

ABSTRACT

This dissertation examines the concept of creativity in large IT (information technology) companies in times of digital change and related phenomena such as changes in methods of working and the allegation of artificial creativity. Based on the assumption that the related creativity narrative occupies a prominent position in the creativity discourse, the question is asked what the IT specifically means when it refers to creativity or acts in the name of it. On the basis of a diachronic analysis, the prerequisites and developmental steps of the specific creativity narrative in IT could be examined. This shows that both the geosocial characteristics of the Silicon Valley and the self-image of IT are mutually influenced by- and influencing the narrative. In addition to the constitutive effect of the space and an interplay of different distinct aspects, the main constitutive elements are in particular the affinity for quantification, the connection to counterculture and the associated understanding of technology. In addition, the analysis of the representation and organisation of creativity as a social practice shows that the creativity narrative within IT is characterised by its own logic, which is persuaded both externally and internally of the uniqueness and predominant character of IT. The narrative plays a decisive role as a justification for this and at the same time became the key understanding of a notion of creativity due to the significance of IT. Finally, the role of the creativity narrative in maintaining and expanding total structures within IT is examined. Here the creativity narrative functions as a vehicle to conceal the total structures and to further consolidate them through the desire for performance and confirmation. To overcome this, there is no direct solution, but a change of perspective. With a view to the aesthetic, a different understanding of creativity is thus possible and conceived as an attempt to elude an understanding of creativity.

