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# Trust and Creativity: Implications for Management Education

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**Abstract**

The importance of creativity to business performance is universally recognized. Yet, few universities seem to incorporate creativity in their management education programs.

We examine one key facilitator of creativity in business, trust, and develop implications for management education. Trust is the foundation of creativity. Without it we do not feel safe and secure to tap into our deepest resources where creativity is found.

How could we consciously turn our working cultures of competitiveness into cultures of collaboration where we would care for the interest, well-being and growth of others and not only of ourselves? How could we plant the seeds of this concept in students who come for the blue print and would like to graduate from business schools with an expectation of success?
The authors raise questions rather than formulate recipes, observe what does not work, speculate on what might work and aim to stimulate discussions among academics and members of business communities.

**Key words**: trust, creativity, management education

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## Introduction

Trust is a key component of human life. We need and use trust in different forms in all areas of life. We need to trust ourselves and others to make choices that will have an impact on our lives and on the lives of others today and in the future. There are ample examples of trust as a scarce resource and it is often noticed and defined by its absence. We easily pick up signals of suspicion and are acutely aware of the contractual limitations of trust in organisations.

Research in the field of knowledge management and knowledge creation conclude that trust is a prerequisite to creativity in an organisational context. Knowledge is locked into the mind of individuals and we need to trust and be trusted to make full use of our potentials. We need to feel protected and cared for so that we can focus our energies on creation rather than survival. Pfeffer[3] argues that if an organisation is expecting full productivity of their people through hard work and commitment, it will ultimately have to make sure that the message conveyed is one of protection and security.

De Bono[4] notes that "When everything becomes a commodity what is going to matter is the ability to design and deliver value. That needs creative and design thinking." He also suggests that competencies, information, state of the art technology are becoming more and more commodities and the key differentiating factor will be the creativity of the individuals.

## The Importance of Creativity

"Someone who is creative has the ability to invent and develop new and original ideas….Creative can also describe the use of something in a new and imaginative way to produce interesting and unusual results.[5]

Ford[6] defined "creativity" as "something that is both novel and in some sense valuable". It usually refers to the generation of potential solutions to a work-related problem, which

[3] Pfeffer, J. *Human Equation*, McGraw-Hill (1998) p.180
[4] de Bono, E. (2005) The 6 Value Medals, Vermilion p.4
[5] Collins Cobuild *English Language Dictionary*, HarperCollins Publishers, 1994 p/331

have possible value and are not obvious. "Innovation", on the other hand, has usually been defined as "the sequence of activities by which a new element is introduced into an organization with the intention of changing or challenging the status quo"[7]. It is then "the result and implementation of Creativity"[8]. We usually speak of "creative ideas" and "creative solutions" but of "innovative products or services". Creativity is then a necessary (but not usually sufficient) cause of new products, processes and strategies. It can also be argued that innovation is market led and creativity is life wide. Creativity is approached by some as a universal attribute[9] others argue that creativity is culture specific. For example Eastern societies put more emphasis on the social group and Western societies produce a behaviour that can be called 'liberal individualism'.[10] The manifestation of creativity can take different forms depending on the norms and expectation of specific cultures and will be acknowledged, appreciated supported or rejected accordingly.

The terms creativity and innovation are often interchanged with overlapping meaning. A recent issue of Fast Company was dedicated to creativity, as have many other business periodicals. Without new products, processes, or strategies, firms are often doomed to losing out to competitors or even to failure itself.

With the near-universal recognition of the importance of creativity, why then are so few business schools concerned with it, as evidenced by a lack of courses or majors? Numerous papers and books have been authored over the last few decades, stressing the need to innovate (and, by implication, generating creative ideas as inputs). There are political calls for creativity. For example in England a White Paper, ***Excellence in***

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[6] Ford, Cameron and Gioia, Dennis, Creative Action in Organizations, (Thousand Oaks, Cal.:Saga) 1995.
[7] King, N., "Innovation at Work: The Research Liturature," in West and Farr(eds.), Innovation and Creativity at Work, (Chichester, England: Wiley), 1990.
[8] Nystrom, H. (are cited in King, Nigel, "Individual Creativity and Organizational Innovation: An Uncertain Link,") in Ford and Gioia (op. cit.).
[9] The argument goes along the lines of, 'people need to be more creative to survive and thrive in the 21st century .' see Craft A. Creativity in Education: Challenges, Keynote Address at Plymouth Creative Partnerships Conference, Plymouth, February, 2004 and also Seltzer, K and Bentley, T The Creative Age: Knowledge and Skills for the New Economy, London, Demos 1999
[10] See Ng, A.K. A cultural Model of Creative and Conforming Behaviour, *Creativity Research Journal*, Vol. 15, Nos 2&3 2003 pp.223-233

*Schools*[11] talked of preparing young people successfully for the 21st century by recognizing the different talents of all people. It was also acknowledged that alongside high standards of academic achievement, employers now require 'people who can adapt, see connections, innovate, communicate and work with others'.[12]

Ng and Smith write that in Singapore, one desired outcome for pupils at the end of their schooling (i.e. pre-higher education) is to be able to think creatively and independently and they should have 'an entrepreneurial…spirit.'[13]

Very recently, moves have been made in this direction in the United States in the form of a national enquiry exploring creativity, education and economy.[14] In order to begin to better understand how creativity can enter into the business school curriculum, we start with one key influencer of creativity: trust.

**Trust**

Trust as a facilitator of creativity (or conversely, a lack of trust as a barrier) has been cited by several researchers and business leaders[15].

In a business context trust can be defined as 'confident expectation'[16], 'confidence in the outcome of a situation'; 'trust is an expectation about the positive actions of other people, without being able to influence or monitor the outcome.'[17]

Trust in a transactional sense can be viewed as an expectation of future results consistent with a current investment of time, expertise, and effort. Ford[18] suggests that a few topics

[11] Department of Education and Employment, *Excellence in Schools*, London, HMSO, 1997
[12] National Advisory Committee on Creative and Cultural Education, *All Our Futures: Creativity, Culture and Education,* London: Department for Education and Employment, 1999, p.13
[13] Ng, A.K and Smith, I. (2004) *Why is there a paradox in promoting creativity in the Asian classroom?* In L.Sing, A. Hui&G. Ng. (editors) *Creativity: When East meets West* (pp.87-112) Singapore: World Scientific Publishing
[14] ECS (2005) Arts Education Initiative launched 2005 quoted in : Craft, A *Creativity in schools: tensions and dilemmas* Keynote Paper presented at *Creativity: Using it Wisely*? University of Cambridge, 22 April 2005
[15] Ford, Cameron, "Creativity is a Mystery," In Ford and Gioia, Creative Action in Organization, (Thousand Oaks, Cal.: Sage) 1995.
[16] O'Brien, R.C *Trust, Releasing the energy to succeed,* John Wiley& Sons Ltd, 2001, p.19
[17] ibid p.21

of trust are "essential": management's trust in their employees' competence and motives, and employees' trust in management's competences and motives. Trust implies that, given effort expended now and in the near term, a "fair" return is expected in the future. Fairness is judged by the individual at the time the effort is to be initiated.

Platts [19] distinguishes the following three levels of trust:

Competent trust - This is the trust that a professional person *can* actually do what they say they can do, i.e. that they can provide the service to the specified level of capability. At the beginning of his training there will be much inspection and guidance (which expresses distrust). When sufficient level of trust is reached, such monitoring becomes unnecessary. This is an explicit trust in technical skill.

Contractual trust – This is the trust that a professional person *will* work to establish terms of an agreement and then stick to those terms and not look for ways out if difficulties arise, i.e. he will do what he says he will do. Once developed, less effort has to go into setting up complex 'contracts' which foresee every possibility for difficulty (and in fact express distrust). This is an explicit trust in contractual agreement.

Goodwill trust – emerges from the other two forms of trust over a period of time. A professional person not only automatically puts effort into resolving the problems which inevitably arise in practice, he actively seeks opportunities to enhance what is being done. He just *does* it. Goodwill is proactive and invisible.

For creativity to flourish in the workplace a culture of goodwill trust is highly desirable.

Other dimensions of trust and creativity are trust in one's own creative abilities (self trust) and trust in others including one's colleagues, one's supervisor and the organization's policies and norms.

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[18] Ford, Cameron and Gioia, Dennis, Creative Action in Organizations, (Thousand Oaks, Cal.:Saga) 1995.
[19]Platts, J. (2003*) Meaningful Manufacturing*, William Sessions Limited, York England

Trust is also a dynamic concept, since one's expectations of future treatment and success are a function of actual, previous experience. The saying that "success breeds success" implies that, in this context, previous success sets future expectations at a high level. One could also anticipate that "failure breeds failure", i.e., less than fair treatment creates expectations of similar outcomes next time. These statements hold true both at the level of the individual and of the organization.

*Trust in Self*

Trust is one of the most fundamental emotions of human existence. It is the first anchor that an infant develops in the first couple of years of life and it is at the bottom of decision making, choices and the way one sees the world all the way through to the end life. How one develops trust towards one own self depends to a great extent on the balance of trust and mistrust of early years.

Erik H.Erikson[20] divides human life between birth and death into eight significant phases. Each phase has its specific learning opportunity and we need to develop certain positive emotions and their negative counterparts in order to grow in a healthy manner psychologically. If we fail to develop one aspect fully within its natural phase we will carry the task with us to the next phase. If we accumulate a 'backlog' of psychological development it is part of our make up even if it is not necessarily visible straight away. It tends to show itself under stress or external pressure.

The very first step of human development is the development of a balance between trust and distrust. A baby develops a sense of trust towards the mother who provides food and eases the discomforts of life. The trust is noticeable when the mother can leave the room without upsetting the baby. When the mother does not or unable to respond to the need

[20] Erikson, E.H. *Childhood and Society*, Vintage (1963)
Erikson, E.H. *Childhood and Society*, Paladin (1977)
Erikson, E.H *Identity Youth and Crisis*, W.W. Norton and Company Ltd (1968)

of the child the baby experiences an element of distrust and under normal circumstances gradually develops a healthy balance between trust and distrust. This experience is the foundation of human development and it has an impact on the development of all the other phases.

The eight phases (E.H. Erikson, 1963) continuously interact and reinforce each other all through human life so they need to be considered as an evolutionary, psychological and emotional growing process rather than closed and self-contained units of development.

The eight phases are:

Basic Trust versus Basic Mistrust
Autonomy versus Shame and Doubt
Initiative versus Guilt
Industry versus Inferiority
Identity versus Role Confusion
Intimacy versus Isolation
Generativity versus Stagnation
Ego Integrity versus Despair

Basic trust must have developed in its own right, before it becomes something more in the critical encounter in which autonomy develops- and so on. In the last stage of ego integrity we would expect trust to have developed into the most mature faith that an aging person can muster in his cultural setting and historical period. When we look at this stage we consider not only of what old age can be, but also what its preparatory stages must have been.

Erikson argues that the 'positive' aspects should not be simply looked at as achievements secured once and for all at a given state. The negative senses are equally important and they remain the dynamic counterpart of the 'positive' ones throughout life.

In his *Insight and Responsibility*[21] Erikson outlines the basic virtues that are the lasting outcome of the favourable ratios.

Basic Trust v. Basic Mistrust: Drive and *Hope*
Autonomy v. Shame and Doubt: Self-Control and *Will-power*
Initiative v. Guilt: Direction and *Purpose*
Industry v. Inferiority: Method and *Competence*
Identity v. Role Confusion: Devotion and *Fidelity*
Intimacy v. Isolation: Affiliation and *Love*
Generativity v. Stagnation: Production and *Care*
Ego Integrity v. Despair: Renunciation and *Wisdom*

Erikson calls the italicized words *basic* virtues because without them, and their re-emergence from generation to generation, all other and more changeable systems of human values lose their spirit and their relevance.
These are the basic values that are the cornerstones of all religions and cultures; these are the basic principles that give the foundation of well functioning communities and societies.

These virtues are lived and demonstrated within the large families and close communities where the older generations teach the younger members by example. This is an education that is continuous, informal and is not restricted to the classroom. Everyday situations give opportunities for teaching trust or mistrust and at the same time test the individual's level of understanding and growth.

This is the environment that provides the security and signposts for the individual's growth. This is the context where the individual feels safe to look inside and search for meaning and for valuable contribution to the group. It is the climate where one is encouraged and willing to dig deeper and search for new and creative solutions. This is

[21] Erikson, E. (1964) *Insight and Responsibility*, Vintage

the place where the individual's desire for self-actualisation and the community's objectives coincide and mutually reinforce each other.

Environment, education, personality, life experiences, cultural conditioning are all important factors of the individual's relationship with trust and self-trust. In affluent, market driven societies, however, the social and cultural fabric of the environment is so fragmented that children do not always get the stimulus and human interaction that are necessary to the healthy development of values, virtues and trust in oneself and the environment.[22]

No single, simple, universally satisfying definition of trust is possible. In the process of human growth the individual gradually develops a working definition and level of trust for himself. The level of trust that one develops towards the external environment is internalized and influences the level of self-trust. Broadly speaking when the level of distrust is high towards other people then the level of self trust is low and when the level of trust is high towards others than the individual's level of self- trust is also higher.

Trust has been the cornerstone of philosophy as well throughout the centuries.
There is a noticeable difference between the Western and the Eastern tradition of thinking. People perceive the world differently and it has an impact on values and beliefs that individuals and communities approve of or accommodate. Philosophy often provides an underlying layer of the individual's cultural heritage and conditioning so when we look at self-trust we need to identify the philosophical influence one would consciously or unconsciously follow.

In the Western tradition most people accept that: trust involves risks, those who trust do not constantly monitor those they trust; trust and distrust are self-confirming; trust and

[22] Children's Heath in Context; The Health Related behaviours of school aged children 2000 - 2002 survey international report 2004. http://www.euro.who.int/Document/e82923.pdf.

distrust are contraries but not contradictories; trust cannot be willed; trust has non-instrumental value.

Jones [23] distinguishes between the following three kinds of trust:
1." *risk-assessment accounts*, which are indifferent to the reasons why one trusts;
2. *will-based accounts* which stress the importance of the motives of those who are trusted;
3. *affective attitude accounts*, which claims that trust is a feeling as well as a judgment and a disposition to act."

The foundation of Eastern philosophy is the desire for balance and harmony. The focus in a philosophical sense is on oneness, on the universally uniting. On a pragmatic level, however the responsibility to grow and develop is primarily on the individual.
Life is also an opportunity to grow, to expand, to cultivate the intellect and to transcend the world of suffering and aspire towards enlightenment. The sage is a leader, a role model of society who teaches by example.

"Easy promises make for little trust.
Taking things lightly results in great difficulty.
Because the sage always confronts difficulties,
He never experiences them."[24]

Philosophy provides a broad context for the background of the individual however, it does not seem to be able to explain why we trust when we trust even when it is irrational, why we trust people who let us down in the past and why we distrust others who we had no dealings or personal contact with previously.

Several studies support the notion of a creative self-image[25] as a facilitating motive associated with creative arts.

[23] Jones, K. *Trust* in Routledge Encyclopedia of Philosophy, Routledge, (1998)
[24] Lao Tsu *Tao Te Ching*, Wildwood House, 1993 p.63

The literature on self-efficacy[26], self-esteem and resilience[27]is also relevant in forming beliefs about one's own abilities to accomplish a particular action[28]. The role of the environment is also very important, however, there are individual cases when one finds the inner strengths to resist the pressures and limitations of the environment and develops a high level of self-trust, resilience and self-confidence.

*Trust in Others*

The research on creativity shows the effects of others as an individual's creative output[29] (Amabile, 1998). We consider one's colleagues, one's boss, and the organization as a social system as "others".

*Trust in Colleagues*

Ford[30] cites several studies that suggest frequent contact with interdisciplinary networks of people at different levels in the organization creates opportunities that encourage creative behavior. Group formation that facilitates collaboration and cooperation and, at the same time, balances diverse but complementary skills is recognized as a key challenge for the team and for its manager. The case of seeking and receiving information, encouragement, and advice from one's colleagues seems to facilitate generation of creative ideas. Conversely, the difficulty of doing the same would

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[25] For example: MacKinnon, D.W., "The Nature and Nurture of Creative Talent," American Psychologist, vol. 17, 1962.
MacKinnon, D.W., "The Personality Correlates of Creativity: A Study of American Architects," P.E. Vernow (ed.) Creativity: Suggested Readings. (New York: Penguin), 1970.
B.O. Bergum, "Selection of Specialized Creators," Psychological Reports, vol. 33, 1973.
B.O. Bergum, "Self Perceptions of Creativity among Academic Inventors and Non-investors," Perceptual and Motor Skills, vol. 40, 1975.
Kirton, M., "Adapters and Innovators: A Description and Measure," Journal of Applied Psychology, vol. 61, 1976.
[26] A. Bandura, Social Foundations of Thought and Action: A Social Cognitive Theory (Englwood Cliffs, MJ: Prentice-Hall) 1986.
[27] Janas, M. Build Resiliency, Intervention in School and Clinic, Vol.38 No.2 November 2002
[28] Ford, Cameron and Gioia, Dennis, Creative Action in Organizations, (Thousand Oaks, Cal.:Saga) 1995.
[29] Teresa M. Amabile, "How to Kill Creativity," Harvard Business Review, Sept. – Oct., 1998.
[30] Ford, Cameron and Gioia, Dennis, Creative Action in Organizations, (Thousand Oaks, Cal.:Saga) 1995.

invariably lead to disappointment and mistrust of one's team. At the extreme, teams that are divided by political affiliations are severely hampered, no doubt as openness is adversely affected [31].

Trust in one's peers would seem to lead to and to be a result of openness, information sharing, and encouragement for new approaches. Leonard and Straus[32] discuss the challenge of forming and managing a diverse team dedicated to creative problem solution.

*Trust in Management*

Virtually every study of innovation cites the impact of the role of the supervisor in encouraging or killing creativity[33]. Ford[34] lists several leadership traits that facilitate creative behavior including empowerment oriented leadership (i.e., supportive, participative, unobtrusive, outcome oriented with clear direction, leader serving as a role model), discretion (where tasks have limited structure, work methods are left to the individuals), and encouragement (where leaders expect creative solutions of their subordinates). When this leadership style is "walked" (and not just talked), trust in management to support creative behavior is to be expected.

How the manager deals with failure of the project (i.e., scapegoating, public humiliation, etc.) also is interpreted by the individual as well as by everyone else observing the leader's actions to set expectations for future treatment. A "negative bias" to creative suggestions also affects trust in management by employees [35].

[31] Teresa M. Amabile, "How to Kill Creativity," Harvard Business Review, Sept. – Oct., 1998.
[32] Leonard, Dorothy and Straus, Susan, "Putting Your Company's Whole Brain to Work," Harvard Business Review, July-Aug. 1997.
[33] Teresa M. Amabile, "How to Kill Creativity," Harvard Business Review, Sept. – Oct., 1998.
[34] Ford, Cameron and Gioia, Dennis, Creative Action in Organizations, (Thousand Oaks, Cal.:Saga) 1995.
[35] Teresa M. Amabile, "How to Kill Creativity," Harvard Business Review, Sept. – Oct., 1998.

*Trust in the Organization*

Once again, citing Ford[36] several factors at the organizational level have been observed to affect creativity including adequate resources (including money, facilities, time, personnel), reward systems (outcome oriented and fair) and organizational culture (with norms of cooperation and concern for the employee as a person). Amabile[37] stresses the importance of intrinsic over extrinsic motivation in stimulating creative behaviour. Conversely, in the absence of the appropriate organization design, including rewards, culture, and resource allocation policies, creativity is frequently and often unknowingly suppressed.

Finally, it must be recognized that each of these aspects of trust interact with other aspects, producing several feedback styles. We have avoided the need to model such a complex process here. Indeed, that has not been our objective. Rather, it was to identify the key elements so that we could begin to draw out the pedagogical implications.

**Implications for Management Education**

What then can one conclude about the varied roles of trust on creativity in terms of enhanced management education? (Innovation, as defined previously is often a significant part of management programmes. Courses in this area include: new product management, project management, and group dynamics). The evidence on teaching creativity enhancing methods is somewhat unimpressive[38]. Nonetheless, course modules on critical thinking and problem solving techniques would seem worthy of inclusion in programs for future leaders.

[36] Ford, Cameron and Gioia, Dennis, Creative Action in Organizations, (Thousand Oaks, Cal.:Saga) 1995.
[37]Teresa M. Amabile, "How to Kill Creativity," Harvard Business Review, Sept. – Oct., 1998.
[38] Ford, Cameron and Gioia, Dennis, Creative Action in Organizations, (Thousand Oaks, Cal.:Saga) 1995.

*Trust in Self*

Many books have been written about individual creativity enhancement. The book by Ray & Myers, Creativity in Business[39] is based their exercises in teaching a course by that name at Stanford University's MBA Program. One of the authors of this paper has successfully used the book for several years with success, as reported by students. Central to the book is the belief that everyone can be creative and that, by overcoming one's self-censorship (the VOJ or "voice of judgment") one can gain confidence in one's ability to be consistently creative.

Business educators could recreate 'schools' in the original meaning of the word. The word 'school' derives from the Greek word 'scholé' meaning free space.[40] Originally a school was a retreat where people could reflect together with others on how the world weaves into a whole, what we and others ought to do, how the good life may be defined, attained and lived. School is a place where, for a while, we are relieved of the task of making a living, or taking care of others, or serving specific interests. Schooling is: making use of this free space to inquire into ideas that guide our doings, to remind us of our initial intentions, to explore the meaning of words and concepts that inform our activities. As inquiry, schooling intends to update our practice. It is a joint effort, since our words and ideas need to be 'honed' by those of others. In the progression of inquiry a team is forged in which participants can develop their own understanding, their personal view of excellence in action. And this in turn opens the way towards a vision shared by all.

Schools in their original sense have played an important role in the formation of character over the centuries. So perhaps it is timely to go back to the roots of education and re-introduce some aspects into our business schools so that students would get an opportunity to ask themselves the soul searching questions before they set their foot on the corporate ladder.

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[39] Ray, Michael and Myers, Rochelle, Creativity in Business, (New York: Doubleday) 1986.

[40] Katalin Illes *Missing Components of Management Education,* Paper Presented at the Philosophy of Management Conference, Oxford, St Anne College, July 7-11 2004

Self knowledge and discovering personal strengths and weaknesses seem to be an important step in the direction of discovering areas of creativity in the self. Awareness of Gardner's concept of multiple intelligences [41] is particularly useful for those who do not excel in the traditionally favoured mathematical and linguistic intelligences. It is also very important to create an atmosphere in the classroom where the individual can feel safe to tap into his inner resources knowing that whatever comes to the surface is accepted and not ridiculed or dismissed. Fear of judgment, fear of inadequacy, fear of the unknown has to be abolished before one can start collecting positive experiences to set out to establish a pattern of 'success breeds success'. Sporadic experiments[42] suggest that devoting class time to self knowledge, reflection, understanding basic concepts of Jungian psychology and wisdom, growth and maturity models will encourage students to search for answers not only in the external world but also in their internal sphere where all creativity is to be found.

*Trust in Others*

To incorporate trust in colleagues, it seems reasonable to include a module on group formation and management in a management program. The special emphasis here is on cooperation and collaboration in organizations characterized by diversity in gender, ethnicity, nationality and perhaps most importantly, in thinking, communication and problem-solving styles. A module or a workshop on self knowledge could be a good starting point for building supportive teams. Tests that are based on Jungian psychology (e.g. Myers-Briggs or Insights) help to appreciate not only of personal/family roots and culture but also highlight the value in personal differences. This module would establish a common language for the group and would be the foundation for the individual to relate to and interact with others in a more conscious, more meaningful way. We suggest that every student become familiar with typologies in terms of the model's concepts but, more

[41] Gardner, H. *Frames of Mind*, William Heineman, 1984

[42] For example the cases that are described in the special issue of Innovations in Education and Teaching International , *The Patchwork Text: A Radical Re-assessment of Coursework Assignments*, Routledge, May 2003, Volume 40, No.2 ISSN 1470-3297

importantly, in terms of their own style. Team cooperation can also be the subject of model-building and exercises in negotiation, especially when cooperation between opposing sides is a desirable strategy[43] and in game theory[44].

For trust in managers, it seems appropriate to include a module on servant leadership [45] and its benefits in leading knowledge workers towards creative problem solving. Organization Development and Change Management methods should also be incorporated into management programs to permit the student to be more comfortable with such techniques that are closely related to the creativity-enhancing leadership style discussed earlier.

Finally, to best appreciate the impact of the organization itself on creativity, organization design should be integrated into the curriculum design choices between reward approaches, cultural norms, etc. through cases and exercises, could illustrate the major influence of the organization on creativity.

**Further Research**

These recommendations represent the first stage of a planned study of successes and failures in business schools' experience with creativity and innovation. The next steps include extensive surveys of current practice in business schools, in both the UK and the US. In so doing, it is anticipated that "success stories" of creativity-focused pedagogy can be documented and distributed to all interested curriculum designers, including these in industry and government.

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[43] For example: Fisher, Roger and Urg, William, Getting to Yes: Negotiating Without Giving In, (Middlesex, England: Penguin) 1981.
[44] Brandenburger, Adam and Nalebuff, Barry, "The Right Game: Use Game Theory to Shape Strategy," Harvard Business Review, July 1995.
[45]Referring to publications like: Greenleaf, Robert, The Servant-Leader Within: A Transformative Path, Greenleaf, 1968.
DuPree, Max, Leadership is an Art, (New York: Dell) 1989.
Collins, J. *Good to Great*, Random House Business Books, 2001

This task can be approached on four different levels:

1. A large scale of diagnostic study could identify the current level of active support for personal development including self-knowledge, creativity and trust in the curriculum of business schools.
2. Based on the research data a pilot model of curriculum could be designed. In this curriculum credit rated modules would be dedicated to the development of self-knowledge, creativity, good-will trust, collaboration, team building, conflict resolution and creative problem solving.
3. The pilot curriculum would be taught in some business schools and the results would be discussed in mixed forums of academics, students and employers.
4. Recommendations would be made to curriculum designers in industry, government and other stake holders to promote the new paradigm of business education that would equip students for life and would create lasting value both for individuals and organizations.

**Summary**

This paper has explored the concept of trust on creativity and drawn some implications for management education. It is an initial study to be followed by empirical investigations of current practice.

Creativity, while illusive and "softer" than other subjects already part of the management canon, is no less important and is deserving of inclusion and development in the educational programs of all future leaders.

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