



KING'S  
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## CONSUMER CULTURE THEORY CONFERENCE 2025

### Legacies (Re)Imagined: Critically Exploring Our Past, Present and Future

#### CALL FOR PARTICIPATION

June 24th-27th, 2025

King's Business School, King's College London, UK

#### Conference Co-Chairs

Gillian Brooks, [gillian.brooks@kcl.ac.uk](mailto:gillian.brooks@kcl.ac.uk)

Katharina C. Husemann, [katharina.husemann@kcl.ac.uk](mailto:katharina.husemann@kcl.ac.uk)

#### Other Committee Members:

Ilias Danatzis

Sophie Whitehouse

#### Modalities

CCT 2025 is an in-person event. That is, all presentations must be in-person. We will provide view-only webinar options for some of the sessions to allow those who cannot be there in person to view sessions remotely.

#### Accessibility and Inclusion

For those participants who cannot travel for health reasons or caring responsibilities, we are offering a small number of slots for presenting at the 'CCT25 Access Online Day' on May 27<sup>th</sup>, 2025. Conference chairs will put together an expert audience to provide presenters with valuable feedback. Please note, there is no separate track for the CCT25 Access Online Day. Interested authors should submit their work for review according to track-specific submission guidance detailed below (e.g. competitive paper, working paper etc). Participants self-select to engage with the conference in this format. However, we ask participants 1. to only opt into this format if they cannot attend in-person due to health reasons or caring responsibilities, and 2. to let conference chairs know about their intention to participate in the CCT25 Access Online Day via email [CCTC@kcl.ac.uk](mailto:CCTC@kcl.ac.uk) by April 3, 2025.

#### Key Dates

All times for the conference are Greenwich Mean Time (GMT); time zone identifier is London

- Submission deadline: 1pm on January 16, 2025
- Deadline for reviews: 1pm on February 20, 2025
- Notification of accepted works: mid-March, 2025



## **Website**

<https://cctc2025.com/>

## **Theme**

**Legacies (Re)Imagined: Critically Exploring Our Past, Present and Future**

Legacy is a powerful and multifaceted concept that often serves as a rich source of exploration in many fields. As host of the CCT 2025 Conference, the Marketing Department at King's Business School, the Business School itself and the city of London will provide participants with an ideal setting for exploring our theme of "Legacies (Re)Imagined: Critically Exploring Our Past, Present and Future".

The Marketing Department at King's Business School focuses on purpose-driven marketing, contributing to the advancement of marketing knowledge and practice, reimagining how the discipline will evolve and adapt to changing consumer behaviours, technological advancements and societal shifts.

King's Business School is reimagining traditional notions of what it means to be a business school, working towards making the world a better place where business is central to that effort. Steeped in the rich history of King's College London and its heritage of pioneer thinking, the Business School's faculty collaborates across disciplines working together to find innovative approaches to business in a rapidly changing world.

London's legacy is vast, diverse and contentious, shaped by centuries of history, cultural evolution and conflict, economic development and global influence. Understanding London's legacy involves exploring various aspects that have contributed to its significance and demise.

Possible broad topics for papers, special sessions, focused forums, posters and artistic presentations include, but are not limited to, the following:

- 1- Exploring Consumer Cultures' and Marketing Legacies
  - a. Historical perspectives on iconic marketing campaigns and how they influenced consumer culture and consumption
  - b. Brands with enduring legacies on consumers and beyond
  - c. How technology has transformed consumer cultures' and marketing legacies
  - d. Legacy pitfalls
- 2- Shaping Consumer Cultures' and Marketing Legacies
  - a. Legacies as a form of consumer exclusion in marketing
  - b. Environmental responsibility and sustainable marketing/consumption
  - c. Building a legacy of social responsibility
  - d. Leveraging emerging technologies for brand longevity
  - e. The role of AI, AR and VR in shaping marketing legacies and consumer cultures



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- f. Navigating the digital landscape: E-commerce, influencers, and beyond
- 3- The Future of Consumer Cultures' and Marketing Legacies
  - a. Trends and predictions for the next era of marketing, consumer cultures and consumer research

By structuring the conference around these themes and activities, participants can gain valuable insights into the historical context of marketing legacies and its impact on consumers, current trends shaping the marketing industry and consumer cultures, and strategies for ensuring CCT's lasting impact in the future.

## Submission Guidelines

Submissions are invited in seven tracks: Competitive Papers, Working Papers, Special Sessions, Posters, Focused Forums, Art-Based Research (Art, Film & Photography) and Poetry.

Submission instructions for each track are offered below.

Submissions to Competitive Papers, Working Papers, Special Sessions, and Posters must be original research. Work submitted to the conference should not have been presented at a past CCT conference or be published, at the time of submission, at an academic journal.

Authors may not be listed as the presenting author more than twice in the Competitive Papers, Special Sessions, and/or Working Papers tracks. Authors may be listed as a co-author or participant on multiple submissions.

The submitting author (or presenting author) commits to registering for the conference and presenting if their work is accepted. All authors will be expected to contribute as reviewers and to abide by CCTC's reviewer code of conduct.

Please submit your work via the online submission portal available on ExOrdo. The portal will open on December 2, 2024.

**Link to the Submission Portal:** <https://cct2025.exordo.com/>

## Track 1: Competitive Papers

### Track Chairs

- Samuelson Appau, The University of Melbourne, Australia, [s.appau@mbs.edu](mailto:s.appau@mbs.edu)
- Tim Hill, University of Bath, UK, [T.R.Hill@bath.ac.uk](mailto:T.R.Hill@bath.ac.uk)
- Ela Veresiu, Schulich School of Business, York University, Canada, [everesiu@schulich.yorku.ca](mailto:everesiu@schulich.yorku.ca)

We solicit submissions of empirical and conceptual papers. Papers considered for this track should conform to a standard journal manuscript format, including an introduction, research question or goal, literature review/theoretical background, methods, (preliminary) findings, and discussion/contributions. Conceptual papers are welcome, and their format may vary from that indicated above. Accepted submissions will be grouped with 3 other competitive papers for presentation in a 90-minute combined session.

Competitive paper submissions may not exceed 3,000 words (not including references and figures and/or tables) and should be in Word or PDF format. Each paper may include one table or figure (not included in word limit). No author information should be included in the submitted document. Please ensure author information is deleted from the document properties.

- Page 1: title and short abstract (50 words maximum).
- Pages 2 onwards: body of the paper and references. Text must be double-spaced, 12pt Times New Roman, with 1" margins (US letter) or 2.5cm margins (A4). Authors should use a clear, consistent style for first-, second-, and third-level headings. References and long quotations of data may be single-spaced.
- The papers should follow the traditional structure with clearly stated headings such as Introduction, Literature Review, Method, Results, Discussion.

All submissions will undergo double-blind peer review. The track chairs will oversee the review process, make acceptance recommendations to the conference chairs, and provide authors with reviewer comments.

Authors of accepted competitive papers will have the option to choose whether to publish an extended abstract (1000 words) or a full paper format published in the conference proceedings. Authors choosing the extended abstract option will need to submit their extended abstract by May 2, 2025. Authors choosing to publish the full paper will receive formatting and publishing instructions following the conference.

## Track 2: Working Papers

### Track Chairs

- Andre Maciel, Florida State University, College of Business, US, [amaciel@business.fsu.edu](mailto:amaciel@business.fsu.edu)
- Chloe Preece, ESCP Business School, London, UK, [cpreece@escp.eu](mailto:cpreece@escp.eu)
- Verena Wieser, University of Innsbruck, Austria, [verena.wieser@uibk.ac.at](mailto:verena.wieser@uibk.ac.at)

The objective of this track is to explore, develop, and expand authors' papers that are ongoing, unfinished, or perhaps have even been abandoned. Conceptual or empirical papers in this track should be works-in-progress at various stages of development (conceptualization, ongoing data collection and analysis) where the author(s) are seeking insights from peers on reaching a breakthrough or achieving a balance between radicalism and disciplinary conformism, provocation and alignment with the literature. Those submitting working papers should be interested in sharing, discussing, and workshopping novel, alternative, and thought-provoking perspectives on consumption-related topics but have, for whatever reason, not yet submitted their work to a journal. Creative presentation formats are encouraged. The spirit of the session is to provide a supportive forum for nurturing and developing original work with the potential to open up a wide range of new questions for CCT. Accepted submissions will be grouped with 3 other working papers for presentation in a 90-minute combined session.

Working papers submissions may not exceed 2000 words (not including references and figures and/or tables), and should be in Word or PDF format. Each paper may include one table or figure (not included in word limit). No author information should be included in the submitted document. Please ensure author information is deleted from the document properties.

- Page 1: title and short abstract (50 words maximum).
- Page 2 onwards: body of the paper, references, and then figures and tables. Text must be double-spaced, 12pt Times New Roman, with 1" margins (US letter) or 2.5cm margins (A4). Authors should use a clear, consistent style for first-, second-, and third-level headings. References and long quotations of data may be single-spaced.
- Appendix: optional set of potential questions that could be used to initiate the discussion during the session.

All submissions will undergo double-blind peer review. The track chairs will oversee the review process, make acceptance recommendations to the conference chairs, and provide authors with reviewer comments. Working papers will not be published in the conference proceedings.

### **Track 3: Special Sessions**

#### **Track Chairs**

- Mario Campana, University of Bath, UK, [mc3258@bath.ac.uk](mailto:mc3258@bath.ac.uk)
- Hélène Gorge, University of Lille, France, [helene.gorge@univ-lille2.fr](mailto:helene.gorge@univ-lille2.fr)
- Meltem Türe, TOBB University of Economics and Technology, Turkey, [mture@etu.edu.tr](mailto:mture@etu.edu.tr)

We invite proposals for 90-minute sessions that include three or four thematically- or methodologically-focused papers. Proposals should present a compelling justification for the session, and specify thoughtful and thought-provoking questions on which the session discussant will focus. We especially encourage special sessions that focus on or relate to the conference theme.

Special Session submissions require two documents. Both documents should be in Word or PDF format, using 12 pt Times New Roman, with 1" margins (US letter) or 2.5cm margins (A4), and 1.5 line spacing.

Document #1: main submission document: This document will undergo double-blind review. Please ensure all author identification is removed from the document, and structure it as follows:

- Session title.
- Session description (500 word maximum) including: the topic, why it is of interest to conference attendees and the CCT community, how the three or four papers fit together.
- Title and extended abstract for each of the 3 or 4 papers (1000 words maximum per extended abstract); each paper may include one table or figure (not included in word limit).
- Final page(s): full reference list. References are not included in the word limit.

Document #2: supplementary submission document: Please include the following:

- Session title.
- Session abstract (50 word maximum).
- Name and affiliation of person submitting the session; this person will be named as session chair if the submission is accepted.
- Name and affiliation of discussant (optional); discussants are recommended for sessions with 3 papers, and should commit to attending the session if it is accepted.
- For each of the 3 or 4 papers:
  - o Title.
  - o Short abstract (50 word maximum for short abstract); this will appear in the conference program.
  - o Names and affiliations of authors.

All submissions will undergo a double-blind peer review process. Accepted sessions will be presented in-person. All presenting authors are required to attend the session, if accepted. Special sessions will not be published in the conference proceedings.

## **Track 4: Posters**

### **Track Chairs**

- Rodrigo Castilhos, SKEMA Business School, France, [rodrigo.castilhos@skema.edu](mailto:rodrigo.castilhos@skema.edu)
- Marian Makkar, RMIT University, Australia, [marian.makkar@rmit.edu.au](mailto:marian.makkar@rmit.edu.au)
- Rebecca Scott, Cardiff University, UK, [ScottR3@cardiff.ac.uk](mailto:ScottR3@cardiff.ac.uk)

We invite submissions of in-progress original research for presentation in poster-format. The printed posters will be displayed during the Poster-Mingle session at the conference. This track provides the opportunity for the visual display of theorizing, data, and concepts in a setting designed to generate feedback and help further develop ideas for future research and foster collaboration.



Submissions should be in Word or PDF format, using 12 pt Times New Roman, with 1" margins (US letter) or 2.5cm margins (A4), and 1.5 line spacing. No author information should be included in the submission. Please ensure author information is deleted from the document properties. Submission documents must include:

- Title.
- Short abstract (50 words maximum).
- Extended abstract (1000 words maximum); this should include brief descriptions of the research problem and/or questions, relevant literature, methods (in-progress or completed, if applicable), findings (if applicable), and contributions.
- One figure or table (optional; not included in word limit).
- References (not included in word limit).

All submissions will undergo a double-blind peer review process. Accepted posters will be presented in-person. More details will be available prior to the conference. Posters will not be published in the conference proceedings.

## **Track 5: Focused Forums**

### **Track Chairs**

- Aleksandrina Atanasova, Bayes Business School, UK, [aleksandrina.atanasova@city.ac.uk](mailto:aleksandrina.atanasova@city.ac.uk)
- Olivier Sibai, Bath University, UK, [Os801@bath.ac.uk](mailto:Os801@bath.ac.uk)
- Rohan Venkatraman, Deakin University, Australia, [r.venkatraman@deakin.edu.au](mailto:r.venkatraman@deakin.edu.au)

We invite proposals for Focused Forums, which include roundtables, panel discussions, interactive workshops, special interest groups, seminars, professional development discussions, guided reflection sessions etc., and is designed as a 'big tent,' to include interesting, relevant, meaningful, and productive gatherings of CCT members.

Focused Forums are not intended as venues to present original research or for primarily social/ networking purposes. We encourage proposals that are conventional and/or unconventional, and specifically invite proposals that relate to the conference theme. If you are unsure whether or how to propose a forum, please email the track chairs.

Suggestions include:

- Workshop focused on method(s), or creating compelling figures for manuscripts.
- Seminar focused on a specific theory, or theorizing a concept such as race and/or gender.
- Special interest group focused on a substantive topic.
- Working-group session focused on collaboration and research program development around a topic (similar to TCR).
- Professional development workshop focused on career stage, geographic region, mentoring, etc..

- Panel focused on diversity, inclusion, and/or equity in CCT.
- Roundtable focused on pedagogy (e.g., teaching CCT, decolonizing pedagogy).
- Professional development workshop focused on working with mainstream media.
- Guided reflection session focused on navigating the complexities and ethical considerations of inclusive research, how to work with (and not on) vulnerable populations.
- Interactive workshop on constructive critique focussed on equipping participants with the skill and insight to write reviews that are constructive and supportive as well as critical.
- Roundtable examining the use (and misuse) of Gen AI for CCT research.

Focused Forums will be open to all conference attendees. However, space may be limited depending on the size of the room.

Proposals should be in Word or PDF, 12 pt Times New Roman, with 1" margins (US letter) or 2.5cm margins (A4), and 1.5 line spacing. The document must include the following information:

- Title and format (e.g., roundtables, panel discussions, interactive workshops, special interest groups, seminars, professional development discussions, guided reflection sessions); format names do not have precise meanings, so please choose the format type that is most suitable.
- Facilitators/ chair(s): names and affiliations of individual(s) who will lead the forum.
- Panellists (if applicable): names and affiliations of individuals who will participate formally (e.g., with prepared remarks or material). This is required for a panel or roundtable but not necessary for other formats. Individuals listed as panellists must commit to attending the conference if the forum is accepted.
- Summary: a short description (50 words maximum) that indicates the focus of the forum.
- Purpose: a description (500 words maximum) that includes who should attend your forum; why they should find your forum interesting; how the time will be used (e.g., discussion questions, activities), and what your participants will 'take away' from the forum. Tables, figures, appendices, and references are welcome and do not count toward the word limit.
- A focused forum should last for the duration of a session, i.e. 90 minutes.
- Participant preparation (if applicable): briefly describe the preparation required by individuals participating in your forum (e.g., readings, completing a survey, sharing documents). Facilitators of accepted forum proposals will be able to revise this description and communicate more detail to participants prior to the conference.
- Focused forums will not be published in the conference proceedings.

### **Track 6: Poetry**

#### **Track Chairs/Curators**

- Hilary Downey, Queen's University Belfast, UK, [hilary.downey@qub.ac.uk](mailto:hilary.downey@qub.ac.uk)



- Robert V. Kozinets, University of Southern California, US, [rkozinets@usc.edu](mailto:rkozinets@usc.edu)
- Pilar Rojas Gaviria, University of Birmingham, UK, [p.rojasgaviria@bham.ac.uk](mailto:p.rojasgaviria@bham.ac.uk)
- Jennifer Takhar, SKEMA Business School, France, [jennifer.takhar@skema.edu](mailto:jennifer.takhar@skema.edu)

The poetry session is a regular feature of the CCT Conference. Participating poets perform original work inspired by their musings on consumer culture. Track chairs publish a volume of the poetry so that audience members can participate more fully.

Poets are invited to submit up to four completed poems (no more than four pages, total). Submissions must include (1) an author page with complete contact information and the titles of the submitted poems, and (2) the poems, each beginning on a fresh page with no identifying author information.

Poems will be evaluated according to the following criteria: (1) Theme / Does the poem address cultural aspects of consumption and /or markets? Does it speak in a way that would elude traditional prose? (2) Technique / Is the poem well-crafted according to poetic conventions? Is the language fresh and devoid of cliché? Is the poetic voice distinctive? (3) Performance / Will the work enhance the poetic state of discourse as an evocative performance? Will it stir emotion or discussion?

Please submit your work directly to the track chairs via email by the submission deadline. Poetry will not be published in the conference proceedings.

## **Track 7: Art-Based Research: Artworks, Videography and Photography**

### **Track Chairs/Curators**

- Leighanne Higgins, Lancaster University, UK, [l.higgins@lancaster.ac.uk](mailto:l.higgins@lancaster.ac.uk)
- Joonas Rokka, Emlyon Business School, France, [joonas.rokka@gmail.com](mailto:joonas.rokka@gmail.com)
- Luciana Walther, Federal University of Sao Joao Del Rei, Brazil, [lucianawalther@ufsj.edu.br](mailto:lucianawalther@ufsj.edu.br)

Art-based research (ABR) combines the tenets of the creative arts in research contexts, employing artistic methods to gather, analyze, and/or present qualitative data. Art that is based on scientific studies offers a multisensory, multifaceted, discursive, experiential, interactive and subjective understanding of an investigated problem, not just to researchers, but also to fieldwork participants and to art show visitors, because of the co-creative dialogue that is established among these three groups. When thinking about their scientific studies through media and senses that are not the ones they are used to (i.e., the written paper and the oral lecture), scholars are forced to step outside their comfort zone. ABR enables them to deepen and rethink their interpretations of research data while interacting with field participants, while planning the artwork, while building art pieces, and while talking to visitors during exhibitions, in an iterative process where errors become opportunities.

### Submission Guidelines

For the Art-Based Research Track, we seek CCT work created or communicated through visual and/or audio aesthetic forms. The submissions for CCT 2025 will form three modes of participation: 1. artwork (e.g. drawings, paintings, sculptures, collages, installations, performances etc.), 2. videography and 3. photography. Submissions for this track should be made through ExOrdo. You may author a maximum of two artwork submissions, two videography submissions and two photography submissions (max. six in total). Each submission must be accompanied by a 500-word abstract (please see detailed requirements below). Accepted submissions will be displayed in an in-person art gallery during the conference. There will be a dedicated session on arts-based research in which artists will provide a 5 to 10 minutes talk about their artwork and the research behind it. There will also be a dedicated session on videography, in case there are accepted submissions in this format.

**Artworks:** Submit no more than two artwork entries as digital images of your work via ExOrdo, with a 500 word companion abstract. One entry may consist of multiple images or components (e.g., a series of sculptures), but, in this case, cannot exceed five images/components. We will accept partially completed work (e.g. sketches, partial paintings, or sculptures). In this case, the submission needs to show clearly what the final art piece will look like. Moreover, partially completed work will be accepted conditionally, pending submission of the final images by May 1, 2025.

**Videographies:** Submit no more than two videography entries. Videographies (or films) are submitted via ExOrdo, in the form of a 500 word abstract containing a link to a video posted on YouTube or Vimeo. We will accept partially completed films. In this case, besides containing a link to the in-progress video, the abstract needs to clearly explain the work's current state and what is missing. Moreover, partially completed films will be accepted conditionally, pending submission of the final video link by May 1, 2025.

**CCT Photography Competition:** Research photography provides an opportunity to be creative, using imagery to explore the relevance of your research and to communicate quickly to a varied audience with a visual medium that can inspire and engage. You do not have to be an expert photographer to enter, since photography has emerged as a most diverse and democratized art form. All we ask is for an image that captures an aspect of your research. Anyone can submit a photograph relating to their paper/poster/special session CCT 2025 submission. Stand-alone photo submissions, which do not relate to a submitted paper/poster/special session, are also welcome. A judges' choice award will be granted to the best photography. Submit no more than two photo entries via ExOrdo, with a 500 word companion abstract. One entry may consist of multiple images (e.g., a photo collage), but, in this case, cannot exceed five images.

### Abstract requirements for all three modes:

Maximum of 500 words. Abstracts must contain:

1) Identification of one of three modes of participation (artwork, videography or photography)

2) A brief description of the research on which the submission is based (Please, summarize, if applicable: research topic, context, main theoretical toolkit, methods, findings, contributions)

3) A description of the artwork/videography/photography, answering:

- What does the artwork, videography or photography look like? Please, briefly describe its aesthetic aspects.
- What are the expected dimensions and how should the work be displayed? (for artwork and photography)
- How was the artwork, videography or photography created and who participated in its creation?
- How does the artwork, videography or photography relate to the CCT study/ies on which it was based?
- How can the artwork, videography or photography enrich our understanding of CCT?

### **Ethics and Fair Use Statement**

If people are identifiable in the artwork, videographies or photographs, written consent must be gained from those individuals for their images to be used in this way. Please ensure all imagery/materials/elements used in the creation of your piece are legally owned by the submitter/s. Where others' work or AI mediated work has been used or incorporated, please declare this in your submission and ensure that full rights to use someone else's work as part of your submission have been granted. The onus is on the creator/s and submitter/s to ensure this is the case prior to displaying your artwork or photograph.