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Policy frameworks for production networks in the creative and cultural sector

Authors

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Policy frameworks for production networks in the creative and cultural sector

Project name	Creative Industries Cultural Economy Production Network
Project acronym	CICERONE
Grant agreement ID	822778
Deliverable number	D6.1
Responsible partner	Stockholm University
Work package	<p>The CICERONE project consists of seven work packages (WPs). This report is part of WP6. Building a capacity to engage is what this WP is essentially about.</p> <p>WP6 is mainly rooted in theoretical work (WP1) and a large-scale empirical case study research (WP2) of actually existing production networks across eight different industries of the cultural and creative sector (CCS). While WP1 focused on the question of how to apply the concept of global production networks on the CCS, WP2 applied this framework with the purpose generating an in-depth understanding of key linkages and mechanisms within CCS networks and how these linkages and mechanisms relate to context-dependent variables. Drawing on both these sources, WP6 explores a network based policy framework that may contribute to enhancing policy support for the cultural and creative sectors.</p> <p>WP6 consist of four deliverables. D6.1 makes the case for a network-based approach to the CCS. D6.2 focuses on where networks get embedded at local, regional and national scales, why this matters, and how policy can address these. D6.3 studies inputs to policy from the sector itself, providing an overview of CCS representation at EU level. D6.4 summarizes many of the project’s implications for policy towards the CCS.</p> <p>All the deliverables from the CICERONE project are publicly disclosed on the project’s website www.cicerone-project.eu and through its Zenodo community on https://zenodo.org/communities/cicerone-h2020.</p>

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1. Introduction: time to take a new approach to the cultural and creative sector

Does Europe have a cultural or creative scene that is more than a patchwork of national cultures? Who do we include in Europe's cultural and creative sector? Where do we find them? How much of the culture and creativity generated in Europe creates jobs, livelihoods and value in Europe? These are questions that have been asked many times, but far too often we have only gotten incomplete answers. Policy at EU, national and regional levels has long addressed the cultural and creative sector (CCS) in various guises and underscored the importance of the sector. For the last 30 years or so, policy and measurement has mainly focused on trying to identify the cultural and creative core and through supporting the core supposing that the sector as a whole will thrive. Instead of thinking we know who and where are central to the CCS, in this collaborative research project we have tried to follow the product networks upon which the sector is based. The products of the CCS are often complex and involve many different types of inputs and activities arranged and governed as projects. By following the stages of production that lie behind project based cultural and creative goods and services, we can begin to see the diversity of actors, industries, and places involved, and where policy can support the European CCS.

Building a capacity to engage is what work package (WP) 6 of the CICERONE project is about. Underpinning all policy action is using an appropriate perspective and having reliable information and data at hand. We argue that through a better understanding of the empirical picture, through the Production Network lens, policy can better see where the sector is and how it could be helped. Here we suggest that thinking in terms of production networks (PNs) is a perspective that better captures CCS than starting with the creator or the producer. Rather than looking at points of activity, the PN approach pays attention to the activity points and how they are linked and how these linkages are governed. We suggest that existing types of data need reform and updating. We also suggest there is a need for new types of data. CICERONE is essentially a 3-part initiative: new concepts/typologies, new mobilisation, new information. A policy framework for the CCS would be an articulation of these resources.

In short, we need to make the CCS visible and understandable. For example, we need to understand the journey from idea to screen to understand film, since the current prime focus on film production

or place promotion is only part of the journey of how films are born, produced and exchanged (Tomova et al., 2023). Equally, understanding artisanal craft is about the skill sets of the makers, but also involves questions about markets and how they can be reached (Inno et al., 2022). Or, understanding Europe's global strength in fashion and luxury goods is about our creative flair and heritage, but also about the sector's strength in export and marketing across the globe (D'Ovidio et al., 2023). The PN approach reminds us that all steps in a journey weigh heavily on the outcome. For some sectors of the creative economy policy is well served by quantitative data and a basic understanding of these journeys, but for others it cannot do without a more fundamental understanding and in-depth insight into all steps of a production cycle in order to bring these sectors up to speed. If we understand a product's journey – from idea to production, from distribution, to sale and archiving - we can understand where value is made and lost, what is hidden along the way, and where policy can make a positive difference.



2. Moving beyond siloes: a multi-level policy framework for understanding cultural and creative sector production networks

We suggest a need to go beyond siloed, incomplete and spatially fragmented policy and have a more comprehensive approach to the CCS.

CICERONE is a European research project that has aimed to investigate the cultural and creative field and provide a framework for thinking about CCS policy. Our findings suggest to us that a more holistic and comprehensive approach is needed and that this should be built upon at least these three foundational ideas:

- In-depth knowledge of the CCS production network matters
- Representation of those involved in production networks matters
- Where networks get embedded at local and regional scales matters

There is already a large body of policy and regulation that directly addresses the CCS and which jointly could be considered tantamount to a policy framework. Three policy initiatives are especially important in this respect: Creative Europe (support to cross sector and cross border cooperation and exchange, and support for the audio-visual sector); the European Agenda for Culture (promotion of cultural diversity, education and research initiatives, and international cultural exchange); and the Digital Single Market strategy (policies to increase access to digital goods and services, protect copyright and data privacy, remove barriers to cross-border online trading, encourage investment in local cultural production). Nevertheless, existing regulatory actions and policy do not form a holistic framework for the CCS and relies upon a series of siloed and at times contradictory actions.¹ We suggest the need for a more coherent approach to the CCS that starts with the production network. By focusing on how cultural goods and services are made, flow and “land” across Europe and the world, policy can get a clearer picture of the diversity of activities and places which the CCS enrich and depend upon. By departing from a production network approach, light is also shed on two strategic production network dimensions: spatial footprints and governance.

¹ See our policy explorations (D3.1, D3.2, D3.3, D3.4, and D3.5) as part of WP3 in the CICERONE community on Zenodo: <https://zenodo.org/communities/cicerone-h2020>

The alternative approach we suggest here focuses on diversity of actors, spatial footprints and governance. In doing so, the project aims to improve our understanding of the CCS and to formulate building blocks for policy making in collaboration with various stakeholders. In this report we argue, on the basis of the wider project's findings, that there is a need to move away from siloed policy thinking. By this we mean that there is a need for coordination and cooperation between policy supportive of the industrial sides of the CCS, as well as policy that focuses on the cultural and social aspects of the CCS.

A consistent finding of the case study work we conducted² was that policy approaches to the CCS often fall between two stools: they are either largely focused on cultural dimensions that miss the importance of the sector's business side (Vriesema et al., 2023a), or focus so much on the business side that culture and creativity get side-lined (Karpińska et al., 2023).

Going beyond siloed thinking, for us, also means that policy recognises the connections between places and scales as a part of cultural and creative production. The production networks of the CCS frequently cross and challenge borders and boundaries. Policy that supports Europe's CCS along their entire value chains is policy that recognises the need for coordination and cooperation across spatial scales and between places (Henriksson & Janowska., 2023). By focusing on CCS's production networks our attention is drawn to how networks are governed and driven. The diversity of actors, spaces and places involved sometimes means that power and decision-making is fragmented or distributed throughout networks. Equally, in many of the CCS production networks power and decision is highly centralised and coordinated: something that digital transitions have tended to accentuate.

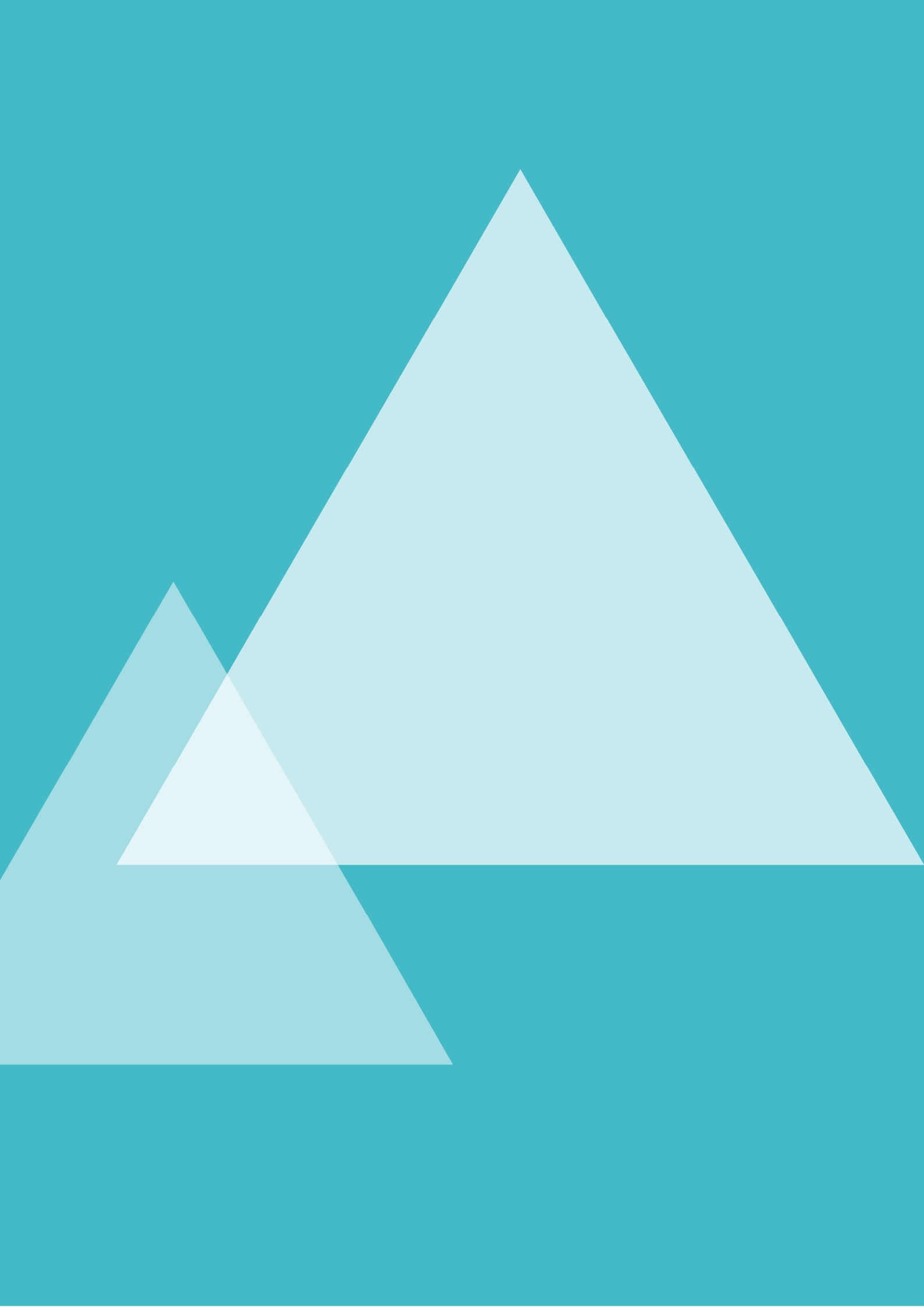
Without clearer understandings of where and by who networks are governed policy can easily miss its target. Getting a more holistic picture is vital to informing policymakers. Informing policy involves understanding the networks and flows that underpin the CCS and how they are governed and who governs them. Informing policy also involves better and more complex data to shed a better light on the CCS: something that is specifically addressed by the project's WP4 reports.³

In this deliverable (D6.1), we introduce some of the challenges which policy for the CCS face. After this, we introduce our approach based on production networks. We then move on to suggest that to a typology which is based on linking levels of policymaking capabilities to the spatial footprint and governance of the CCS. Finally, this deliverable is only the first report of three (D6.2, D6.3 and D6.3) from this WP (6). D6.2 deals with the policy issue of where networks get embedded at local, regional and national scales, on why this matters, and how policy can address them. D6.3 addresses inputs to policy from the sector itself, provides an overview of CCS representation at EU level, and assesses policy towards representation and stakeholders. D6.4 summarizes many of the project's implications

² CICERONE's empirical case study research was reported in a series of deliverables (D2.1 to D2.8), which have been made accessible through its community on Zenodo: <https://zenodo.org/communities/cicerone-h2020>

³ CICERONE's explorations (and critique) on existing sector data can be found in its deliverables D4.2 and D4.3. See <https://zenodo.org/communities/cicerone-h2020>

for policy towards the CCS. Underpinning all these reports is an understanding that we need to acknowledge and examine tensions between cultural policy and policy for the CCS, and between local autonomy and EU wide policy. As subsidiarity has long recognised and enshrined, regions and nations have rich cultural competence and resources dedicated to culture. However, this does not mean that the CCS could not benefit from coherent EU strategic and practical action.



3. Policy challenges

Bundling the cultural and creative industries together or defining a cultural and creative sector has long confused observers and policymakers alike (Power 2011; European Commission 1998; Hirsch 1972; Pratt 1997; Power and Scott 2004; Commission and Directorate-General for Employment 2002). This is because, at the most general level, there is an enormous diversity of actors and activities involved in the CCS. The CCS encompasses a wide variety of actors – from individuals to conglomerates - who are: “loosely identified as suppliers of products with powerful aesthetic and semiotic content” (Pratt 1997; Power 2002; Power and Scott 2004). The CCS industries are based on an enormous and ever-increasing range of outputs: e.g. music, computer games, film and television, new media, fashion design, visual and performance arts, and so on (Power and Scott 2011).

This means that:

- The CCS is about markets, products, workers and firms, and the CCS production system is an important employer and a vibrant part of the European economy and economic development.
- The CCS is about markets, products, workers and firms that are central to giving form and expression for many of the cultural, social and political development processes at the heart of Europe.

The two sides of the CCS have been reflected in what we consider as two main areas of policy focus with a series of possible policy challenges:⁴

1) *The economic and productive aspects of the CCS*

- Competitiveness and trade: how can we support the competitiveness of European CCS (notably in the global arena)?

⁴ These policy challenges have been derived from the original Horizon 2020 call and we have added two challenges which more recently have become prominent on the agenda of policymakers, notably those at the EU and the national level, namely environmental sustainability following the launch of the Green Deal by the Commission in December 2019, as well as resilience of the CCS in the wake of the Covid-19 pandemic (European Commission, 2022). We have divided the challenges into two main groups: those that refer to the shape of the production network itself and those which are chiefly about the impact of these networks in terms of labour conditions and their social and cultural effects. These two groups are analytically distinct - one could, in principle, make a production network more competitive or more sustainable without affecting the labour conditions or its cultural impact – but in real-life, they will often hang together.

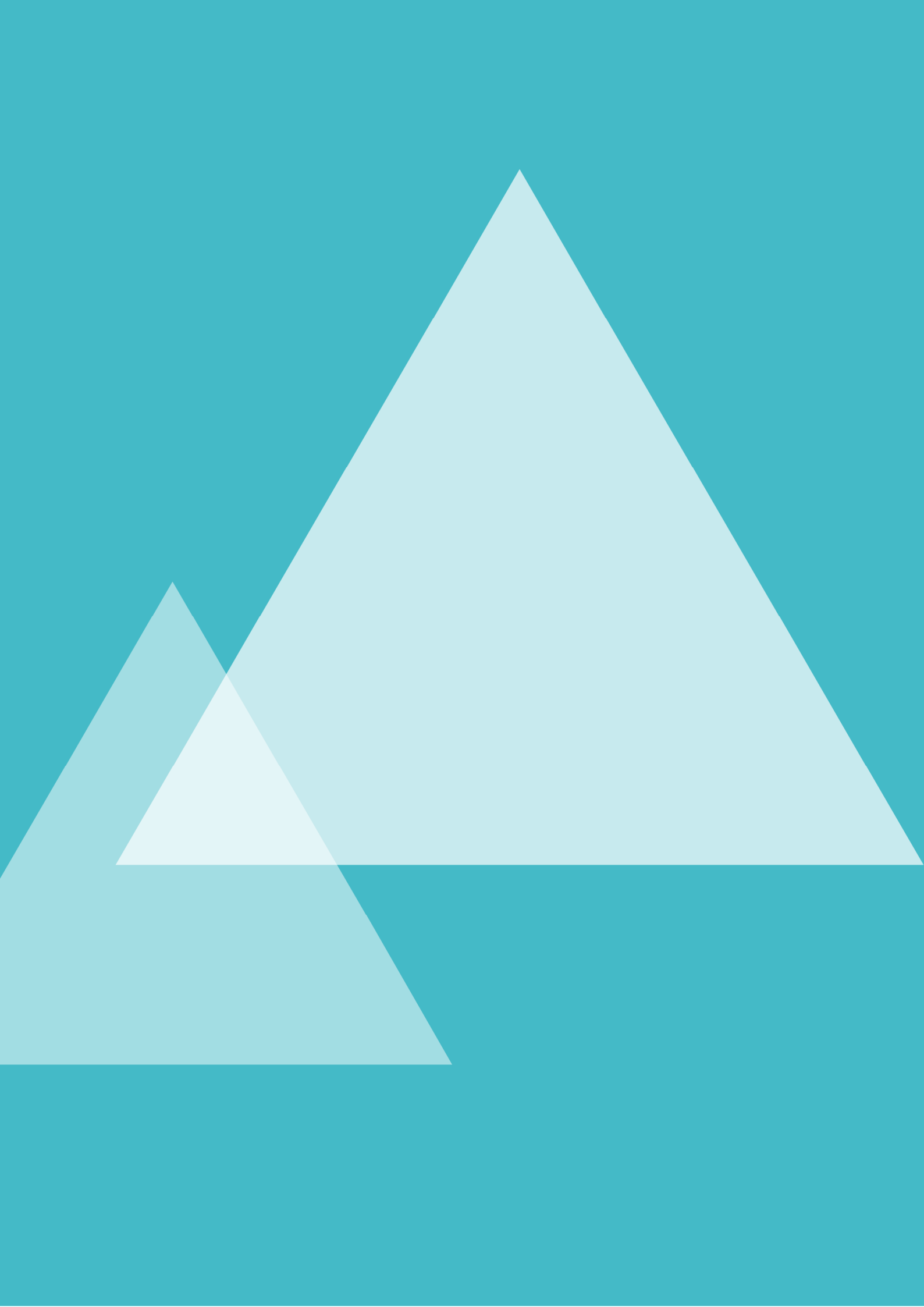
- Economic development: how can we unlock the contribution of CCS to (local/regional/national) growth and employment?
- Environmental sustainability: how can we help the CCS become greener?
- Resilience: how can we enabling the CCS to better cope with crises or external shocks?

2) *The cultural and social aspects of the CCS*

- Labour conditions: how can we better secure worker rights and improve labour conditions in a sector where precarity and low levels of bargaining power are common?
- Cultural values: how can we enhance the CCS's contribution to cultural goals such as the promotion of art, diversity, inclusiveness, well-being, and belonging?
- Contribution to Sustainable Development Goals and to safeguarding cultural heritage

All of the above policy challenges are important issues that policy at different scales and in different competence areas can work towards. However, they involve some quite different goals and there is potential for clash and contradiction or loss of impact. For example, supporting CCS profitability might not always help with cultural accessibility; or economic upgrading does not necessarily lead to social upgrading (Tomova et al., 2023). Equally, it may be that goals need to be linked or paired if they are to be achieved: for example, the goal of improving environmental sustainability and that of addressing the digital transition might be better addressed holistically than separately (Gmeiner et al., 2023).

By tracing and following the production networks underpinning culture and creativity we can get away from chasing the contributions we suppose them to make and instead get to what they do and need, and the tensions this might involve. As we hope to show, by using our production network approach and pointing at the potential tension between value creation and value capturing, we can perhaps provide a more informed picture of the trade-offs and dilemmas policy in this area can involve.



4. Our approach

Inspired by and developed from a large body of academic writing (e.g. Gereffi and Korzeniewicz 1994; Coe, Dicken, and Hess 2008; Henderson et al. 2002), our point of departure is a focus on production chains or networks or the observation that goods and services go through a series of stages or phases: creation, production, distribution, exchange, archiving (see also Kloosterman et al., 2019).

At each of these phases along a product's chain or journey there are particular spatial distributions. For example, a local cultural scene where creators work together or get inspiration; a production process involving interlinked manufacturers that work one after another to build a product or develop a service; a network of publishers and wholesalers that organise distribution; a retail district or online platform specialised in particular cultural products; a corporate, institutional or industry archive where designs are preserved and made accessible. For some cultural or creative products all these stages exist in one local area; for others, each stage has a distinct and separate geographical focus (Vriesema et al., 2023b).

All these phases of production are embedded in particular places or spaces that are subject to local governance and network governance. At each phase and at each link there are likely potential barriers or gatekeepers who conditions access (Karpińska et al., 2023). Governance is not merely a linking of phases and places: it is a point of innovation and creation just as it also partly determines where problems and profits accrue.

Where the creative process takes place matters; where the product is made matters; how and through which channels it is distributed matters; how and where the product meets the final consumer matters; where and how established knowledge and creations are archived matters; how these phases and spaces relate to each other matters. In short where phases are embedded and how a network is organised is crucial to the governance of the CCS. The focus here is on the geography and governance of production networks. This is in line with Throsby's (Throsby 2010: 25) observation when he dismisses more straightforward value chains: *"The apparent linearity of the value chain may be replaced, for some cultural products, by something more akin to a value network, where multiple inputs, feedback loops, and a pervasive 'value-creating ecology' replaces a simple stage-wise process."* Throsby stresses the usefulness of thinking in terms of phases, as understanding the different phases enables us to link specific policies to particular phases or tasks, and to assess the impacts of these

policy measures and “*who are the affected stakeholders upstream or downstream from the point of intervention*” (Throsby 2010: 25).

In our approach we make one major adjustment: the literature focuses on the idea of *global* production networks (GPNs), but we prefer to use the term production networks in order to embrace the idea of the importance of flows and linkages between actors which are not always near each other geographically, but who are not always cooperating globally. In one sense, it is arguable that in the CCS there are GPNs even in the most local scenes. Cultural and creative ideas have a tendency towards widespread distribution and cross fertilisation, but in terms of actual production many actors are not enmeshed in GPNs. This is not necessarily in contradiction with GPN analysis: for example, there exist GPNs in Spanish publishing different from the ones publishing in English and there are, of course, local actors not connected to such networks. Culture has a global dimension, but equally it can be highly locally, regionally or nationally bounded: for example, within a language group. It makes sense to think in terms of production networks involving different phases and forms of connection; in other words, to assume that a geography of connections and network exists, but not to assume that these are always inherently global (Vriesema et al., 2023).

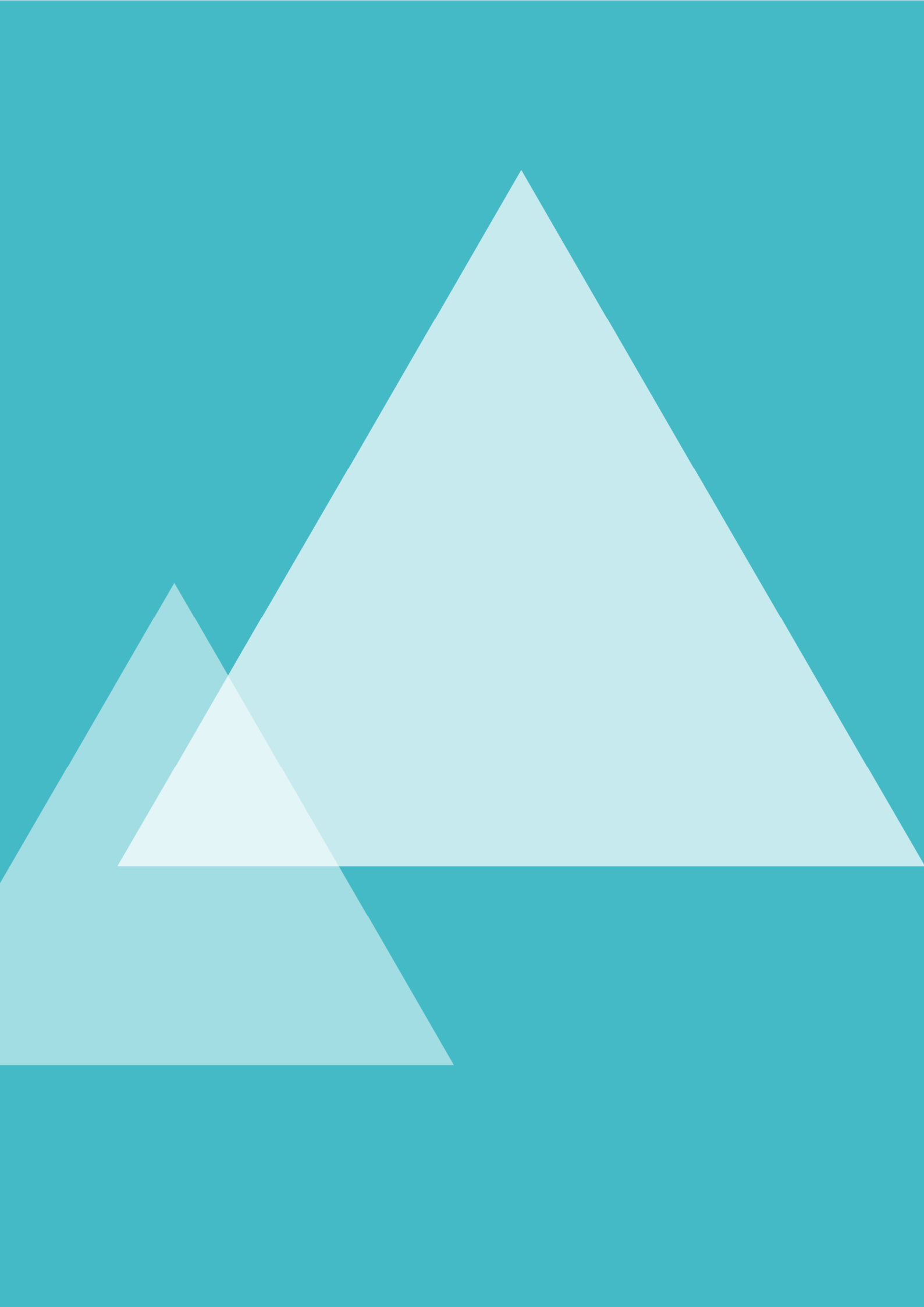
Thinking in terms of the geography of production networks is useful theoretically as it alerts us to how important the connections between the contexts in each phase in the life of a product are: how those involved in the creation phase of a cultural product are very different to those involved in its distribution or archiving phases. Moreover, it alerts us to the idea that, despite the continuing role of borders, we live in a world where products, processes and actors are often spread out and are not always close by.

Connections and linkages are not simply neutral pipelines. Networks and connections are also moments of mobilisation of unique collections of resources and competencies. As such, they are the potential sites of innovation and creativity. PNs are much more than ‘simply connect’ the chain, they are also about pivoting to new ideas. This is why networks and rich ecosystems are particularly critical in high innovation and knowledge intensive industries like the CCS.

In the production network approach emphasis is given to the idea that production often involves cross-sectoral mobilisation and connections. Research has shown time and again that cultural or creative products involve a myriad of different inputs to make a whole: a film involves narrative, performance, sound, visuals and technologies that draw from multiple creative fields (Tomova et al., 2023). This means that many of skills and technologies that are vital to one creative field will be equally important in other creative fields. It also means that ideas and prosperity cultural knowledge can be leveraged to create value in a variety of fields: for example, the narratives that sell books about teenage magicians can be leveraged in fields as diverse as film, theme parks, and the design of lunch boxes; the idea of design and luxury that starts on a haute couture catwalk can create value in fashion clothing, but also in footwear, eyeglasses, cosmetics, perfumery or home decoration (D’Ovidio et al.,

2023). CCS tend to draw on a variety of fields and influences, just as their creations have a tendency to influence fields beyond their expected sphere.

Despite the potential for inward and outward flows of value and knowledge in the area of culture and creativity we must, however, acknowledge the uniqueness of many cultural expressions and creations and the fact that, unlike cars or computers, not all cultural or creative products are likely to be consumed outside their local or socio-linguistic context. The case studies we examined in the CICERONE project were in many cases not globally connected because of the very nature of these activities (Vriesema et al., 2023), or due to their limited capacity to form GPNs (except for some sectors such as e.g., fashion). Nonetheless, we found in each case clear networks of production with distinct geographic patterns and power dynamics. From a policy perspective, this is useful to show in order to better understand the local and regional dimensions, as well as to better understand what certain PNs would need in order to better couple to GPNs where other value might be created.



5. A framework typology

Throughout our project we have sought to develop a typology that simplifies and emphasises the unique nature of CCS production networks: a heuristic framework that can guide policy. Our case studies have shown the complexity and diversity within the CCS but also led us to see shared characteristics and dimensions – production networks found for instance in fashion may resemble those in video games, production networks in craft may resemble those in radio (D’Ovidio et al., 2023; Tomova et al., 2023; Inno et al., 2022).

The taxonomy we present here is not meant to capture everything. The typology is not about a perfect fit, instead it is about getting a first handle on how the key policy-relevant characteristics of production networks in the CCS. It is meant as an ideal-typical heuristic instrument to focus on commonalities and to organise research and form a framework for thinking through policies regarding the CCS.

The typology is about awareness of strategic aspects of production networks and about getting an initial understanding of how these production networks are distributed and how they are constituted. From a production network perspective, there are two variables which are crucial for policymaking:

- The governance model: who organises and controls the network? Who has the power in a network?
- The spatial footprint: where are the activities in the network located? Are they local, national, intra-EU or global?

Our case study work (detailed in the reports from WP2 and in the Observatory) has uncovered in rich detail which configurations of spatial footprint and governance can be observed in real-life situations in the CCS. This was done by unravelling the phases of production and identifying the actor(s) who is/are in charge in organising, monitoring and controlling the production networks. The case studies, thus, provided a solid empirical illustration for the salience of this kind of variation and a foundation for constructing a typology.

To keep it as simple as possible, the typology has two axes, with the governance structure of the network on the X-axis and spatial footprint on the Y-axis. The typology comprises 2x4 ideal-types of production networks (see Table 1, next page):

Table 1. Taxonomy of production networks: governance structure and spatial footprint

		Governance structure (Coordination of the production network at network level)	
		<i>Multiple lead actors</i>	<i>Single lead actor</i>
Spatial footprint	<i>Local/regional</i>		
	<i>National</i>		
	<i>Intra-EU</i>		
	<i>Extra-EU/Global</i>		

The first dimension of the typology is that of the **governance structure**, which is plotted on the Y-axis. The governance structure of networks can most simply be understood by asking the extent to which power over the network is concentrated in the hands of a single lead actor or if it is more widely distributed. Power and control in a network are central to assessing the dynamics of flows of knowledge, innovation and value capture.

Theory on value chains and global production networks has focused on looking at whether an actor is in charge of shaping and controlling the production network as whole: on who is driving the chain or network. At one end of the range, we may find a governance structure, which is strictly hierarchical with one lead actor: e.g., a global corporation or platform owner. On the other end, we can observe a transversal or more horizontal configuration where power is dispersed among multiple actors. In the first case, power may be wielded, for instance, by a large firm in the production or distribution phase which controls the network and determines what should be produced, in cooperation with which others actors and how it should be sold. In some industries, this lead actor may be a large single buyer, consumer or purchaser: e.g., large media outlets, streaming platforms or broadcasters.

Gereffi and Korzeniewicz (1994) makes the distinction between producer-driven and buyer-driven value chains. In the CCS, we also find examples where several actors decide on the shape of the production network. They may be creators (producer-driven value networks) or they may be at the exchange phase as is the case with streaming platforms in film and TV (buyer-driven networks). It is important to note that in the CCS there are also be gatekeepers/tastemakers who are crucial in determining what is demanded and how it is consumed. The latter case represents a horizontal configuration where several actors are able to shape or control the network and decide who gets access. Such networks may have been established in a more organic or bottom-up way. When a network is not evidently controlled by single powerful actor, we qualify it as horizontal. Identifying a lead actor is relatively easy on the basis of qualitative research. By foregrounding governance, we also point at the need for new forms of data gathering; especially given how rapidly parts of the CCS have grown or changed in constitution by virtue of technological innovation. This all raises the question of need for a new approach by EU that takes it to the next level beyond these organic evolutionary legacies; now the EU needs to consider a step change to deal with the rapidly changing, and hugely

economically important, and culturally fragile CCS. We need institutional capacities and capabilities to enact this type of change.

The second dimension of the typology is that of the **spatial footprint**. On the Y-axis, the spatial footprint is measured for a network in its entirety (not on the level of its production phases). The spatial levels are related to the different loci of policymaking capabilities: local/regional; national, intra-EU, and extra/global. Local/regional is where local policymakers and stakeholders can deal with ecosystems and clusters of specific CCS. The national level usually covers subsidies, taxes, labour regulations etc. The EU level deals with competition, intellectual property rights, and trade regulations. Within the EU there is a single market with, in principle, a level playing field, but the CCS have a special status and within national states, governments may pursue their own cultural policies. The borders of the EU are evidently significant and production networks which have a global footprint may fall under many different regulatory regimes.

Deciding on which category of the spatial footprint is relevant for a concrete case is rather more complex than assessing the governance structure. The footprint involves a number of phases and whereas the creation and the production phase are usually fairly easy to locate, the distribution phase (where the product is sold) and the exchange phase (the reviewing and assessing of the product) are often distributed across a number of places. The archiving phase may also be harder to pinpoint as several actors may be involved in physically or digitally storing a product of the CCS as in the case of music recordings or books (Gmeiner et al., 2023). Still, these activities also take place in concrete places and are essential components of the spatial footprint of the network. Their location can have important repercussions for how policies may affect the functioning of the production network. Selling the stuff in the same region or country where creation and production takes place or selling it elsewhere may obviously make a big difference. This also holds for the exchange phase. If important gatekeepers and tastemakers are located outside the place of creation and/or production – as can be the case with fashion design – this has to be taken into account when reflecting on possible policy interventions (D’Ovidio et al., 2023).

Table 2. Taxonomy of production networks – phases of production and spatial footprint

		Production phase				
		<i>Creation</i>	<i>Production</i>	<i>Distribution</i>	<i>Exchange</i>	<i>Archiving</i>
Spatial footprint	<i>Local/regional</i>					
	<i>National</i>					
	<i>Intra-EU</i>					
	<i>Extra-EU/Global</i>					

The point of departure is where the key creative actor(s) is/are located and perform their production activities. We then map where the strategic partners or specialised suppliers are based. So, if the creation and the production take place in city A and the strategic partner or specialised supplier

performs its task in city A, but is located in city B, then the latter counts for the mapping of the network. City B is where the strategic partner or specialised supplier is embedded. We classify the spatial footprint on the basis of the highest spatial scale of the strategic partners (including tastemakers and gatekeepers), dedicated suppliers involved in the network, and the main market. Given the fact that a large chunk of archiving nowadays takes place online and is, hence, globally accessible, we look at the location of the (main) actors who are the strategic partner or specialised supplier responsible for the archiving.

The governance structure thus has a spatial or geographical dimension that is based on four levels of embeddedness: local/regional, national, EU, and Extra-EU/Global. At each of these levels, we can observe different sets of stakeholders and policymakers as well as different scopes regarding rules or regulations impacting on the production networks in the CCS. This latter component of our policy framework is very much in line with “soft institutionalism” which has gained prominence in recent years. The spatial footprint levels are:

- a local/regional network where strategic partners and/or specialised suppliers and the main customers/market are predominantly local/regional;
- a national network where strategic partners and/or specialised suppliers and the main customers/market are predominantly located within one nation;
- an intra-EU network where strategic partners/specialised suppliers and the main customers/market are located in two or more different EU member states;
- a global network where strategic partners/specialised suppliers and the main customers/market are located outside of the EU.

We thus distinguish eight possible types of production networks from an analytical point of view. Our eight ideal-types serve as a tool for a first basic understanding of these networks and how policy can approach the CCS. In the table below we have included some of our case studies to illustrate how the typology can help us understand the dynamics of certain production networks. Given this large variety of CCS production networks across and within the sector’s various industries, we suggest that one-size-fits-all sector-based policies might not be effective. Instead, policies aimed at similar types of production networks across the CCS may have more potential.

We can expect, however, that there will be a relationship between spatial footprint and power distribution. It is quite hard to imagine, for example, a global network that has a horizontal structure without a lead actor. Still, this has to be corroborated by the empirical evidence. This relationship may also be part of a dynamic: a production network may organically start without a lead actor on a local or regional basis, but, subsequently when becoming successful and expanding, shift to a larger spatial footprint which may have become intra-EU or even global and also morph into a vertical, single lead actor form of governance. This important research question has come to the fore as a result of our CICERONE project a relationship, however, should be explored in a follow-up.

Table 3. The typology case distribution

		Governance structure (Coordination of the production network at network level)	
		Multiple lead actors	Single lead actor
Spatial footprint	Local/ regional	<ul style="list-style-type: none"> - Festivals and performing arts (Amalyashi Festival) - Cultural heritage (Wiener heurigenkultur) - Architecture (MEF Architect) - Visuals arts (Simbumski and UNU Rotterdam; Patty Morgan) - Artistic crafts (Prisma) - Music (independent debutant artist) 	<ul style="list-style-type: none"> - Architecture (Theater Zuidplein) - Artistic craft (Swedish glass making)
	National	<ul style="list-style-type: none"> - Artistic craft (Konsthantverkarna) - Heritage (Jagiellonian University Museum Collegium Maius) 	<ul style="list-style-type: none"> - Libraries and archives (Archiv Österreichischer Popularmusik)
	Intra-EU		<ul style="list-style-type: none"> - Festivals and performing arts (Varna Summer Festival)
	Extra-EU/Global	<ul style="list-style-type: none"> - Fashion design (Magenta Co; Cyan Co) - Visuals arts (Vienna gaming company) - Publishing (STM Publishing) 	<ul style="list-style-type: none"> - Festivals and performing arts (Lowlands Festival; Nederlands Dans Theater) - Audiovisual and radio (KLAS Film production company; Euroradio; Eurovision) - Design (Yellow Co) - Architecture (Guallart Architects and Picharchitects) - Visual arts (Venice Biennale) - Publishing (Wisława Szymborska) - Music (Marcin Wasilewski Trio)

Source: CICERONE WP2 report and D3.5

In conclusion, the added value of such a framework for policy is that it moves away from a focus on the creation phase which has dominated policy in the CCS. For all fields of endeavour in the CCS the creation phase is vital but value capture may lie far from the act of creation. At a policy level such approach underlines the importance of coupling strategies and how matches and mismatches between regional assets can be better understood, and what sorts of governance structures need to be understood to do this. Equally it reinforces the role of different phases for products and how value capture differs across production networks. Improving the quality of work, access to higher value-added activities, and competitiveness needs to understand the spatial and governance structures of PNs in order to best target resources.



6. What's next?

The framework typology presented above is intended as *a tool for policymakers* and its purpose is to create a framework for working through the implications for CCS, communities, and policies. They need a clear-cut conceptual template that will allow them to come up with more effective policy packages. A first step in doing so is to understand how the different parts of the production network hang together, at which spatial levels policy should be involved, and which actors/stakeholders are to be mobilised or empowered. To keep the framework simple and transparent, the real-life complexity of the production networks is drastically reduced and not intended as perfect mirror of social reality.

The framework typology should be the starting point for devising policy “packages” in a structured way as part of a stepwise decision process (see D6.4). After identifying which types of production networks policymakers are dealing with in a city, region, country, sector or set of sectors (usually more than one type will be present), policymakers can then assess which policy interventions might impact production networks, and in what ways these relate to existing or alternative policies.

The framework presented, and the other reports from this CICERONE WP, are an attempt to suggest a different lens to those policy has tended to use in relation to the CCS. The suggestion here is that by thinking along the lines production networks draw across European territories and beyond, policy can go beyond traditional siloed choices: where CCS is alternatively either a cultural question or an industrial question.

Such a lens is, of course, not an entirely new conceptualisation or understanding. But it might involve a rethinking of policy towards a greater stress on linkages within networks and across sectors and territories, and involve thinking about inviting a greater diversity of actors into the CCS policy sphere.

Such a lens or framework would also seem to suggest a pressing need for new types of data or adjusted sets of data that might let policy better evaluate production networks. Policy needs reliable data and insights, and an appreciation of which activities are made visible, and which are obscured or hidden, by such measures. In WP4 of this project, we treat the issue of data and it is suggested that the currently available data is insufficient in its depth, and breadth of coverage (Pratt et al., 2022a). Existing statistical data based on industrial and occupational classifications are extremely useful, but could be adjusted and complemented with other forms of data and data collection that stress linkages, flows and connections as well as they stress the need to go beyond boundaries of the firm as a

principal unit of economic action (Pratt et al., 2022b). In the CICERONE project we have centrally used case studies and deep qualitative methods in order to get at production networks. We add a rich set of empirical studies that can help inform debate and policy on the CCS.

This report is followed by CICERONE report D6.2 (Pareja-Eastaway et al., 2023), entitled “Multilevel governance in local and regional ecosystems through CCS Production Networks”. This report focuses on local and regional ecosystems and their embeddedness in national frameworks as well as on the relevance of social institutional contexts and how we can better understand from a policy perspective the spatial footprint of the phases of the production network. It argues for a multilevel governance perspective that addresses in the local and regional ecosystems that European CCS production networks have as their foundations.

Following from that is CICERONE report D6.3 (KEA, 2023), entitled “Strengthening CCS representation”. The report focuses on policy networks and maps out CCS representation at the EU level: it is the first ever mapping of CCS representation at EU level. Reporting largely on a stakeholder consultation, it is suggested that there is a value to taking a production network approach in regards to CCS representation, advocacy and policy networks especially at the European level. Our research suggests that for the necessary infrastructure /capacity building to enable the CCS to develop there is in turn a need to create, or curate, a new political constituency that will relate to a more holistic concept or model of the CCS: this is what D6.3 discusses. If governance is a central aim of policy in this area, then representation is vital. Without effective CCS representation policy will find it difficult to engage with the sector and to meet directly the sector’s needs and challenges.

The final report in this WP is the report D6.4 (Kloosterman, 2023) “Lessons learned from applying a CCS policy framework based on a production network approach”. CICERONE is essentially a three-part initiative: new concepts/typologies, new mobilisation, new information. Report D6.4 draws on these three initiatives to report on the policy dimensions of the project and summarises the principal elements of our policy framework and suggestions. It centrally suggests a mainstreaming of CCS policies within larger policy frameworks that address key challenges such as digital and green transitions, stimulating innovation, and addressing inclusiveness. It is suggested that policy could help unlock an enormous potential of contribution to be made by the CCS in tackling such global challenges.

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Methodological appendix

In this appendix, we outline the development of this report, specifically concerning underlying data, methods used, analyses conducted, and paths taken to results.

This deliverable (D6.1) is based on Task 6.1 of the CICERONE project, which took place in two stages. In the first stage, the rich information generated in WPs 2, 3, and 5 underpinned the construction of a more comprehensive picture of the local, regional, national and EU-wide conditions (notably in the policy, regulatory and governance domain) that create opportunities for CCS at certain GPN and value chain phases.

WP2 was focused on detailed empirical research on CCS to model the GPN approach at national and European levels. The CCS was broken into the following areas and detailed case studies in each were conducted: Architecture; Archives (including libraries and cultural heritage); Artistic Crafts; Audiovisual (film, TV, videogames, multimedia) and Radio; Design; Festivals, Performing and Visual Arts; Music; and Publishing. As the reports from WP2 detail, a wealth of new qualitative data focused specifically on networks of production and their nodes in order to compliment extant (quantitative) data and map the embeddedness of global production networks. Each sector was explored separately, but comparisons were then carried out to highlight shared traits and differences.

WP3 focused on 'Policy, regulatory and governance matrix of the CCS in Europe' and aimed to result in a systematic and synoptic collection of data, often grouping them in different ways (based not simply on location, but on strategic position within a production network). The data was primarily collected from various secondary sources that were both public and private, formal and informal. During the WP, reports were created on the following topics: tariffs and trade barriers (D3.1); incentives (D3.2); regulations (D3.3); organisational structures (D3.4); mapping of production networks (D3.5); and a summary report (D3.6).

WP5 had the overall objective to strengthen CCS collective/political representation in Europe through the creation of a network of stakeholders from the whole CCS value chain including CCS actors, regulators and audience. WP5 drew on mapping exercises and a range of CCS stakeholder engagement activities.

The aim of this first stage of the WP6 tasks was to synthesise inputs to provide building blocks for effective policy making and to develop a tentative policy framework that might be better suited to the

networked production in CCS by explicitly taking into account the notion of embeddedness in different contexts and at various spatial scales. A key assumption throughout that led analysis has been that spatial embeddedness is central to understanding the chain and networks that link elements of the CCS together, and that the nature and dynamics of embeddedness make a difference to the values created and captured by European CCS.

This tentative policy framework was further processed in Task 6.2, 6.3 and in the second and final stage of Task 6.1. The aim of the second stages of the WP6 tasks was to finalise the policy framework, as it was developed through Task 6.2-3 by consultation rounds involving all project partners. These consultations fed into the finalisation of the policy framework grounding it among all project partners. In the second stage of Task 6.1, the draft policy framework of D6.3 was presented, conferred and consulted upon among all CICERONE partners.

A crucial input to Task 6.1 and this report (D6.1) has resulted from our engagement plan (WP5) which included a stakeholder mapping exercise, a series of stakeholder workshops, policy forum, a peer review event, and landing events have contributed to this report. Deliverable 5.2 of the CICERONE project goes into considerable detail on the action plan, methods, and participants; also included are the assumptions, framework, questions, and minutes underpinning the various meetings.

From this we can see that this report is a synthesis report and presents a policy framework that arose directly from a synthesizing of inputs from other CICERONE work packages (2, 3 and 5) as well as from an interactive and theory building process that involved the entire research team as well as stakeholder involvement. Since this is a synthesis report, no new analyses were conducted on the data collected in earlier work packages and the paper primarily relies on existing results.

Analysis and synthesis of the various inputs occurred continuously during the WP. The idea that all the ideas in a final synthesis report can be traced to source or a trail is debatable. Exact accounting for the methodology underpinning a synthesis is a difficult task and, in this case, it must be noted though that the length and scope of this work package meant that the individual sources were extremely numerous and at times it is hard to untangle individual authorial sources from the interaction between their insight and others. For many aspects of our work during CICERONE the arrival to knowledge was direct and authorship can be 'trailed': in a particular in WP 2 which focused on analysis with sectors of the CCS we proceeded by identifying cases for study, conducted research on these cases using specific methods, and arrived at conclusions based on analysis driven by the use of a particular set of theoretical starting points. Other areas of our work (such as much of WP6) were built on a different but equally viable model of knowledge creation: a model in which knowledge is analytically sourced and cumulative with the result that knowledge develops not directly from A to B but in a complex intellectual set of relations, interactions and evolving contexts.