PLURALISTIC VIEWS OF MARKETING PERFORMANCE

Marketing Performance Measurement (MPM), Marketing Metrics, Marketing Effectiveness, Marketing Activities, Marketing Assets

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Despite its importance, marketing is one of the least understood, least measurable functions at many companies, sometimes representing a reasonable proportion of operating budgets at a wide range of firms. Its effectiveness is crucial to organizational performance. Nevertheless, many corporate boards and marketing executives lack the understanding to evaluate marketing strategies and expenditures. In this context, marketing decisions are often made without the information, expertise, and measurable feedback needed.

This contribution is intended to introduce the reader to the history of marketing performance measurement, reviewing representative topics of each research tradition.

CREATIVITY: PRACTICE, INDUSTRY, RESEARCH

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The following key questions have driven my research and form the subject of this paper. How do the creative arts change? How do they harness innovation, recognition, chance, mutation and discovery and how does this activity interact with industry, government and the broader society?

The attention focused on creativity and its outcomes over the last two decades has been driven both by technological change and the demands and needs of industry. However this has proven a difficult task both for business and industry as they struggle to identify creativity not just as a value, but as an industrial trope and equally for Governments and Universities as they seek to harness and identify their creative resources.

The widely quoted definition of the Creative Industries is :

'..those industries which have their origin in individual creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property.' (1)

Governments who have explored this assertion have focused on the economic benefits of attracting and retaining a smart workforce and harvesting the dividends of job and wealth creation through the generation of creative intellectual property rights and the resultant community benefits of increased real estate values, cultural tourism, consumer spending and other attributes associated with the growth of creative industries within particular regions and cities. (2)

Central to the capture and generation of these economic positives are the role of Universities and other research platforms that generate the creative economy. The understanding of the role of 'practice based' research within our traditional modes of research culture in Universities is vital to this purpose. The Humanities in particular face a serious challenge to understand the needs of 'practice based' research within doctoral and post-doctoral research programs. It is also imperative that Universities rethink and target their existing resources into research generative platforms of activity within the creative sector. This may take the form of questioning the validity of prior patterns of usage and activity in for example galleries and theatres.

The further challenge now that creativity has been extensively industrialised and become central to the concerns of governments around the world is how do we as key creatives understand and explain what it is that we are asserting when we refer to creative production?

These questions and others I will seek to explore more fully in my paper.

(1) www.culture.gov.uk/images/publications/foreward.pdf
(2) www.cdu.edu.au/sspr

URBAN LANDSCAPES: THE FUTURE OF STREET FURNITURE DESIGN AND ITS IMPLEMENTATION IN CITIES

Urban Landscape, Future Design Methodologies, Street-Furniture

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This paper considers the ways that designers might meaningfully meet future demands through the provision of compassionate and empathic designs. It will draw attention to current design policy and practice relating to the urban streetscape and street furniture and will take into account themes such as identity and locality and fitness for use. Environmental pressures and the stark economic factors of private vehicle ownership will inevitably lead to increasing numbers seeking viable alternatives. If indeed pollution levels and road congestion are to be addressed and the quality of life in our towns and cities consequently improved, integrated public transport systems will play a major role. Buses and trams will undoubtedly be at the core of any such plan. The corollary of such escalating use of public transport will be a greater flow of people through the streets and increased demands upon street furniture. Through the use of recent and current case studies (such as the Edinburgh Tram System currently being installed in the city) we will question the rationale employed by authorities and offer some alternative, interdisciplinary design solutions to meet the forthcoming challenges of contemporary city life.

Sharon Zukin comments 'Cities are often criticized because they represent the basest instincts of human society. They are built versions of Leviathan and Mammon, mapping the power of the bureaucratic machine or the social pressures of money.' [*The Culture of Cities* 1995, p1] Does the design of the streetscape add to this image of the city as a monster, and to what extent is the experience of the users, small businesses, operators and employees considered in city regeneration and urbanisation projects? The paper will also debate the social role of street furniture, in terms of the affect it has on the experience of people who work, live and play in these urban spaces particularly from the point of view of tradition, contemporaneity and locality. To what extent has the design of, for example, bus stops and litter bins moved away from the basic requirements of form and function in favour of the accruement of a cultural capital complete with its own lexicon of symbolic meaning? Charles Waldheim contends that: '[urban] landscape has become both the lens through which the contemporary city is represented and the medium through which it is constructed'. [*The Landscape Urbanism Reader,* 2006, p15] What, therefore, should the designer's response be to this situation and ultimately how useful is this to the stakeholder's sense of belonging?