

Editorial for EJBRM Volume 16 Issue 2

Special theme on the Intuitive Researcher

It is fascinating how ideas seem to come in waves. The painter, Picasso and his contemporary philosophers Husserl and Gebser, for instance, coincidentally became interested in the subject of time, during the first part of the twentieth century. Each in his own way explored time as an ever-present dimension, challenging the chronological conception of time through multi-perspectival figure drawings or erudite concepts.

Right now, I am hearing a lot about how creativity should be used to enhance Science and Education, but not a lot of clarification about the phenomenon itself. In my experience, Business academics have always been ahead in this regard, perhaps because they are less daunted by risk and more likely to surrender to it. But what is this elusive creativity?

I think that creativity is the process of synthesising everyday, lifeworld data by our unconscious minds. It begins without our conscious awareness, and brews until it is ready to break through the conscious barrier, into cognition. It visits us regularly, in our dreams and in our boardroom (bored room) doodles, but we don't usually pay heed. It always presents itself as an image or metaphor, and it comes without explanation or apparent invitation. Our conscious mind then has to interpret – to wrestle it to the ground in order to make sense of it all. We should welcome such a gift and accept it most graciously, however, because (to paraphrase Milton Erikson) your unconscious is smarter than you are.

Our twentieth century obsession with material-based knowledge is now surrendering to what the philosopher, Jean Gebser, in his 1986 masterpiece, *The Ever-Present Origin* (Ohio University Press) has called the 'ever-present' ways of knowing. These ancient ways of knowing, which come to us through story and intuition, have been disrespected by Western culture for 400 years. But now, it seems there is an interest in creativity, and a shy desire to link it to credible research.

This journal set out to provide a platform for innovative approaches to research methodologies, which embrace the mythical and magical qualities of intuition, creativity and the various art forms. It is hoped that these articles will create debate – even controversy. Furthermore, it is hoped that the fledgling and brave approaches presented in this edition, will be explored and further debated by academics in the spirit of respectful interrogation. Anything new or foreign can be controversial, because it challenges our set patterns of learned behaviour, and humans resist it initially and instinctively – but not forever.

Please open your minds to this spectrum of articles that have in common an appreciation of using intuition for doing research.

Editorial by the Guest Editor: Jocene Vallack (PhD)

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