Reflection Paper on

The Relationship Between Marketing and Creativity: It's Complicated

by Marie Taillard and Benjamin G. Voye

Lila Fredrika Blom

PED4501 Læring, kreativitet og innovasjon

University of Oslo

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Introduction
The primary objective of this reflection is to examine my experience in preparing and delivering a presentation based on the assigned chapter, with particular emphasis on simplifying complex concepts and connecting them to relevant video examples. Additionally, I sought to underscore the importance of student feedback by inviting participants to evaluate the level of creativity demonstrated in my presentation. This reflective practice was conducted in reference to Keith Sawyer's *Explaining Creativity* (Part 2, 2012), which provided both theoretical grounding and methodological direction for this pedagogical experiment.

Part I: *Description and Motives*

According to Sawyer (2012, p. 65), "the most important characteristic of creative people is the ability to recognize a good problem and to know how to ask the right question." Guided by this insight, I approached the process of developing the presentation with openness and playfulness, allowing space for re-creation and re-design. My intent was to simplify academic language, employ relevant Norwegian business examples, and adopt a presentation style that would resonate with today's digitally oriented generation of students. This creative reformulation was not merely aesthetic but strategic—an effort to align theoretical concepts with contemporary modes of learning and engagement. By doing so, I aimed to facilitate accessibility while maintaining the academic integrity of the material.

Analytical Approach

The chapter opens with Hennessey and Amabile's (2010, p. 2) definition of creativity as "the combination of novelty and value." While this definition captures the essence of creativity, in marketing contexts it extends beyond novelty to encompass the creation of meaningful and valuable experiences for consumers—those who ultimately "vote with their wallets" (p. 3). This understanding profoundly influenced my approach to the lecture, as I conceptualized my presentation as a "product" designed for "consumers" (students), whose reception would determine its success.

Drawing on sociocultural perspectives, creativity is recognized as a socially situated phenomenon, requiring both appropriateness and social validation. As Beghetto and Kaufman (2014, p. 54) argue, "creativity must be appropriate, recognized as socially valuable to the community, and it can only be judged by a social group." Accordingly, I adopted a reflective stance toward my professional competencies, using both self-assessment and student feedback as tools for improvement and insight. Moreover, in alignment with Campbell's (2011, p. 3) assertion that "creativity is the means; effectiveness is the end," I emphasized that imagination—whether in marketing or any other domain—cannot operate in isolation. Creative expression must ultimately yield measurable, meaningful outcomes. Products, ideas, or services are typically evaluated by audiences who may not possess deep expertise in the given field, which presents an ongoing challenge for creative professionals.

The intersection between creativity and marketing thus remains inherently complex. However, the most constructive path forward lies in embracing this complexity—by engaging those who critique our work through strategies such as participation, co-creation, and collaboration. These practices not only democratize the creative process but also strengthen the connection between creators and audiences, educators and students, brands and consumers.

Part II: *Adaptive Teaching Methods and Strategies*

The lecture was both energetic and engaging, according to my observations and the feedback received from students. Summarizing the entire chapter and preparing the lecture materials proved to be quite challenging. Initially, I anticipated there would be extra time and possible gaps in the schedule—an expectation that caused some concern. However, the session ultimately contained such an abundance of content that we lacked sufficient time to explore certain areas in greater depth, particularly aspects of general marketing theories and strategies, which I will elaborate on in the following section. To address these challenges, I implemented a *real-time teaching adjustment* strategy, allowing me to adapt the lecture curriculum dynamically. This involved prioritizing and omitting material directly from the Canva presentation while continuously observing the students' engagement. Strategically, I created opportunities for students to actively participate by discussing each slide together in a balanced manner—both formally and through moments of light, enjoyable interaction.

Real-Time Teaching Adjustments

The method of real-time teaching adjustments can be applied through continuous observation and assessment of students during the lecture. This process involves "reading" the classroom— identifying students' strengths and weaknesses. For instance, weaker areas might include insufficient preparation due to an incomplete understanding of the chapter or limited theoretical grounding in creativity studies. Conversely, stronger aspects often emerged when students demonstrated awareness of contemporary marketing practices in their own words, effectively connecting personal experiences to theoretical concepts. Students provided relevant examples of marketing strategies and campaigns from various media sources such as television advertisements, social media platforms, films, and TV shows, which enriched the discussion.

Continuous assessment also required prioritizing topics where creativity played a central role within marketing. In this case, such topics included *creative products, creative promotion, creative pricing, creative strategy, creative organizations and leaders,* and *creative consumers*. Conversely, topics focused purely on traditional marketing theories—such as "Creative Distribution (Place)" the third "P" in the 4Ps Marketing Model—was strategically excluded. The related subtopics (distribution channels, logistics, market coverage, and service levels) were omitted because they lack a direct connection to creativity in the context of this lecture.

Part III: *Conclusion After Presentation*

Reflecting on this experience, I realized that each first-time lecture functions as a prototype— no matter how well-prepared one may be, certain outcomes remain unpredictable. Therefore, educators must be equipped with a variety of adaptive methods and strategies, ready to apply them flexibly throughout the teaching process. Moreover, in marketing, creativity serves to capture customers' attention and foster meaningful, long-term engagement. Similarly, in teaching, creativity enables educators to connect with students and cultivate an engaging, collaborative learning environment.

From this perspective, it can be concluded that teaching and marketing share a common creative essence—both rely on adaptability, engagement, and innovation to achieve meaningful connection and impact. In essence, creativity in marketing does not differ substantially from creativity in real-life teaching practice.

References

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