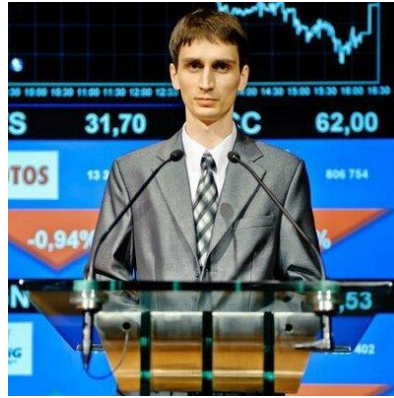


BOOK REVIEW

In this regular newsletter feature, we ask an author to provide a summary of their own book.

This month we are delighted to include a review from Andrzej Klimczuk, Independent Researcher and Social Policy Consultant at the Collegium of Socio-Economics at Warsaw School of Economics, Poland.

Andrzej offers valuable insights into his recently published book, *Economic Foundations for Creative Ageing Policy, Volume II: Putting Theory into Practice* (Palgrave MacMillan).



OVERVIEW

This book shows that global population ageing is an opportunity to improve the quality of human life rather than a threat to economic competitiveness and stability. It describes the concept of the creative ageing policy as a mix of the silver economy, the creative economy, and the social and solidarity economy for older people.

The second volume of “Economic Foundations for Creative Ageing Policy” focuses on the public policy and management concepts related to the use of the opportunities that are created by population ageing. Klimczuk covers theoretical analyses and case-study descriptions of good practices to suggest strategies that could be internationally popularized.

Each chapter includes exercises and assignments for both students and those who are likely to apply the presented concepts in practice.

For further information on the book, please visit:

Volume I: <http://www.palgrave.com/gp/book/9781137466105>

Volume II: <http://www.palgrave.com/gp/book/9781137535221>

AUTHOR’S COMMENTS

My book “Economic Foundations for Creative Ageing Policy” was divided into two volumes because in this way it was easier to separate discussed topics as well as to manage the time needed for conducting the analysis.

Having said that, the first volume is mainly focused on the basic notions and theoretical background, that is, social gerontology and sociological and economic theories related to the field of creative ageing including the area of arts and ageing. The whole debate in this book addresses: controversies related to creativity and ageing; using mixed economy and multi-sectoral approaches to population ageing; and possibilities of generating benefits at the interface between silver economy, creative economy, and social economy.

In the second volume I tried to use prepared tools and concepts to critically confront selected topics of the public policy on ageing (that is still usually described in terms of the “top-down” approach) and analysis of the creative ageing movement (as an example of the “bottom-up” participatory approach to ageing policy). Thus, the second volume underlines themes such as the diversity of ageing policy ideas; principles, governance, and coproduction of the creative ageing policy; and organisational forms and management for the building of creative capital of older adults.

Moreover, this book provides various examples of the creative ageing programs and the best practices around the world. Every chapter of both the first and second volume includes a summary with some questions that may be inspiring for future studies on creative ageing. There are also two different final chapters (conclusion) that include some potential research directions as well as suggestions and recommendations for implementation of the creative ageing policy. Thus, there is still much space for deepening the debate on relations between creativity and ageing. However, at least two crucial topics of research may pave the way for other issues. These are (1) research on changes in creativity that occur with age (over the life course) as well as (2) measurement and assessment of the impact of creativity on health outcomes and longevity (including socioeconomic consequences).

Nevertheless, as noted by Elizabeth Martin, one of the reviewers of the first volume (“Ageing & Society” 36, no. 9, 2016): “The main message of this book is the fact that the world as we know it is changing.” In this context, the challenge for future research and policy may be described as the further development of theory related to creative ageing, including its ability to explain and anticipate phenomena and processes in the rapidly changing environment. After all, the crucial idea behind creativity is that it may help us to adapt and cope with complexity, uncertainty, and discontinuity or at least to chase the “runaway world” (as described by Anthony Giddens).

