

success rate often exceeded 50%, and the “*learning networks*” made up of groups of volunteers who require less management, and are mainly based on the Internet. In both cases personal skills play a major role.

In *The Innovator's Way*, the writers explore the *personal skills* that are required for a successful innovation. They suggest that by developing personal skills through eight practices, individuals and groups can become innovators, with more than a 4% success rate. Innovation, they claim, is not simply an invention, a policy or a process that can be managed. Innovation is mostly a personal skill that can be learned and developed through extensive practice in any organization. They define innovation as the art of making people adopt a change, making the distinction between invention and innovation, and showing that many inventions never become innovations and many innovations do not necessarily involve invention.

The eight practices, which they describe in detail, are not discretionary techniques but are critical to successful innovation. Thus, if any of the eight practices does not produce the expected result, innovation will fail. The ways in which innovation can fail are easy to learn, since everything they recommend is observable, measurable and feasible. Even becoming aware of the eight practices, they suggest, is an important step to becoming skilled in innovation, nor do these practices have to be fully mastered to see results.

The eight basic practices are:

Sensing: every innovation starts with a new opportunity. The main thing is to identify new possibilities by observing and listening to what people are saying, and trying to propose solutions to their problems.

Envisioning: crystallizing the best possibility that emerged in the practice of sensing in the form of a story about its future usefulness. A compelling story captures the heart and imagination, provokes thought and action. Success depends on the ability to create such stories.

Offering: the conversation between the innovator and the listener consists of four stages: preparation of the offer, the act of offering, the listener's reaction, and waiting for the listener's response. It is crucial to understand the listener's assessments of value,

confidence and satisfaction and to adjust the innovation to these requirements.

Adoption: Denning and Dunham's adoption model combines Schon's with Roger's model, for constantly adapting the story about the innovation on the basis of the “offering.”

Sustaining: how to keep the innovation in the game, maintain its value and relevance, beyond its natural lifetime. Innovators should focus on how to integrate the new innovation into the existing environment, facilitate its adoption, support it, and deal with the opposition.

Executing: the conversational skills necessary to gain support for a particular course of action and allocating the responsibilities to individuals.

Leading: inspiring support and a following. There are many styles of leadership, but the one most suited for innovation is when the leader initiates the movement and then quietly removes himself from the path of his followers, so that they feel that the success is their own accomplishment.

Embodying: the greatest challenge of any innovator is to use his/her skills to locate the members of a community that will adopt the innovation. This requires a high degree of communicative coherence between language, body, and emotions.

According to the writers, the more proficient we become in each practice, the more successful we will be in the art of innovation.

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Corsican Fragments: Difference, Knowledge, and Fieldwork. By Matei Candea (Bloomington, IN: Indiana University Press, 2010), viii + 202 pp. \$65.00 cloth; \$24.95 paper.

In *Corsican Fragments*, Matei Candea provides a most lucid anthropological inquiry into the unique ambiguities that constitute “the Corsican.” The author endeavours to find out how insiders understand Corsica,

and whether outsiders can come to grasp something of this ungraspable Corsica: whether strangers can become Corsican locals, whether they are able to speak the Corsican languages, and what is meant by the “Corsican” at all. In other words, he tries to discover whether, and to what extent, people can be included in the Corsican assemblage (7–8). Despite the ambivalence inherent in *Corsican Fragments*, Candea does shed some light on Corsican sensibilities or *moeurs*. He also provides important insights into how to study cultural traits in general. Traits like nationalism, language, kinship, migration, tourism and violence, he suggests, are best approached as fragments of a dialectical reality. In this sense, *Corsican Fragments* is not only a presentation of fieldwork in Corsica; it is also a theoretical and methodological book. Candea expresses a praiseworthy humility by perceiving his own exploration as a journey, during which his initial presuppositions and scientific methods were allowed to undergo a transformation.

Candea possesses a rare gift for elucidating difficult scientific questions by drawing on other systems of thought. Nothing seems to be impermeable to the keenness of his observations. For him, societies in general, and Corsican society in particular, can only be understood if we come to understand that everything in them is relational and emerges from connections that are themselves contingent and shifting. Corsica’s mysterious subtleties and infinite varieties defy logical analysis. Contradiction is the very element of Corsican existence, which is confirmed by Candea’s own experiences there. For him, Corsica is a mixture of shifting opposites, a continual transition from one dichotomy to another, a tremendous tension that forebodes the expression of Corsican passions in all their dynamism. Each Corsican fragment, each everyday encounter, contains the whole movement.

Candea’s Corsica arises from the conceived Heraclitean flux of dialectical tensions, opposites, contradictions, like participation and spectatorship, authenticity and inauthenticity, sameness and difference, openness and closeness, self and other, local and stranger, which all intermingle so as to become indistinguishable. As Candea says,

Corsican society is a fluidity of difference, where “differences are similarities and similarities are differences” (14). Hence, his analysis does not study society as a “whole,” which, from Candea’s perspective, would be a reified reality. Instead, he studies society as an unfinished expression of infinite possibilities of imaginable wholes. Candea’s Corsica can indeed best be described in fragments, in interesting pieces, in all its sublimity and absurdity.

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The Essence and the Margin: National Identities and Collective Memories in Contemporary European Culture. Edited by Laura Rorato and Anna Saunders (Amsterdam: Rodopi, 2009), 231 pp. \$69.00/€46.00 paper.

This volume, based on an international conference on “Image and Identity in Contemporary Europe,” held at Bangor University in 2006, highlights the problematic nature of imagined European identities through a focus on art, literature, cinema, architecture and geography. With this broad interdisciplinary scope, it promises to be of interest to students, researchers, and educators of diverse subfields in the social sciences and to all who are concerned with Europe and the European Union. Its thirteen chapters mainly thematize regional issues, borderland areas and the search for a European identity in the face of the challenges of globalization.

In her introduction, Anna Saunders outlines the remaining twelve chapters. Stefan Berger’s Chapter 2 discusses history and forms of collective identity, explicating why Europe cannot and should not be built on history. While Berger finds the story of the European Union a successful one, he emphasizes the Union’s failure to create a convincing identity that exceeds national identities. The chapter sternly affirms that “history is what divides Europeans, not what unites