

## *Creativity, Design, Management, Innovation, Enterprise and Entrepreneurship: A Conversation Starter*

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**Abstract:** The Creative Industries – and the value generated by creativity and innovation - are a powerful way for countries and companies to elevate their profile, performance and appeal. As an invaluable part of the creative industries, design has been receiving increased attention in many regions of the world due to its ability to be used for cultural expression, competitive differentiation, creative speculation and process innovation. Design is also known as a tool that can catalyse innovation, and growing in awareness is its value as a tool that can catalyse entrepreneurship. The common ground between design and entrepreneurship is that they both take a creatively enterprising, purpose-oriented and risk-assuming approach to problem-solving, opportunity-finding, customer creation and market identification. However, just as entrepreneurship needs to be managed (through ventures, innovations, strategies and outcomes to take an idea into market and so make the business venture a success), so design needs to be managed (through strategies and processes for creativity, design and innovation that will ensure delightful products, services and experiences, satisfied customers and business success).

Taking a managed approach to design has already been proven to benefit both enterprise revenues (profitability) and national economies (growth), while simultaneously having a positive impact on social, environmental and cultural ‘quality of life’ concerns. Within the complex conditions of the world in which we live, the intricate challenges and wicked (seemingly impossible) problems we face, individually and collectively, might be better regarded as creative problems, design challenges and entrepreneurial opportunities – otherwise we are at risk of overwhelm. This paper presents design in the context of creativity and enterprise and serves as a conversation starter on design management as an integrative organisational framework for fostering innovation and entrepreneurship in business and beyond. It is intended to contribute to the field by (1) providing a brief introduction to the creative economy for readers who are unfamiliar with the economic importance of the creative industries, and (2) serving to inspire non-designers and entrepreneurial thinkers to be curious about, and participate in, in the area of design management.

**Keywords:** Creative Economy, Design Management, Innovation, Entrepreneurship.

### **1 Introduction: The Creative Economy**

For many countries, the presence of creativity and innovation as desirable assets is because they are some of the best ways to increase competitive advantage (1) in *countries*, through cultural expression and growing economies, enterprises, skills and talents, and (2) in *commercial companies*, through the provision of innovative products and services that shift the status quo from price competition to wider ecosystem co-creation and local/regional transformation. Inspired by economic success stories such as Silicon Valley, the drive to stimulate a culture of enterprise in countries and companies is evident through the number of regional innovation strategies and creative start up platforms being launched.

This growth in the *creative economy* reflects the current economic paradigm anchored in the growing power of ideas, and

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how people make money from ideas. Media entrepreneur and analyst John Howkins (2001) believes that the creative economy is driven by the view that twenty-first-century industries depend increasingly on the generation of knowledge through creativity and innovation. The activities concerned with the generation or exploitation of creative ideas are supported by global economies through national design policies and creative industry strategies, for example, in 2013, Oman hosted a creative economy symposium which promoted *The Role of Policies and Strategies in the Development of Crafts, Arts and Creative industries in the Sultanate of Oman*. The added-value of creativity can also impact global companies through investment in corporate innovation and entrepreneurship strategies, for example, Philips *Innovation Awards* to stimulate entrepreneurship and innovation. Creativity is increasingly important to well-being—economic (employment, growth), social (happiness, welfare) and environmental (sustainability, circularity). Dubai, a city embodying the very idea of innovation, sees creativity as playing a key role in enhancing social wellbeing, national reputation and added value economic creation, and views the creative industries themselves to be a significant contributor to GDP globally (Al Maktoum, 2015).

## 2 The Value of the Creative Industries to National Economies

For countries that want to grow their Creative Industries, stimulating a culture of creative enterprise is key. Creative Industries activities and operations typically include the areas of design, arts and crafts, advertising, architecture, fashion, film, music, TV, radio, performing arts, publishing and interactive software. Government support for the creative industries, creative enterprise and creative entrepreneurship aims to catalyse ecosystem innovation and to drive the launch of new ideas for the products, services and experiences that keep clients, users and customers coming back for more. Creative and innovative ideas are particularly important to economic wellbeing – individually, locally, regionally and globally. In the United Kingdom (UK), for example, the creative sector is one of the UK's most important industries, driving economic growth and supporting jobs across the country. UK Creative industries generated GBP £71.4 billion Gross Value Add (GVA) in 2012. The value of the sector increased by 15.6 percent between 2008 and 2012, compared with an increase of 5.4 percent for the overall UK economy. It is estimated that in 2012 the sector generated over GBP £8 million an hour and employed nearly 1.7 million people (UK Creative Industries Council, 2014), and it is second only to the economic contribution made by financial service industries. The value of the creative industries to the UK in 2018 is up from GBP £94.8 billion in 2016 to GBP £101.5 billion (DCMS, 2018).

In Austria, the creative industries are a key economic factor and driving force for Austria as a place of innovation, and a place where the role of the creative industries in contributing to the development, dissemination and marketing of new products, services, business and added-value models have substantial influence on the innovation, growth and dynamics of Austria as a business location (Federal Ministry of Science, Research and Economy, 2016). Their creative industries strategy (2017) sets out four objectives:

- Strengthening Austria's innovation system
- Strengthening the competitiveness of the creative industries
- Strengthening the creative industries' transformative effect on other economic sectors
- Strengthening Austria's international image as a creative country of culture and innovation

## 3 Designs: The Link between Creativity and Innovation

Design is one of the activities within the creative economy that is making an impact on economic success and wellbeing of many nations. A report on the UK *design economy* by the UK Design Council asserts that "Design and design skills are at the heart of the fourth industrial revolution. They give us the tools to respond to these unprecedented challenges, and instigate the growth, innovation and jobs that will drive the UK's global future" (Design Council, 2018). In the UK, one of the triggers for the rising popularity of design both inside and outside of the creative industries was a 2005 government report – the Cox Review (HM Treasury, 2005) - which, while investigating the value of creativity and innovation to the UK, secured the place of design in future debates about creativity and innovation:

- Creativity is the generation of new ideas—either a new way of looking at existing problems or the discovery of new opportunities.
- Innovation is the exploitation of new ideas.
- Design is what links creativity and innovation—it shapes the ideas so they become practical and attractive propositions for users and customers.

A design (noun) has form and function; it is the outcome of the process of designing. To design (verb) is to plan, to create, or to devise. Design can be thought of as a process (designing), a practice (the designer), an outcome (the design), a way of thinking (design thinking) and a way of being (designerly). Currently, design is considered to be an important tool for stimulating innovation and gaining competitive advantage (Kramolis et al, 2015). Innovation is incredibly important to all organizations today—not only as a source of revenue and growth, but also as a source of reinvention and as a value-

generating way to survive and thrive amid challenging economic times. These challenging times are disrupting business models and institutions built on old-world industrial economic models, and their internal structures are adapting, evolving, or not surviving. Business as usual is giving way to the need for new forms of enterprise. In this context, design is being engaged as a way to identify latent opportunities for innovators and entrepreneurs, hence the rise in design thinking as a process for creative problem-solving and opportunity-finding, and the instigation of design policies within governments, institutions and corporations as a way to raise awareness of design as a generator of new business models, new types of products and services and new types of customer, user and citizen experiences.

#### 4 Good Design is Good Business

In 1950, Thomas Watson, CEO of IBM, recognized that "good design is good business." Good design generates social and economic value, makes the world a better, more interesting place, and enhances the quality of our lives. For the UK Design Council, "good design puts people first. It uses creativity to solve problems, challenge thinking and make lives better. Designers operate across the whole economy. They shape the built environment, the digital world and the products and services we use, creating better places, better products, better processes and better performance" (Design Council, 2018). Design is well established in how it can support businesses to establish corporate identities, develop brands, and differentiate products from competition. Design professionals operate within business in a range of different ways, for example, as in-house design teams, out of house consultancies and agencies, freelance experts, design entrepreneurs, or as interdisciplinary teams blending a range of roles and responsibilities, both client side and consultancy side. Many businesses see design as "the key to greater productivity, resulting in higher-value products and services, better processes, more effective marketing, simpler structures, and a better use of people's skills" (Wrigley, 2016). The role of design is rapidly expanding in scope to encompass more areas, using its people-centred approach to cross traditional, functional and hierarchical boundaries within both client and consultancy organisations, for example, bridging between specialist departments and skillsets such as marketing, product development, finance and engineering.

The first challenge for many organisations, however, is to see beyond design as aesthetics, look and feel. Non-design led firms are often not aware of the potential design can offer, seeing design as 'wasteful' styling or as an excessive cost, and not as a long-term investment for improving business performance. A second challenge for many organisations is to see the potential for design as a customer-centred process that can bridge managerial divisions or silos of expertise thereby avoiding a *clash of cultures* or a difference of perspective on what is important in terms of individual or departmental beliefs, values, assumptions, behaviours and agendas. Increased awareness and debate around the role of design in business and beyond is successfully moving the position of design beyond questions of *style and aesthetics* to the design of a *process*, the design of *an experience*, design as *a catalyst for innovation*, and design as *an enabler of cultural or transformational change*. "Demand for change within industry is evident, with many companies universally are looking to design to help them transform, innovate, differentiate and compete in a global marketplace. The benefits of design include increased quality of goods and services, improved production flexibility, and reduced material costs" (Wrigley, 2016). The Design Management Institute (USA) advises organisations to go one step further and become more 'design-minded', going beyond engaging designers as professionals to actually integrate design into their overall business strategy. The value of design carries weight in business as it can "produce a different way of thinking, doing, and tackling problems from external perspectives" and design has thus "become one of the most persuasive and effective processes for solving problems, ensuring long-term business sustainability, and gaining competitive advantage" (Wrigley, 2016) Integrating design into business strategy, through different ways of thinking (for example, design thinking) and doing (for example, prototyping to fail fast) ensures that design becomes "a vital and important strategic business asset, contributing to the success of innovation" (Wrigley, 2016).

#### 5 Enabling New Perspectives through Human-Centred Design

As a strategic business asset, design is particularly interesting as an enabler of new ideas and insights, especially in how we can convert the ideas and insights into new products and services that enrich our 'quality of life' experiences. There are several reasons for this.

- Design is familiar. We experience design every day in our interactions with products, services, spaces and systems.
- Design puts people first. Design is a people-centred, problem-solving process, and with rising demand to take a more socially just, economically efficient and environmentally responsible approach to world challenges, design is well positioned to help put quality of life and wellbeing first.
- Design gives form to ideas, both through the process of design (for example, design thinking) and the outcome of design (for example, form and function).

As a people-centred, problem-solving process, design can and does address challenges facing both public and private organizations. By putting people at the core of how products, services, and systems are designed, design as a methodology brings fresh thinking to current local and global debates about whether to restore, redefine, or redesign existing systems—hospitals, schools, governments and services that ultimately define people's daily interactions and influence the quality of their life experience. As a result, many regions of the world are re-evaluating the role of design in relation to creativity, enterprise, technology and innovation, and either repositioning how they historically perceived and engaged design skills and capabilities, or reassessing and introducing new policies and programmes to raise levels of design awareness and design capability. This is particularly the case when considering design for *cultural expression* (brand identity, regional differentiation of products, services and experiences), *competitive differentiation* (choosing one brand over another), *creative speculation* (alternative ways to think about and visualize better futures) and *process innovation* (aligned with, for example, sustainability, cradle to cradle and circular thinking).

In the United Arab Emirates, for example, Dubai is committed to engaging and realising the potential of design as a catalyst for innovative new ideas and creative enterprise across ecosystems and platforms in the region – and beyond. The establishment of Dubai Design Week, the largest creative festival in the Middle East, reflects Dubai's position as the regional capital of design. By providing an accessible meeting point for the global design community and a platform for regional design, and by serving as a catalyst for the growth of the creative community in Dubai and the UAE, a wide variety of design disciplines (architecture, product, furniture, interior and graphic design) are given the opportunity to connect with both industry and the public. This positioning reaffirms the city as a global gateway city for the 75,000 visitors that attended Dubai Design Week events in 2018 (Dubai Design Week, 2018).

## 6 Designing better Businesses and Enterprises

Beyond national economies and their agendas for competitive growth, many local and global shifts are impacting how business and enterprise operates, how we live and what tools we use to think more entrepreneurially (and responsibly) about the future we want to create. Currently, there is growing demand for taking a more holistic approach to the societal, environmental, political and cultural impact of how commercial businesses and other organisations operate. As a result, new types of enterprises are emerging (for example, social enterprises, creative enterprises, green enterprises) many of which are using commercial business tools to achieve wider goals that benefit society and the environment, or that take a long-term view of the ecological effects of their actions (for example, using triple bottom line accounting). New business models and value propositions - ones that place societal measures of well-being (Gross Domestic Happiness) on a par with economic measures of well-being (Gross Domestic Product) and consider sustainable development and growth metrics (people, planet, profit) to be as important as return on investment - are becoming the new normal. Just as new enterprises are asking themselves, 'what kind of business do we want to be?', so many potential customers are asking themselves, 'what kind of businesses do I want to support with my consumer purchasing power?'

Design is one of the tools being engaged as an effective process for solving problems, identifying challenges and unlocking opportunities - it produces, in the words of Wrigley (2016), *a different way of thinking, doing and tackling problems from external perspectives*. When considering design as a tool to solve complex or *wicked* problems and catalyse alternative and better business models, the demand for new forms of enterprise is also driven by numerous global challenges we face as humanity (poverty, famine, war, flooding) and the not always positive local impact of multinational corporations (pollution, corruption, exploitation, domination and centralization). In many affected regions, *business as usual* is over, and as a result, forward-thinking organisations are wisely looking for new business opportunities and new ways to generate ideas, add value, achieve efficiency and create equity. Design has, in effect, entered the language of enterprise, with phrases such as designing your business, designing your life, designing the future, and innovation by design now being accepted as part of business strategy, start-up enterprises and popular culture. Consider Unilever's *Safe and Sustainable* by Design initiative, which ensures products are safe for consumers and workers and better for the environment, or EdX's Applied Entrepreneurship 1: Design Thinking for Business Acceleration, which addresses business growth through the generation of innovative ideas using design thinking.

We are literally surrounded by design in the culture of everyday life and in the communities, objects, spaces, and systems we connect with every day. Design is, in fact, "a very old human capability that has been forgotten by the mainstream educational systems and the traditionalists alike... Both these streams need to reestablish contact with the discipline if we are to face the vagaries of change that is upon us from all directions" (Lomas, 2015). Amid the current times of change, and because of the day-to-day familiarity we have with design, the human-centred approach of design, and ability of design to generate and catalyse new ideas, design as a language, skillset and approach can and does help to identify different, alternative, and better ways of doing things and thinking about things. Design can help us reconnect everyday life back to what people really value and, ultimately, back to our own core human values.

## 7 Designs as Catalyst for Innovation and Entrepreneurship

Design as a catalyst for innovation is well established, for example, in the concept of *design-driven innovation* in which the quality of the user experience arises “not as a result of analysis of user needs but rather through a design process which seeks to give meaning to the shape and form of products – features and characteristics which they didn’t know they wanted” (Tidd and Bessant, 2014). Beyond the recognition of design as an innovation methodology, design as an entrepreneurial methodology has been recognised within, for example, India’s National Design Policy, launched in 2007. “Design is a driver of innovation and is recognized as a key differentiator for providing a competitive edge to products and services. Consequently, innovation in manufacturing processes as well as entrepreneurial methodology is an extremely important strategy” (India Design Council, 2011). Some of these innovative processes and entrepreneurial methodologies that are intended to bridge design, innovation, entrepreneurship and enterprise in India include the setting up of specialized *Design Centres* or *Innovation Hubs* for sectors such as automobile and transportation, jewellery, leather, soft goods, electronics/IT hardware products, toys and games. By providing common facilities and enabling rapid product development, high performance visualization, enterprise incubation and financial support through venture funding, loans and market development assistance, the idea is to support start-up design-led ventures and young designers’ design studios (India Design Council, 2011). Within India’s National Design Policy is the recognition, in spirit, of *change by design* and that “entrepreneurs too are creative people who see opportunities quickly and have the ability to harness the resources necessary to bring them to fruition. In the process, they bring about change” (Kirby, 2007).

From an ideas generation point of view, both design and entrepreneurship take a creatively enterprising, purpose-oriented and risk-assuming approach to problem solving, opportunity finding and challenge seeking, whether through customer creation, market identification, technology leadership or product innovation. Entrepreneurship is “a way of thinking, reasoning and acting that is opportunity based, holistic in approach and leadership-balanced” (Timmons & Spinelli, 2004). Entrepreneurship, like creativity, design and innovation, is anchored in the growing power (and financial value) of ideas, and we are currently witnessing the birth of new forms of entrepreneurial enterprises and collaborative ventures, springing up inside and outside organisations and across local and regional ecosystems. In 2018, for example, BMW Group launched the *UK Innovation Lab* for automotive entrepreneurs and intrapreneurs, the idea being to develop external startups and staff creativity through incubation, collaboration, creativity, innovation, technology, customer experience design, entrepreneurship and intrapreneurship (BMW Group Press Club UK, 2017). An open-minded, creative and purposeful approach to *entrepreneurship by design* and concepts like *design as entrepreneurship* is presenting an interesting and human-centred frame of reference to address the growing call to solve contemporary world challenges, by designing better business models and make things *better by design*.

## 8 Educating, Catalysing, Managing and Collaborating for Entrepreneurial Thinking

One of the factors that make enterprise and entrepreneurship so fascinating academically and commercially is that great ideas rely on a balance of creativity and business acumen, which includes being open to the source of, the methods behind, and the value of, all kinds of original, unexpected, risky and status-quo-challenging concepts whose impact we may not even fully understand at the time of their inception (for example, disruptive innovations like Uber and Airbnb). Great ideas attract investment, venture capital and the title of being a successful entrepreneur. Truly creative and innovative entrepreneurial ideas – the holy grail for founders and investors - are of particularly fascination. However, for James O’Grady (2012), there is a difference in how we perceive, organise and educate for *generating new ideas* (for example, entrepreneurial thinking, design thinking) and *delivering on ideas* (for example, managerial entrepreneurship, design management). “Most of today’s courses on entrepreneurship simply teach students how to apply core business methods to a new venture. They focus on managerial entrepreneurship, that is, what happens after the idea has already been developed. While these courses are important, it is vital to supplement them with classes that focus on innovation itself. Innovative entrepreneurship course material needs to instruct students in the process of generating new ideas” (O’Grady, 2012). The opportunity also exists to engage *design as entrepreneurship* course material to instruct students in the process of generating new ideas using *design as a catalyst for innovation*. Further, just as managerial entrepreneurship teaches students how to apply core business methods to a new venture, so the opportunity exists to engage *design management* to teach students how to better manage design-led ideas, assets and innovations – and to deliver market success, navigate corporate politics, seek venture capital, define financial value or recognize ecosystem complexities as a path to delivering external success. This determining, communicating and capitalizing on *the business case for design* is the realm of design management and as an organizational framework it presents an interesting way to bring together design, innovation, entrepreneurship and management – perhaps as an *organizational methodology* to bridge the culture clash between idea generation and idea management, innovative entrepreneurship and managerial entrepreneurship, and design as entrepreneurship and design management.

One of the recommendations from the Cox Review (2005) was to enhance interdisciplinary education between arts and

science, business and design, engineering and entrepreneurship and other disciplines ripe for co-creating value. Equally, one of the reasons for the growing demand for interdisciplinary education (including design management) is the recognition that any *clash of cultures* is also an innovation opportunity, where inviting diverse disciplines to collaborate on a project, organisational or ecosystem level and beyond can lead to the launching of radically new enterprises, products, services and experiences. Managing how to adeptly bridge this culture clash, have a positive impact and operate holistically in relation to various contexts, disciplines and roles is one of the main challenges faced by anyone learning about and working within any organisational setting today. One of the Cox Review concerns was that business can limit creativity's power to one of aesthetics, rather than a new way of thinking, as path to new products and services, and to greater productivity (Best, Bouette & Kirby, 2007). To be influential and launch new ideas - whether creative and entrepreneurial business models or radical design innovations - a better understanding of the challenges and opportunities inherent in bringing together the associated disciplines, their cultures and the overall organisational culture itself is a powerful advantage - especially for those wanting to affect change in the world, those "attempting to find a way through the bear pit of ill-structured, ambiguous or wicked (seemingly impossible) problems" (Buchanan,1992) or those seeking shelter from traditional management controls and incentives, which may well be set up as an efficient and effective management framework, yet which so often undermine early stage creative ideas and where advantages may be lost if not protected (O'Grady, 2012).

One of the most valuable aspects of design management as an approach is that it provides a framework for new creative problem-solving approaches and tools and new entrepreneurial methods and processes to be implicitly integrated into existing managerial approaches and methodologies. In this sense, design management as an integrative organisational framework may be able to help to transform barriers to entrepreneurial cooperation, by recognising and accommodating both the problem-solving approach of design and entrepreneurship, and the administrative and controlling focus of enterprise and management. Looking at culture clashes as innovation opportunities, the potential exists to align with and extend the innovation agenda – and to change mindsets (O'Grady, 2012).

## 9 Design Management: The Management of Design

Design management is about the effective management of design. The wide variety of perspectives that exist on design management reflect the rich array of individuals, professionals and academics, and their associated contexts, involved. Peter Gorb (1990) describes design management as 'the effective deployment of the design resource available to the organisation in the pursuance of its corporate objectives.' Bill Hollins (2004) defines it as 'the organisation of the processes for developing new products and services', and for Rachel Cooper and Mike Press (1995), being a design manager is about 'the response of individuals to the needs of their business and the contribution they can make to enable design to be used effectively'. Design management is a unique discipline that requires distinctive methods and skills (Green et al., 2014) and has the role of connecting the purpose of the organization with the function of design (Baars & Ruedi, 2016).

Taking a managed approach to design is proven to be good business. Research conducted into a portfolio of 16 publicly traded stocks from companies considered to be "design-centric" contingent on a set of criteria that reflects best practices in design management, shows a 211% return over the S&P 500 (DMI, 2015). The Design Value Index (DVI), includes a number of well-known companies such as Apple, Microsoft, Ford and Walt Disney. Further, taking a managed approach to design aligns well with organisations that take a managed approach to innovation. According to the Design Management Europe Survey, in companies where innovation is highly valued, innovation management and design management seem to work well together. Furthermore, in companies where innovation is highly valued, the effective management of design also seems to be present (Best, Koostra & Murphy, 2010).

From a customer point of view, *touchpoints* are an important part of how a business makes itself seen and heard, touched and felt – through brands, products, services or experiences – using the power of design to shape ideas so they become practical and attractive external propositions for users and customers. All of these design touchpoints need to be managed. But delivering touchpoint success means that the intangible aspects of how design is present within an organisation also needs to be managed. These internal working processes and interdisciplinary relationships that are also a part of the integrative nature of design management:

- How we manage the relationships between people – clients, design consultancies, stakeholders, end-users or customers.
- How we organise the teams, the processes and the procedures of any design project.
- Deciding how products and services come to market – the linking of the systems, the places, and the final delivery of a designed and managed customer experience.

## 10 Design Management in the Corporate Context

In large corporate or institutional contexts, Design management is about the effective management of design in relation to

strategy and vision, process and tactics, and operations and implementation. Managing design around a framework of Strategy, Process and Implementation (Best 2015) helps assert how design can play an invaluable means of achieving strategic goals and organisational objectives. It also allows for design tools, methods and processes, and design management thinking, planning and implementation skills, to be integrated into existing corporate or institutional structures. Design management, by the very nature of how it brings different disciplines, professions and stakeholders together, tends to take a holistic view of how to facilitate and deliver the best possible solution for all parties involved. The process of managing design within corporations and institutions allows for the engagement of both in-house (the corporate design resource) and out of house (design consultancies and agencies) design expertise within different organisational stages:

- Managing the Design Strategy: Inspiring design thinking and projects, and conceiving design projects and initiatives. For example, identifying and creating the conditions in which design projects can be proposed, commissioned and promoted; engaging design thinking in an organisation's strategy; identifying opportunities for design; interpreting the needs
- of customers; looking at how design contributes to the whole business.
- Managing the Design Process: Developing and leading design projects, agendas and possibilities. For example, demonstrating how strategy can be made visible and tangible through design; how to craft the presence and experience of an organisation; how to influence how the organisation is perceived; how to influence how the brand is perceived.
- Managing the Design Implementation: Managing and delivering design projects and outcomes. For example, the process and practice of managing projects; the decision-making processes involved in specifying materials, working relationships and responsibilities; developing design guidelines and manuals; maintenance; translating the design globally.

To relate design management to the organisational environment, design can be seen as potentially existing or engaging at three levels:

- Design at the corporate level (including vision, strategy, policy and mission).
- Design at the business unit level (including tactics, systems and processes).
- Design at the operational level (including project management, delivery, tangibles and touch points).

## 11 Design Management in the Context of Small to Medium Enterprises

Small to medium enterprises (SMEs) form a significant part of all economies – whether developed, developing or emerging. Because of the scale of operations, SMEs can take advantage of their inherent flexibility and ability to make decisions at speed. This can be a source of competitive advantage when, for example, clients are looking for creative ways to discover cost savings in their processes in which SMEs could be involved (for example, outsourcing).

With the growing shift to product-service systems, networks of enterprises (as opposed to the corporate organisation per se), the expanding culture of start-ups and the gig economy, and local and regional ecosystem innovation, the concepts and principles of design management are also finding their way into SMEs, both inside and outside the creative industries. In this context, design management is about the successful management of the people, projects, processes and procedures behind the design of our everyday products, services, environments and experiences. Equally, design management is about the management of the relationships between different disciplines (such as design, management, marketing and finance) and different roles (such as clients, designers, project teams and stakeholders) (Best, 2010).

Bringing any product, service or experience to market often requires extensive input and support from a wide range of different people, with different areas of expertise, capabilities and skills. But the way in which the people, processes and projects are managed can have an enormous impact on the success, or failure, of the final outcome. Equally, the different planning processes require different approaches (for example, 'first-to-market' versus 'just-in-time' processes). It is the role of design management to locate all these professionals, projects and processes within an interdisciplinary and collaborative framework, and to be aware of the wider business, societal, political and environmental contexts, so as to support a coherent, financially viable and delightfully crafted experience.

## 12 Conclusion

This paper presents design in the context of the creativity economy, the creative industries and creative enterprise and serves as a conversation starter on design management as an integrative organisational framework for fostering innovation and entrepreneurship in business and beyond. Theodore Zeldin described conversations as a meeting of minds with different memories and habits. "When minds meet, they don't just exchange facts, they transform them, reshape them, draw different implications from them, and engage in new trains of thought. Conversations don't just reshuffle the cards; they create new cards" (Zeldin, 2007). By presenting the paper as a conversation starter, it is hoped to inspire readers to be curious about the

relationship between design, entrepreneurship, management and enterprise, to raise awareness of design management as an integrative organisational framework and to reinforce the economic importance of creative economies both globally and locally. As academics and professionals, we have the potential to engage in conversation with each other, shift our mindsets and together, create new cards. We can begin by seeing the complex conditions of the world in which we live and the intricate questions we face, individually and collectively, as creative problems, design challenges and entrepreneurial opportunities. Here's to working with our clashing cultures and catalysing innovation and opportunity by design.

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