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COMMENTARY

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Teaching note – Critical pedagogies: practical examples from the marketing classroom

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ABSTRACT

Through five empirical accounts of critical teaching practices, this note addresses *how* we can teach and seeks to understand the strategies and approaches employed by marketing scholars to incorporate critical and moral reflection into the marketing curriculum, and be more critical and imaginative in reshaping marketing practices in the face of current challenges. The pedagogic examples offered acknowledge the powerful potential of the marketing classroom in developing critical and creative mindsets of future leaders and practitioners. These illustrations of the passion and creativity of marketing teachers can inspire colleagues to experiment with and develop their ideas in the classroom, and offer a model for sharing experiences that we hope may encourage more colleagues to do likewise.

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Introduction

Mona Moufahim
Teresa Heath
Lisa O'Malley

A central objective of this special issue on critical and transformative pedagogies is to explore how marketing educators can and do inspire change. This section of the Special Issue addresses *how* we can teach and seeks to understand the strategies and approaches employed by marketing scholars to incorporate critical and moral reflection into the marketing curriculum, and be more critical and imaginative in reshaping marketing practices in the face of current challenges.

As marketing educators, we routinely engage in pedagogy conversations addressing these 'how to' questions. We are constantly on the lookout for ways to improve our teaching methods, crowdsourcing content on social media (see, for example the countless Marketing Teachers pages on Facebook), seeking help and inspiration from colleagues and candidly discussing both our successes and failures at conferences, while

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keeping up-to-date with marketing education literature, all of this in order to spark and sustain our students' interest and engagement with marketing.

In our engagement with critical and transformative pedagogies, we seek to improve our approaches and practices and thus are positioning ourselves as pedagogy students, striving to constantly learn about and enhance teaching competence. As such, we recognise the value of mentoring (Metcalf et al., 2016), and peer learning for enhancing knowledge (Boud & Lee, 2005; Hampton & Potter, 2009) and disseminating best-practices.

The toolkit of possible pedagogical approaches in marketing is extensive, including cases (Ward & Stash, 1980), scenario planning/analysis (Van Doren & Smith, 1999), internships (Gaut et al., 2000) and (experiential) projects (e.g. Haas & Wotruba, 1990; Razzouk et al., 2003), business simulation games (Cadotte, 2016; Goi, 2019), and many others. In this section, in line with the special issue's objectives, we are keen to explore what critically-minded educators in marketing are doing in their classrooms. We have thus curated five empirical accounts of transformative practices in the classroom, detailing practices by colleagues who have applied critical and transformative teaching methods. Those were selected based on recommendations from other educators (met at work, through external examining duties, or at conferences) about innovative and/or creative (successful) practices they have come across.

These case examples share insights on key issues, including stimulating student engagement with challenging theories for both undergraduate and postgraduate students: the first and second cases discuss the activities aimed at (1) fostering students' ethical reflection as future practitioners and (2) allowing them to envisage a 'different' world where they can have a positive impact for social good. The third case discusses an example of using technology for an inclusive classroom. The final two examples tackle students' engagement with challenging theoretical concepts through (4) a play and (5) a podcast which also served as a tool for accessible and inclusive knowledge dissemination. Contributors explain the rationale behind the activity they introduced, provide details which would be useful for educators seeking to emulate their example and reflect on best practices, what works and what could be done to improve the activity further. The authors have also provided a reading list which is included in the list of references, categorised by example respectively.

This section intends to delineate diverse approaches to critical pedagogy, to acknowledge and appreciate convergence around the messy challenges faced within contemporary society – race, gender, environment, ethics and inclusivity, and to celebrate the palette of possibilities offered to address these issues within marketing classrooms. Each case documents a challenge, a response, some reflections, and some references. The authors have been generous in sharing their materials, delineating their thinking and documenting their evidence. How the materials are used, individually or collectively, are up to individual readers; elements can be borrowed or adapted, but the intention is that this section as a whole should be a celebration of critical pedagogies already employed, and inspiration for those critical pedagogies we have yet to develop!

All of the examples address how breaking down traditional distinctions between teaching and learning promotes criticality, creativity and transformation. Efforts are made to inspire students to engage with complex issues and concepts, to employ theory to (re)frame contemporary challenges, to celebrate diverse experiences, to acknowledge and respect alternative points of view, and, ultimately, to develop creative and

transformative solutions that improve wellbeing on this planet. The pedagogic examples offered acknowledge the powerful potential of the marketing classroom in developing critical and creative mindsets of future leaders and practitioners. Both in their classrooms and within this special issue, all of the authors allow themselves to be vulnerable; they document how they used new technologies, created new materials, forged new ground. In so doing, they reveal themselves to be comfortable with uncertainty, something at odds with conventional wisdom about how teachers (and leaders) should be. Their experiences reinforce that critical teaching and learning strategies are created through passion and tenacity, interaction and inspiration. The authors have been bold in their efforts to promote change through critical pedagogy and we should be bold in our responses.

This small selection is necessarily inadequate for the task of representing all the variety and creativity that exists in marketing teaching. However, we believe these illustrations of the passion and creativity of marketing teachers can inspire colleagues to experiment with and develop their ideas in the classroom, and offer a model for sharing experiences that we hope will encourage more colleagues to do likewise. We look forward to reading further contributions regarding how we might create a wider forum for sharing innovative learning activities.

The ethics challenge

Katherine Casey

Marketing is a powerful cultural institution that plays a key role in shaping and disseminating the economic, social and political discourses capable of influencing contemporary social life (Cheung & McColl-Kennedy, 2019). For over forty years, scholars have stressed the cruciality of responsible management (Drucker, 1973; Mintzberg, 1983) yet Mousa et al. (2020) suggest that only 10%–20% of Business Schools have taken demonstrable steps to address ecological, socio-cultural, political and economic issues. Furthermore, Maloni et al. (2021) argue that many business schools have 'decoupled pedagogical practices from stated RME [Responsible Management Education] objectives' (p. 100456). It is argued that, given a rapidly changing ethical landscape, the neglect or rejection of RME will jeopardise Business Schools' legitimacy and relevance. Contemporary organisations are compelled to engage with heterodoxic discourses around social issues like race, gender, and the environment. In turn, management, and therefore marketers, are required to be socially conscious, responsible individuals capable of fostering organisational level responsible practices (Laasch et al., 2020). Marketing educators occupy a pivotal space in this schematic in that we can choose to foster change, broaden student perspectives, and highlight and problematise normalised business practices. Thus, designing and delivering a Level 9 module entitled *Marketing Communications in a Digital World* bears a degree of responsibility to both individual students and their employers. In this spirit, we included the following Learning Objective: *Assess and critique the ethicality of organisational marketing communications in the context of social, cultural, and ecological issues* which we assessed via an assignment couched in ethical theory and designed to engage and challenge students. The *Ethics Challenge* is an assessment element on a blended Professional Diploma in Marketing Management, it is weighted at 60%. It was later adapted for a *Marketing Leadership* module on a Master's Programme.

This module is designed to encourage reflexivity, criticality and to promote ethical behaviour; students are introduced to ethical theory via a short introductory lecture and readings around ethics and marketing communications. Students are encouraged to engage with these materials before the first stage of the Ethics Challenge, this provides an analogous theoretical undergirding. Students then self-select their groups and are furnished with a multimodal 'resource pack' at least ten days before the session.

Each pack contains around twenty tailored resources including academic articles, commentaries, podcasts, documentaries, interviews and magazine/newspaper articles.

For example, to address the perils of misusing Big Data, students are advised to watch the Netflix Documentary 'The Social Dilemma' and/or a Ted talk by ethicist Tristan Harris. It is assumed that students have not already engaged meaningfully with these topics. Thus, the selected materials have three objectives, to offer an overview of the general subject matter, to facilitate criticality and to highlight the link between the topic and marketing communications. Students are encouraged to form a reading group, divide up the materials and report to the group. The challenge takes place over one day and culminates in a group presentation.

Each group is assigned a distinct case study, the details of which are announced just before the session begins. The case studies present ethical dilemmas around topical issues such as Big Data, Social Media (Marketing) and Fake News followed by a set of tailored questions. Students are then given five to six hours, depending on class size, to address the questions and create a ten-minute presentation.

Overall, the presentations have been of very good quality indicating that students are engaging critically with both the materials and the process. Feedback collected after the assessment has been positive, and, importantly, students described a change in 'their mindset' regarding the issues detailed in the cases. Students reported finding that the 'readings were super interesting', they stated that the task 'really made [them] think' and that '[they're] sure it will impact [their] behaviour in relation to marketing practices!'.

There were some critiques, which were not content-based: 'Three out of five members of our group had technical issues with accessing the [MS]Teams readings prior to the workshop so it made getting something coherent together in five hours very intense'. This feedback informed our subsequent decision to post the materials prior to the challenge. This assessment requires constant updating as new issues emerge – for example, in 2022/2–23, we will develop a new case study around cryptocurrency/NFTs.

The Ethics Challenge emerged from a deep sense of responsibility. Educators have long felt a duty to teach about injustice or inequities (Freire, 1970) however, as Thompson (2017, p. 2) highlights, '[w]hile there is much writing on teaching about injustice . . . we still need to know more about how to teach this material'. Additionally, there is a dearth of scholarship on critical marketing pedagogy although recent years have witnessed an array of dedicated special issues, conference tracks and articles (Brown & Sekimoto, 2017; Heath et al., 2019; Thomas & Jones, 2019). In this changing ethical landscape, marketing educators are carving out space for moral reflexivity – the Ethics Challenge is just one attempt to bridge that gap between theory and practice.

Edward Bernays, Freud's nephew, is depicted as the first person to apply Freudian Psychoanalysis to marketing activities – with many describing him as the 'father of public relations'. Bernays was a pioneering propagandist, he influenced Goebbels in Nazi Germany, started wars and politicised smoking. The line between propaganda and advertising has always been thin.

Marketing is not always wholly truthful, marketers are allowed (have allowed themselves) some flexibility – perfume will not turn you into Julia Roberts in Paris and Lynx does not turn crowds of models into raving, sex-starved groupies. Marketers are experts of mass persuasion, and so advertising scholars and practitioners need to be aware of new and effective persuasion technologies.

Unfortunately, fake news and deep fakes are compelling, contemporary forms of persuasion – persuasive propaganda. Meanwhile, brand journalism and content marketing are becoming increasingly popular – propaganda, journalism or marketing?

It is thus marketing leaders' ethical obligation to understand persuasive technologies, fake news included. Especially given that fake news spreads primarily on advertising-supported social media, some argue it is, at least in part, due to a business model that relies almost exclusively on advertising revenue that has prevented social media platforms from curtailing it.

prepare a 10–12-minute presentation that addresses the following questions:

1. Explain how persuasion is used in marketing communications. Illustrate with examples.
2. Unpick how Fake News is connected to marketing communications.
3. Given the relationship between advertising and the spread of fake news, do marketers, as professional communicators have a moral duty to consumers?

Support all answers with relevant theory.

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Promoting positive societal change: preparing graduates that can make a difference

Janice Denegri-Knott

Consumer insights is a specialist unit on the craft of consumer insight development taught to Masters students in the Communication and Journalism Department at Bournemouth University. The unit has been designed to develop practical skills, as well as a critical aptitude and creative outlook in selecting the right consumer insight generating tool to meet a client's needs. By virtue of taking the unit, students join the Promotional Cultures and Communication Group and as research associates, they are invited to work with faculty on live academic and contract research.

A main aim of the unit is to show associates that theoretical tools have a crucial role in shaping how we interrogate a client's brief and insights generated. Our primary mandate

had been to implement interesting theoretical models to unlock novel and competitive consumer insights. This year we added another one: consumer insights needed to serve a new telos or end-goal. They needed to help promote positive societal change. This new commitment was shaped by a critical pedagogic spirit underpinning our suite of MAs in the area of promotional communications: to prepare graduates that can 'make a difference' in how brands respond to societal and environmental challenges with effective campaigns (Rutherford & Cownie, 2020). Our pedagogy aligned with new parameters of good practice gaining traction in creative agencies, brands and organisations which centre around *purpose* rather than just profit. This new telos creates a paradigm shift in stakeholder economics. Brands and organisations must serve the interests of consumers, suppliers, employees, local communities, governments and shareholders (Arnold, 2020). This requires a different kind of graduate.

With this in mind, I collaborated with Hearst and Global Media in setting our associates a challenging brief as part of their assessment. Our partners identified six challenge areas to watch in 2021–22 including: Attention economy, Purpose led consumption; Diversity and inclusivity, Mainstreaming sustainable consumption, Digital consumption/XR Virtual reality/augmented reality and Post COVID-19 recovery. Associates had to write a thought leadership report advocating an enabling theory to help generate insights to shape purposeful campaigns to benefit people or the planet. Top-performing associates had an opportunity to pitch their work to company directors.

In their feedback, associates stated that the opportunity to share work with industry on projects that were meaningful and purposeful encouraged them to give their best. I observed improved engagement and greater enthusiasm around completing assignments. I noticed how initial reflections on what agent of change they wanted to be shaped the types of thought leadership reports being written. Many opted to tackle issues of inequality and lack of diversity in advertising, mainstreaming sustainable behaviours and consumer wellbeing. There were bold thought leadership reports on how Hearst could help their readers 'flourish' using Fredrickson's work, how the theory of planned behaviour could be used to help brands reduce the gap between environmentally-friendly intentions and behaviours, and how self-image congruency approaches could enable repositioning brands associated with negative gender stereotypes, among many others.

The critical pedagogy that informed this activity aimed to encourage students to imagine and embody a different type of practitioner whose telos is to serve the public good. This built on two related principles:

(1) If marketing communications education can be transformational, it should equip students with a range of knowledges, competences and values that aid continual self-development and empowers students to make positive contributions to the disciplines they practice and the communities they live in (Higgins, 2001).
(2) In HE these transformations will be most effective and enduring when they are anchored in discipline-based dispositions and identities (Barnett, 2000; Bernstein, 2000).

In putting these principles into practice, I have found it most useful to ask associates to think hard about the kind of practitioner they would aspire to be, with what defining telos.

I did encounter problems. I observed there was deference to me as unit leader. Some associates were assessment-focused, and many had assumed that the taxing work of problem-solving should be absorbed by tutors. I had forgotten the forces of marketisation shaping associates' subjectivities and approaches to learning 'as consumers' of finished products (see Molesworth et al., 2011). The kind of pedagogic transformation envisioned relied on the input (cost) that the market eliminates. To cite Furedi (2011, p. 5): 'The moment that students begin to regard themselves as customers of academic education, their intellectual development is likely to be compromised'. Here again, we return to Barnett (2009) and his suggestion that there is indeed a very deep relationship between being and knowledge, and that it is only within the context of the discipline, that desirable dispositions and practices emerge. Market mediation produces consumer satisfaction by making the complex simple, and in doing that, it denies students opportunities for those dispositions to emerge. The challenge going forward is to confront the notion that our students are consumers in a bid to create the necessary space to support deeper transformations rooted in a different kind of identity project. One whose telos is to serve the public good.

Online whiteboards and universal design for learning

Ismini Pavlopoulou

Knowledge on neurodiversity is expanding and attracting multidisciplinary research interest. According to recent figures, 1 out of 7 people in the UK have a form of neurodivergence, such as ADHD, dyslexia, dyspraxia, dyscalculia or autism (TNA, 2021). In an educational setting, this may manifest as a need for diverse types of learning content, emphasis on visual stimulation, practical exercises and avoidance of social pressure (Clouder et al., 2020). Although reasonable accommodations are available and desired in Higher Education institutions (Sarrett, 2018), students are often unaware of their neurodivergence or refrain from disclosing it due to a perceived risk of stigma and discrimination, among other reasons (Clouder et al., 2020). Considering ongoing discussions around diversity and inclusion, educators are encouraged to shift from a deficit-based understanding of neurodiversity to a culture which considers *'diversity among brains'* as *'natural'* and *'enriching'* (Armstrong, 2010, p. 3), and to design courses with inclusion as a guiding principle, eliminating assumptions of homogeneity. Knowledge and best practices can be drawn from the Universal Design for Learning, a developing framework for inclusive and accessible learning (CAST, 2022). Amongst other recommendations, UDL urges academics to tap into the potential of emergent interactive technologies (UDL On Campus, 2022; Zolyomi et al., 2018).

The present case examines the undergraduate, 20 credit module 'Managing the Consumer Experience' which was delivered during the autumn semester in 2021 at the University of Stirling and at the Singapore Institute of Management (SIM). Its purpose was to explore contemporary issues in consumer experience management in the sport and events industry. The teaching component involved a series of online, live lectures and hybrid seminars, addressing topics around the experience economy and its meaning for sport and events management, the theory and practice of understanding experience consumers, and the design, digital transformation and sustainability of consumer experiences.

In order to facilitate discussions, group exercises, and invite questions, the lecturer used the collaborative online whiteboard platform Miro. A whiteboard created on Miro can be accessed and edited simultaneously by multiple users, and run on any web browser as well as via apps optimised for smartphones and tablets. Through one paid account, a lecturer can set up a whiteboard and share the link with the class, giving students permission to both read and edit the content. Students can join the whiteboard without creating an account, and can choose to reveal their names or join anonymously; in the latter case, Miro assigns a nickname, such as 'Guest Creator' or 'Anonymous Owl'. The platform provides interactive features allowing collaboration, brainstorming and visual illustration of ideas. The ability to write text by typing or handwriting with a digital pen is complemented with coloured, sticky notes which can be placed anywhere on the board, resized and reorganised multiple times. Shapes can be added to draw figures or tables, while there is a rich database of templates for widely used visual tools.

During teaching sessions, Miro was used in parallel with MS Teams. During individual and group activities, students had the opportunity to apply analytical tools such as persona creation, empathy mapping and customer journey mapping, to visually present ideas on topics related to the material, to view each other's responses, and to ask questions anonymously. From an early stage, the idea of incorporating a collaborative, online whiteboard was positively received and adopted by the majority of the class. A new whiteboard was opened in each session, which included pre-made, customisable tables and figures, expected to be populated with text, sticky notes, sketches and images by the end of the class.

When requested to provide general feedback, students specifically mentioned the use of Miro. In response to a question regarding the aspects of the module that were most appreciated, one student noted: *'The lecturer used Miro board to encourage class participation which was very enjoyable as we could learn from one another'*. Anonymity was valued by students, as reflected in their responses: *'It was really fun and engaging, especially since postings were anonymous, we were able to contribute without the pressure of judgement from others'*. The feedback was positive in terms of inclusiveness as well as experiences of working in groups. Following the ideas behind UDL, this platform was offered in parallel with other commonly employed educational tools. Using Miro was optional, to avoid excluding students with visual impairments, or a preference towards non-visual thinking and learning.

Reflecting on this case, it is recommended that marketing educators explore the emerging capabilities of whiteboarding systems and evaluate their impact on inclusion and diversity, as they facilitate visual stimulation, interactive problem solving and anonymous participation. Considering the high estimated prevalence of neurominorities, and the significant gaps in their post-secondary education and employment outcomes (NCES, 2017; ONS, 2021), it is paramount to actively search for ways to provide accessible, engaging and welcoming learning environments which accommodate neurodiversity. Further, teaching in higher education could benefit from implementing UDL while using digital solutions where suitable and feasible. Improved accessibility is expected to enhance the student experience, inspire students to adopt different approaches to learning, teamwork and problem-solving, while engaging their senses and employing a multitude of skills.

Using drama to facilitate critical engagement

Teresa Heath

For three consecutive years, I integrated into a lecture on philosophical debates in marketing studies a short theatrical presentation, entitled 'Alice's Tea Shop', which was inspired by playful engagement with philosophical issues in Lewis Carroll's (1965/2009) books. In writing the script, I drew on Smith's (2010) advice on writing stage plays and, specifically, aimed to offer some depth to the characters (with contrasting personalities), design an enticing incident that brought the characters together (two teachers meeting in a tea shop, initially to wind down after teaching), and planned the conflict at the heart of the drama (they held intense and contrasting views on the nature of reality and knowledge). This play was performed by two colleagues and me and was watched by the students and an external observer who documented reactions and took pictures.

The potential of drama to facilitate critical pedagogy has been considered in the field of management studies, where it was found to encourage students' reflective engagement, criticality and the exploration of tensions and dilemmas (Beirne & Knight, 2007). More generally, the use of drama in teaching has been argued to contribute to meaningful and empowering learning environments for students (Ødegaard, 2003). Drama offers an opportunity to capture students' attention, cultivate their emotional involvement in learning, and create a safe, significant and creative environment where they can gain understanding of, and explore, multiple perspectives (Heyward, 2010; Ødegaard, 2003; Taylor, 2008). The studies mentioned above mostly deal with students acting out dramatic scenes. The intervention described in this section is in some ways simpler to implement: a short fictional scene, acted out by teachers to illustrate some ideas that students often find rather remote. However, I believe that many of the same benefits were achieved.

The play served as an introduction for postgraduate students in marketing to the ontological and epistemological debates of research in the field. This is often perceived to be a particularly dry and abstract topic of the course and requires considerable independent and critical thought that students often find intimidating. This applies especially to students with educational backgrounds in systems or cultures that valorise the authority of teachers and discourage questioning it (Gabriel, 2009), as many of the students in the groups did.

The script referenced philosophical debates within the social sciences, especially those discussed in marketing (e.g. Hudson & Ozanne, 1988). The two main characters argued opposite positions in order to focus attention on controversy and thus encourage evaluative thinking (Browne & Freeman, 2000). The dialogues incorporated the main points of this philosophical debate, expressed in everyday, approachable terms and with humour (e.g. the customers interpreted a football match in opposite ways in an implicit reference to one of the readings for the lecture, Hastorf & Cantril, 1954). The debate was intended to normalise criticality and the case for arguing different viewpoints in ways of looking at and apprehending knowledge. An additional character (the waitress) joined later, misinterprets the requests made in ways that suggest the socially-constructed nature of meaning. Thematic elements from 'Alice In Wonderland' were used as set decoration and ambience.

Following Bailin (1998), the play was intended to sit as a 'critical challenge' (p. 150), inviting students to draw on a variety of academic resources on a marketing topic to analyse the concepts underpinning a colloquial dialogue that students could intuitively relate to. This play was followed by a discussion where the readings (e.g. Deshpande, 1983; Hudson & Ozanne, 1988) and specific material of the lecture were addressed. Students and teachers discussed these materials, relating them to the script and unpacking the ontological and epistemological positions at play. Towards the end of the lecture, the main points of the debate were summarised and handed out to the students.

The impact of the intervention was assessed via in-depth interviews conducted with a sample of these students, and less structured collection of data from their spontaneous feedback on the day, their levels of attainment regarding the material covered (compared to previous years), and mentions of the activity in student assessments of the module and of teaching. While there are obvious limits to establishing causality with these methods, there was strong circumstantial evidence that the students appreciated the play and benefited in terms of understanding and critical engagement. Like Beirne and Knight (2007), we found that drama provided an interesting, enjoyable and memorable context for learning. Notably, students engaged in the subsequent discussion of the theoretical material more openly and confidently than those of previous years and were more willing to argue their case, including against the teachers. This suggests some success in sparking critical thought and in breaking down barriers to learning produced by hierarchy. Because the conversations resonated with their lived experiences (Taylor, 2008) and were meaningful to them, they seemed to be able to achieve the level of abstract reasoning (Ødegaard, 2003) that the readings for the lecture demanded. Qualitative feedback spoke highly of this intervention, as briefly mentioned in Heath et al. (2019).

Enjoyable as it may have been for students and teachers alike, this initiative was not without challenges; it was time consuming and made us, teachers, vulnerable and afraid of being ridiculed. I was lucky enough for many years to have as a co-star Caroline Tynan who always gleefully and actively joined in with this, making the plays all the more entertaining and interesting. Equally, Ines Branco-Illodo's performance as a fun, goofy waitress made us all laugh. Since moving to a different institution and country, teaching different courses with different (read 'fewer') resources available and enduring further constraints due to the COVID-19 pandemic, I have not been able to repeat this intervention, and so am acutely aware that structural challenges can limit educators' choices. I have, however, found other opportunities to bring artistic elements into the classroom, and believe that they hold similar value in their critical and creative potential.

Tales of podcasting: towards critical, reflexive marketing pedagogies

Anuja Pradhan and Alev Kuruoglu

The 'Tales of Consumption' podcast began as a collaboration between the two authors based on student feedback. During the COVID-19 lockdown, physical lectures were replaced with audio recordings. We received many messages stating that the students enjoyed our 'podcast style' lectures on marketing and consumption. They felt these audio lectures provided an informal atmosphere and the ability to learn in varied conditions during the COVID-19 pandemic. Inspired by this feedback, we created the podcast with

the aim to develop this as a tool for accessible, inclusive, critical knowledge dissemination and 'care'.

Between 2020 and 2022, we produced 22 episodes ranging between 30 minutes and 1 hour. In each episode, we invite students and/or guest researchers to share insights and research on a consumption theme. Our producer Karsten Prinds sometimes weighs in as an inquisitive 'outsider'. We have critically analysed themes like the fashion system and its ethical contentions in Denmark, gendered representations on shows like *The Queen's Gambit*, and intersections of religion and celebrity consumption in Ghana. Our guests have included students at bachelors, masters, as well as PhD levels. Additionally, we have tried to invite researchers at different stages of their careers ranging from Early Career Researchers to full Professors. We are not compensated for producing this podcast. We see it situated within our teaching pedagogy, which emphasises care towards our students as well as ourselves.

We believe that, as pedagogical tools, podcasts can foster knowledge co-production and dissemination beyond traditional physical classrooms or the pages of academic journals. We see ourselves as collectively building a community of practice where distinctions between the roles of knowledge producers and learners are diminished. We situate podcasting within global oral traditions of knowledge dissemination. Historically, African cultures have had rich oral traditions of transmitting knowledge about religion, history, science, magic, etc. to future generations such that cultures are preserved through narrative (Smart, 2019). In England as well as other European societies, monks transferred knowledge orally and in person (Woolf, 1988), and reading came about as a replacement when this tradition could not be sustained. Elsewhere, Kurdish *dengbej*, have sung about history, the land, and struggles, thereby disseminating knowledge about the Kurdish community (Hamelink, 2016). Contemporarily, scholars in India have called for a renewal of oral traditions and accounting for oral history as a way for women to acquire a feminist consciousness (Kalpagam, 1986). Among diasporic groups, oral traditions at 'community schools' are helping young adults learn traditional music as well as develop ties to and imaginaries about home in the absence of physical travel (Pradhan et al., 2019). Some of these oral traditions have transcended borders and intensified their affective capacities through cassettes (Kuruoğlu & Ger, 2015) and other media. We recognise the affordances of podcasting to digitally transmit affect as well as to foster access to knowledge production and dissemination (Mulhanga & Lima, 2017).

Listeners overwhelmingly appreciate hearing student and academic voices from around the world. Many of our students have approached us to say they enjoy the banter between the hosts, hearing other students' voices, and some of our 'catchphrases' like 'Hashtag Bourdieu'. Students who are first-generation academics have mentioned how the podcast has helped them explain their education to their family members. Yet others have expressed how it has inspired them to reflect on our consumer society as well as their roles within it, in ways that are critical of inequalities, unsustainabilities, and other moral conundrums. Finally, academics – especially CCT scholars – from around the world have shown support through social media and included the podcast on their syllabi.

Moving forward, we would like to include more under-represented voices, particularly from outside of Consumer Culture Theory (CCT)-dominant, usually Western, universities. We have featured researchers from Brazil and India, but we have a long way to go. We would also like to introduce more de-Western theories into our roster of critiques. This would both

require and facilitate a process of decolonising our own ways and sources of knowing. We have previously discussed work by de-Western and decolonial feminist scholars such as Puwar (2021), Mahmood (2011), and Mohanty (1988) in our podcast episode on marriage and love (Pradhan & Kuruoglu, 2021). We considered how Western frames depict the practice of arranged marriage as non-normative and patriarchal (Khandelwal, 2009). De-Western feminist scholars help us understand the complexities of arranged marriage beyond stereotypical media depictions, and how women's agency is situated, in heterogeneous ways, in these arrangements. This conversation helped us reflect on the ways in which understandings of de-Western subjects such as women from de-Western societies, as well as practices such as arranged marriage, are constructed in global media and marketing. We believe these conversations are essential to decolonising critical marketing pedagogy because they aid in complexifying understandings of consumer subjectivities. By discussing some of our own embodied dispositions towards marriage and romance in the episode, we also attempted to follow Puwar's (2021) advice on listening to what we 'carry'. Through such documenting of our own learning processes on the podcast, we hope to encourage students and the other stakeholders to follow in similar inquiries that might destabilise previously held sources as well as 'outlets' of knowledge.

On a practical level, we are privileged to have a professional show producer, however, others willing to replicate our example might not have this access. We believe that media technology has advanced sufficiently for keen learners such as students, who are often digital natives, to be able to develop editing skills. Our own podcast will employ a salaried student producer going forward, as another way in which we can distribute the knowledge production process.

Additionally, podcast production is a time-consuming process and we have found this one of the biggest challenges of our endeavour. We spend hours preparing for episodes, lining up guests, recording, and editing. We believe that systemic support would go a long way in helping us produce the podcast sustainably in the long run. Universities can help by accounting for the production of this pedagogical tool as a part of academics' work responsibilities and adequately assigning resources to the process. Finally, we understand that while we comment on the industry and its marketing practices, industry voices are missing from our podcast. As a result, we would like to consider the inclusion of marketing industry actors on the podcast at some point in the future.

To conclude, through the podcast, we enact an 'ethics of care' and encourage students to 'develop themselves as critical (Tadajewski, 2016) and reflexive "ones caring"' (Heath et al., 2019, p. 441) towards fellow students as well as the larger world. By enrolling researchers and students, as well as discussing diverse voices and theories on the podcast, we believe that podcasts can serve to introduce a wider range of perspectives into marketing education and become part of larger projects of decolonising universities. In this way, we hope to contribute to developing critical, inclusive, creative, and caring marketing pedagogies.

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Access

You can search for the Tales of Consumption podcast on Apple Podcasts or Spotify, or listen here: https://www.spreaker.com/show/tales-of-consumption

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