

those inequalities, if at all. Nevertheless, the fact that the music industry is often taken, in this book, as a case study of creative work, makes it a valuable contribution to the general study of inequalities in cultural occupations.

BANKS, Mark (2017): *Creative Justice: Cultural Industries, Work and Inequality*. London, New York: Rowman & Littlefield.

FEDER, Tal/WORONKOWICZ, Joanna (2022): *Reluctantly Independent: Motivations for Self-Employed Artistic Work*. – In: *Journal of Cultural Economics* <<https://doi.org/10.1007/s10824-022-09464-5>> [February 5, 2023].

HOCHSCHILD, Arlie R. (1983): *The Managed Heart*. Berkeley: University of California Press.

THROSBY, David/PETETSKAYA, Katya (2017): *Making Art Work*. Strawberry Hills, NSW: Australia Council for the Arts.

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Chris Bilton, Stephen Cummings and dt Ogilvie: *Creativities: The What, How, Where, Who and Why of the Creative Process*. Cheltenham/UK, Northampton/MA (Edward Elgar) 2022, 158 pp.

Nigella Lawson is on hand to welcome the reader to this book, and serves as a good indication of the tone that pervades it: neither didactic nor overly academic, informed by know-how and experience, and full of useful hacks and tweaks. Thinking of creativities as analogous to recipes is instructive in that it effaces the image of the blank page awaiting the spark of inspiration. As with recipes there's room for endless variety in being creative, but they all derive from established ways of doing things that emerge from genres, traditions and cultures (though the authors take issue with this last term). Doing creativity well is rarely a matter of throwing things together and embracing whatever comes of it, though being versatile and willing to try new combinations often helps. There's another parallel here to experimentalism in artistic practice, which is often understood as being 'a bit out there', but in practice more usually a process of trying out different permutations of constraints and affordances

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within a controlled environment. The three-minute pop song bounded by the physical limitations of an acetate disc seen in this light is conducive to creativity, not a hindrance.

Insofar as there is an ethos of creativity threaded through *Creativities*, it is not aspiring to an elevated state or enhanced set of conditions leading to things being done; conversely, it is things being done that produces creativities. This can mean doing things differently to how they are usually done, but like with improvisation in jazz performance, drawing on learned repertoires rather than tearing up the manual (or cookbook). A lot of what the authors suggest makes intuitive sense: seeing what happens if you do more with less, or less with more, curating encounters between people with distinct ways of doing things, working with less but with more focus. The authors work hard to map all of this out, giving names to practices and processes that otherwise just are, and carefully building tightly structured typologies that suggest equivalences and arrangements that don't quite capture the messiness and provisionality of creative practice as it happens on the ground. That said, the authors are more than happy to concede that many of the examples cited could have reasonably been placed in more than one of their boxes (or crates, as they suggest at one point, doggedly refusing that deathless trope of thinking outside the box). But boxes are neat, they contain and they tidy, and this all leads to the confident and categorical conferring of labels and visualisations in diagrammatic, often flow-chart form that strain to impose order at the expense of unruliness.

Peppering chapters devoted to the what, the how, the where, the who and the why of creativity are thirty case studies referred to, of course, as recipes. These are all thought-provoking, if a little anecdotal, though the insights they are purported to give us are often less easily corralled into the book's clean schematics than the breezy prose promises. What are these vignettes evidence of, exactly? Take Jack White, for instance, whose exuberant, insatiable creativity seems to be as much end as means. What precisely is the read-across for other creatives? That being creative is an achievement in itself? Perhaps so. Then there's Harvey Weinstein, whose crimes are characterised as a failure of creative management, which is rather on the nose. But there is also an admirable keenness to foreground cases from the Global South: the invention of a hand-washing machine in Kenya, using the wood and nails left over from another job, or a clay fridge developed in Mumbai that uses the condensation and evaporation of water in one chamber to cool the contents of another. There's much more to the description of these than appreciative kudos: the cases are cited as examples

that invert the Western model of innovation, which begins with ideation and then moves on to application. Other examples are used to shine a light on the narrowness of Eurocentric frameworks of creativity which revolve around the cerebral capacities of gifted individuals; most compelling of all is the side-eye shown to the sainted creative genius. There's also a welcome scepticism directed at the notion of a creative culture as something that can be willed into existence in the form of an organisation; they prefer "terroir", which better captures the role played by the accidental and serendipitous in any creative environment.

Though the link is not made explicitly, the book's themes have much in common with practice theory as espoused by Theodore Schatzki and others. By this model practice does not emanate from the abstract as ideas seeking material form, but always already in amongst things and doings: likewise, the origins of creative practice are in *medias res* rather than *sui generis*. Practice theorists expend a lot of mental energy figuring out how routines, norms and values come to accrete, and their bigger picture structural causes and implications. They are also interested in how established practices change, which the authors echo in numerous examples in which seemingly inconsequential quirks lead to both fairly radical disruption, as well as to the questioning of inequalities of gender, ethnicity and so much else besides, all of which accompany so many ordinary ways of doing things. Why do all young American female tennis players hit backhands the same way, when that way wasn't even the orthodoxy a generation earlier? What does it tell us about how girls are taught to do all manner of things, and what happens when someone starts using a different grip? Posing such questions gently, even idly, can result in the profound disruption of edifices of identity, culture and power.

While the book's authorial voice gives it a no-nonsense, how-to-be-creative tenor, it is also nicely ambivalent about what creativity affords—namely goals, and indeed success. After all, what's wrong with creativity that, at some point, fails or just gives up and moves on to something else? No ultimate recipe for success is promised or revealed, nor a magic ingredient guaranteed to enhance any creative endeavour. That is as it should be. It turns out that no lightning bolt is required for creativity, just a curiosity about how others create.

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