



# NOMEX

Strategy 2026—2029

NO CLIMBING  
CLIMBERS WILL  
BE EVICTED





**NOMEX** is a pan-Nordic platform founded in 2012 and owned by the five music export offices in the Nordic region: Music Norway, Export Music Sweden, Music Export Denmark, Music Finland, and Iceland Music. In 2024, Faroe Island Music Export joined NOMEX as an associate member.

**NOMEX acts as** a coordinating and strategic body for the national music export offices in the Nordic countries. Our role has up till now included: Facilitating knowledge sharing and exchange of experiences across member countries, coordinating joint Nordic export initiatives, such as trade missions, networking events, and campaigns to promote a shared Nordic identity and enhance cultural exchange.

**Today, the international** music landscape is changing rapidly, shaped not only by industry transformation but also by shifting geopolitical dynamics. To maintain a strong position at home, across the Nordic region, and globally, Nordic cooperation must be strategic and reinforced. Therefore, we are refining our strategy, expanding our alliances, and launching new strategic initiatives to secure the future strength of Nordic music.



## VISION

Through a unified Nordic approach, NOMEX aims to amplify Nordic talent and create international opportunities which none of us could achieve alone.

Our vision is built on three pillars:

**01**

Enhancing the global positioning of Nordic music

**02**

Strengthening the conditions for artist mobility

**03**

Developing a sustainable and innovative intra-Nordic music ecosystem that strengthens artistic quality and strengthens the industry

# New conditions for music export

**The idea of** music export has changed. It is no longer only about promoting national artists abroad or increasing revenue. Today, it is equally about strengthening the local music ecosystem through cultural exchange and ensuring that the Nordic music industry can thrive sustainably in a globalized world.

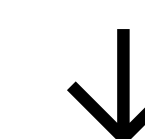
**Digitalization transformed** the music sector earlier than any other cultural field, and artificial intelligence is now reshaping it once again. As competition has become fully global, music export must be understood not only as an international strategy, but also as a key instrument for strengthening national music cultures. What succeeds internationally increasingly shapes what audiences

listen to at home and raises the overall artistic quality within the Nordic countries. Strengthening Nordic music internationally is therefore inseparable from strengthening music culture on the domestic market.

**Global trends are** also becoming increasingly local. Through processes of glocalization, audiences are more frequently engaging with artists who perform in their own languages, and in many European countries mainstream charts are dominated by local artists. At the same time, this development opens new international possibilities within niche genres such as alternative pop and metal. These shifts call for more curated, small-scale, and artist-centred export approaches that support DIY structures,



Erika de Casier  
Photo: Amy Peskett





Pearly Drops Press photo

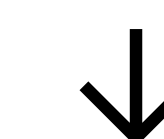
→ capacity building, and talent development in new and flexible ways.

**At the same time**, cultural diplomacy plays an increasingly important role in music export initiatives. Artistic mobility is continuously shaped by emerging barriers and new opportunities that either constrain or enable the fundamental conditions for cross-border

cultural exchange. Navigating shifting geopolitical and structural conditions requires export strategies that combine commercial focus with broader cultural and diplomatic awareness.

## The Nordic Perspective

**The societal development** of the Nordic region reflects a deeply shared historical trajectory. From former political unions to the establishment of national welfare states throughout the twentieth century, the Nordic countries have evolved according to similar institutional models and governance logics. This shared foundation has fostered a long-standing public commitment to culture and the arts, embedded through cultural policy and institutional frameworks at local, regional, and national levels. This cultural-political infrastructure played a decisive strategic role in the emergence of Nordic music export initiatives. Public investment in cultural institutions, combined with strong welfare systems, enabled artists and industry actors to take creative and entrepreneurial risks in new global markets.



→ **Today, the relevance** of a Nordic approach is further reinforced by shared structural realities. The Nordic countries are relatively small markets with limited domestic scale, which, however, also offer potential for a much wider, more diverse, and yet fragile ecosystem. Nordic cultural structures have helped shape export models where commercial success and artistic development are closely linked. Public funding frameworks have enabled long-term investment in international markets, supporting both sustainable revenue streams and the conditions for artists to work at the highest level of ambition. At the same time, there is strong interest in Nordic cooperation, reflected in high engagement with NOMEX projects and broad participation across the region. Together, these factors demonstrate why a Nordic framework remains both historically grounded and strategically relevant for the future development of music export.

**Nordic cooperation** now represents a decisive strategic advantage by making it possible to realise synergies between cultural diplomacy and exchange-oriented funding instruments and the shared Nordic export mandate of building sustainable international music businesses into lasting international income and career sustainability for artists. Through coordinated initiatives, targeted support for networks, and the development of new partnerships, the Nordic countries can increase the international presence of their artists and industry, enhance the conditions for artist mobility, and strengthen the global visibility of Nordic music. At the same time, this collaboration feeds back into local ecosystems, embedding international experience, knowledge, and cultural exchange into domestic music scenes, ensuring that Nordic music export continues to be both globally competitive and locally sustainable.



Sarah Klang  
Photo: Lamia Karić

# Tendencies in the Nordic countries

**Across the Nordic region, music export environments are evolving in response to changing market conditions, policy developments, and industry structures. While national contexts differ, several common patterns emerge alongside distinct country-specific priorities.**

In **SWEDEN**, the music industry is evolving from being driven by iconic star artists to a broader, more diversified — yet increasingly fragile — ecosystem.

Sweden has enjoyed long-standing success in Western markets, with Swedish songwriters contributing consistently to international chart performance. Over the past decade, however, there has been a deliberate strategic expansion toward Asia, reflecting both the globalization of music production and the rapid growth of key markets in the region.

According to data from STIM, Swedish royalty income generated from K-pop has increased by approximately 1,000 percent since 2018. This dramatic growth illustrates how earlier strategic engagement with Asian markets is now yielding measurable economic results.

Sweden remains one of only four net exporters of music globally — alongside the United States, the United Kingdom and South Korea — meaning that revenues generated from international music exports exceed the royalties paid abroad.

This position is underpinned by a diverse portfolio of genres and competencies, ranging from international songwriting and pop production to globally successful metal acts and other niche specializations.

The domestic market in **FINLAND** is saturated and increasingly focused on Finnish-language music. Growth for Finnish music must therefore be sought through international activities and music exports. However, Finnish music exports face challenges from intensifying global competition and rising cost levels. These factors particularly affect live exports.

Music exports overall have shown steady growth, and copyright revenues in particular have grown significantly. Future opportunities are seen in repertoire exports. Notably in song exports, significant openings have been created in Asian markets.



→ A strong example of long-term music export is Finnish metal, which has grown into a significant international phenomenon over the years, with new artists continuously aiming for international markets. Emerging trends can also be found in alternative genres and niche scenes, which may enable a wide range of future success stories. Overall, the industry is increasingly moving toward closer international network-based collaboration.

Since 2017, local artists and music in local languages have gained increased market share across many of **DENMARK**'s traditional export markets. In these countries, where national pop artists largely dominate their domestic charts, there is consequently less room for new pop talents from other countries.

By contrast, Danish music has experienced a number of openings and growing demand within the alternative repertoire. Danish metal music, in particular, has seen strong growth over the past 5–7 years. At the same time, international tastemakers have over the last 2–3 years pointed to a wave of Danish alt-pop artists. Looking at Danish songwriters and producers, one can also highlight the significant growth in placements with K-pop artists.

Overall, the Danish music scene in recent years has been characterized by broad and diverse growth

**NORWAY** has a diversified music industry with strong international performance across multiple genres, characterised by high creative quality and a clear export orientation. Songwriters

and producers hold a strong international position and are increasingly integrated into global networks, with growing engagement in major markets such as the US, the UK and South Korea. International touring remains a central pillar of Norway's music exports and an important source of revenue and visibility, although rising costs and market conditions continue to affect the live sector. Individual artists often achieve significant international demand, with the drive for internationalisation frequently initiated and led by the artists themselves.

Norway's international music position also includes strong niche and export-oriented segments. Black metal has long enjoyed global impact, supported by dedicated international audiences. In addition, jazz, contemporary music and selected folk genres contribute to Norway's cultural footprint abroad, often through institutional networks, festivals and European cooperation rather than commercial mass markets. Closely related markets, particularly within Scandinavia, frequently serve as natural first export territories, supported by streaming dynamics and social media visibility, including for artists performing primarily in the Norwegian language.

Together, these dynamics position Norway as a flexible and outward-looking music ecosystem with strong potential for continued international engagement and collaboration

The **ICELANDIC** music sector has undergone significant organisational transformation in recent years, marked by the introduction of the



→ country's first national music legislation and national music policy, alongside a restructured funding system and the establishment of Iceland Music as a unified national music office. Working across all genres, Iceland Music focuses on export and the development of the domestic music ecosystem, reflecting a stronger political anchoring of the sector. While Iceland's international reputation has traditionally been shaped by its indie and alternative scenes, there has been a notable rise in contemporary and classical music, with numerous composers gaining international recognition. In parallel, a growing number of Icelandic film composers have achieved global success over the past decade.

A defining feature of the Icelandic music scene is its tightly knit and collaborative community, where artists frequently work across genres and disciplines. This is increasingly supported by a growing layer of independent companies and export-oriented actors, contributing to a more structured and outward-looking industry. Despite its small size, the ecosystem remains flexible and highly interconnected, with strong links between creators, industry stakeholders and international networks. There is a strengthened strategic focus on songwriter export and international collaboration, reflecting both the limited scale of the domestic market and a deliberate emphasis on niche positioning and long-term global partnerships.

The **FAROESE** music export environment has also developed significantly in recent years. The Faroese music ecosystem is small but growing,

characterised by a high degree of collaboration and a strong presence of independent and DIY-oriented artists and industry actors. This collaborative structure has been instrumental in enabling Faroese artists to engage with international networks and markets. Faroese artists are now regularly present at European showcase festivals and international industry platforms. While popular music remains the primary export segment, contemporary classical music and jazz are also gaining increasing international visibility.

A notable artistic trend is the growing presence of Faroese-language releases. Artists increasingly present Faroese-language repertoire internationally through concerts, showcases, and cultural initiatives abroad, reflecting a strong cultural identity within the internationalisation of Faroese music.

Taken together, these national developments point to a Nordic music export landscape that is becoming more diversified, creator-driven, and structurally distributed across smaller actors and independent companies. Songwriter and repertoire export is gaining importance across several countries, while policy frameworks for international engagement are being clarified or strengthened. At the same time, domestic market limitations and slower organic growth increase the strategic necessity of export across the region. Differences remain in institutional maturity and policy instruments, but the overall direction shows a shift toward more targeted, knowledge-based, and network-oriented export approaches.



# Key activities

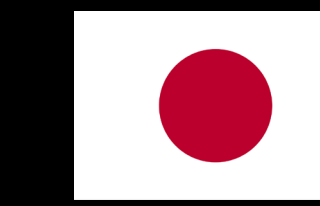
## Enhancing the global positioning of Nordic music

**NOMEX wants to** enhance the global positioning of Nordic music by strengthening and further develop Trade Missions as a strategic platform for international engagement. NOMEX Trade Missions connect Nordic artists and music industry professionals with key global markets and are often aligned with cultural diplomacy efforts. Key markets are identified based on a combination of demonstrated local demand or interest and a strong commitment from Nordic partners to invest time and resources. Wherever possible, market selection is informed by data and insights that indicate potential for long-term collaboration and sustainable export pathways.

**Trade Missions function as** both entry points and long-term relationship-building tools, supporting sustained international presence rather than one-off export activities. By building on the established Trade Missions

framework, NOMEX wants to continue to strengthen the structures, networks, and practical opportunities that enable artists and music professionals to move across borders, collaborate internationally, and access new markets. The primary objectives of the Trade Missions are to build professional networks, generate market knowledge, strengthen intra-Nordic collaboration, and establish long-term conditions for music export and cultural exchange. Through this strategic and evidence-based approach, NOMEX aims to increase international visibility, relevance, and impact of Nordic music.

### KEY MARKETS 2026—2027



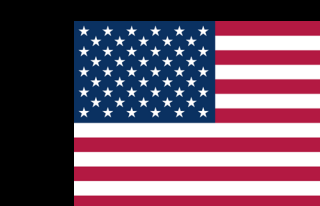
Japan



South Korea

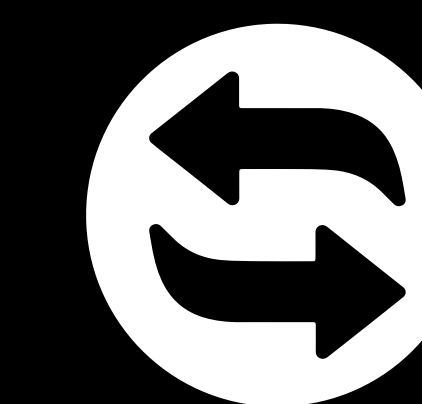


Mexico



USA

### AMBITION



4—6  
trade missions  
per year

15—25  
delegates  
per mission

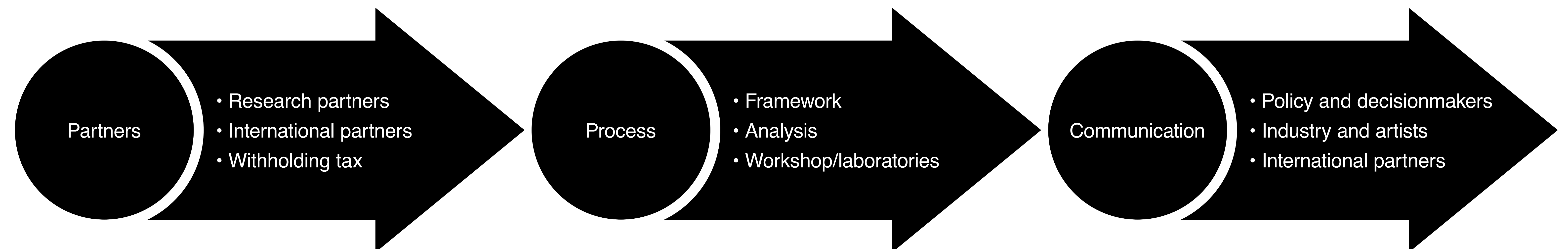
## Strengthening the conditions for artist mobility

**Artist mobility** is a core enabling condition for cultural diversity and sustainable financial careers in the music sector. Despite the global reach of music, access to international markets remains uneven. Artists and music professionals face persistent challenges related to visas and work permits, fragmented market access, unequal power structures, limited social security coverage, and a growing reliance on short-term project funding. Physical and professional mobility enables artists to build long-term relationships with international partners, develop market knowledge, engage in artistic collaboration, and establish a durable presence in new territories. Without mobility, music export risks remaining transactional and short-lived rather than contributing to long-term career development and resilient music ecosystems.

**Therefore, NOMEX wants to** identify key barriers to mobility, analyse the structural and economic mechanisms shaping artist mobility within the music industry, and work with Nordic and international partners to improve the frameworks and pathways that enable artists and music professionals to move, collaborate, and build sustainable financial careers.



Tolou  
Photo: Ousu Leigh, Music Norway



# Developing a sustainable and innovative Nordic music ecosystem that strengthens artistic quality and strengthens the industry

NOMEX wants to support national music export offices in building long-term capacity, fostering robust business models, and strengthening the role of cultural exchange through music export within a broader cultural and cultural policy framework. A central and continuing element of this effort is “Nordic Music Biz Top 20 Under 30”, the NOMEX Nordic industry award, which showcases emerging Nordic music industry talent and positions the Nordic region as an attractive professional environment for both local and international collaboration. The initiative will be further developed and maintained. Alongside “Nordic Music Biz Top 20 Under 30”, NOMEX will work actively to strengthen Nordic music export by developing pilot-based innovation, structured knowledge exchange, and intra-Nordic trade missions. NOMEX will contribute to pilot projects that test new models for collaboration, market access, and ecosystem development across the Nordic region.

These pilot initiatives function as practical laboratories, generating concrete insights that can be scaled or adapted nationally and regionally. In parallel, NOMEX prioritises structured knowledge exchange and peer learning, ensuring that experiences and lessons learned are systematically shared across borders. Nordic trade

missions and intra-regional professional exchanges form a core delivery mechanism within this work, providing practical platforms for collaboration, market insight, and relationship-building. Through these exchanges music professionals gain access to new networks, develop partnerships, and build a deeper operational understanding of neighbouring Nordic markets.

Nordic trade missions and intra-regional professional exchanges form a core delivery mechanism within this work, providing practical platforms for collaboration, market insight, and relationship-building. In addition, NOMEX organises networking events under the established JA JA JA brand at showcase festivals and other international industry platforms. Through these activities, music professionals gain access to new networks, develop partnerships, and build a deeper operational understanding of neighbouring Nordic markets.”

## PROJECTS

- Nordic Music Biz Top 20 Under 30
- NOMEX Trade Missions
- Pilot projects
- JA JA JA - A NORDIC MUSIC AFFAIR

## CROSS-OFFICE LEARNING

- Concept for project managers exchange across NOMEX member offices
- Shared platform

## AMBITION

- One yearly meeting for NOMEX member office project managers
- Sustain a high annual volume of NOMEX Trade Missions, including one Intra-Nordic Trade Mission
- 1-2 pilot projects

# Mapping the organisations of Nomex

MUSIC  
NORWAY



MXD  
MUSIC EXPORT DENMARK

Music  
Finland

Iceland Music

FAROE  
EXPORT

| NAME                       | YEARLY BUDGET  | GOVERNANCE & OWNERSHIP   | FUNDING & IMPACT  |
|----------------------------|--|--|---|
| Music Export Denmark (MXD) | The administration of MXD is funded by the association’s members. MXD receives an annual grant of EUR 695,000 from the Ministry of Culture, which funds MXD’s export activities.   | The association’s owners and board, which include IFPI Denmark, KODA, ROSA, and Roskilde Festival, hold overall responsibility for the institution’s operations, finances, and development.  | MXD’s export activities are funded through a grant from the Ministry of Culture, matched by a contribution from the music industry of no less than the same amount.   |
| COUNTRY                    | In addition, MXD receives an annual grant from the Ministry of Culture through a joint venture with Koda for a “Strategic Initiative” focused on songwriters, producers, and music publishers, and on strengthening collaboration across the Danish music industry.  | TARGET GROUPS & SERVICES   | MXD’s members include key organisations within the music sector. As they are responsible for MXD’s overall strategic direction, this ensures a high degree of alignment with the goals and needs of our users—Danish artists and music companies. |
| YEAR ESTABLISHED           | MANDATE & ROLE   | <p>MXD focuses on music that commercial stakeholders are organised around and that largely operates under competitive market conditions. In other words: MXD assists Danish pop, rock, and related genres in thriving on a global stage through collaboration and bold artistic ambitions. MXD does this and realise the mission through four main activities (cf. MXD’s strategy):</p> <ul style="list-style-type: none"> <li>→ Grant support for international projects initiated by the music sector</li> <li>→ MXD’s international projects</li> <li>→ Evaluation, analysis, and knowledge sharing</li> <li>→ New working methods, formats, and business areas</li> </ul>  | Results are documented through case studies and reports that include a range of quantitative indicators.  |
| ORIGIN                     | The creation, performance, and commercial exploitation of new Danish music is today both a creative and a business process, increasingly carried out in collaboration with international partners within global value chains. For many Danish artists, international collaborations and income from abroad are essential to building a sustainable economy that enables long-term artistic activity at a high artistic and professional level. | MARKETS & STRATEGY   |   |
| NUMBER OF STAFF            | Against this background, the purpose of MXD is to strengthen the development of Danish music by increasing the internationalisation of artists’ and Danish music companies’ activities.  | <p>MXD’s primary strategic focus is to provide Danish artists and music companies with resources and competencies related to collaboration with international partners within global value chains, with the aim of enabling economically sustainable careers for Danish artists and ensuring that they can work at the highest artistic level.</p> <p>Market focus (in no particular order):</p> <ul style="list-style-type: none"> <li>→ The Nordic countries</li> <li>→ Germany and the UK <ul style="list-style-type: none"> <li>(w. touring linked to surrounding neighbouring markets)</li> </ul> </li> <li>→ Other major core markets in the music industry: <ul style="list-style-type: none"> <li>the United States and Japan</li> </ul> </li> <li>→ Asia, with a primary focus on South Korea and China; <ul style="list-style-type: none"> <li>India is a potential candidate for increased MXD focus</li> </ul> </li> <li>→ Latin America, with Mexico currently as the main focus</li> <li>→ Frontier markets: Africa, currently with a focus on songwriting and publishing</li> </ul> |   |
| LEGAL STATUS/STRUCTURE     | What distinguishes the MXD model is that a number of structurally key organisations within the music sector hold overall responsibility for MXD’s operations and strategic direction. This ensures that users’ needs and expectations strongly inform MXD’s work, while also providing the organisation with a strong mandate to develop cross-sector solutions within the music industry.   | Market focus (in no particular order):   |   |
| YEAR ESTABLISHED           |  | → The Nordic countries   |   |
| NUMBER OF STAFF            |  | → Germany and the UK   |   |
| LEGAL STATUS/STRUCTURE     |  | (w. touring linked to surrounding neighbouring markets)  |   |
| NUMBER OF STAFF            |  | → Other major core markets in the music industry:  |   |
| LEGAL STATUS/STRUCTURE     |  | the United States and Japan  |   |
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| LEGAL STATUS/STRUCTURE     |  | India is a potential candidate for increased MXD focus   |   |
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| NUMBER OF STAFF            |  | songwriting and publishing   |   |

|   |   |   |   |
|---|---|---|---|
| <b>NAME</b>                                       | <b>YEARLY BUDGET</b>  | <b>TARGET GROUPS &amp; SERVICES</b>   | <b>MARKETS &amp; STRATEGY</b>   |
| Faroe Music Export (FMX)                          | DKK 1,830,000 (EUR 244.980) +<br>approx. DKK 500,000 (EUR 66.000) for support schemes   | FMX functions as a link between Faroese artists/industry professionals and international music networks, including booking, management, labels, PR/promo, publishing, and festivals.  | FMX's market priority is Europe, including Nordic and key central European hubs, while also working strategically with North America and selected emerging markets when relevant (e.g., Mexico). Activities are continuously adjusted to fit the needs and opportunities of the Faroese music sector. |
| <b>COUNTRY</b>                                    | <b>MANDATE &amp; ROLE</b>   | FMX primarily supports:   | <b>FUNDING &amp; IMPACT</b>   |
| Faroe Islands                                     | Faroe Music Export (FMX) works to strengthen the international visibility and export of Faroese music. The organisation supports professional music industry actors through capacity building, networking, and initiatives that improve access to international markets and partnerships. | <ul style="list-style-type: none"> <li>→ Artists and bands with export potential</li> <li>→ Management, booking agents, labels, and other professional music industry stakeholders</li> <li>→ Emerging talent moving toward internationalisation through development programmes</li> <li>→ Key activities and services</li> </ul>   | FMX is publicly funded through the Faroese government and operates as a public entity with strategic and political anchoring. The organisation is small and flexible, allowing FMX to work both on short-term export initiatives and long-term development of the Faroese music ecosystem.            |
| <b>YEAR ESTABLISHED</b>                           | <b>GOVERNANCE &amp; OWNERSHIP</b>   | FMX supports music export through:  |   |
| 2019  | Public entity<br>Board: 4 members   | <ul style="list-style-type: none"> <li>→ Support schemes / funding for export-related activities (e.g., touring, showcases, promotion, travel)</li> <li>→ International presence: showcases, delegation trips and trade missions</li> <li>→ Capacity building: mentoring, advisory support, workshops and masterclasses</li> <li>→ Networking and matchmaking: connecting Faroese actors with international partners and industry contacts</li> <li>→ Local industry development: meetups and professional development activities in the Faroe Islands</li> </ul> |   |
| <b>ORIGIN</b>                                     |   |   |   |
| Public initiative                                 |   |   |   |
| <b>NUMBER OF STAFF</b>                            |   |   |   |
| 1 full-time employee +<br>project-based resources |   |   |   |
| <b>LEGAL STATUS/STRUCTURE</b>                     |   |   |   |
| FMX is a public entity                            |   |   |   |

## NAME

Iceland Music

## COUNTRY

Iceland

## YEAR ESTABLISHED

2023 in current form (previous office established in 2006 and the Iceland Music Information Center established in 1968).

## ORIGIN

Independent, self-governing non-profit foundation established by representatives of the Icelandic music sector in partnership with the Ministry.

## NUMBER OF STAFF

Total of 8 employees in 7 full time positions.

## LEGAL STATUS/STRUCTURE

Independent, government-supported non-profit organisation.

## YEARLY BUDGET

2026 core operating income is projected at approximately ISK 192 million (c. EUR 1.30 million). Total revenues for 2026 may be higher due to temporary allocations and transfers. This amount does not include the budget of the national Music Fund (c. EUR 1.45 million).

## MANDATE & ROLE

Iceland Music works in the interest of Icelandic music and the musicians who have given Iceland a distinctive place on the world stage. The mission is to strengthen Icelandic music both at home and abroad.

Main role is:

- To serve as a collaborative platform for businesses, interest groups, cultural institutions, educational institutions, and government bodies regarding music policy and actions.
- To operate the revamped Music Fund.
- To promote and sell Icelandic music, and facilitate sheet music distribution for Icelandic compositions.
- To advise and service artists and music companies with exporting their music to other markets
- To undertake specific tasks related to research and statistics on the Icelandic music industry
- To support the preservation of cultural heritage in music through advice, education, and services

## GOVERNANCE & OWNERSHIP

The board consists of 7 representatives appointed by its founding organisations:

- STEF (the Icelandic Performing Rights Society)
  - IFPI Iceland (FHF)
  - The Icelandic Musicians' Union (FÍH)
  - The Association of Music School Teachers and Administrators
  - The Society of Icelandic Composers
  - The Ministry of Culture, Innovation and Higher Education
- two members (including chair)

## TARGET GROUPS & SERVICES

Primary target groups are artists and their teams, music industry professionals and music related businesses (festivals, venues, management companies, publishing companies, booking agencies etc). Iceland Music works across all genres of music.

The primary responsibility is to work with artists and other industry professionals at the earlier stages in their careers, when the need for help and guidance is the most.

Iceland Music operates through a combination of funding instruments, export and market development programmes, infrastructure and competence-building initiatives, and strategic incentive schemes designed to strengthen the sustainability and international reach of Iceland's music ecosystem.

## MARKETS & STRATEGY

The United States, Germany, UK and the Nordic countries are Iceland Music's priority markets. More recently Iceland Music has started to focus on Canada as an interesting market, especially when it comes to jazz and roots music.

Iceland Music's international strategy is centred on:

- Strengthening long-term industry relationships and institutional partnerships
- Strategic participation in major international showcasing platforms and trade events
- Market development and access for Icelandic artists across genres
- Capacity building and professionalisation of the sector
- Administration of travel and marketing grants to support international outreach

## FUNDING & IMPACT

Iceland Music is primarily funded through an annual state allocation from the Icelandic government. Additional income is derived from contributions by founding partners and Business Iceland, project-based grants, service-related revenue, and sales of sheet music.

Headline results / Impact indicators:

- Increased international visibility and market access for Icelandic artists.
- Growth in international performances, partnerships, and industry engagement.
- Strengthened professional capacity within the Icelandic music sector.
- Enhanced international positioning of Iceland as a forward-looking music nation.
- Sustainable development of the national music ecosystem.

|   |   |  |   |
|---|---|--|---|
| <b>NAME</b><br>Music Finland  | <b>YEARLY BUDGET</b><br>1,3 million euros (general operations budget + projects)  | <b>GOVERNANCE &amp; OWNERSHIP</b><br>Member organisations:<br>→ Teosto- Finnish Composers' Copyright Society<br>→ Finnish Music Creators FMC<br>→ The Finnish Music Publishers Association<br>→ Gramex – Copyright Society of Performing Artists and Phonogram Producers in Finland<br>→ IndieCo – Finnish Independent Record Producers Association<br>→ Society of Finnish Composers<br>→ Finnish Musicians Union<br>→ IFPI Finland | <b>MARKETS &amp; STRATEGY</b><br>Nordic countries, Central Europe, UK, USA, Korea, Japan  |
| <b>COUNTRY</b><br>Finland   | <b>MANDATE &amp; ROLE</b><br>MF helps their clients to establish connections, present their music and grow their audiences and businesses in the international market.<br>MF is the only provider of professional music export services in Finland. | <b>TARGET GROUPS &amp; SERVICES</b><br>Their services are aimed at music professionals, including music companies, businesses, and individual operators. Their clientele represents both creative and performing sides of the industry. Their services include consultation, networking, funding, capacity building and several tailor-made solutions to boost international success.  | <b>FUNDING &amp; IMPACT</b><br>The activities are funded by the state (Ministry of Culture and Education) and the eight member organizations (see above).                                       |
| <b>YEAR ESTABLISHED</b><br>2012   |   |  | Finnish music exports have grown steadily over the past 10–15 years. In 2024, exports in core areas (live music, copyright, recordings) grew by 9%.   |
| <b>ORIGIN</b><br>Industry-led. Music Finland was established by eight organisations who represent widely Finnish music infrastructure |   |  | The success is reflected, for example, in the growth of copyright royalties and live music shares which grew the most. Finnish song exports have also steadily grown in number in recent years. |
| <b>NUMBER OF STAFF</b><br>10  |   |  |   |
| <b>LEGAL STATUS/STRUCTURE</b><br>Non-profit organisation.   |   |  |   |

|   |   |   |  |
|---|---|---|--|
| <b>NAME</b>                                     | <b>YEARLY BUDGET</b>  | <b>GOVERNANCE &amp; OWNERSHIP</b>   | <b>MARKETS &amp; STRATEGY</b>  |
| Music Norway                                    | Approx NOK 35 mill (EUR 3,11 mill) (+ administers NOK 5 mill (EUR 0,44 mill) from The Ministry of Foreign Affairs to different grant schemes)   | Publicly founded and independent national organisation established by The Ministry of Culture and Equality, who is responsible for operational funding. MN also manages grant schemes on behalf of The Ministry of Foreign Affairs. | Primary export markets<br>→ Nordics, Germany, UK & Europe, USA   |
| <b>COUNTRY</b>                                  | <b>MANDATE &amp; ROLE</b>   |   |  |
| Norway  | The organisation's mission is to facilitate export initiatives and the international promotion, interest and use of Norwegian music of all genres internationally. The work is grounded in the needs of the music sector. | A board with chair, 6 members and 3 substitute members for 4 years at a time. The board is the foundation's highest governing body and has overall responsibility for the foundation's strategy and operations.                     | Emerging markets:<br>→ Latin America, SEA, India, Africa   |
| <b>YEAR ESTABLISHED</b>                         |   | <b>TARGET GROUPS &amp; SERVICES</b>   | Strategic focus areas  |
| 2012  | → Act as the link between music from Norway and the global music market.  | Primary target groups   | → Strengthening international competitiveness of Norwegian music<br>→ Long-term career and company development, not one-off exports<br>→ Genre-diverse approach (pop, urban, jazz, classical, folk, etc.)<br>→ Data-informed and partnership-based market engagement |
| <b>ORIGIN</b>                                   | → Provide competence building, networking arenas and advisory services, and grants.   | → Norwegian artists, composers, songwriters, producers, managers, labels, publishers and music companies  | <b>FUNDING &amp; IMPACT</b>  |
| Founded by the Ministry of Culture and Equality | → Contribute to increased knowledge, research, mapping, and analysis of the Norwegian and international music field.  | → Professionals with international growth ambition  | Main funding sources:  |
| <b>NUMBER OF STAFF</b>                          |   | Career stages   | → Operational funding from the Ministry of Culture and Equality. Annual budget approx. NOK 35 million + approx.  |
| 15  |   | → Main focus on export-ready and internationally scalable careers<br>→ Prioritize those who can show a momentum, and documented strategy for their international activities and growth ambitions.                                   | → Administers grant schemes, NOK 5 million from the Ministry of Foreign Affairs, and yearly apply for project-based funding through MFA.   |
| <b>LEGAL STATUS/STRUCTURE</b>                   |   | Core support instruments  | → Limited external and partnership income  |
| Foundation                                      |   | → Industry advisory services<br>→ Financial support schemes (touring, marketing, export initiatives)<br>→ Market access & networking (delegations, showcases, network arenas, market access initiatives)                            | Headline results / Impact indicators:  |
|   |   | → Competence building (export know-how, business skills, competence building programs)<br>→ Profiling of Norwegian music internationally  | → Increased international visibility and export of Norwegian music<br>→ Capacity-building and professionalisation of the Norwegian music industry  |
|   |   |   | → Expanded networks and market access<br>→ Increased potential for international revenue   |
|   |   |   | → Strengthened knowledge base through research and analysis  |

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| <b>NAME</b>  | <b>YEARLY BUDGET</b>   | <b>GOVERNANCE &amp; OWNERSHIP</b>  | <b>MARKETS &amp; STRATEGY</b>  |
| Export Music Sweden  | 2025:6 504 000 SEK ≈ 575 600 EUR   | Owners: IFPI (record companies), SAMI (musicians), and STIM (songwriters).   | With a few exceptions, ExMS operate where the rights system works and generate revenue.  |
| <b>COUNTRY</b>   | <b>MANDATE &amp; ROLE</b>  |  |  |
| Sweden   | Increased export revenues across all music sectors and genres (even though some genres are temporarily on hold). | Board structure: Three representatives from each of the above organisations. The Chair rotates annually between the owners.      | Priority export markets for 2026: Asia (Japan, Korea, and—more recently starting in China), the USA, and Europe.   |
| <b>YEAR ESTABLISHED</b>  |  | <b>TARGET GROUPS &amp; SERVICES</b>  |  |
| 1997   | The policy objectives of the programme are to increase exports and strengthen international collaboration.       | The professional music industry: companies, songwriters, and artists.  | India, Southeast Asia, and Latin America are emerging priority markets.  |
| <b>ORIGIN</b>  |  |  | <b>FUNDING &amp; IMPACT</b>  |
| Industry led (owned by 3 major bodies of the industry)                               |  | No tour support. Travel support for trade missions.  | Owners: Fund overhead costs.   |
| <b>NUMBER OF STAFF</b>   |  | A free seminar programme for the music industry through ExMS's popular seminar series. Online guides are compiled and published. | Other funders: The Swedish Arts Council (overall funding and some staff costs) and the Ministry for Foreign Affairs (trade missions and business development).           |
| 3,5 hired staff on payroll (+ a pool of consultants on accounting, web and projects) |  | The organisation is financed through core support instruments and project-based funding.   | Project funding: The Swedish Institute and the Swedish Arts Grants Committee.  |
| <b>LEGAL STATUS/STRUCTURE</b>  |  |  | Other resources: Business Sweden (new, but promising).<br>Headline results (impact indicators) include increased export revenues and strengthened international networks |
| AB (aktiebolag) = Limited company  |  |  |  |

**NOMeX**