

The Temporal Structuring of Creative Processes: Organizing Creativity through (Dis)Entrainment

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Creativity is not a linear process. Rather, complexity, non-linearity and indeterminacy are key drivers of creative processes. Previous research has elucidated that creative processes involve temporal complexity, such as tensions between *chronos* and *kairos*, and multiple temporal orientations among the different actors involved. Pertinent research, so far, focused on one particular organizational practice to meet the challenges imposed by the temporal multi-contextuality of creative projects: *entrainment*. Practices of entrainment are geared towards the synchronization of multiple temporal structures in complex project ecologies by aligning attention and by prioritizing tasks. This rather mechanistic perception of entrainment, however, perceives temporal structures as exclusively externally given and neglects the active *performance of time*: temporal tensions and asynchronicities, as this project seeks to corroborate, do not only pose organizational challenges but, in fact, can be leveraged for creativity.

Although previous research has revealed a variety of entrainment practices, the chief concern of the respective research was rather narrow: *efficiency*. So far, the interdependence between entrainment and, crucially, disentrainment on the one hand, and *creativity* on the other, has not been explored in a systematic fashion. Entrainment might induce productive friction that stimulates creativity; and creative ideas, conversely, may require tempo or phase misfits to germinate and flourish. We seek to advance extant knowledge by comparatively analyzing practices of performing time in two knowledge domains with categorically different creative processes: the aesthetic knowledge domain of the arts (music) and the analytic knowledge domain of science (pharma). Overall, this project intends to develop testable propositions regarding the relationship between temporal structures, practices of temporal structuring and creativity in order to theorize entrainment as a form of organizing creativity.