The creative industries are becoming of increasing importance from economic, cultural, and social perspectives. This Handbook explores the relationship, whether positive or negative, between creative industries and intellectual property (IP) rights.

The collection is an extremely useful research guide and a “must-have” for anyone interested in the CI, particularly as it approaches the topic from the perspective of different countries, cultures, issues and developments. It provides a holistic view on IP and CI in pushing boundaries and goes beyond the common themes of everyday discussion. It is a well thought out and insightful book and provides an excellent addition to the Edward Elgar Research Handbook series.’

– Dinusha Mendis, IPKat

‘This Research Handbook is certainly a recommended read for any legal scholar researching CI.’


‘There are lots of interesting nuggets in this collection, so it is recommended for anyone with an interest in the interaction of copyright with creative arts and industries, and for law libraries.’

– Charles Oppenheim, European Intellectual Property Review

‘Overall the editors have fashioned a forward-looking and engaged discussion of the many issues surrounding IP and the creative industries. Contributors do, as noted, provide some rather pointed observations and there is a sophisticated level of understanding of the real-world issues at play. This Research Handbook provides an incisive analysis as to how the creative industries and IP have coped with legal, social and technical change. Further, the examination of enforcement and economics is well-presented and informative. The scope of themes discussed and array of perspectives makes it a valuable contribution to those in the creative industries and to IP scholars globally.’

– Fiona Rotstein, IP Forum

‘Professors Abbe E.L. Brown’s and Charlotte Waelde’s Research Handbook deserves attention. The editors collected a great variety of articles focusing on CI and IP from various perspectives, including law, economy, history, philosophy, technology, media, and several further aspects of social sciences. . . . they ultimately form a robust body of clearly interconnected and comparative readings.’

– Journal of Intellectual Property Law & Practice

‘This book is a welcome contribution to the existing literature on IP law and more importantly a rich source of expert perspectives on the details of the overlap between IP law and the Creative (Content or Cultural) Industries.’

– Wolverhampton Law Journal

‘The social synergy which exists between IP and the creative industries is becoming increasingly important globally. This all-embracing volume, edited by highly respected professors, provides a vital contribution to law and policy thinking. It offers a range of discourses including subaltern perspectives and oft-forgotten subjects including: museum curating, economic analyses on artists’ earnings, business models coupled with corporate social responsibility, plus less visible creative sectors including ethnic fashion and dance.’

– Oxford University Press
This volume gives incisive insight into the conflicted dynamics between IP and the creative industries. The authors cut through much rhetoric and entrenched positions to nudge the reader into entertaining the possibility of alternate perspectives and policy positions. The case studies, sectoral focus and evaluation of cross-sector issues deepens and grounds the authors’ arguments in the lived reality of industry players and national or regional contexts. The discussion of enforcement and economics as well as the fore-sighting section ensures comprehensive treatment of the volume’s focus. An enriching read.

– Caroline B Ncube, University of Cape Town, South Africa