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Cluster initiative in pop & rock music in Hedmark County, Norway

Which methods are important for a positive
development of a cluster initiative towards
a sustainable cluster?

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<p>Sammendrag: Hedmark fylkeskommune har etter en studierapport i 2005 gjort et vedtak om at det finnes et klyngeinitiativ innenfor pop & rock i Hedmark. De har også gjort et vedtak om at det er et mål å bli det ledende fylke i Norge innenfor musikk. Vedtaket er gjort med bakgrunn i at det finnes aktører, organisasjoner, høgere utdanning og et konkret initiativ som støtter utviklingen av en slik klynge.</p> <p>Gjennom definisjoner og i litteratur om klynger, regionale innovasjonssystemer og lærende regioner, finnes det relevante funn som støtter erkjennelsen av at det eksisterer et slikt klyngeinitiativ. Og gjennom å se på metoder og verktøy som beskriver klyngeutvikling, er det mulig å analysere og reflektere rundt det aktuelle klyngeinitiativet og dets utvikling i Hedmark.</p> <p>Resultatene av intervjuer med de tre meste sentrale aktørene knyttet til det aktuelle klyngeinitiativet, gir mulighet for å analysere deler av fundamentet for et slikt klyngeinitiativ, de forskjellige fokus de tre aktørene har til utvikling av klyngeinitiativet, samt hvilke forventninger de har til framtidsutsikter knyttet til klyngeinitiativet.</p> <p>Dette samt relevante teorier er utgangspunktet for analysen av klyngeinitiativet knyttet til pop & rock i Hedmark.</p>			



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<p>Summary: The County Council of Hedmark, Norway, has through a study in 2005, decided that there is a cluster initiative in pop & rock music in the region. And they have also agreed on that there is an aim on becoming the number one county in Norway on music. The decision is made on the facts that there are actors, organizations, higher education, and initiative that support the developing of such a cluster.</p> <p>Through definitions and literature on clusters, regional innovation systems and learning region, there are relevant signs that give the cluster initiative support. And through methods or tools that describe the development of a cluster, it is possible to reflect on the current cluster and its growth in Hedmark.</p> <p>Through interviews of the three most central actors linked to the initiative on pop & rock in Hedmark, it is possible to analyze some of the fundamentals the cluster is build on, the different focuses the actors have according to development of the cluster, and what they expect would happen in the future.</p> <p>Together with relevant theories the pop & rock cluster initiative in Hedmark County is being analyzed.</p>			

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INTRODUCTION AND THE STORY OF A CLUSTER INITIATIVE IN POP & ROCK

This paper is based on the start of a cluster initiative in Hedmark County in Norway. In 1999 the politicians in Hedmark decided to establish a science park or an innovation centre to stimulate innovation and entrepreneurship in a region one and a half hours drive from the capital Oslo. Hedmark was in what you could call the “oil shadow” in Norway – the innovation activities were high by the coast because of the oil activities in the North Sea and also because of the aqua culture that was developing along Norway’s long coastline.

The Innovation Centre Hedmark was established in 2000 and one of the focus areas for the organization was culture based business development. The Centre was responsible for two studies in the field and took as well the initiative to build a network and a meeting place for organizations and actors working on pop & rock music. On the first meeting in the network about 15 organizations were present, and one of them, a group called “Mjøs kryss” was already in work with different projects as concerts, festivals, competitions for new artist and band and so on in the region around the lake “Mjøsa”. This was the first seed to the cluster initiative.

The two studies that the Innovation Centre were partly responsible for, focused on the development opportunities in culture based business. One of the studies was on behalf of the regional authorities in Hedmark County, the County Council, and recommended that the county should

be the nr 1 county in Norway on music. This helped the politicians to give priority to different projects that focused on developing areas inside the pop & rock area. And “Mjøskryss” already had many exciting initiatives that could be developed. Since Sweden is close to Hedmark, some interregional or EU-program was developed in close relationship with Swedish partners. In Sweden several organizations had already developed many interesting projects in different parts of the country, where pop & rock music was high on the agenda. Among different cooperation project between “Mjøskryss” and partners in Sweden, is the Scandinavian Music Union that was developed and organized some years ago.

Hedmark University College (HUC) cooperated with people from “Mjøskryss” and actors with experiences from Liverpool Institute for Performing Arts, LIPA or “the Paul McCartney school” as it is called, and developed the first music industrial bachelor in Norway – *Bachelor in Music Management*, located to the Institute for Business Administration at Rena in Hedmark County.

The last initiative has been in the town called Elverum, located between the lake Mjøsa and the HUC institute that is responsible for the *Bachelor in Music Management*, where four “young” men around 55 years of age, have decided to develop a pop & rock academy for performing art. Their vision is to start “Elverum Music Academy” (EMA) in 2010 building on a unique interest for rock music among young people in their region, as well as nationally and internationally. The project started in 2005 supported by the municipality in Elverum and also by Hedmark County. This year the project development is located to HUC at Rena where you find a growing “innovation and science centre” called @LIVE (local development, innovation, value creation, entrepreneurship).

This paper is also based on interviews of the three most central actors linked to the cluster initiative on pop & rock in Hedmark County – one of the three persons is from the County Council that has the responsibility on culture and business development, one of the other is

the leaders of “Mjøskryss”, who is called “the cluster engine” in the interviews, and the third one is the person from the Innovation Centre Hedmark who was responsible for the two studies and the start of the music network in our region. She is called “the cluster facilitator” in the interview.

The paper tries to present the vision and the start up of a cluster initiative on pop & rock in Hedmark County through the short history of the cluster initiative. And tries to put forward definitions, research and experiences in the field to analyze the development so far and the possibilities the future for this cluster initiative. Is it possible and what says the theoretical literature about developing an initiative like this towards a sustainable cluster? It is also of interest to analyze the possibilities a pop & rock cluster initiative – in a way a typical urban thing – has in a more or less rural area.

DEFINITIONS

The definition of a cluster is important as a frame for the presentation and discussion of the development of a cluster initiative on pop & rock. It is also relevant to look at the conceptions regional innovation systems and learning regions in connection with cluster theories. Clusters are first of all focusing on collaboration and knowledge development and knowledge sharing in a certain field or sector to develop competitiveness. And there are first of all three common similarities between different clusters – proximity, networking, and that the focus area is linked to a special sector or field.

In the following presentation the main focus is on cluster theories. But where it is relevant with theories linked to regional innovation systems (RIS) and the concept learning regions, some reflections will also focus these conceptions. There are some central definitions on clusters or cluster initiatives;

A cluster is a geographically proximate group of interconnected companies and associated institutions in a particular field, linked by commonalities and complementarities.

(Porter, 1998)

Clusters are geographic concentrations of interconnected companies, specialised suppliers, service providers, firms in related industries, and associated institutions....in particular fields that compete but also cooperate

(Porter, 1998)

Cluster, regional innovation systems and learning regions have on the regional level been seen on as political models or framework for implementing developing strategies that shall initiate learning based processes for innovation and entrepreneurship (Asheim og Isaksen, 2002). Innovation is generally seen on as interactive learning processes that are anchored geographically and socially – they must be understood in their cultural context. Clustering has lately been an interesting issue for the politicians and they have developed programmes for regional clusters and innovation systems.

Regional innovation systems are first of all focusing on the development of processes, or what could happen when public sector, private sector and academia cooperate to develop innovations in a geographical area. OECD defines regional innovation systems as; *a network of public and private institutions where production, dissemination and use of new knowledge and technology happens* (Christensen & Kempinsky, 2004) – it is the processes itself that are in focus when regional innovation systems are being discussed.

Regional innovation systems is often described as a regional culture that has its own set of attitudes, values, norms, routines and expectations, that influences the practise of firms and organizations in the region. The regional innovation system is a necessary part of the cluster development

(Asheim, 2005: s.19).

Also in this definition the process is in focus. Characteristic for a system approach to innovation is the acknowledgement that innovations are carried out through a network of various actors underpinned by an institutional framework (Asheim, 2005). The region is increasingly the level at which innovation is produced through regional networks of innovators, local clusters and the cross-fertilising effects of research institutions (Lundvall og Borràs, 1997). One of the motives in establishing and developing clusters and regional innovation systems are to create competitive localities for economic activity. (Asheim og Isaksen, 2002) (Cooke, 2001).

Learning regions focus on how a region could be known for its capability to develop knowledge and competence in network, and also for the dissemination of new ideas, knowledge and learning.

Learning regions are concepts of development where the most important actors are strongly but flexible linked to each other, and where both interregional and intraregional learning is being developed.

(Hassink: 1998).

Learning regions are collectors and repositories of knowledge and ideas,...which...provide an underlying environment or infrastructure which facilitates the flow of knowledge, ideas and learning

(Florida, 1995).

The Triple Helix model is relevant in the work on cluster initiatives. The cooperation between the authorities or politicians, the business life or private sector, and the third actor the Universities or research institutions, is important here. It should present the effect one could get out of a close relationship between those who make the important decisions in the society, those who look for new business opportunities and the academic institutions that should develop new knowledge and do relevant research studies. Or as pointed out by Vinnova in Sweden;

When the relationship between the three actors function, the creation of new and valuable knowledge is being developed quickly and also come to use quickly. The three actors contribute step by step in the process, and when a critical masse is reached, there will be a positive spiral where progresses give birth to new progresses.

(Vinnova Information VI, 2002:3).

Inside the culture field there is often a fourth actor that is relevant in the close cooperation that should give birth to progresses, to innovation, and to new business opportunities, and that is the None Governmental Organisations (NGO). Organizations that focus on voluntary work through the interests of the people involved, in this case interested in

the music sector or what could be called the culture life. Together the four actors could be called a “Quadro Helix” (The Innovation Centre Hedmark, 2005).

In Hedmark County the public council and public sector, the business life and the Hedmark University College together with the NGOs linked to the “culture life”, have started to cooperate to develop a strong regional innovation system in pop & rock music through networking and supporting of the development of the cluster initiative in the region.

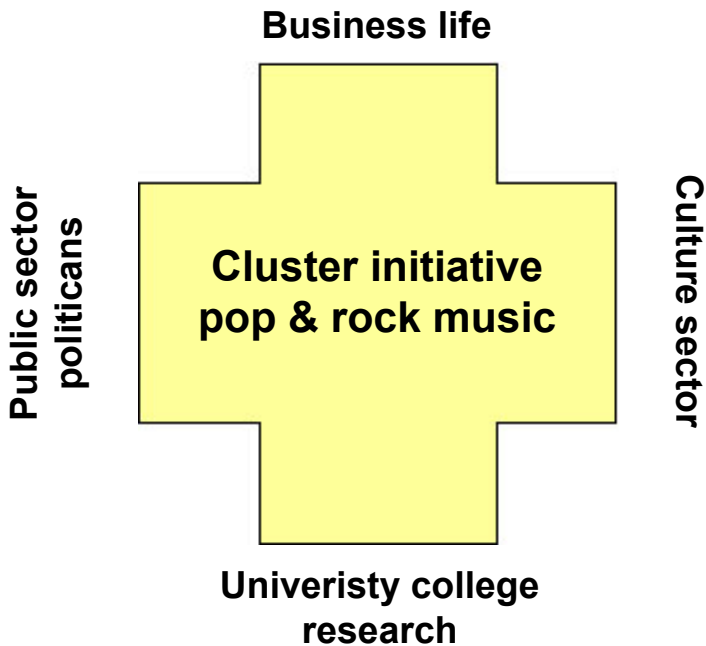


Fig. 1 Collaboration to build a strong regional innovation system in pop & rock music in Hedmark County (*Innovation CentreHedmark, 2005*)

SOME THEORETICAL APPROACHES THAT ARE RELEVANT FOR CLUSTER INITIATIVES

The aim of a cluster, a regional innovation system, or a learning region is to develop localities with competitiveness for economic activities. The main activity is innovation that is being developed through interactive learning processes that are geographically and socially anchored – they must be understood in each region's cultural and institutional context. To develop regional competitiveness it is important to create an innovative environment where the different actors are working together and collaborate. The innovation processes should be characterized through strong interaction and dynamic cooperation between the actors. In this way the codified knowledge and the tacit knowledge that is unique for the locality will have great importance for the developing of the competitiveness.

The most common form for collaboration in a cluster is the input output relation or the value chain supported by informal social network (Asheim, 2005)

The Vinnova Organization in Sweden has started an innovation program with mainly a regional profile. They have lifted up four important questions area according to this challenge.

1. They feel that there have been none or to little focus on the geography inside economic science. The focus has been on the national states. In Scandinavia a region is defined as an administrative re-

gion, a municipality or county. Industrial clusters and Triple Helix have their roots in social science, and the processes are linked to a “place” – it is more natural to speak about a “functional region”. The studies of these regions focus first of all on the processes that lead to the industrial cluster more than focusing on qualities or properties in the innovation system. An important question is to ask “what is needed to break the regional development pattern”, or “what is needed for the growth of new clusters in a region”. From a TH view the questions are; what demand should be made for the Universities, the business life, and the authorities so that they can contribute to the growth of a new business area in a region?

2. How should a regional knowledge based development that have important parts from very many scientific fields be financed, organized and done in close cooperation with business life and local or/and regional authorities.
3. This question focus on the importance of interactive learning that is underlined in cluster theories. How to develop a horizontal learning system as well as a vertical system involving national and international levels.
4. Every cluster or cluster initiative are unique and have to be handled on the local or/and regional level.

(Nilsson & Åhlin, 2005)

Tomas Eskildson (2004) has written an article – “To lead regional development processes” – that focuses on the film cluster development in Sweden called “Trollywood” where he was what you can call the “cluster engine”. His analyzes are relevant for the cluster initiative for pop & rock because his experiences are also from the culture sector and also geographically outside the must urban places or the biggest cities. He has made some relevant reflections:

- * The cluster initiative starts from an idea that is something special or uncommon. In his opinion it is important that the vision and the aims are possible to reach. A cluster initiative is build on an already existing alliance between profiled organizations that are developing positively, even if there are not many of them. This fits very well as a description of the cluster initiative in pop & rock.

- * To be visible both nationally and internationally, it is important to focus on quality and also profiling or branding. He thinks this is very vital for development inside the culture or "the culture industry".
- * The so called "cluster engine" must together with the other participants in the cluster, create a strategy that tells something about the growth of the cluster.
- * He underlines that branding and common identification is very important together with information. The clusters brand must function as the cluster organizations identity mark. A cluster initiative or a cluster is constituted by common focus areas, common identity, and real value outcome for the organizations, vertical and horizontal alliances and acceptance of this model as something valuable for everybody.

Regional resources and collaboration are of major importance in stimulating economic activity in the clusters. Specialised suppliers often benefit from co-location with customers in regional clusters. Isaksen (1999) argues that specialised suppliers involved in production and producer services that depend on tacit knowledge, face-to-face interaction and trustful relations normally remain in the clusters (Isaksen, 1999).

In the article "One size fits all? Towards a differentiated regional innovation policy approach", Tødtling & Tripple (2005), present some problems linked to regional innovation systems and some ways to solve these challenges. These are also relevant for clusters.

Problems linked to RIS	Type of problem	Possible policy tools
<i>Organizational thinness</i>	Lack of relevant actors; research and competence institutions, core firms	Link organizations to extern resources
<i>To fragmented Lack of cooperation</i>	Lack of regional cooperation and trust between the participants	Create meeting places and stimulate collaboration
<i>"Lock-ins"</i>	Companies have been stucked in old technology	Networking with extern actors

Figure 2 *Focusing on specific innovation barriers* (Tødtling & Trippel, 2005)

Tødtling et al. (2004) found support for clustering, because of the importance of social interaction, trust and local institutions. Yet they also note that both local and distant networks are often needed for successful cooperative projects.

Lars Christensen & Peter Kempinsky underline the strategy how to mobilize for regional development in their book *Att mobilisera för regional tillväxt* (2004). They suggest or indicate that many people think that it is luck or just a coincidence when a region experience positive regional development. At the same time they say that it is important for a local or regional society to grab the positive opportunity when it comes. They also underline that a region should be ready for this – to catch and support initiatives that comes with the right ideas on the right time. The political deciders have an important job here.

Philip Cooke gives some reflections in the book *Regional Knowledge Economies* (Cooke et al, 2006) chapter seven, about the policy on

the development of regional innovation systems that are relevant. He focus on the “visualization perspective”, or the how to look into something unknown. He underline that it is important to look ahead, to be focused on aims and visions through the first phase, and than map what you have and what you need of resources. In this way it is possible to move step by step closer to the aims. And afterwards the focus should be on how to adjust the aims to the reality, and to involve the actors that can contribute to the development in one way or another. And from the involved actors in the cluster, one should build the leading team.

To summarize and link some of the theories to the actual cluster initiative on pop & rock in Hedmark it is relevant to look at for instance what Vinnova says about “functional regions”. (Nilsson & Åhlin, 2005) They use the word as a label on the geographical area that naturally is being defined as a clusters area. It is more interesting to look at a region that has what you could call natural or functional borders, than look at more formal frames like what you find in connection with countries or counties. It is also relevant to look at the opportunities to cooperate world wide in a more and more globalized world. If there is an experience or feeling of organizational thinness (Tødtling & Tripple, 2005) linked to the cluster, the medicine is to build extern network. According to pop & rock music it is a lot of possible links in Scandinavia or Europe to work on to have more actors to cooperate with. This could be important in the start up phase of the pop & rock cluster, both to have companies with competence that is missing in the region, and/ or in a phase where new organizations are being developed or being activated.

Vinnova also underline that all clusters are unique (Nilsson & Åhlin, 2005). Tomas Eskildsen focuses among other things on the fact that a cluster initiative is build on existing or natural alliances. He also says something about the importance of the cluster being visible through branding. The organizations in a cluster will have common focus areas, common identity, more or less common value outcome and common alliances that give them a common ground to develop (Eskildson,

2005). It is also relevant in this connection what Christensen & Kempinsky says about grabbing the opportunity when it comes. In Hedmark there where an organization that already had started to organize frames for the pop & rock artist and band in the region when the initiative for building a network for pop & rock music. When the politicians ordered the study through Innovation Centre Hedmark and saw the opportunity to support music development in general, the ground for the cluster initiative was born. One of the barriers that Tødtling & Tripple focus on is the lack of cooperation between the organizations that have interest in the cluster initiatives professional area. The creation of meeting places is than vital.

Cooke presents what he calls the “visualization perspective”, or how to look into something unknown as the creation or start up of a cluster initiative. He underline that it is important to look ahead, to be focused on aims and visions through the first phase, and than map what you have and what you need of resources. In this way it is possible to move step by step closer to the aims. This could be very relevant for the pop & rock cluster initiative in Hedmark. It is important to get the organizations together to develop the visions for the cluster and than develop the road ahead step by step to reach the aim a sustainable cluster. Cookes reflections have a lot in common with Ifor Ffowcs-Williams and Cluster Navigators Ltd’s model on cluster development.

A high performance cluster is one where firms and others within a concentrated geographical area is co-operating towards common goals, and establish close linkages and working alliances to improve their collective competitiveness.

(Ffowcs-Williams, 2006)

Research shows that processes linked to creativity and innovation is a result of human contact; that there is a face to face communication. Much of the success for clusters is the building of relationships of high quality. The relationships are both informal and at the same time supported of more formal organization forms and strategically alli-

ance. And the links on the local sector are more effective because there already exist a dialog and trust at a certain degree.

And the regional network in more rural areas is more limited and easier to overview than in big cities or urban areas, and that is something that gives possibilities for stronger relationships and faster communication. The stronger relationships that most often exist in rural areas strengthen the social capital. And it is the relationships and the culture in these social settings that is so important for the development and the results of a cluster. The cluster processes demand human contact between the actors, it builds consensus in the key questions, and it leads to collaboration on many levels, and it demands involvement in the processes in building new links between the authorities, business and the society (Ffowcs-Williams, 2006). These findings or points of view are important and relevant for the pop & rock cluster initiative in Hedmark.

A cluster initiative is a planned action that demand a sponsor, and that ones is must often a public office with the task to develop new business, trade or industry. And there have to be a seed – it is impossible to create a cluster initiative out of nothing.

The objectives of clustering initiatives could be divided in six groups:

1. Research and networking
2. Policy action
3. Commercial cooperation
4. Education and training
5. Innovation and technology
6. Cluster expansion

In Hedmark two research studies ordered by the politicians or the county council, gave birth to the initiative to build a meeting place through networking at the Innovation Centre Hedmark. The creation of the cluster initiative involved visits to places in Sweden where culture industry generally and music specially, where the politicians and

central actors got support for their initiatives build extern network and got inspiration for new educational programmes. All these things are important for the cluster expansion that we now see developing in the region.

Ifor Ffowcs-Williams from Cluster Navigators Ltd, has made a model that describes five phases and twelve steps in the cluster development from an initiative to a sustainable cluster.

In the first phase “Mustering support” it is important that the cluster facilitator do networking in an active way. The person should have flexible time at the office and participate in informal and formal meetings with actors and organizations that are important for the cluster initiative. The personality of the facilitator is vital in this phase. Some time a team is needed for the job.

In Hedmark the pop & rock cluster initiative has passed the first phase. The introduction of relevant factors has been presented for the authorities through studies and through visits to cluster initiatives in Sweden. And the cluster initiative has been accepted as an important case for the region and the county.

The cluster initiative is now in he second phase where this and other cluster analyzes is being done to develop the fundament for the cluster. The networking is important to bring in relevant actors that could have roles in the coming cluster. And this is also important to build up the leadership group that should take the decisions that are vital for the development.

The next phase to go into is the phase where momentum should be created for the development. The visions ad the aims should be analyzed and decisions should be made to create the preferred future. And the first steps should be planned and taken to start the way to a sustainable cluster in the future.

The structure created by Cluster Navigators Ltd. could be a help for cluster initiatives to structure their actions to a wished development.

Mustering support	Building the base	Creating momentum	Extending the base	Sustaining momentum
1. Introducing relevance 2. Identifying, prioritising clusters	3. Initial analysis 4. Leadership Group formation	5. Preferred future 6. Stepping stones 7. Immediate action agenda	8. Launching the cluster 9. Formalising the cluster	10. Upgrading the strategic agenda 11. Process review 12. Linking the cluster

Figure 3 Model of the phases and steps after Ffowcs-Williams (2006)

THE REGIONAL STUDIES/REPORTS AND A SUMMARY OF THE INTER- VIEWS DONE IN OCTOBER 2006

There is a cluster initiative on pop & rock in Hedmark County – the politicians have in a way decided that the initiative exist in our region. An interesting question or reflection here could be – is it possible to decide a cluster politically or is it always a political decision behind a cluster?

In Hedmark there are two important studies or reports that underline the initiative to a music cluster initiative. To do some analyzes and discussion on the cluster initiative, the two reports will be mentioned together with interviews of the three central persons in the process so far; the most important “political decider” (PD), the “cluster facilitator” (CF) in the starting phase, and the “cluster engine” (CE) that has the right competence and the engagement for the pop & rock sector.

Activities in the culture field, including the music sector, are growing in Hedmark, Norway and the rest of the western world. According to the research centre “Eastern Norway Research Institute” (2004), the value production in the culture field is the double of agriculture and forestry, three time the fisheries, and at the same level as the engineering industry in Norway.

Hedmark is to day in a unique position with a growing music industry, a constant growing number of high quality artists, a supporting county

council with competence and interests for the culture sector, and a University College with Norway's only music industrial education. "Mjøskryst" and the project Scandinavian Music Union function to day as cluster builders inside the music sector. (Innovation Centre Hedmark, 2005).

Among the main findings and policy challenges that are summarized in the Nordic research project *Behind the Music* funded by The Nordic Industrial Fund, they underline that there should be a policy that "Support joint ventures and local cluster initiatives in order to improve knowledge diffusion and networking between the different sets of actors and competencies in the music industry". They also give advice on the support of the development of what they call third-level educational programmes focusing on the music industry, since there has been an increased need for people with formalised educations in parallel with the increased internationalisation and professionalization of the industry (Behind the Music, 2004: s 6).

The questions were linked to three areas – the starting up of a cluster initiative in pop & rock music – the management of a cluster initiative and the development further –and the development of competitiveness of this cluster initiative.

In the following text, some of the questions and answers that are relevant for this paper are presented.

What have first of all been the seed for this cluster initiative in Hedmark?

All three underline that there are many seeds, such as the initiative was anchored in the public developing program for the county, that there was an "Innovation Centre of Hedmark" that could organize the work in the start, and that there already was a "cluster engine" to take the important role as the front organization.

What should be priority one for the cluster initiative?

The "cluster facilitator" (CF) points out the important role of the authorities in a start up phase. CF also underlines her role in the start to

invite the potential partners to a meeting to start the networking and stimulate the cooperation. The “cluster engine” (CE) do agree, but he also underline the importance of building up competence and working on sharp cases in the starting up phase – there has to be something concrete to work on, not only organizing activities. The “political decider” (PD) focused on a quick start of the business development and the creation of new enterprises and new jobs in the sector.

What should be the vision for the cluster initiative?

All of them responded rather spontaneous on the challenge but on the same time it mirrored the different roles of the three persons. PD likes the “Create music industry in Hedmark County”, CE focused on exporting music “products”; “Hedmark County should be nr one on music export”, and CF focused on creating an attractive region for musicians to live in “People who live of music move to Hedmark County”

What could the pop & rock cluster be for business development in the region?

They all think the cluster would be important for business development and for the development of the societies in the region. CE focused on what he call the “attraction power” plus the effect of a commercial focus on a traditional volunteer work.

There should be a process leader in the start up of a cluster initiative.

For how long time should this role be supported by the public?

All three agree that the public sector or authorities should support the process leader over a relative long time. CF think up to ten years is reasonable, while CE says that the public must support different functions in the cluster development always. PD means that there should be some visible results after three years; she would like to see some quick results.

What kind of personal competence is important for the cluster facilitator or the process leader of a cluster initiative?

The competence could be divided in to two areas they all think – professional competence linked to pop & rock music industry, and

secondly competence as a project leader. PD put the two competences beside each other, CF think that leadership linked to project is the most important, and CE think that professional competence is the most important.

How could this cluster initiative in pop & rock develop important competitiveness?

All three of them look on this in a similar way, but they also have their own priorities. Some of the central points that are mentioned – unique education on universal college level in the region, support music directions that are popular in the region, take advantage of the relative short distance to the capital Oslo.

What challenges are important in the development of such a cluster?

PD underline the importance in creating a commercial fundament, CF think that the cooperation in the regional Triple Helix is essential plus to have the right cluster engine and to include all actors in the common work is of great importance. CE point out the rather low number of masse in the pop & rock cluster initiative in Hedmark and the need of public economic support in the start up. He also feels that it could be essential to find the clusters strength according to the different music styles.

What areas should be given highest priority?

It is important to be visible and recognized through artists, productions and activities for the years to come. Education is essential for both CF and CE. Marketing also linked to international markets is important for the success of the cluster after the meaning of CE.

CONCLUSIONS

The need of cooperation with other regions nationally and internationally is important for cluster initiatives that are being started in peripheral areas like Hedmark. Ffowcs-Williams underline that “local” is becoming more important, not less important in an increasingly globalised world, especially for knowledge intensive activities. He thinks that whilst e-commerce is increasingly underpinning clusters activities, it is no substitute for face to face communications. “The movement of codified information is facilitated by e-mail; the rapid movement of the higher value tacit information is dependant on trust and proximity. Globalisation and localisation are two sides of the same coin” (Ffowcs-Williams, 2006).

It is extremely important to have local and regionally support from the authorities in the first phases, or until the value creation have grown to a level where the private sector find it interesting to take place in the “front seat”. And one of the policy challenges is to support cluster initiatives in this field as underlined in “Behind the Music”, and also give support to new educational programmes that build up needed knowledge in the sector.

The quadro helix model could be relevant for cluster initiatives, regional innovation systems or learning region that focus on culture based business development or the culture industry. Many actors that are involved in non-commercial work in the music field could strengthen the work in building up regional innovation systems focusing on this

sector. There could be new and growing value creation in the pop & rock music field by involving these organizations and actors in the collaboration for the cluster initiative.

The description of the different phases presented by Cluster Navigators Ltd, give a structure of the development that gives understanding of the challenges and problems that could arise. "Clusters start naturally, but the development of clusters does not need to be left to chance" "A clustering process can only build on what is happening naturally within a locality. The process cannot kick-start a cluster; there need to be "seeds of excellence" that provide a solid foundation for a cluster intervention" (Ffowcs-Williams, 2006).

The main challenges for the cluster initiative in pop & rock in Hedmark now is to stimulate and contribute to close collaboration among the actors to create a good climate for cooperation, stimulate the developing and building of educational offers and the building of further competence in the field, and contribute to the development of the cluster initiative through for instant spin offs, branding and strengthen the initiative in the region.

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