

Needs analysis of the cultural and creative industries in Greenland

Key results, discussion and recommendations



NAPA

Summary

- The analysis is based on 170 responses from actors in Greenland's cultural and creative industries (2023–24).
- The domestic market dominates; tourists and exports are potential.
- Strategic business work and sales are the weakest areas.
- Networking and community drive motivation; competition motivates few.
- Top needs: Interaction locally, internationally, sales, copyright, pitch and fundraising.
- Recommendations: 1) Competence development and mentoring, 2) Network & collaboration, 3) Market access & internationalisation, 4) Support structures

Background & purpose

Greenland has a strong and diverse creative culture – but limited overall knowledge about the industry's framework, needs and potential. NAPA therefore launched a needs analysis in 2023 to form the basis for targeted offers, business opportunities and strengthened support structures for cultural and creative actors and companies throughout the country.

Method & data basis

Method: Quantitative questionnaire (30+ questions), sent out late 2023 – early 2024.

Languages: Greenlandic, Danish and English.

Answers: 170.

Themes: (1) You & your framework, (2) Motivation, (3) Needs.

Who has answered? (Profile)

Gender: Female 105; Male 56; Other 3; Do not wish to disclose 6.

Geography: Nuuk 125, Qaqortoq 13, Sisimiut 10, others distributed.

Fields of work: Music (58), Visual Arts (39), Performing Arts/Technology (38), Literature (37), Film (35) etc.

Employment: 90 full-time, 46 side income, 14 hobby, 18 other/break.

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This needs analysis has been prepared by NAPA - the Nordic Institute in Greenland.

Idea and presentation in 2023: Søren Würtz.

Development of questions and collection of data: Jaqqa Petersen, Laura Cathrine Buur Andersson.

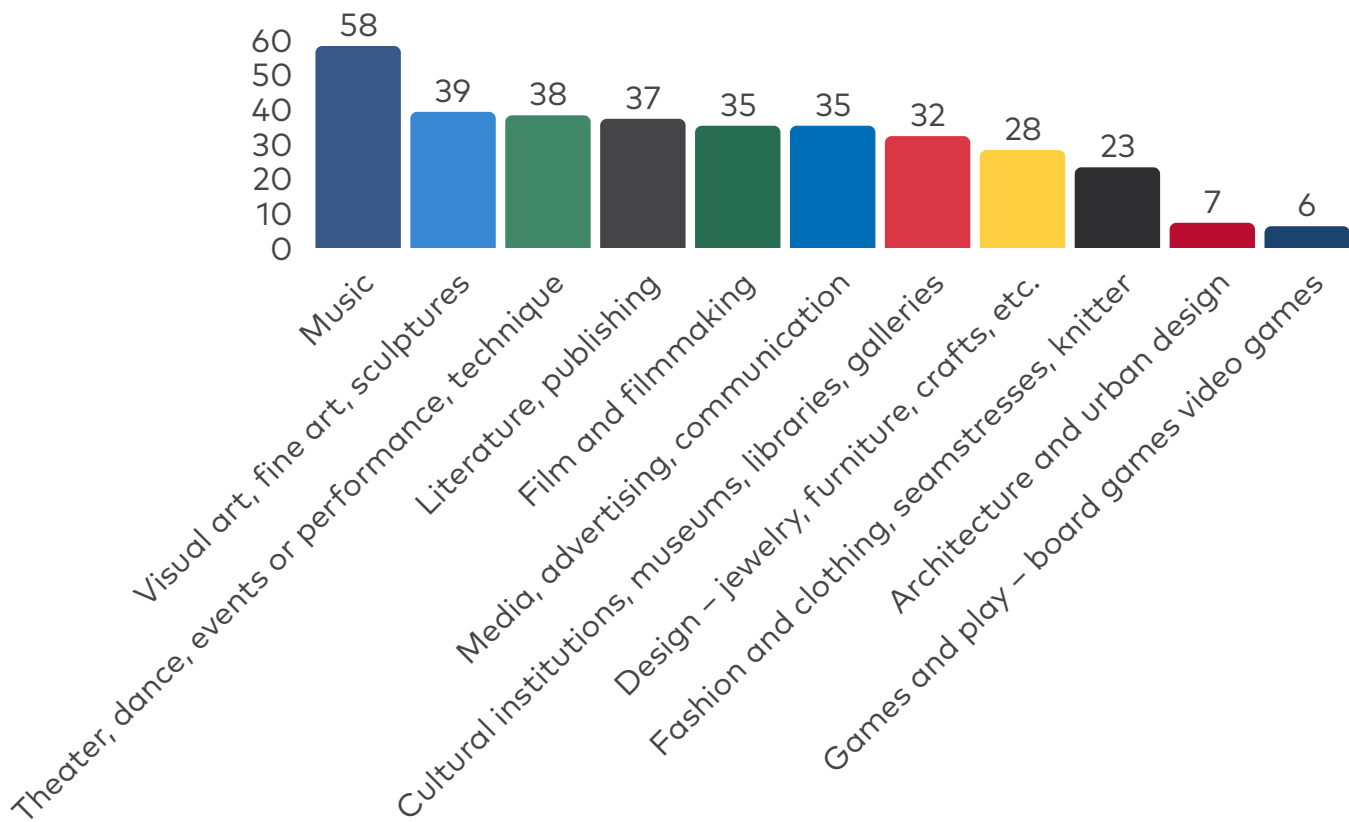
Text and analysis: Malik Brøns.

Thanks for assistance to Fredrik Lindström from Kulturanalys Norden.

Thank you to everyone who has answered the questionnaire.

Theme 1: You and your business frameworks

Which creative areas do you work with? [Choose all that are relevant]



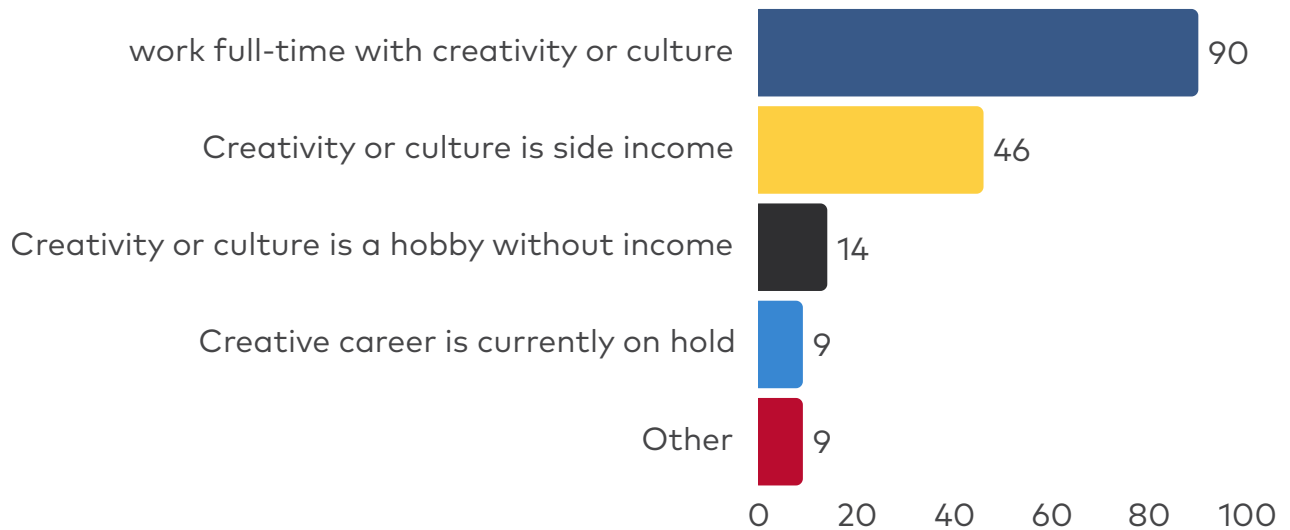
- Music and music-related activities: **58**
- Visual art, fine art, sculptures: **39**
- Theater, dance, events or performance, technique, sound, and light design: **38**
- Literature, publishing, and business related to literature: **37**
- Film and filmmaking: **35**
- Media, advertising, communication, photography, graphic work: **35**
- Cultural institutions, museums, libraries, galleries: **32**
- Design – jewelry, furniture, crafts, etc.: **28**
- Fashion and clothing, seamstresses, knitter: **23**
- Architecture and urban design: **7**
- Games and play – board games video games, role-playing, toys, ect.: **6**

The distribution shows the breadth of cultural and creative areas in Greenland. Music, literature and visual arts stand out as strong areas, while newer fields such as games and architecture are less widespread.

Respondents had the opportunity to select more than one work area.

Which of the following statements describes your situation the best?

[If you represent a company with multiple employees, please choose one person responding]



·I work full-time with creativity or culture (as an employee or/and self-employed): **90**

·I have another primary occupation or am studying. Creativity or culture is side income: **46**

·I have another primary occupation or am studying. Creativity or culture is a hobby without income: **14**

·Other (e.g. retired, between jobs, etc.): **9**

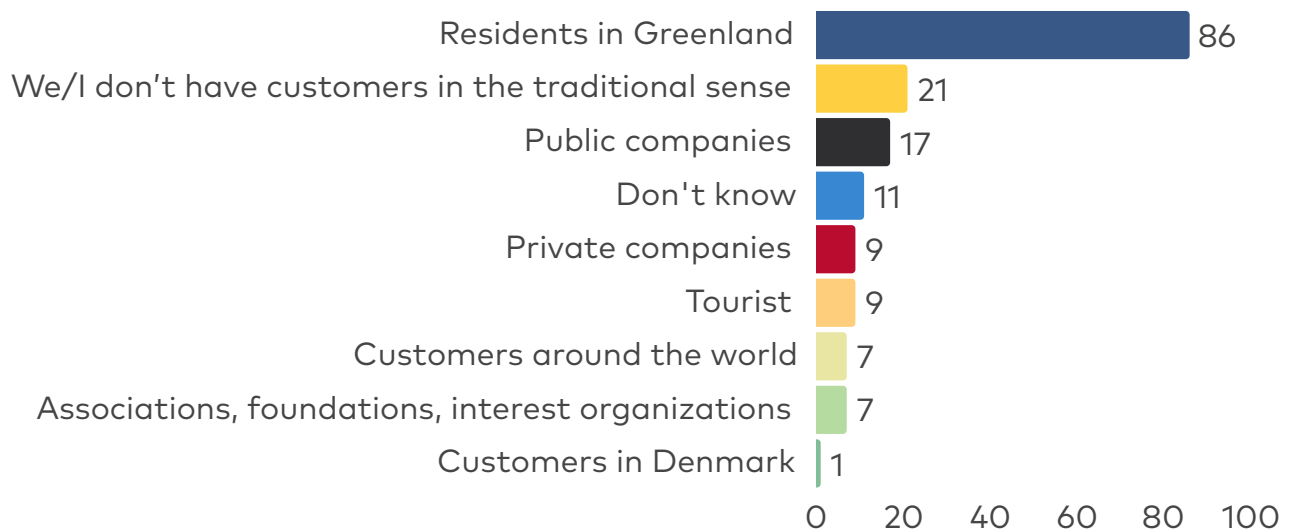
·My creative career is currently on hold: **9**

Total number of responses: 168

Over half of the respondents work full-time in cultural/creative activities.



Who are your most important customers?

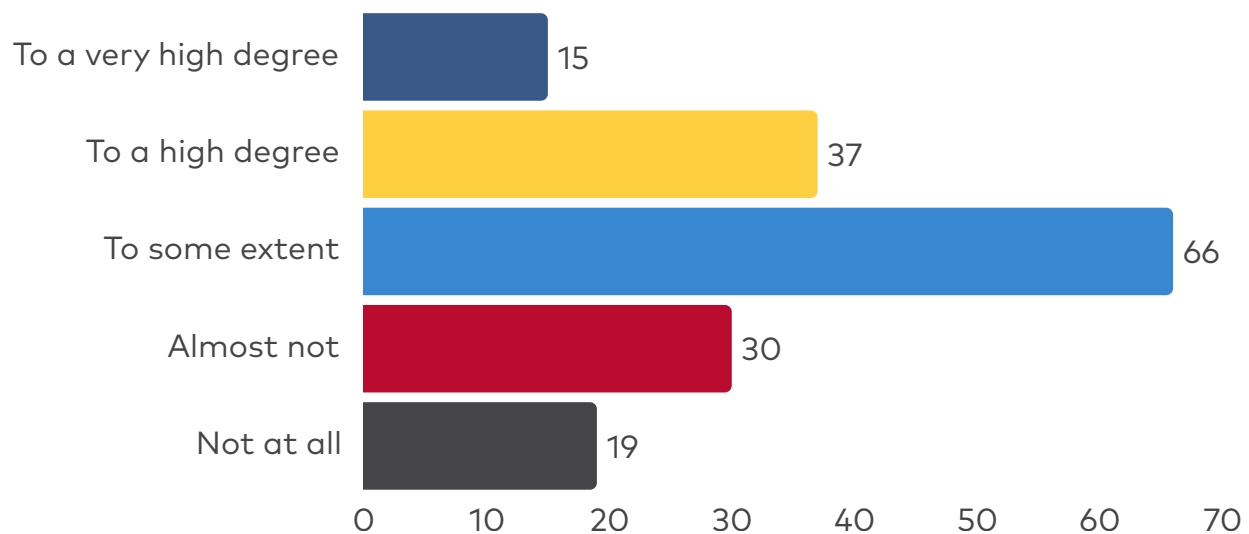


Total number of responses: 168

The Greenlandic domestic market is clearly the most important, but there is also potential for increased internationalization and tourism-based earnings.



Do you work strategically with your business development?
Meaning, do you plan your business activities ahead with a certain goal? Do you formulate a strategy for your business, partnerships, and market development? Do you make decisions based on how you can maximize customer value and/or your own earnings?



Total number of responses: 167

Only 31% respond that they work strategically with business development to a high or very high degree. Most answered "to some degree", while almost 30% hardly or not at all work strategically.

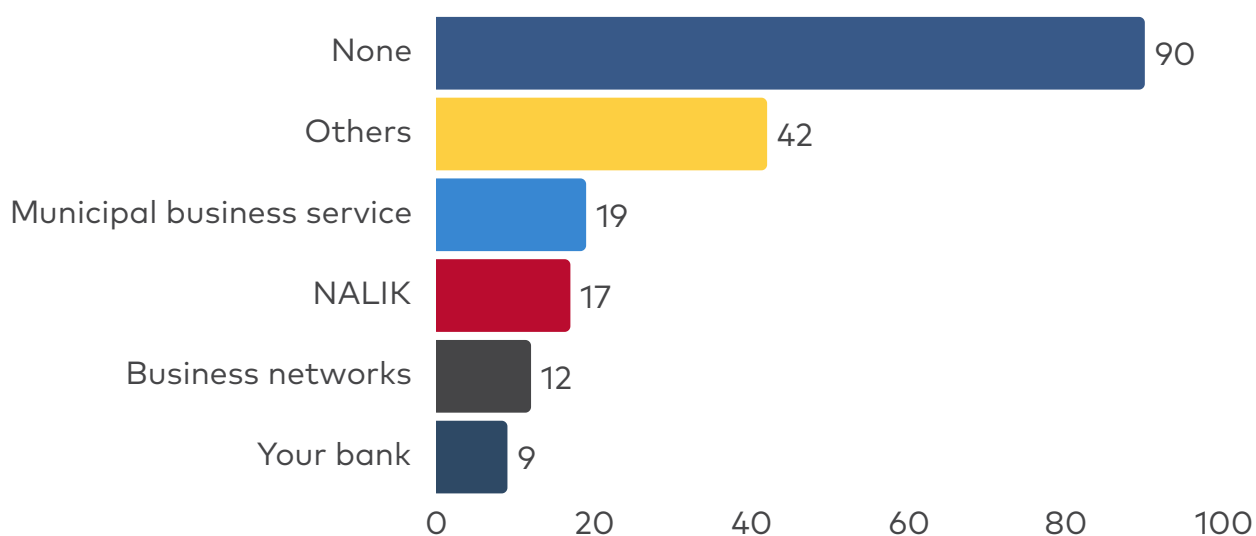
What could that mean?

Many cultural and creative actors have not systematized their business development or only occasionally work strategically. This can mean that most react to individual opportunities rather than acting with a long-term plan.

Development areas

- There may be a need for competency development within strategy, goal setting and planning.
- Workshops and mentoring schemes can provide inspiration and learning in strategic work.
- Actors with potential for growth can benefit from simple strategy models that integrate creativity and economic sustainability.

Have you used any of the following offers for guidance and sparring on business development?



Total number of responses: 167

A large majority of respondents – over half (90 out of 167) – have not used any form of sparring or guidance in business development. The second most frequently chosen answer is “Other” (42), which may mean that informal networks are possibly used. Only a very few have used established agencies such as municipal business services, NALIK or banks.

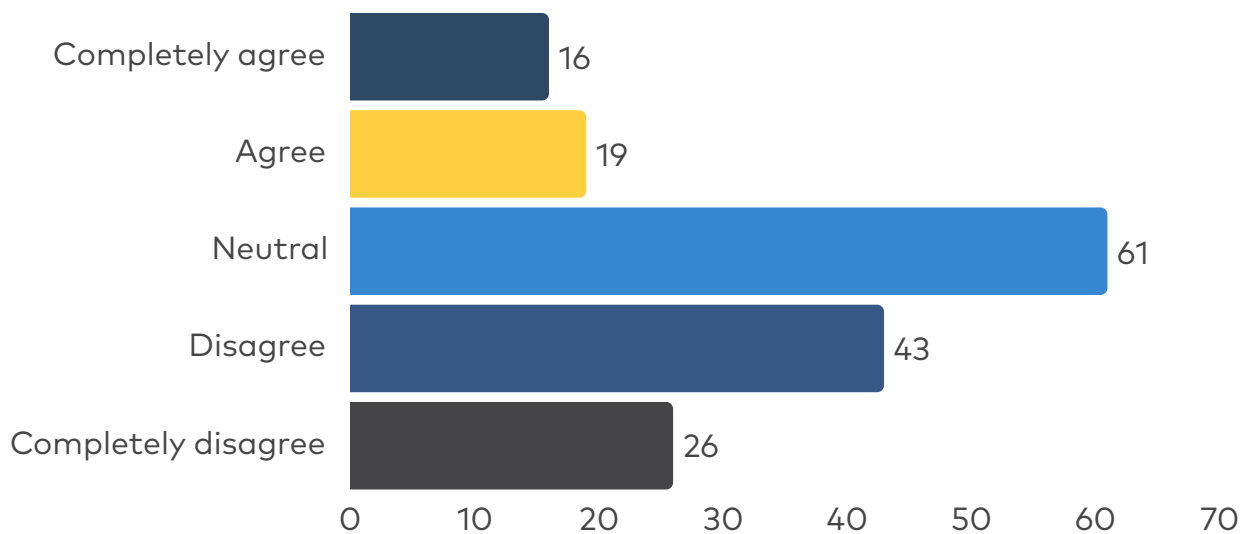
What could that mean?

The cultural and creative industries in Greenland have limited contact with the established business promotion system. This indicates either a lack of knowledge, a lack of relevance or a lack of trust in the existing offerings. It also indicates that there is a gap between the needs of the creatives and the available support structures.

Development areas

- Advisory services targeted at the cultural and creative areas should be strengthened and made more visible.
- Advice and sparring can perhaps be adapted to the creative reality and perhaps be provided by cultural actors that the actors trust.
- The “other” actors mentioned by respondents can be explored to learn from the practices that are actually used and work.

Administration and financial management are my/our strengths



Total number of responses: 165

Only 21% (35 out of 165) agree or strongly agree that administration and financial management are one of their strengths. A large proportion (61 people) are neutral, while a full 69 respond that they directly disagree or strongly disagree.

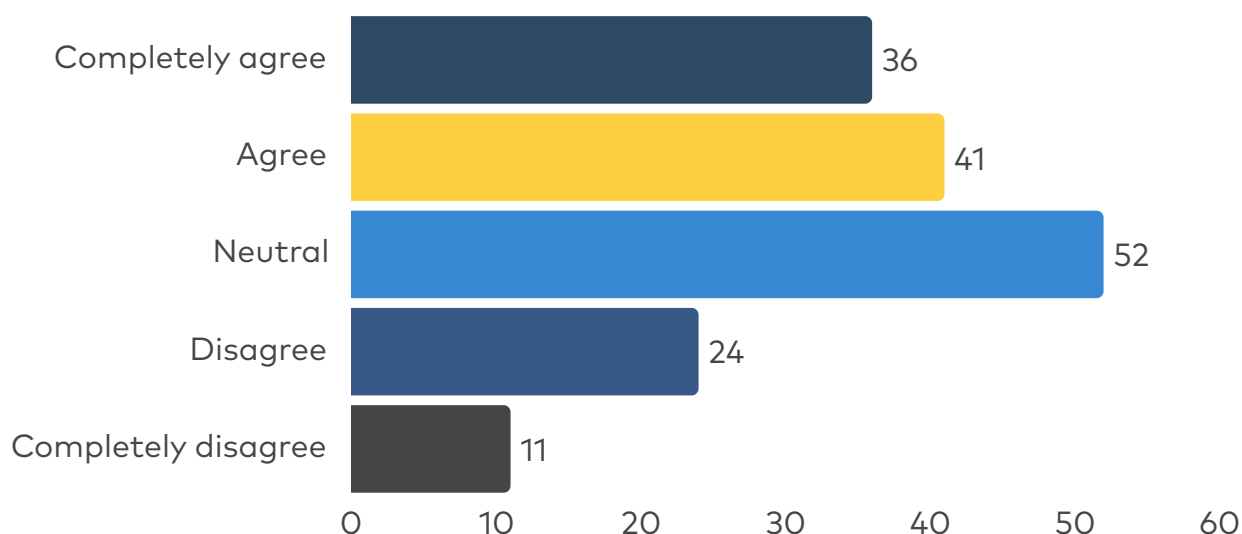
What could that mean?

Many have responded that they do not consider themselves strong in administration and finance. This reflects a common trend in the cultural industry, where passion for the arts is not necessarily accompanied by strong administrative skills. This can mean that there is a risk of uncertain financial management, limited planning and weak anchoring of projects.

Development areas

- There is a need for training and advice in administration, budgeting and financial planning.
- Mentoring schemes or collaborations with financially savvy partners can strengthen the business foundation of cultural and creative actors.
- It should be explored how to integrate financial management as part of the creative process, so that it is not seen as a separate task, but as a strength that can promote the success and sustainability of the project.

My/our network is my/our strength



Total number of responses: 164

47% (77 out of 164) of the respondents agree or strongly agree that their network is a strength. However, approximately 1/3 respond neutrally, and 21% disagree or strongly disagree. This indicates that the network potential is still underdeveloped for many creative actors – this may be especially the case in smaller or geographically remote communities.

What could that mean?

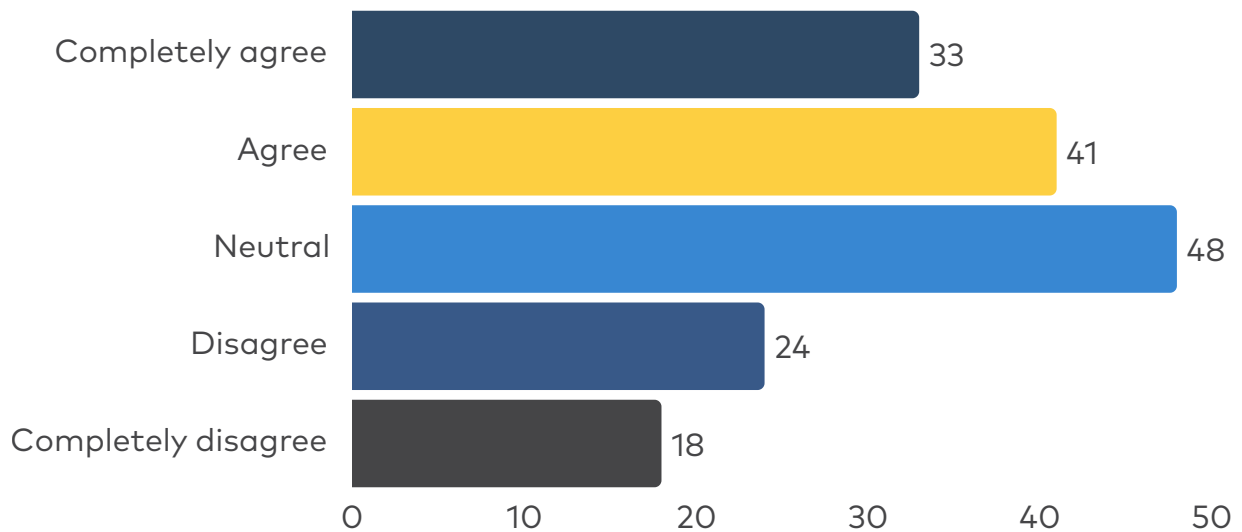
A strong network is central to development in the creative sector – both for collaboration, market access and inspiration. When almost half feel well connected, it is a good starting point – but there are still many who are outside the strongest networks.

Cultural and creative people in Nuuk and the larger cities often have more networking opportunities than those who live and work in the smaller local communities.

Development areas

- Strengthen networking platforms and communities, both physically and digitally – for example through joint projects or social media platforms.
- Support the development of cross-sectoral networks, for example between culture, business and tourism.
- There is a need for targeted efforts in regions with low network capacity, for example through partnerships with local actors or network facilitators.

Understanding customer's needs and relationships are my/our strengths



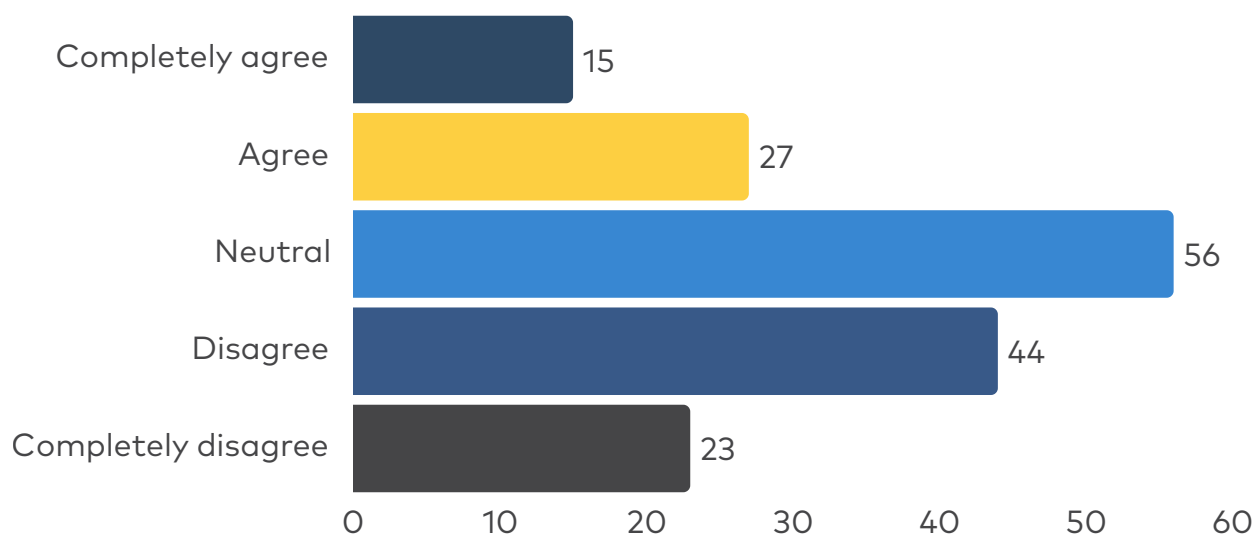
Total number of responses: 164

A significant proportion (45%) agree or strongly agree that they understand their customers' needs and relationships – meaning almost half experience some self-confidence in this area. This may reflect strong competencies and insight into the target groups of many players. Yet almost 30% are neutral and 25% disagree.

Development areas

- Need for customer understanding: Many creatives work out of passion and artistic drive, but rarely have a plan for who their audience or customers really are. This makes it harder to grow their business and assess whether their efforts are having the desired impact.
- Strengthen relationship skills: Focus can be placed on how creative actors can create and maintain good relationships with their customers - both individuals and companies.
- Support for user engagement: There may be potential in introducing tools for user engagement and feedback so that products and services better match customer needs.

Business plans and strategy are my/our strengths



Total number of responses: 165

Only 25% of respondents agree or strongly agree that business plans and strategy are among their strengths. 40% disagree or strongly disagree, while a relatively large group (34%) are neutral. This may indicate uncertainty or a lack of skills within strategic business development.

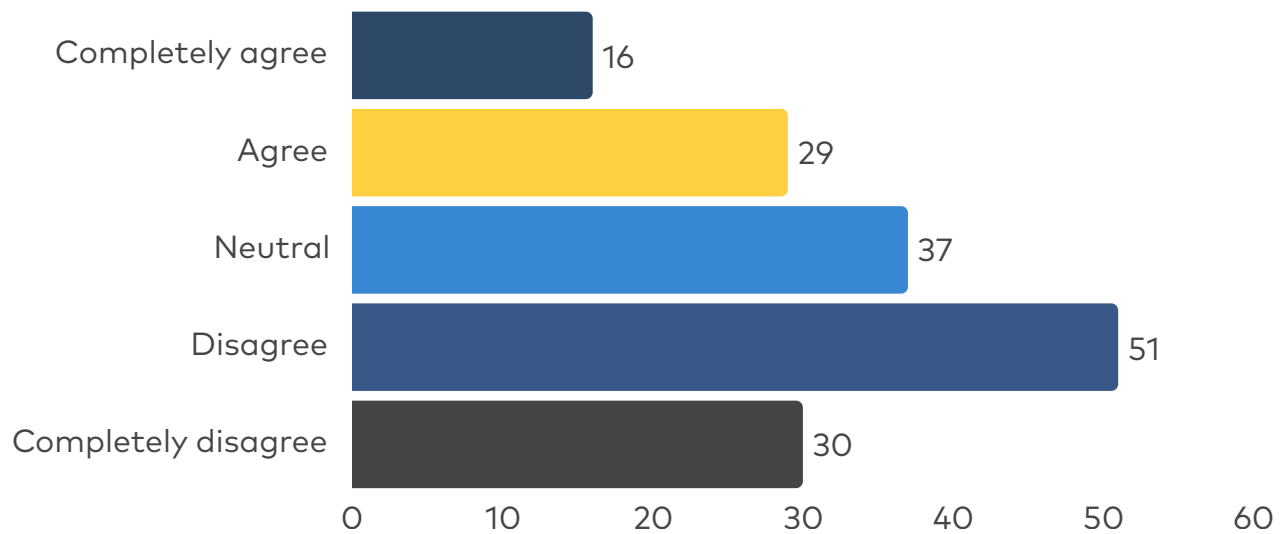
What could that mean?

There is a clear weakness in a core area for corporate sustainability and growth. This suggests that many players either do not work systematically with strategy, or do not have confidence in their own abilities in the area.

Development areas

- Targeted courses and guidance in strategic planning and business models adapted to the cultural and creative industries should be implemented.
- Mentoring schemes: Assign experienced advisors or mentors to entrepreneurs in the start-up and growth phases.

Sales and sales channels are my/our strengths



Total number of responses: 163

Only 27% agree or strongly agree that sales and sales channels are their strength, while a full 50% disagree or strongly disagree. 23% are neutral. This paints a clear picture: sales skills are a widespread challenge among players in the cultural and creative industries.

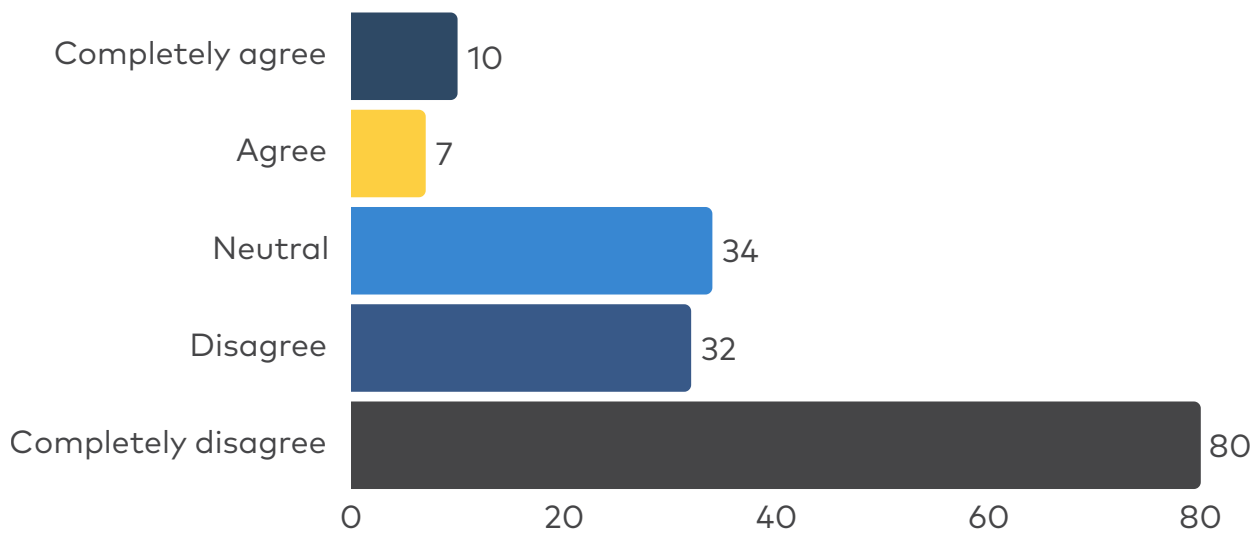
What could that mean?

Many creatives have difficulty selling their work and reaching their audience – this slows down both development and economic sustainability.

Development areas

- Sales education or training may be needed.
- Digital channels: Help identify and utilize online sales channels and platforms – especially for those in remote areas.
- Exchange of experience: Learning between creatives with experience in sales and those who are new to it.

Intellectual property rights – such as royalties, KODA, licenses – are the foundation is my business



Total number of responses: 163

Only 10% agree that copyright is the foundation of their business, while a full 69% disagree or strongly disagree. A quarter of respondents are neutral, which may indicate a lack of knowledge or relevance to their profession.

What could that mean?

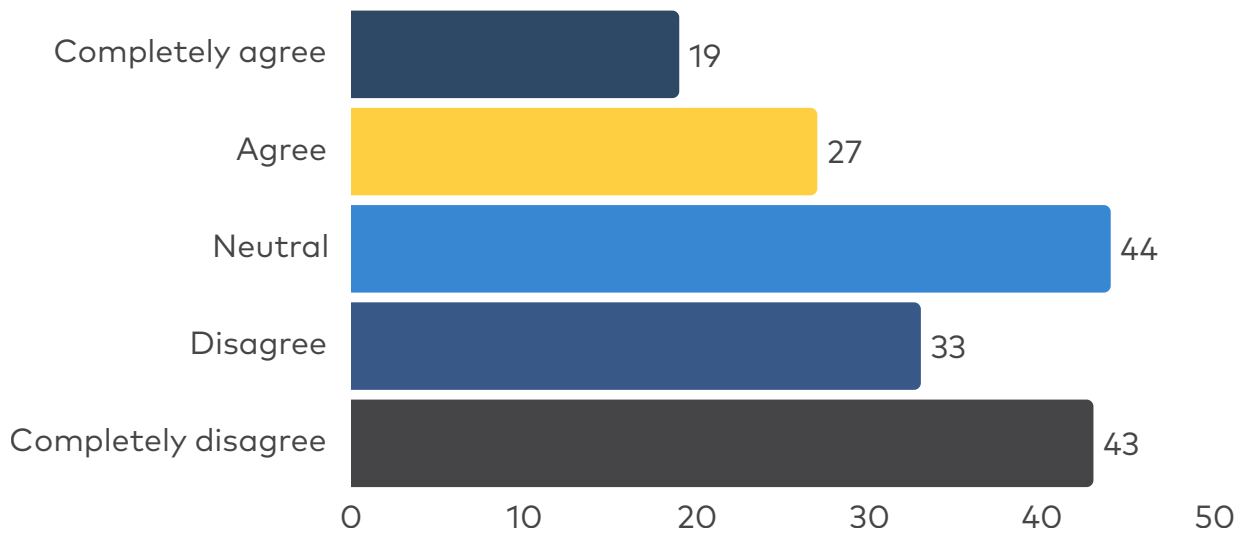
This may indicate that the majority of creative actors in Greenland either:

1. Not works with copyright (e.g. crafts, design, performance),
2. Not actively exercising the rights,
3. Lack of knowledge about how to protect and use one's rights economically.

Development areas

- Information efforts about copyright and licensing systems are necessary. Many could strengthen their earnings and rights through better knowledge and practice.
- Courses in contracts, royalties, KODA and licensing models should be offered.

I have a clear understanding of where I need to develop creatively



Total number of responses: 166

Only 27% (46 people) agree or strongly agree that they have a clear understanding of where they need to develop creatively. A full 46% either disagree or strongly disagree – and 27% are neutral. This shows an uncertainty or lack of awareness of their own creative development needs.

What could that mean?

To strengthen development, it may be necessary for actors to know where and how to develop. The result points to a need for better feedback and learning environments where cultural and creative actors can identify strengths and weaknesses.

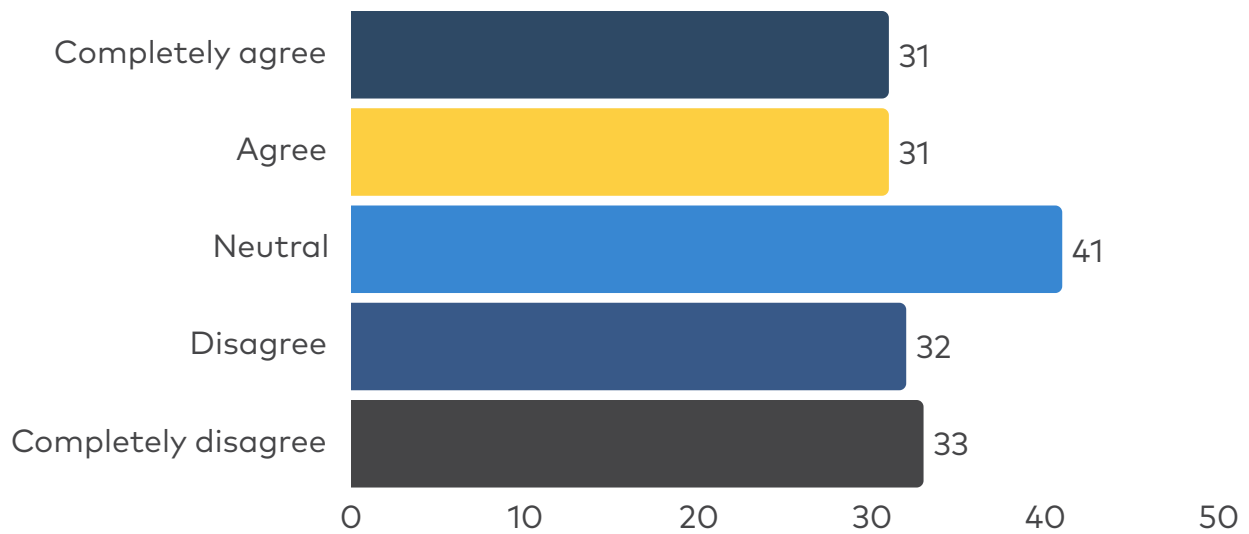
It may also be an expression of the fact that many people work alone or without a professional network.

Development areas

- Mentoring and professional sparring: Offers of professional mentoring schemes can help creatives set direction for their development.
- Feedback culture: Safe spaces must be created where actors can receive feedback on works and development direction.

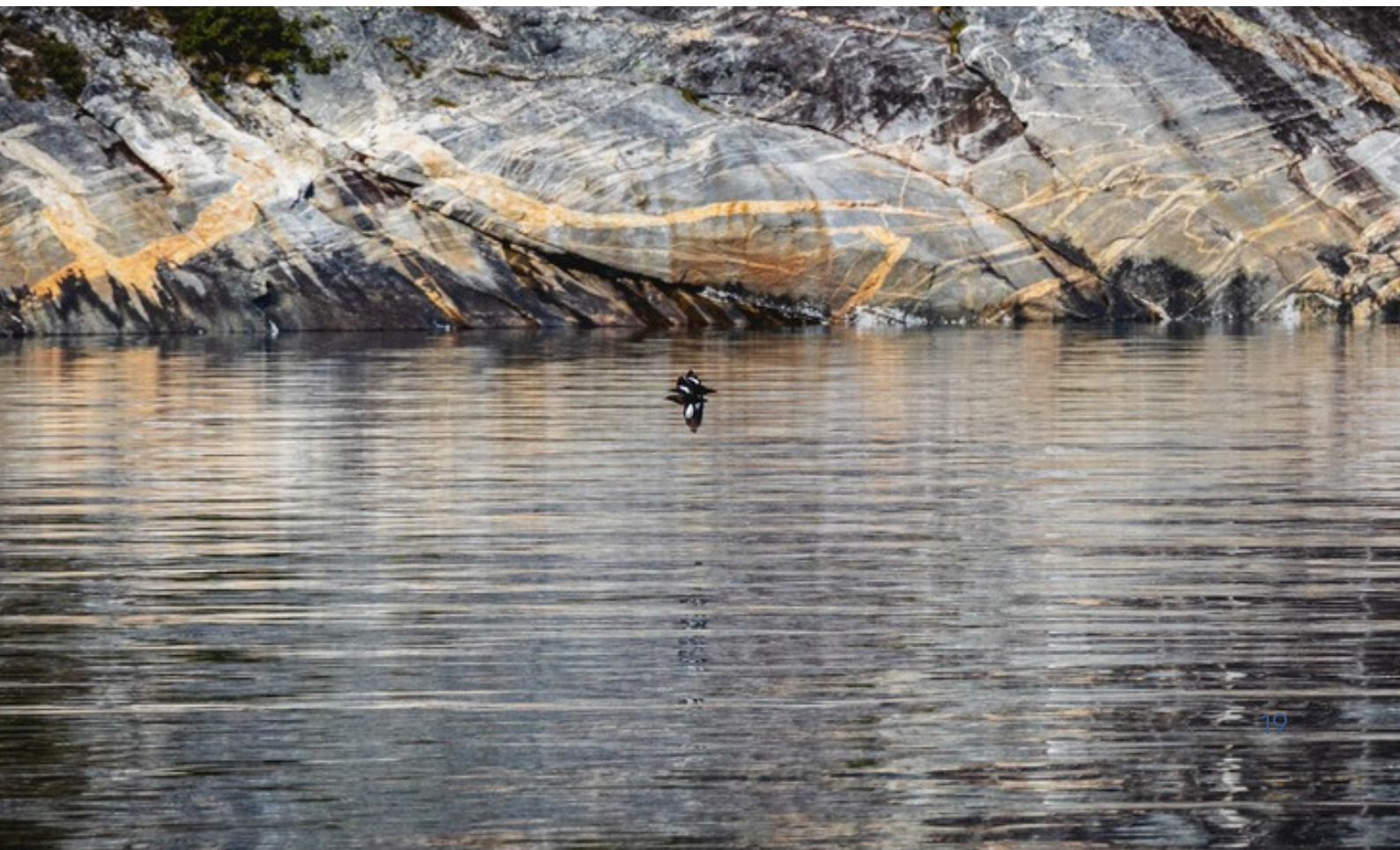
Theme 2 - Your motivation

I am motivated by commercial success – making money

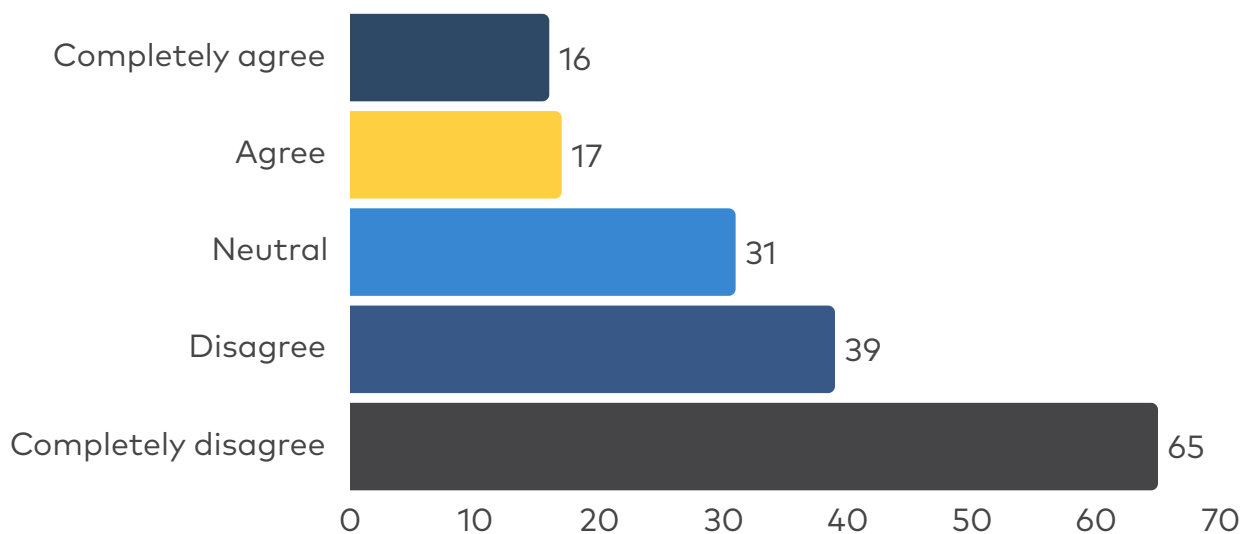


Total number of responses: 168

The answers are evenly distributed, which may indicate a large variation in attitudes towards commercial motivation. Only 37% (62 people) agree or strongly agree that they are motivated by financial gain. Slightly more – 39% – disagree or strongly disagree. 41 people (24%) are neutral.



I am motivated by competition with others – for example, I like to win in games

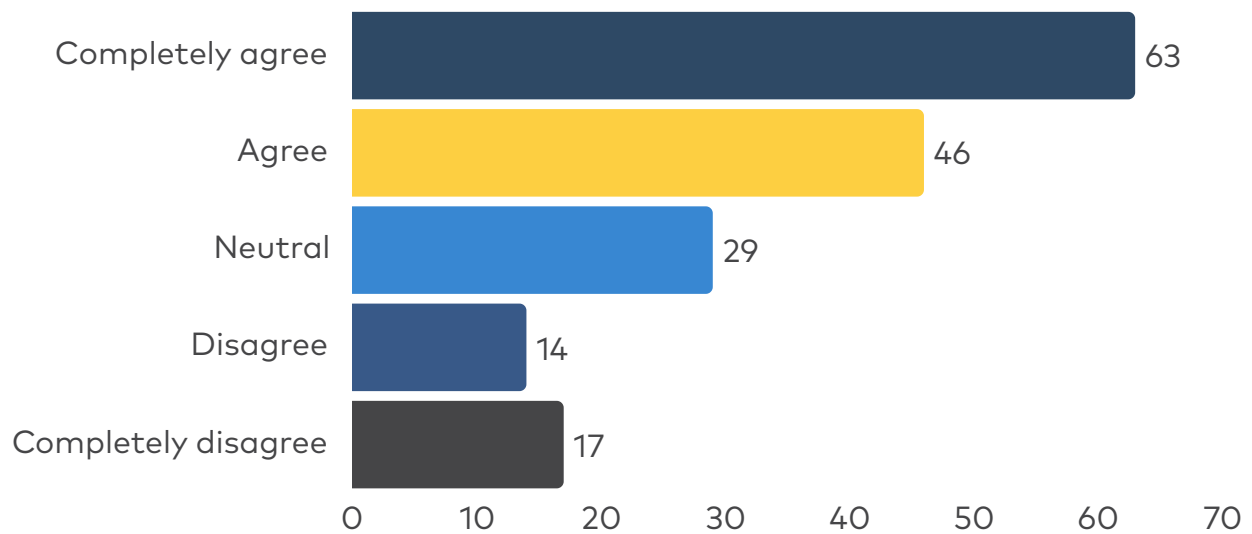


Total number of responses: 168

Only 20% (33 people) agree that competition with others is a motivating factor for their work. The vast majority – 62% – disagree or strongly disagree.



I am motivated by creating something with others



Total number of responses: 169

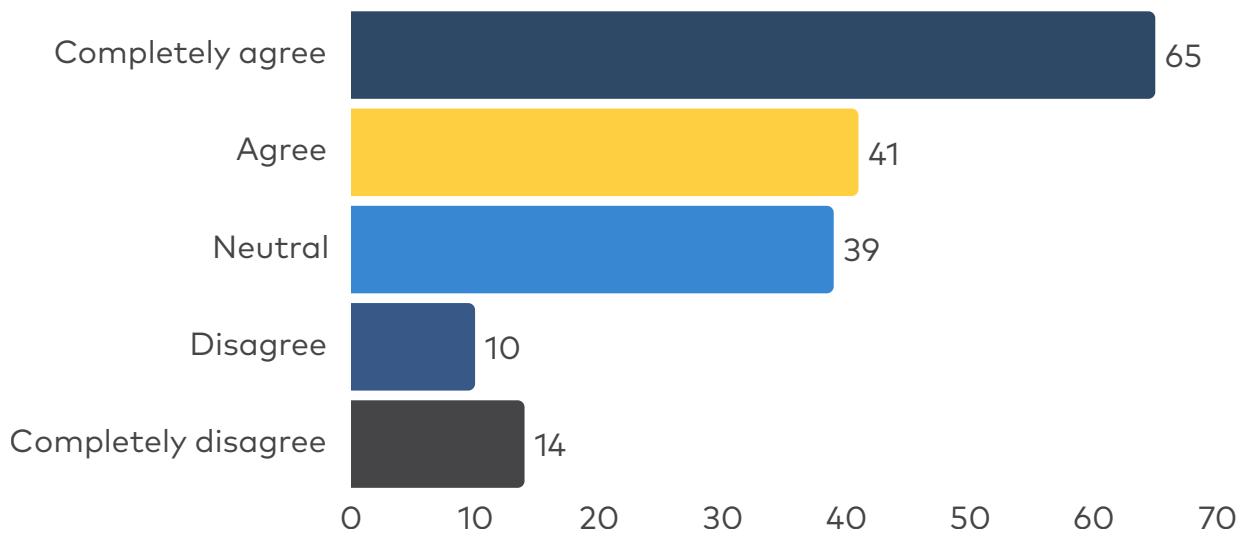
65% of respondents agree or strongly agree that creating something together with others motivates them. Only 18% disagree or strongly disagree.

What could that mean?

Community and collaboration are strong driving forces in Greenland's cultural and creative industries. This shows that many thrive best when they work with others and create results together – rather than competing individually.



I am motivated by passing on my skills to others



Total number of responses: 169

A full 106 out of 169 respondents agree or strongly agree that it motivates them to share their skills and knowledge with others. Only 14% disagree or strongly disagree, while the rest are neutral.

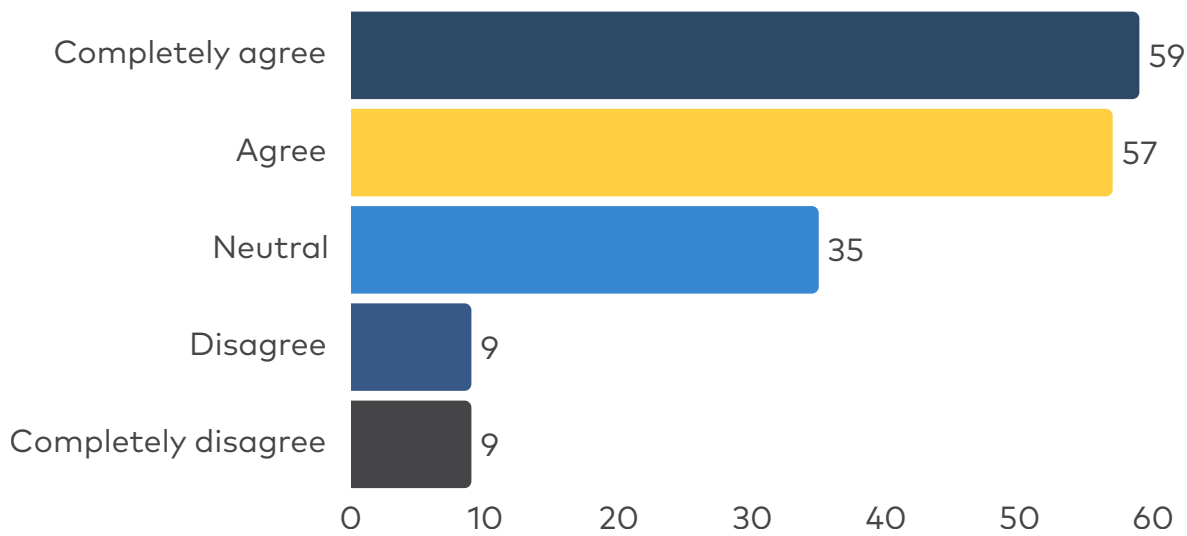
What could that mean?

A large part of the creative people in Greenland feel driven to give back.

Development areas

- Mentoring schemes can build on the strong motivation for knowledge sharing.
- Support schemes and projects that provide opportunities to share knowledge and experience should be prioritized – especially those targeting children and young people.

In a safe space, I would be willing to share my challenges and seek advice on my business

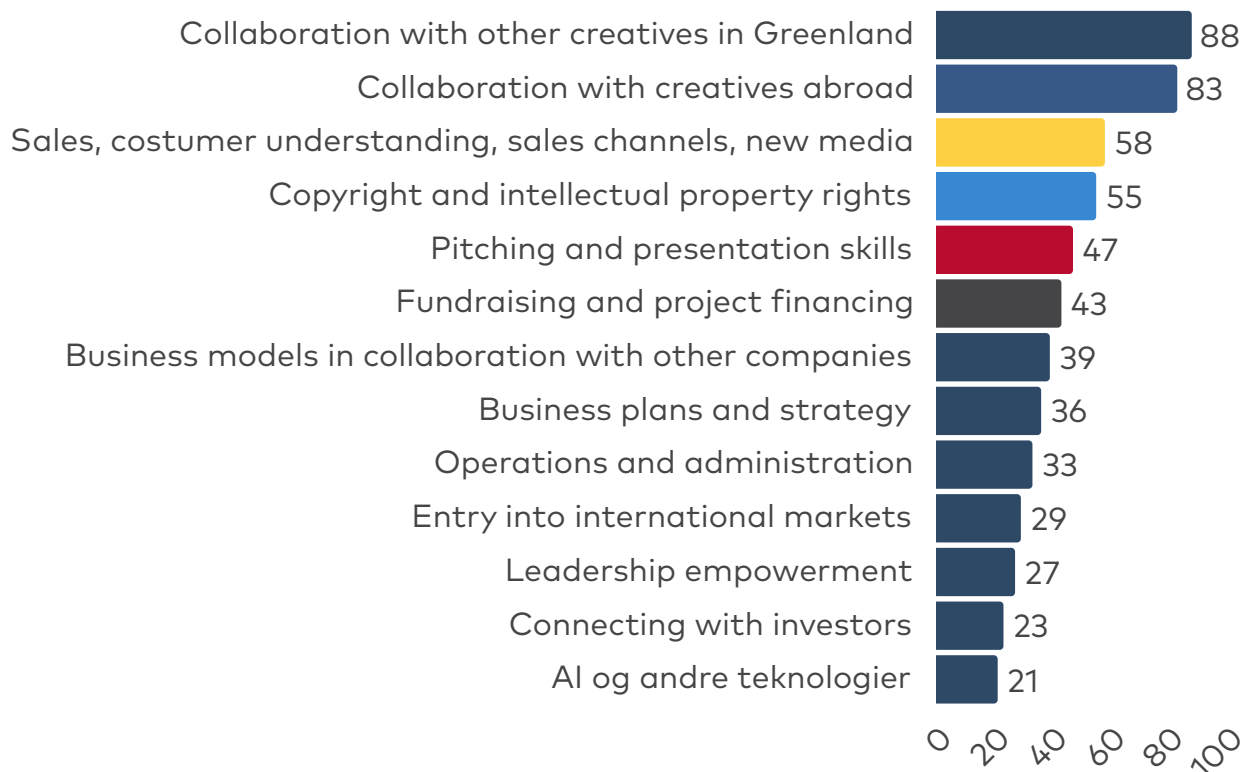


Total number of responses: 169

A full 69% (116 people) agree or strongly agree that they would be willing to share challenges and seek sparring if the space was safe. Only 18 people (11%) disagree or strongly disagree, and a fifth are neutral.

Theme 3 – Need

What would you and your company like to improve in your business? (Multiple choice question)



The top two answers are about interaction – both locally and internationally. The fact that sales and customer understanding are number three shows that many players want to strengthen their ability to reach the audience.

The relatively high interest in copyright indicates that there may be a need to protect one's own ideas and works.

Pitching and fundraising are also high, indicating a desire to become better at communicating their work – and gain access to funding.

Development areas

- Network platforms should be strengthened – both physically and digitally – to facilitate collaboration internally and with actors outside Greenland.
- Training courses in sales, pitching, copyright and fundraising should be developed, targeted at cultural and creative actors.
- International partnerships can promote exports, professional development and access to new sources of income.
- There may be a need to arouse interest in technological development, e.g. AI, as part of future creative practice.

Discussion

Many of the respondents are driven by the desire to create and collaborate, as well as share knowledge with others.

At the same time, many face challenges, especially when it comes to business understanding and financial sustainability. Only a few work with strategy, finance, sales or customer understanding, and many do not make use of the business promotion offers that already exist. This can mean that many creative people have good ideas and projects, but lack the tools needed to make them financially viable.

Networking and collaboration are both a strength and an opportunity for further development. Many people find that networking helps them progress, but especially outside of Nuuk it can be difficult to get the same opportunities. Therefore, the analysis indicates that future growth should be based on community, partnerships and knowledge sharing.

Conclusion

The cultural and creative industries are characterized by motivation, strong creative abilities and a great willingness to contribute to society and share knowledge. However, the industry also faces challenges: lack of strategic planning, weak business skills and limited access to international markets.

At the same time, there is a need for strengthened networks and cooperation – both locally, nationally and internationally.

To realize the potential, the profession requires support with targeted skills development, access to networks and partnerships, and a closer link to business promotion offers.

Recommendations

- **Competence development and mentoring**
 - Cultural and creative actors need more knowledge about economics, strategy, sales and copyright. This can be done through short courses, workshops and mentoring schemes.
- **Networking and collaboration**
 - There is a great desire for more collaboration – both in Greenland and abroad. Therefore, more meeting places and digital communities should be created where creatives can exchange experiences and start projects together.
 - Give special focus to the smaller towns to reduce the difference between Nuuk and the rest of the country.
 - Promote international cooperation and partnerships, especially within the Nordic region and the Arctic.
- **Open new markets**
 - Many people want to reach further with their art and ideas. This requires help with digital sales platforms, contact with the tourism industry, and support for export and internationalization.
- **Support structures**
 - Adapt business promotion schemes to the reality and language of creative actors.
 - Existing business promotion offers may not always reach creative people. There is a need for advice and support schemes that are based on the reality of creative players and provide a more stable framework for development.

Note on data basis

The analysis is based on almost 170 voluntary responses from creative actors in Greenland, the majority of which come from Nuuk, while the rest are distributed across other cities and smaller towns. Participation was voluntary, and the analysis therefore provides insight into the needs of the industry, but is not a complete inventory of all cultural and creative industries.

The data collection took place before the opening of the new international airport in Nuuk and the subsequent noticeable increase in tourism. This means that the framework conditions for the industry may have already changed since the study. Despite this, the analysis is considered to provide a valuable and representative picture of the structural needs and challenges that still apply to the Greenlandic cultural and creative industries.

Unlike Denmark, there is no comprehensive register of artists in Greenland. Statistics Denmark, for example, has developed a census of "Artists in Denmark", which links several data sources: membership lists from artist organizations, rights payments (e.g. KODA, Copydan), information on recipients of support and grants, and registers of education and income.

A similar system does not yet exist in Greenland. This needs analysis should be seen as a step towards building a knowledge base that will form the basis for proposals for future activities and offers.

Sources

Primary data

- NAPA – Nordic Institute in Greenland. Needs analysis of the cultural and creative industries in Greenland (2023–2024). 170 responses collected via questionnaire.

Statistics and reports

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