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**Candace Jones, Mark Lorenzen, and Jonathan Sapsed, eds.: The Oxford Handbook of Creative Industries. Oxford: Oxford University Press, 2015. 576 pp. \$170.00, hardcover.**

*The Oxford Handbook of Creative Industries* is a comprehensive compendium of up-to-date scholarly works on the formation, dynamics, and outcomes of creative industries. Two distinctive strengths of this handbook are the breadth of topics covered and the diversity of disciplinary perspectives brought to bear to examine such topics. The volume puts together a unique collection of leading scholars from different disciplines (management, sociology, economics, law, psychology, urban planning, and public policy) covering the complete range of theoretical and practical issues that characterize the study of creative industries today.

Such theoretical and practical issues are grouped into common themes through a coherent six-part structure: (1) “Editors’ Introduction,” (2) “Creativity,” (3) “Valuing Creativity and Creating Value,” (4) “Organizing Creative Industries,” (5) “Industrial Organization and Creative Economy,” and (6) “Policy and Development.” Part 2 includes four chapters, each provide an up-to-date overview of previous research on creativity at one specific level of analysis: the individual (chapter 2), the team (chapter 3), social networks (chapter 4), and the city (chapter 5). Part 3 addresses a pervasive problem in creative industries: how is value produced and recognized in these industries given the inherently symbolic and highly uncertain nature of creative production? To address this over-arching issue, this section of the handbook offers three empirical case studies, investigating, respectively: the valuation of rare objects in the Chinese art market (chapter 7), the value creation strategies of haute cuisine chefs (chapter 10), and the field-level mobilization efforts of creative entrepreneurs in Indian art and high-end fashion industries (chapter 11). This part also includes four conceptual contributions that are devoted to the phenomenon of talent inequality in creative labor markets (chapter 8), the different forms of stardom emerging from such inequality (chapter

9), the dynamic interrelationship among economic, symbolic, and social value in creative fields (chapter 6), and the different ways in which value and performance can be measured in such fields (chapter 12).

Part 4 focuses on the challenge of effectively organizing creative projects and project ecologies (chapters 13 and 14), user innovation communities (chapters 16 and 17), and field-configuring events (chapter 15). It also offers a systematic comparison of the concepts of niche, genre, and classification as different analytical lenses to study creative industries (chapter 18). Part 5 focuses on the industry structure of creative sectors, including two chapters by economists explaining the long-term dynamics of entertainment industries (chapter 19) and the contribution of creative industries to the wider economy (chapter 20), as well as two chapters by organization theorists focusing on the different brokerage roles composing the structure of creative industries (chapter 21) and the effect of digitization on the power structure in the publishing and music industries (chapter 22). Finally, part 6 is the policy- and practitioner-oriented section of the handbook, with chapters on the drawbacks of international copyright law on individual creativity (chapter 23) and creative production more generally (chapter 24), different frameworks and rationales to justify government's intervention in the creative industries (chapters 25 and 27) and the value of global production network (GPN)'s analysis for investigating the dynamics of global creative industries (chapter 26).

These diverse contributions are elegantly framed by the editors' introduction to the volume, which not only works well in setting the stage for the other chapters but also provides a useful theoretical framework to organize the arguments and evidence presented in them. This framework identifies two conceptual dimensions of a creative product: semiotic codes (i.e.,

the relations among the symbolic elements embedded in a creative product) and the material base (i.e., the technologies and materials giving form to a creative product). Each of these dimensions may undergo change, either slow or fast, depending on four change drivers: demand, technology, policy, and globalization. The result of this conceptualization is a two-by-two typology classifying four types of change in the creative industries depending on the pace (fast vs. slow) and locus (semiotic codes vs. material bases) of change.

I found this typology very valuable for two reasons. First, it goes beyond the Schumpeterian tradition in studies of creativity and innovation, in which product change and industry dynamics are seen as primarily related to technological and material factors. Differently, Jones and colleagues' typology offers a much-needed conceptual bridge between these studies and research inspired by sociological perspectives, such as institutional theory and the sociology of culture, which emphasize the symbolic elements of creative production. As such, their framework is theoretically inclusive and can be leveraged by future research as a useful conceptual platform to connect sociological and Schumpeterian perspectives. Second, the framework is more empirically comprehensive and theory-based than prior classifications of creative industries, which have often produced competing lists of what is or is not a creative industry (see Galloway and Dunlop, 2007, for a review). In contrast, the proposed typology identifies two common, analytical, dimensions underlying creative products, thus allowing structured comparisons of creative products within and across industries. Indeed, the authors start populating the typology with examples of creative products experiencing different configurations of change even within the same industry—for example, neo-classical architecture is a case of slow change in both material and semiotic elements (Jones and Massa, 2013), whereas de-constructivist architecture is a case of fast change in both these domains. From this perspective, the configurational nature of the framework seems to

naturally lean toward the use of configurational theory and methods (e.g., Ragin, 1987; Fiss, Marx, and Cambré, 2013) for further empirical exploration.

The other chapters of the handbook reflect a deep understanding of the specific theoretical and practical issues summarized above and provide rich descriptions and analyses of the different case studies and creative industries examined, ranging from the wine industry to haute cuisine, art, fashion, video games, publishing, music, movies, and more. Many chapters also identify particularly promising areas for future research at the intersection of the multiple theoretical perspectives, levels of analysis, and methods that currently characterize research on the creative industries. For example, Anand and Croidieu's chapter 20 suggests that concepts from different perspectives, such as organizational ecology and the production of culture, can nicely complement each other to analyze the evolution of a creative industry. Relatedly, building on their previous work at the intersection of social networks, legitimacy, and creativity (Cattani and Ferriani, 2008), Cattani, Ferriani, and Colucci's chapter 4 suggests that more research is needed to understand the "optimal network structuration strategies" (p. 83) by which creative actors can simultaneously generate novelty and mobilize constituencies to legitimize their novel ideas.

At the same time, to evaluate this handbook on the basis of any individual chapter would mean missing one of the key reasons to read it. In fact, the volume is appealing because its sum is greater than its parts: not only do the editors connect the various contributions through their theoretical framework in the introduction, but several chapters engage with and refer to each other in the volume. Perhaps for this reason, despite the rich diversity of the chapters, the impression I got from the volume as a whole is that its contributors are often more different in their approaches than in their overall conclusions. In this respect, one of the few

extensions that would have augmented this handbook is an outline of these overall conclusions in a closing chapter, pointing at some overarching directions to further advance the frontier of research on creative industries.

In sum, I believe *The Oxford Handbook of Creative Industries* can be productively read in at least two ways. First, as with any good handbook, it can be read as a comprehensive reference guide by dipping into some of the 554 pages to find a systematic and state-of-the-art treatment of one particular topic or theoretical approach. From this perspective, I would recommend individual chapters to graduate students and academic colleagues in business schools, cultural/public policy schools, and social science departments, as well as policy makers and practitioners in creative industries interested in specific issues and research questions. Second, the value of this handbook becomes evident also by reading multiple chapters at once. The key payoff of such a holistic reading is to engage more fully with one of the core, if implicit, points that the volume brings home: there is much we can learn from studying creative industries to enrich our organization and management theories. In particular, there is much to be learned from comparing, in a more nuanced and theoretical way, the variety of creative industries out there. In fact, I believe this volume is very useful in better understanding the differences and similarities among creative industries and how to leverage them to advance our theories of organizations and markets more generally. In this respect, I would also recommend this handbook to graduate students and scholars of different theoretical orientations who are interested in exploring the same phenomenon, such as changes in a creative industry's structure due to digitization, through different theoretical lenses. In fact, I have already recommended this handbook to two graduate students at my university, and it has proven very helpful for them to choose which theoretical issues they will focus on in their Ph.D. dissertations.

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