

**WAYS OF PROMOTING DESIGN MANAGEMENT IN BUSINESS EDUCATION TO
INCREASE CREATIVITY IN BUSINESS PRACTICE**

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Introduction

In 2005, the *Cox Review of Creativity in Business* [UK] indicated the need for ‘... business awareness of how creativity can boost performance ... [by] creating more demand for creativity and design through business support services and government incentives’. In 2006, the Competitiveness Summit reiterated the message of how important creativity is to business growth and performance. ‘Specifically the Summit was intended to showcase the role of creativity and design in UK competitiveness, discuss how they may be further embedded, and examine future trends; consider threats and opportunities from abroad; and examine the role of education and its relationship to industry’ (Macdonald, 2006). In February 2008, NESTA, published yet another report on creative industries in UK. The report highlighted that ‘... the creative industries may play a greater role in the UK's innovation system than has previously been recognised by policymakers ... [and that] creative workers are also more integrated in the wider UK economy than previous mapping studies have implied ... [meaning] that the UK should start to think in terms of a 'creative economy' rather than a set of 'creative industries' (Higgs et al., 2008). Later that month in London, the Department for Culture, Media and Sport launched its strategy document entitled: *Creative Britain: New Talents for the New Economy*. Hence, in recent years, economists and policy makers have begun recognising that bringing business and design practices together can stimulate creativity and promotes innovation. Nonetheless, one of the premises of the Cox Review was the need to generate ‘... [c]entres of excellence in higher education for multi-disciplinary courses combining management studies, engineering and technology and creative disciplines’ (Cox, 2005 p. 33). Thus, promoting design management as a process-based creative discipline within a business education constitutes one way of infusing design thinking and inspiring creativity in future business practice. The question therefore arises: in what ways can design

management be promoted within business education? The case of the BA (Hons) in Global Business and Design Management (GBDM) – a degree pathway at Regent’s Business School London (RBSL) – is used to explore this question.

The Cox Review (2005) highlights: ‘[s]urprisingly, perhaps, few business schools address the issue of creativity and its management. Some have introduced “innovation and creative thinking” modules on MBA courses but these rarely form part of the core curriculum’ (Cox, 2005 p. 31). The key to selecting the GBDM degree pathway as a case study is precisely the fact that the undergraduate degree at RBSL makes creativity and design management part of its core business curriculum. RBSL is a private sector business school and forms part of the Business and Management Faculty at Regent’s College in London. It is a relatively young institution of 10 years with steady growth and a polyglot student community from all over the world. The size of the school offers a certain level of flexibility especially when it comes to developing new academic directions. In 2002, the BA (Hons) in International Business with Design Management (as the degree pathway was known at the time) was launched to respond to a growing awareness and demand for design and creative thinking skills in business practice. In 2007, the degree pathway was revalidated as BA (Hons) Global Business and Design Management to solidify the added value design management brings to business education. Along with studying management accounting; human resource management; issues in contemporary business; and corporate strategy, students explore principles of design management and its practices; design and innovation; corporate brand management; and strategic design amongst others. The degree pathway provides: a holistic approach to learning about business and management; confidence in making decisions in unfamiliar/nebulous situations; confidence in taking calculated risks; the ability to implement design thinking to promote continuous innovation and to address and respond to the need for future business growth; the ability to implement design skills tool-kits to effect and improve business performance. Thus, GBDM pathway provides predominantly business focused students with a new learning experience that has great relevance within business context. In addition, it develops their appreciation for a new area of work that was often perceived as being something quite different

and not really pertinent to business. Once immersed in this pathway, there is evidence of high student engagement.

The paper investigates the different reasons that make the GBDM degree pathway meaningful and of value in order to begin identifying ways of promoting design management in business education. The analysis points to three significant stakeholders: the prospective students, their parents or guardians and the educational institution itself. The paper discusses the need and importance of raising awareness of the programme across the various stakeholders and engineering a positive response to the challenge of bringing creativity into the context of business education. It draws on documents obtained from RBSL and informal interviews with students, parents, and GBDM Subject Leader to substantiate the analysis.

Background

With the increasing emphasis in the developed world on knowledge-based economies as growth drivers, it is accepted that soft skills, often grouped together under the banner of 'intangible assets' are a source of competitive advantage, sustained growth and added value. HM Treasury figures for the UK, released in October 2007, and describing UK business spending on intangibles in 2004, indicate a 21% share of spend on human capital; a 17% share for organisational capital, and software; a 15% share of spend for brand equity; and a 14% share of spend on design (Brinkley, 2008). Furthermore, a recent economic study focusing on 'knowledge economy' positions the UK as a world leader in trade in knowledge based services, with a 3.4% share of GDP. The same study demonstrates that business investment in intangibles has trebled in the 35 year period from 1970 to 2005 (Mahdon et al., 2007). Thus, design assets, particularly those which can be protected through patents, trademarks and copyright, offer substantial returns, whereas strategic assets, particularly those which provide innovative solutions to business problems are sought after. People assets, particularly those which

relate to team-building, consensus management and creativity, are in high demand. However, the imagination and skills required for creativity are often perceived to be at polar opposites to the analytical and logical skills required of financial accounting, the predominant force in modern business. Indeed, the 'soft' skills provided by the plethora of art college courses for aspiring designers are often derided by their more academic brethren. A recent consultation document from the Russell Group of Universities in the UK, widely reported in the British media, suggested that A level students in 'soft' subject areas such as art and design, dance and media studies need not bother to apply, as these creative disciplines fell outside of the scope of their institutions (The Mail on Sunday, 2008). This myopic approach is dangerous for a future knowledge economy on two counts. It downgrades the status of the creative industries just at a point in economic development where these sectors are most needed. More importantly, it demonstrates a significant lack of understanding of wider creative businesses, and the skill sets required to make them thrive.

The Cox Review (2005), and the subsequent green paper by the Work Foundation (2007) *Staying Ahead: the Competitive Position of the UK Creative Industries*, both highlight the untapped potential of many creative businesses, identifying lack of succession planning and sound business management understanding as the principle reasons for failure to grow beyond the first generation of founders, or beyond boutique status (Hutton et al., 2007). Success in craft skills within creative businesses are no guarantee of financial or business success. In fact, they are often a hindrance; because the uncontrollable desire to excel creatively means these businesses over invest in their creative output and under negotiate the financial return from almost every contract. Creative businesses which succeed, as demonstrated by the Centre for Creative Business joint venture between London Business School and the University of the Arts London, are those that combine a diverse range of skill-sets which, in

complement, provide the chemistry required for both creative brilliance and commercial success (Centre for Creative Business, 2008).

The Institute of Practitioners in Advertising (IPA), representing one of the most dynamic sectors of the creative industries in the UK, has evolved two new programmes of work in the last three years in response to market need in this area. The first of these, 'Magic and Logic' (2005) is a programme of professional development for advertising practitioners, developed against the premise that '... you don't have to be chaotic to be creative. Successful agencies can be both creative and business focussed – it doesn't have to be a choice. The better the machinery runs, the more it takes care of all the admin and allows people to be creative' (Baxter, 2005). The research for the project drew on best case examples of practice to define a business model for a creative industry which combined creativity, effectiveness and efficiency in equal measure. A subsequent case study analysis of agency *23Red* demonstrated how the adoption of the business practices recommended in *Magic and Logic* (2005) has improved the overall professionalism of the organisation to the extent that it has streamlined its business processes and enhanced its creative offer. 'Our creative output is stronger, we are winning the right kind of new business and have even closer relationships with clients. We are now forecasting a 14% improvement in productivity' (Baxter, 2005).

The second programme, 'Diagonal Thinking' was launched in London, at the Westminster Media Forum for the Creative Industries on 19th February 2008. The concept was well received by the assembled audience, and, in particular, by the design community (Design Council and British Design Innovation) and the video games industry. The programme is less about business practice and more about talent. It identifies the skill sets required of new

recruits to creative businesses along two planes, a lateral plane and a linear plane. It argues that for creative businesses to succeed there is a requirement for a new breed of business competence, which combines both lateral and linear thinking. Diagonal thinkers, as this new breed is described, are purists of neither discipline, but have sufficient understanding of each to be able to use both to think 'outside of the box', provide big picture visionary solutions to business problems and differentiate strategies for getting there (Institute of Practitioners in Advertising, 2008). These diagonal thinkers, as it happens, are sometimes, but not always, found in the creative departments of agencies. More often than not they are the managers of the business, the strategic planners for the business or in business development roles. Rarely, except for a couple of notable exceptions, are they found in the finance department of agencies (Institute of Practitioners in Advertising, 2008). Although the IPA has focused on diagonal thinking in relation to the advertising sector, it is of the firm belief that the same diagnosis has relevance across all creative businesses.

Looking at the degree paths of the diagonal thinkers identified and diagnosed in the development phase of the Diagonal Thinking (2008) project, it is noteworthy that there was little or no homogeneity in terms of academic training. Degree holders in modern languages, physics, mathematics, law, history, philosophy, politics, english have all been found to fit the diagonal thinking model. Few, if any, have been trained in a business discipline but, interestingly, many go on to further their understanding of business through MBAs or MAs in Marketing (Institute of Practitioners in Advertising, 2008). In support of the theme of this paper, it would appear that the current higher education system does not typically provide a degree pathway for diagonal thinkers appropriate for creative businesses. The IPA Diagonal Thinking initiative is one potential response to this lack of provision by offering a diagnostic tool for cutting through the layers of academic descriptors to the quality and calibre of

essential creative thinking skills which lie beneath. As it demonstrates, creative thinking can embrace core creative craft skills but also extends way beyond them.

The GBDM pathway at RBSL is among the first undergraduate programmes in the UK to tackle this creative business need, head on. It teaches ‘design management’ not ‘design’ and explains from the outset that it is not aiming to produce graphic or product designers, but business managers with an understanding of the potential for design process to drive business competitiveness. Students are challenged to develop both lateral and linear thinking skills in combination, and find ways of articulating their relevance and significance in a business context. However, it is this very departure from traditional approaches to degree pathways which makes the marketing of it most difficult. In every market innovation is of minority appeal until it reaches the tipping point of mass status. The positioning, proposition and benefits of the GBDM need to be clearly defined, stated, and communicated in ways which appeal to each of the three main stakeholders. While the entry point for the communication needs to be different, the foundation rationale remains the same: to promote the value of creativity in business strategy and management. So how does GBDM pathway generate value for its stakeholders?

Generating design management value in business education

It is the responsibility of the External Relations Department of Regent’s College to market GBDM degree pathway in particular and BA (Hons) degree at RBSL in general. The External Relations department advocates a flexible marketing approach, wherein all staff members monitor current trends in recruitment and investigate new prospects for expansion. The majority of students recruited

continue to be drawn from overseas markets resulting in no one country or geographic region gaining foothold (RBS London, 2007). The general marketing mix of the undergraduate degree at RBSL offers: ‘... modern degree titles focused upon management; the provision of a pathway system, with discrete named degree awards; the dynamism associated with the programme offering extended parameters for choice; assistance in obtaining internships; and opportunities for studying abroad in the School’s Gateways Programme’ (RBS London, 2007 p. 24). In particular, the pathway system presents an attractive option for students from abroad who wish to study management and business in the UK. Thus, in addition to the general knowledge related to management and business, potential recruits find the acquisition of more specialised information within the pathway system appealing (RBS London, 2007). Nonetheless, historically, RBSL has attracted students who wanted education within traditional areas of business. Their parents often considered business, finance or marketing as disciplines that most likely offered employment either by following the footsteps most appropriate to the family-run business or were in general seen as respectable professions. Thus, the RBSL recruitment policy focused on promoting these particular values to attract potential students and respond to the existing customer base.

With the introduction of GBDM degree pathway, combining business practice and design management, RBSL entered an uncharted area. Its non-traditional content offered something unexpected yet potentially of great value to the long-term employability of its students. Within its first year it became obvious that a new way of marketing this degree was needed to address this process-based creative discipline. Throughout the six years the degree has been running it became apparent that there are three distinct stakeholder groups that have vested interest in this degree and contribute to embedding design management within business education: prospective students, their parents or guardians, and the institution itself.

Potential students

When recruiting new students to join the GBDM pathway, only few ever comment on searching out a university that offers combined design and business degree. Such a combination does not reflect the traditions of both design and business education, as often both are seen, as separate professions. The premise of the GBDM degree has always been to offer a degree that focuses on creativity and its added-value to business. Nonetheless, very few students who joined the degree indicated, from the outset, that this combination was the main reason they pursued their studies on the GBDM degree pathway. In informal discussion with new student recruits, a whole plethora of reasons were given for why they opted out from standard business education and chose global business and design management as the alternative. The most prominent and often quoted reason for choosing to join GBDM pathway is driven by students' perception that this degree does not deal with 'numbers'. Although this is not entirely true, as all the students at RBSL gain sound knowledge in the areas of business, finance, and accounting. Nevertheless, embedding design management within business education offers potentially new ways of learning. RBSL students, who feel that the more traditional subjects of business education are more difficult to engage with or are delivered in a less accessible manner, often will opt out in favour of design management as they believe it might be easier or more accessible to them through the stronger focus on project coursework.

As the student body at RBSL, does not exceed 500 students, the class sizes are small and very quickly students get to know each other. This means they develop a tightly knit network of friends during their study at RBSL, which continues after they graduate, leading to ongoing exchanges and discussions around their learning experiences at RBSL. During informal chats with the design management students, reference was often made to the comments of those studying before them, indicating that taking GBDM pathway meant doing 'fun stuff'. A second year female design management student, when prompted to explain why she chose this pathway, answered: 'I was told by other Kazakh students who are on the programme, if I wanted to have fun this is the only choice' (October, 2007). Often, RBSL students, who completed core design management modules, reflected how much they enjoyed the hands-on aspect of their learning. They explained how the nature of problem solving,

being guided and supported by the design process, can act as a connecting bridge between the more abstract and removed business theories and the more hands-on organisational behaviour or management of people.

Those RBSL students who chose to join the GBDM degree pathway often referenced the fact that they were able to pursue their own creativity or creative knowledge as an important factor in their choice. They indicated their surprise at being able to study business and continue to be creative; as they believed that following their parents' wishes to pursue business education might have meant giving up on their own interests in more creative subjects. This ability to meet their parents' wishes to get a 'solid degree' in business and yet retain their own choice to pursue courses focusing on creativity becomes a crucial factor within the decision-making process. As the students who enter into higher education at RBSL are often between 18 and 22 of age, this negotiation between what the parents wish them to study and are prepared to pay for, can be fundamental, in deciding whether the individual is able to pursue something they are really interested in. This is clearly evident from a comment made by a female third year design management student from Kazakhstan, who commented on her dissertation topic choice, '... as long as it makes my mother happy ...' (February, 2008). Another example comes from a mother of an Indian female second year student facing a decision about which degree pathway to pursue at RBSL. After a lengthy discussion with the Design Management Subject Leader about the value of the degree pathway, the student's mother concluded '... thank you for all the information, now we will go home and discuss it as a family and make the choice as a family' (April, 2007). Consequently the student was allowed to join the GBDM degree pathway, but it was not solely her decision.

Therefore, the above discussion illuminates that the decision to choose a design management education within business context is very much an emotional one. The informal discussion with the RBSL students and the Design Management Subject Leader reveal that this choice is based on

weighing up the advantages and consequences of such an education. Although this is true for all decisions in pursuing higher education, it is a very important factor in the case of design management within business education context, due to the rather non-traditional and unanticipated nature of the degree itself.

Parents or guardians

It is evident that those who pay for the education want predominantly to be assured that there are solid future employment opportunities after graduation. Although this is true for all undergraduate degrees, in this case, where the GBDM degree pathway is not seen as a classic business education, it is important to illuminate the added-value link that design management brings to business studies. There are a few parents, who over the years have encouraged their children to choose the GBDM degree pathway. Three female Kazakh sisters are currently enrolled on the pathway as their father believes that ‘... it is an absolutely excellent education. Our dad absolutely loves this pathway ...’ (October, 2007). In another case a father of a male student from Cyprus indicated how much he appreciated the value of design management education, especially from his own point of view of engineering (April, 2005). However, such support is rare.

For those students from countries where added-value businesses, epitomised by the UK knowledge economy, are in a minority, this link is more tenuous and difficult to make. Different nationalities have different responses to the proposition. Thus, often the informal discussions between Design Management Subject Leader and students’ parents focus on what happens after graduation. At one such occasion, a father of male first year student from France, requested a rather lengthy explanation of what employment opportunities this degree pathway offered to which he concluded: ‘Now I understand why my son really wants to do this degree’ (April, 2007). In many cases, the students who come to RBSL to study do so with a view that they will be returning to their family-run businesses. In such cases, when asked what they would like to study, these students refer to their parents comments:

'I want my daughter [son] to be accountant like myself not artist ...' (October, 2006). Such premise often underlies the nature of the choices students might make when studying, and it is very clearly evident as a motivator for parents or guardians when sponsoring their offspring's education. On many occasions, the Design Management Subject Leader has been asked to present links between the benefits of design management education and the family-run business that student will be returning to. The most common questions stem from the fact that a parent or guardian does not have experience of, nor understands, the role that added-value creativity as a practice might play within their own business and they project that view in their conversation (April, 2007). This is symptomatic of a more general status issue for design and creativity, either because they are boxed into definitions of aesthetic tools, or, where design thinking is seen as a business luxury rather than a business necessity. Thus, it really depends on the perseverance of the student as to whether they will manage to convince their parents to allow them to join the GBDM degree pathway.

All of the above examples indicate how important the parents' or guardians' view is, and their involvement in the students' choice of education. The examples also indicate how far there is still to go, to combat the stereotypes around design practice and design management, before it will be recognised as a viable profession. Another point that becomes rather obvious is that, in contrast to the emotional appeal that manifests itself with the potential students, the parents or guardians adopt a far more rational approach. When delving into the potential ways in which design management can be promoted in business education and gain acceptance from parents or guardians, it quickly becomes evident that it is a rather complex mix between the realities of day-to-day lifestyle choices and preparing for the future by fitting within a global context of social pressures these students come from and their parents abide by.

The institution of RBSL

As the history of the inception of the GBDM degree pathway indicates, from the outset, there was an interest in nesting design management within business education. In the period between 1999 and 2001, RBSL as an institution was looking to introduce a new degree pathway and searched for a subject matter that would fit with the business education already in existence yet offer something new. As the RBSL Academic Director recalled: ‘... there was a lot of “buzz” around design at that time and it seemed like a good combination’ (July, 2004). As the pathway got validated in 2002 under the name of BA (Hons) in International Business with Design Management, it drew a small support but more often than not within the college itself very few understood the nature of the degree pathway and its actual potential.

The original team that put together the degree pathway had very strong links to design discipline itself. They were academics and professionals who were engaged in design practice and research, hence clearly understood the value of design management within a business context. The few who represented the business education side lent their support based on their general backing for a new degree pathway. However, they most often regarded the subject of design management as separate to other business subjects and any integration was more likely within areas of marketing. As the degree pathway continued to attract students, in smaller numbers than expected however, the initial support from the business side began to wane. Thus, often the Design Management Subject Leader had to explain or reiterate the value of bringing design management into business education in order to remind those in decision-making positions at RBSL that this was a long-term investment. Often the comments made about the degree pathway stemmed from a lack of deeper knowledge of design management and its relationship to business. Observations like: ‘how can design fit into international trade operations?’ (July, 2004) or ‘I suppose it is useful to know how to design a financial report cover’ (September, 2005) demonstrate the shared understanding at that time. Thus, battling set preconceptions about the role of design management within business education was important, not only in discussions with prospective students and their parents, but also in raising awareness within RBSL as an institution. Currently, the GBDM degree pathway is seen from two diverging perspectives

by RBSL as an institution. There are those who recognise the future potential of the transferable skills of design management to business process re-engineering, innovation, competitiveness and business development. They see it as a degree pathway offering a differentiated alternative in the saturated business education market. ‘... design is so important to business education as it looks to the future ...’ (March, 2008). On the other hand, there are those who do not believe this degree pathway fits within a traditional understanding of business education. Those who support such view often lack an understanding of the difference between marketing and design, thus seeing design management as just another marketing strategy. It does not mean that they reject the existence of the degree pathway and its potential to attract students, but they consider it as marginal/niche market, an alternative for those ‘more creative students’ (October, 2004; July, 2007).

In the six years that the GBDM pathway has been offered at RBSL, its success in surviving the institutional changes and criticism has stemmed from its ability to project a sense of solid well thought out education. The perception built around the pathway by those who support it was that of stability and an ever growing positive reputation. There is no doubt that institutional support from RBSL is crucial to the development of the GBDM pathway. However, to establish that support in a climate of ongoing institutional and greater academic changes is not an easy task. Although not part of the traditional marketing mix, the focus on institution itself as yet another stakeholder, reveals the importance of internal support in order to promote design management within business education.

Future trends

In 2006, the Design Council in the UK illuminated how valuable the combination of business and design management education is in a skills survey indicating that designers lack most business management skills (72%) followed by understanding client’s business (60%) (Abrams, 2007, p. 49). In

parallel, UK government interest in the creative economy and innovation in business, as the roots of future economic and social prosperity, is developing rapidly. The status of 'creativity' is moving up the UK political agenda, with the launch of the first World Creative Business Conference in London planned for October 2008. In addition, the *Magic and Logic* (2005) and *Diagonal Thinking*TM (2008) programmes introduced by IPA demonstrate creative business understanding of the need for the definitions of creativity in business to be better described, and more widely interpreted and understood. The GBDM pathway is undoubtedly ahead of the game, within the UK, and potentially, the rest of the world, in making creative thinking a core aspect of a degree pathway in a business school environment. However, as our review of current barriers to market demonstrate, despite a six year history, it is far from established within its current context, and is vulnerable to external pressures from each of the three defined audiences: prospective students, fee-paying parents and guardians (principally from abroad, and principally from family businesses), and the academic institution itself, where the sceptics still outnumber the converts. Three overall questions therefore ensue from this study relating to the product, positioning and targeting of the GBDM pathway:

1. Is there room for improvement in the product proposition?

There is undoubtedly a degree of ambiguity in the definition and delivery of design, design management and creativity. Those modules which work best within the overall structure of the degree pathway are those where the links to business are most closely felt. Steps are already being taken to bring creative class exercises and coursework ever closer to the hard reality of business problem-solving and decision-making. It is through this process, we believe, a potential meeting point might be found between the emotional needs of the students and the rational needs of the parents or guardians.

2. Is there room for improvement in the positioning of the GBDM pathway?

The GBDM pathway operates within a niche business school, with harsh growth targets and limited investment resource. Incubator status is difficult to engineer, and the GBDM pathway suffers by comparison with more conventional over-subscribed financial accounting and international business modules. Given economic trends towards added-value businesses, the requirement for the creative thinking engendered by the GBDM pathway has never been greater. However, successful progress may be held back by the environment and context in which the GBDM pathway is currently expected to thrive. It raises the question of whether a similar degree pathway, in a different, and possibly more conducive, academic environment would fare better. Thus, we argue that not only the institution that at the moment houses GBDM needs to recognise the importance of nurturing this degree pathway. Other institutions of higher education might find it an advantage to establish links with RBSL in order to foster the growth of the pathway and develop a cross-institutional centre of excellence as referred to by the Cox Review (2005).

3. Is there room for improvement in the targeting of the GBDM pathway?

By its very nature, RBSL is a niche international private business school, reliant on students, who represent, in the main, the second generation of successful family businesses from all over the world, which are looking to expand their international interests. These businesses are mostly focused on agriculture, manufacturing or retail rather than being knowledge-based. In addition, the majority of students come from outside of Western Europe, with a preponderance of new intake from Eastern Europe, Korea, Russia and South America. OECD statistics demonstrate that these geographic markets are less developed when it comes to added-value businesses (Brinkley, 2008). This begs the question whether the GBDM pathway would be better suited to a more mainstream business school context servicing the needs of UK and Western European markets.

While current students of the GBDM pathway are strong advocates of the scheme, and discover an emotional connection with the process of learning creative problem solving and process management,

their chances of putting this learning into practice in their immediate business context is limited. The harsh reality is that many of the businesses in which their parents place them will provide little opportunity for these skill sets to be realised. Equally, as pressure on financial targets forces closer scrutiny of student uptake and post-degree market success, the academic institution may begin to question what value the GBDM degree pathway contributes to its desire for stability and reputation.

Conclusions

The various governmental and high profile events in the UK have raised awareness of how crucial creativity is to business growth in the UK as well as globally. However, the case of the GBDM degree pathway illuminates that business schools are still catching up with ways in which they can introduce design thinking and creativity into their curriculum. Design schools, through infusing some business education in the design curriculum have initiated the move, but current efforts are not always enough. The case of GBDM highlights the importance of the social and cultural context as well as future career prospects as seen from the students' and parents' perspective, in recognising the value of design management within business education. Understanding in far greater depth the different influences that affect the choices of students as well as business institutions to introduce creativity in their business education is only the first step in promoting design management in business education to increase creativity in business practice. One thing is clear; the GBDM degree pathway provides a case example of innovation in business education with far-reaching potential to transform higher education practice to meet the future needs of knowledge-based economies.

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