalie Joelle is completing a transdisciplinary study of gleaning and lean culture at the intersection of theory and practice at Birkbeck, University of London, supported by the Arts and Humanities Research Council and the Fund for Women Graduates. Her critical and creative work is informed by a vegan commitment and can be found as part of *ISLE*, *The Goose*, *Plumwood Mountain* and as part of the Routledge Environmental Humanities and Palgrave Studies in Animals and Literature series, including *Thinking Veganism in Literature and Culture: Towards a Vegan Theory* ed. by Emelia Quinn and Benjamin Westwood (2018). Her latest article is 'radical gleaning: Doing Prac Crip' (*Journal of British and Irish Innovative Poetry*, 2021). Natalie is a recent Fellow of the Kluge Center, Library of Congress and serves on the Research Advisory Committee for the UK Vegan Society.

Melda Kelemcisoy is a critical animal studies PhD student at the Open University, UK, researching anthropocentrism, speciesism and alternative forms of organisations. Her previous academic background is in politics, sociology and management studies. In her free time, she enjoys travelling, literature and cooking delicious vegan meals.

Vesna Liponik completed her MA in Comparative Literature and Literary Theory and Slovene Language at the Faculty of Arts in Ljubljana. Her MA thesis *Anthropomorphisation: a critical analysis of a (non)trope* was awarded the Nahtigal Faculty Prize for the best final thesis. She works as a Junior Research Fellow at ZRC SAZU, Institute of Philosophy and is a PhD student at the Postgraduate School ZRC SAZU. She is also a poet. Her first poetry collection *roko razje (eats away the hand)* was published in 2019 by Škuc-Lambda and nominated for the Critical Sieve award, Veronika award and Best Debut award. Her second book will be published this year by the same publisher. She collaborates with For the Animals!, society for assertion of animal rights.

Olimpia Mailat finished her degree studies in Translation and Interlinguistic Mediation in 2019, specializing in French and English as her source languages. For her degree thesis she chose to explore the use of humor and comedy in audiovisual advertising, as well as the challenges and restrictions that their translation usually entails. Consequently, she decided to pursue a master's degree in

Audiovisual Translation: Localisation, Subtitling and Dubbing, offered by the University of Cádiz and the ISTRAD, and a master's degree in advanced English Studies offered by the University of Valencia. In her MA dissertation, "Cultural and Political Importance of Animals in Science Fiction: From Key Concepts to Frank Herbert's *Dune*," she analyzed the figure of sandworms in the *Dune* novels. Currently, she is a PhD Student at the University of Valencia, and her aim is to further examine the relationships between nonhuman animals and humans in science fiction.

Bharanee Moothoosamy is a PhD student in the School of English at the University of Kent. Her research interests include Postcolonial Studies and Environmental Humanities.

Norman Riley is a doctoral researcher based in the Department of Sociology at the University of Essex. He is researching perceptions of veganism and Nonhuman Animals in working-class communities in the Northeast of England. He is from such a community. His MSc dissertation critiqued Thatcherite social housing policy through a human rights framework. His MA dissertation looked at portrayals of vegans/veganism in UK print media and has subsequently been published in article format by the Journal for Critical Animal Studies. He has worked in a voluntary capacity with The Refugee Council, Helen Bamber Foundation, Community Action for Refugees and Asylum Seekers, and Detention Action. He gives cookery demos and talks on veganism at state comprehensive schools for Animal Aid and produce the Football and Society podcast.