

## Afternoon Discussions: Summary of Answers from Groups

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### Provocation 1: What practical steps can we take to build a stronger network for Swedish musical theatre creators?

- Organise **regular in-person meetings** where composers, writers, producers & directors can come together to share their works in progress (eg, 10-15 minute showcases). These kinds of gatherings can be important arenas for giving and receiving constructive feedback, as well as fostering collaboration. These could also be **meet and greet** events to help writers & composers / producers and institutions find collaborators, and/or a space for people to share personal experiences and insights into working methods (etc).
- Arrange **structured forums, talks and showcase festivals**, which can also be spaces for networking, knowledge-sharing, and for receiving feedback.
- Importance of creating spaces / structures that enable people to receive / give feedback on work at early stages of the creative process.
- Enable people to ask for help
- Create spaces/structures that encourage greater connectivity, learning and understanding between different kinds of creatives (performers, directors, producers, writers, composers, etc)
- **Exchange schemes** between different venues, producers, creatives, that can create opportunities for a wider range of voices to be heard, increase access to resources, and help the national network become more interconnected.
- Create **digital platforms**: whether they be informal spaces like Facebook groups or WhatsApp groups or more structured hubs for sharing work, discovering collaborators, and connecting with peers across Sweden. These virtual spaces can be useful marketing tools, and they also encourage openness and resource-sharing, making networking accessible no matter where someone is based.
- **Mentorship schemes** that enable early-career practitioners to get support and guidance from established industry professionals.
- **Recognition**: spotlighting new work and initiatives.
- Create a **formalised national network** that brings together institutions (including artistic leaders working within these institutions) and creators.

## Provocation 2: How can we better support the development of new musicals in Sweden?

- Encourage institutions—schools, theaters, cultural bodies—to be more open and collaborative
- Forge more connections between educational programmes and professional creators.
- **Support early career practitioners:** reducing the barriers to entry in the branch, creating opportunities for collaboration (eg working with students to workshop ideas), mentorship programmes, access to smaller stages for new productions, integrate creative writing and fresh theatrical methods into curricula.
- **Established venues and larger state-funded institutions can support** by offering facilities and resources to support new musical development, creating a pipeline for new works to take shape. Offering the use of existing spaces, providing scholarships / grants / network funding specifically for the purpose of supporting new Swedish musicals.
- **Funding for new musicals and/or an organisation that supports new musicals:** whether from the state, through membership, or with support from larger institutions (or a combination of all). Funding that can enable creatives to take risks and push boundaries.
- **More collaboration:** more partnerships, more knowledge exchange, more sharing of resources – prioritise teamwork and working together.
- **Create a national / Nordic platform** that can bring people together to collectively strengthen the genre, with a long-term outlook.
- More **training** and **development** courses / programmes – e.g creative writing
- Sweden needs **more small-scale venues**, and **more affordable venues**
- **Mentorship programmes**
- **Showcase festival** – like BEAM or Edinburgh Fringe – where new works get a public stage, connecting creators with peers and audiences early on.
- Organise **regular events** where composers and writers can hear their work out loud.
- **Find, encourage and support diverse new voices.**
- **Support productions that want to start small**, lowering the barriers to entry and allowing failure to be part of the process (access to smaller venues is key here)

### 3. How can new Swedish musicals reach bigger and broader audiences, at home and abroad?

- *Education, accessibility, modern marketing, and authentic storytelling*
- **Bring musical theatre into schools:** performances designed for students; weaving the art form into youth music curricula so it feels like a natural part of life for the next generation; training music teachers in theatrical skills, like playwriting or production; offer the art form in all levels of education.
- Think of ways to make musical theatre speak to youth culture
- **Accessibility, of events and information:**
  - **Affordable ticket prices**, especially for small productions.
  - **Relatable, contemporary, authentic, community-focused human stories** that connect universally can draw in diverse crowds—including non-theatre-goers – and may bridge the “cringe-gap” of people singing their feelings.
  - A clear website / platform / resource that provides information about current productions
  - Use social media for more effective marketing, including platforms like Instagram and TikTok — this could mean developing new forms of marketing materials for these platforms, such as short, intense trailers that showcase a musical’s heart.
  - Also use social media as a tool for global auditions / networking
- **Accessibility of language:** writing in English can help appeal to a global audience. Importance of the quality of translation.
- Create forums that enable Swedish creatives to **expand international contact networks** and increase international cross-pollination. Increase global reach by teaming up with international partners or strategically finding collaborators from target markets.
- **Brand building:**
  - Collaborate with music labels
  - Develop a show over time: start small, allow for failure, refine, grow incrementally.
- **Importance of storytelling (see also above):**
  - What are the stories we want to tell?
  - Tell relatable stories that connect with audiences—it’s all about choosing tales that people see themselves in, that transcend space and time. These shows will naturally find their crowd both at home and abroad.
  - Local stories and specificity can have a global appeal
  - Importance of empathy
  - Explore fresh genres, like horror musicals
  - Invest in younger creatives and new voices
- **Open workshops / rehearsals** to generate interest at an early stage

## **"What practical steps can we take to build a stronger network for Swedish musical theatre creators?"**

- Focus on creating opportunities for collaboration, resource-sharing, and mentorship among composers, writers, and producers.
- Consider the role of digital platforms, physical hubs, and regular events.

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-> 2 minutes each to share from your A4
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- 3) When "Somewhere" plays, presenter has 2 minutes to summarise the table discussion
- 4) Each table's presenter has 2 minutes to share with wider group

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*Questions? Stuck? Put your hand up for a facilitator to help*

Victoria.

physical hubs

Tidigt möte mötas tidigt i  
~~drömmen~~ den kreativa processen

Vartannat är konferenser  
och utställningar

Inspiration från  
forskningsnätverkande

Knyt ~~5~~

# Notes.

- Forums for feedback, mentorship, reading, workshops  
Platforms  
for writers, composers, directors

- Honest feedbacks.
- Talks + physical meetings.
- Discussions.

JOSEF

MEETINGS IRL, SHARING WORKING  
EXPERIENCES, WORKING METHODS,  
SHARING WORKS IN PROGRESS - GETTING  
AND GIVING FEEDBACK

MENTORING FROM EXPERIENCED PEOPLE  
IN THE BUSINESS

Michael England

Options / opportunities for collaborating.

⑧ Creating providing spaces to present / workshop

⑧ The 2/3 year initiative → recreate on a more permanent basis -  
that already happened in Sweden like BEAM - a bi (or tri) annual programme  
not a one off 3 yr programme.

Feedback - bring practical / from people with value/experience. i.e. valuable experience.

[Master scheme IVORS academy in the UK]

Use facilities available @ venues [ie rehearsal space / pianos] for Sundays  
once a month / once every 2/3 months to allow composers to work with  
singers + "try-out" material.

Also - SEE OTHER SIDE →

David

Vilket praktiska steg  
kan vi ta för att  
bygga ett starkt nätverk

\* Att få de stora institutionerna att bidra med program  
samt Artister och ledare.

\* Mentorprogram för unga conductors i de stora institutionerna  
as well as writers and directors and composers

\* To have the institutions to host readings  
of new material.

- SWEDEN COULD CONTRIBUTE WITH VOICES AND MANPOWER  
(MUSICIANS, ARTISTS SCHEDULE)

↓ Dischering  
Praktiskt råd från → panelist should be from the  
industry <sup>with</sup> - experience.

[Membership]

How can we support the development of new musicals?

- open up their institutions and share with each other? Festivals → collaboration between schools and institutions.

Education within institutions - what are the specialist musical institutions?  
Festivals - further edu. of freelance, available for readings and develop ideas.

Research/bureaucracy, Ac on del on det.

- Education - creative writing. Working with new material.  
How to start "focus groups" smaller venues, within the Theatre/Venue.  
The loneliness of the industry.]

Bridging the Gap, embracing new media for Marketing.

Classical music, Opera, but not Bernstein/Sondheim.

Institution - lifting New musicals instead of the old ones

Collaboration between houses. More small, more unique. Broader.  
Exception instead of polite discussions.

Specificity - location doesn't matter - "Come from Away"<sup>4</sup>  
works globally because it is about a human quality -  
empathy - it's not about a small town.

Write a musical about something people relate to / identify  
with, therefore has a global/export quality.

# JULIAN

- ① Existing institutions to provide facilities and resources for meetings
- ② Existing institutions to ~~suggest~~ provide artists & creatives to work on events. S
- ③ Educate students, about producers  
Established feedback.  
Specific criticism  
Meeting with colleagues & superiors

Networks

Biennial Scheme

- ① Convince Venues to give space <sup>of facilities</sup> ~~annually~~ <sup>quarterly & annually</sup> ~~or monthly~~ <sup>to come together</sup>
- ② Use artists & collaborate with educational institutions to mix pros with students ~~both~~ <sup>is useful for both</sup> creators & performers.
- ③ Need criticism from people way above our pay grade
- ④ ~~Not successful~~ digital platforms can aid networks, enable access to mentors ~~for~~ whom you might not physically have access to. School of Songs online courses, Prison Etc.
- ⑤ ~~Written~~ <sup>different</sup> mentors ~~needed~~ <sup>qualified</sup> to be presented by

# ROB HARTMANN

- "MEET AND GREET" - GATHERINGS  
OF WRITERS AND COMPOSERS -  
TO FIND POTENTIAL COLLABORATORS -  
POSSIBLY SHARE WORK / IDEAS
- THE SAME FOR PRODUCERS AND  
INSTITUTIONS - KNOWLEDGE SHARING -
- PRESENTING SMALL SCALE WORK  
(10-15 MINUTES OF WORK, ON 150  
FEET) - TO SHOW POTENTIAL  
WORK - TO SEE HOW THE IDEA  
LIVES ON ITS FEET

# Linnea Karlsson

Vem är skaparen?

Encourage people to become creators

- hur kommer man fram som mindre skapare? Eller ny?

## ★ Mässor (Exhibitions)

Digitalt samtal söka stöd.

- mindre skala och oftare
- inte bara stort nationellt utan också regionalt
- En mötesplats
- samla bidragsgivare, <sup>individuella</sup> kreatörer, fria kattegrupper, producenter, insubitoner osv.

## ★ Mötesplatser

Jobblunch

"Event" där människor kan ses jobba men också nätverka.

## ★ Välkomna

Mötesrum - digitalt  
- logga in vissa tider för att kunna bolla.

Öppna upp mellan kreatörer, producenter och vilka det är? men också mellan konstformer/kulturbötare och få alla att känna sig välkomna  
inom musikalteater

- \* Institutioner/kontaktpersoner, välj en specifik person/funktion.
- \* Återkommande datum/kontinuitet.
- \* Fysiska platser/fyllnaden: <sup>Teater</sup> Biennalen / skapa en musicalbiennial.
- \* Då man kan komma tillsammans.



Fanny Ranel

\* Berörs arenor för att testa & visa & utveckla, dela, feedback,  
Kan man få tillgång till institutionsteatrar i lägsång.  
Medel för utveckling. Likt MO tidigare.

Festival? Eller biennal-isch. Använda befintliga  
eller utveckla egna? Som mötesplatser.

Få med musikalutveckling i utbildningarna även  
för team -> sutt (ej endast artister). Ändra  
definitionen (folks uppfattning) för att höja status.  
Redan där byggs nätverken.

Sänka trösklarna mellan olika funktioner - samarbeta  
inte tävla. Vänlighet & hjälpsamhet.

ERIK F

Digital platform - (monthly) meetings / updates

Workshops connected to musical th. educators  
in Sweden

Producer connected to theatres managing  
the gradually expanding network - Theatres →  
→ take turns being the leader of  
project. = in order to grad. build a  
'NANT' 'MNT'?

1st stage of creating a @  
set network, driven by work. employed  
organization

Staffan, Fanny, Erik, Rob, Linnea, Annakarin

& resources (people etc)

## Intro

→ How can ~~we~~ <sup>(theatres)</sup> use our <sup>existing</sup> facilities to facilitate?

- More transparent dialog between artistic director and creator to develop something together.

→ Actually build a network! How do we do it?

Can we get something close to MTN? If not - just over coffee to start with, or over digital platforms. Force feed it, at the moment.

Key roles from different institutions? for a limited time? ~~the~~ A shared resource.

- Include opportunities for writers to meet & collaborate.

- ~~the~~ Organize a showcase of brief presentations of new work. - Open up for a wider range of people

- Smaller pitches; like once a month

- Create a hub for creators.

- Find specific people ~~the~~ at the institutions that are in charge of the new musical projects.

Continuity is important!!

Scenkonstbiennalen - can this be a possibility

→ Get the artistic leaders on board!

→ For the students out there: produce your own projects!!

## Practical steps

Teatrarnas roll: tillhandahålla lokaler/resurser.

Organisationens roll: är vi här idag med ambitionen att starta nät som liknar MTN?

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SNMT ? Upprätta teaterchefen.

Skapa ett nätverk ?

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# Creators

• Connects events between producers & writers <sup>Thomas Bay</sup>  
→ talk about wishes & obstacles on both ends

- Regular Network events throughout the country
- "Ambassadors" who can facilitate ~~the interaction~~ events in different locations - and "connect" people

- Digital platform / chat / message board
- Theatres "lending" space or in-house resources in staff time to help creators get together and work - sparingly - mentoring

- Mentorship / Mentee network
- Educational focus on creating musicals

Webpage w/ calendar function and info.  
Social Media posts

• FIND A COMMON GOAL/IDEA WE ALL CAN MOVE TOWARD



- Investment | Arts funds
- Artist retreats? shared collaborative ideas? Maybe like song writing camps → musical theatre

Selma Ehle

Create social media groups

- share ideas
- marketing for events like this

Education for musical theatre writing

- you get contacts from school

"BEAM" - festival

Filip L

Emphasis on collaboration

\* Audience sharing

Ideological and political discussions

\* Discussions on form

Critical viewpoints on form, genre, creative innovation,  
connection with university-based practices

\* Interdisciplinary discussions, facilitating collaboration with  
artists and others in closely linked but also  
far reaching fields.

Cutting out the middle man. Grass roots movement in  
order to see what artists and audience create  
together, without institutions.

JAMES GRIEVE

PRODUCERS NETWORK

VENUE NETWORK

SWEDISH MTA

FRANCE

EDINBURGH SHOWCASE

DEVELOPMENT HUBS

↳ GO etc.

Lobby for tax breaks

Investment fund

Producer training.

US style retreats

UK collaboration & co-production

Multi co-production

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MT education

Other industry learning.

✓ A facebook group or similar -  
For writers or people who write,

Specific network,

Some sort of mentorship,  
Younger meet more experienced,  
Need to be funded.

GRASS ROOT



Meetings, gatherings, retreats,  
Around sharings,  
Where the writing process is discussed  
Bastion or other ~~stage~~ venues  
need to open up.

Loop -

Share knowledge, that you dare  
to ask for help.

BEAM SWÆDEA

~~microstudy~~  
microstudy -  
long term

Spotify list



- o find an organizer who is willing to facilitate meets and connections
- o introduce creators into the possibilities of what such network could provide, ie. take some of them to a 2-day workshop where different creators may collaborate w/ each other & possibly form useful team work
- o allow other creators to continue / edit each others' work

- o social media \*
- o WhatsApp - group for specific guidance \*
- o investment fund → long term investment
- o mentorship → need for good & hard feedback \*
- o meeting w/ press & colleagues
- o educational focus \*
- o a platform where to dare to show unfinished work
- o writing camps \*
- o Spotify - lists of interesting new writing
- o possibly guiding w/ venues & new venues for showcases
- o network where theatres won't necessarily produce the show/development but offers facilities for workshops → could be seen as <sup>artistic</sup> research and might open new funding

grass-root network

self organized

Doesn't ask for things but does things

Could be a manifesto: In 2035 ~~we~~ we want this

# Practical networking

Karin Görn

Pub-nights: different creative groups have responsibility for programme. One night the ~~actors~~ performers, schools, another night, the producers and then writers... etc.  
Always performing, group discussions or fun activities every night.

1 Social media where people post incepts of their work and can get in touch with each other. Copyright issues? Can it be protected by links or something.

How do we do more and talk less?

Switch up - workshop. Performers become writers, musicians direct, directors write music i don't know it will be stupid and maybe fun.

Open mock-auditions-role play before an audience

I think fun, crazy gimmicks will lead to more innovation

Writing-workshops with writers/~~as~~ composers/musicians/performers/directors osv etc. They'll be matched up to make short musical theatre shows over an intensive, short time based on a common source, f./ex. every group gets a different Shakespeare plays to base their work on. Always material free from copyright.

Broaden the musical landscape in the network by inviting different types of musicians/composers. Young people! jazz, folk music, singer-songwriters who can bring new ideas and energy to our very ~~in~~ ~~the~~ closed-off community.

Put together <sup>commercial</sup> producers with established theatres for exchange. (of ideas and money)

Important to always stand up for quality.

Opening up institutions share

For ~~se~~ education facilities have the possibility to use costumes and ~~hair~~ make-up artists.

Create hubs with the different parts of the process, composers, writers, producers, performance artists, & students, give feedback

Regular meetings with all categories, writing @ 15 min. musical as a team on a theme' Try out, need 3 meeting spots.

Don't just meet digitally, also try out together.

Having <sup>monthly</sup> pub night starting with a presentation of like 20 minutes that one category prepares, different every time. Ending with a quiz

~~regular~~ Create a drop-box within the group and share feedback.

[festivaler av ofardiga musiker]

Helan Pjering What if

Page → stage do workshop with students incl. feedback

Håkan Myrberg

Regular meetings - sharing possibilities

hearing/reading each others works  
and have a possibility to give feed-back

Återkommande möten

Skapa en drop-box som delas i gruppen

skicka bilder och sekvenser.

Ställa specifika frågor om vad som  
går fram.

Sammanföra producenter med teater - som har pengar

utbyte

kvaditet, kostym, mask.

Hubbar med olika delar i processen, hjälp t. nya  
feedback.

utbyte med tex de anställda på balettakademien.

Regelbundna träffar alla kategorier, skiva musikaler  
ihop 15 min. Kasta ut sig, prova praktiskt. Behov av  
lokaler. Ses inte bara digitalt, grabba tillsammans

Pubkvällar, blanda olika kreativa grupper. I bland proffs på  
sen, seda producenter. Quiz tävlar.

LinkedIn. lägga upp material.

# My Blomquist Olsberg

Sammanför privata producenter (innovativa, nya idéer, lösningar som ingen annan har, kan göra det billigare) METD  
statligt understödda teatrar (som har en organisation mer pengar osv.) Låt oss  
gömma ihop och dela på pengarna.

Samla alla på en digital plattform  
där varje "roll" kan hjälpa varandra,  
dela erfarenheter men också mellan  
olika roller - skådisar, regissörer,  
kompositörer, kostymörer osv.

Träffas var 4:e månad eller vår/höst  
med specifikt schema om vad som ska  
hända (annars kommer inte folk)  
som bör komma

PRACTICAL STEP NETWORK.

Adam

REGELBUNDNA NÄTTVERKSBLAFFAR

Gardelein

KURSER I SKRIVANDE

ÖPPNA FORUM ONLINE FÖR DISKUSSION

• MASTER CLASSES MED FOLK I BRANSCHEN

• WORK SHOP-MÖJLIGHETER

SKRIVA TEST/WÖRT-MUSIKALER

MED NYA SAMARBETSPARTNERS.

Physical labs incl. at BA ✓

- black box
- performers
- technique
- basic production structure
- very basic marketing
- no ~~profit~~ profit needed
- workshops
- rooms for reading
- pianists
- educational purposes based
- ~~market~~ market
- non-dutch - Erasmus colab.

Jouvan  
Hedman  
Balettakademien

- WE ARE OPEN  
FOR  
CO-LABS

# ~~OLAF~~ RAMÉL Stronger Networks for Writers/Composers

- offer B2B alternatives for writers/composers at various stages of processes.
- Build hubs of various expertise to get feedback regarding content and business adaptation

## **"How can we better support the development of new musicals in Sweden?"**

- Explore funding models, dramaturgical support and the role of festivals or workshops in nurturing new works.
- Consider what Sweden can learn from international examples like BEAM.

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*Questions? Stuck? Put your hand up for a facilitator to help*

- Seniors all states and government funded  
should pay a "tax"

All should have workshops 1/year

- start a funded org. to support and be catalyst and organize  
(could be eselon)
- ~~Seniors~~
-

# Monstrall

- skolproduktioner
- lyssna på musik, ta in främ kompositörer, testar
- samarbete med kompositionsutbildningar
- uppmuntra skapande under utbildningen
- workshops på teatrar
- teatrar uppmuntrar & bjuder in till showcase
  - öppet för publik
  - kolla intresse / feedback

Sverige-typiskt:  
hålla sig på sin kant,  
hemlighålla vad som görs  
på arbetsplatsen / institutioner / planeringen  
?

Stordalen / Volvo / Sker  
- är 100 festival

utbildningar inom kantre / ket  
saknas  
for musical  
text musical  
director

scenkunstbiennalen  
- är det en plats för  
ny musical?

- kurser i kreativt  
skapande efter  
utbildningen är  
avslutad

- är det bättre med  
eskapism än  
politik idag?

VENUES

- MIX OF SIZES, SCALES
- SMALLER SPACES
- LARGER SPACES (500)

WE NEED TO WORK TOGETHER -

- MORE PARTNERSHIPS
- ~~EXCHANGE~~ KNOWLEDGE EXCHANGE BETWEEN ARTISTS, MANAGERS, PRODUCERS ETC.

ECOSYSTEM

- SHARING RESOURCES

SHOW CASE NEW SWEDISH WORK INTERNATIONALLY - BE PROUD + CELEBRATE

# KFFI'S ANDERSSON

## Better support of new musicals

- To create some kind of platform, supporting the development & and e.g. give workshop pos.
- Organize - collaborate
- Presentation of new works, like an 'Edinburgh fringe' platform.
- Funding.

o Malmö Opera example.

also other  
educations.

o Schools do more collaborations. !!!

o Stadsunderstödda teatern bör ta ett större ansvar, dela på & ansvar.

o För festivaler etc. stora sponsorer.

o Institutioner bör åter investera i nya verk!

o Sammantäckande organisation.

o Bean-konceptet.

o Plattform driven producer - creators like UK

o Presentation of platform - also internationally.

o Venues - new and open up existing venues.  
use existing venues that we do not know about

o Collaboration - creators/producers.

o Teaterns bjuder in.

o Plattform <sup>also private</sup> producers. <sup>open up existing</sup> venues. <sup>sharing.</sup>  
institutions collaboration and opens up.

o Plattform/festival/presentation new works.

o Education collaborations.

2 min

support the development of new  
musicals in Sweden?

Ge mer ekonomisk stöd → hitta samarbetspartners  
→ som i UK.

Främja musikal som konstform → ge mer  
respekt. (billigare biljettpriser)

Nå ut till fler - sätta ljus på musikal →  
engagera unga. Social media.

Tänkar från bordet:

Workshops för nya musikaler → öppna för alla

Egen BEAM festival. → presentera idéer. (som Oslo)

Mentorprogram.

Egen scen - playhouse i Stockholm? Mindre scener

Inkorporera mer eget skrivande i utbildning.

Ge studenter möjlighet att jobba med nytt  
material. → hungriga → ultimata utveckling

Ge info om hur man skapar själv - utbildning.

# Festival

## Education

- Creative writing in musical programs
- Working with new material is the ultimate ~~the~~ way to develop us as students
- Mandatory <sup>workshop</sup> → test out new musicals
- Using students as a part of the education for the students

The inbetween stage: From paper to the professional scene

- Artist catalogue
- Festival, a meeting place for new creators and producers
- ~~the inbetween stage~~

### ~~Workshop~~

Smaller ~~scenes~~ <sup>Venues</sup> to experiment and develop projects.

- Thinking creative about the ~~scenes~~ <sup>venues</sup> were playing at.
- Loan already existing stages, or own programs at the theaters that can develop projects ~~in rooms that don't~~ ~~are~~ and letting them play a weekend a couple days.

- Fringe festival →

använda utbildningar och studenter  
till att testa material

- Ekonomiskt stöd



- Att få ta del av att workshoppa nya muskler. Öppna auditions kanske?
- Egen beam festival i Sverige?
- From a student perspective.
- att hitta möjligheter att jobba. När man snart ska utexamineras känns möjligheterna ganska svartvita; jobba på en etablerad teater eller vara arbetslös. Vad finns i mellanrummet.

## Gruppens tänker studentbordet.

Workshops - Plattformar där man kan utlösa  
Vad kan man ansöka.

Money - Foundings (Privat, how, what's the method)

Including the young - ~~Mince~~ Meat

[Mentor program - Maybe after education

Include more creative writing in musical educations

Meeting place

Using students to workshop, a part of educations

Smaller the first step to the branch

- Smaller scenes, to workshops, to explore.
- Lower the level of entre

[Educate about freegroups

[Artist catalogue, where we can apply to do these  
firesoul projekt

Important for your fucking health. Support it then!

[Look at other inovations foundings or development programs.

Think creative about the scenes were playing at.

- Egna stödordningar för musical ~~själv~~  
konstformen

\* Egna program på teatrar i Sverige som  
kan ge utvecklings möjligheter för individuella och  
grupper, som sen ges en plats på scen.

- Festivaler

- Program på universitet, ~~istället~~ eller andra  
högre utbildningar

- Egna organisationer som pratar om i UK.

~~Multiple seen used reference~~

Finding ways to lower the barrier of entry,  
Some smaller venue where failure is allowed.

~~Using the ~~the~~ spaces that are ~~left~~~~

Using the spaces ~~that~~ that are being missed in  
institutions to allow for workshops ~~at~~

lulue

Daniel Edlund

## Tankar:

- I feel that the bigger government funded theatres have to lead the way in Sweden. Through: grants / ~~the~~ Scholarships dedicated specifically for this purpose.
- On a larger scale: A government led "Beam" Showcase would be possible in Sweden.

- HSM ~~kan erbjuda möjligt~~ can offer opportunities for writers/creators to workshop new material with our students and staff.
- Start a musical-festival in Sweden. Rotating between institutions/cities so hosting is shared. Building a structure / form a ~~group~~ working group ~~to~~ to apply for foundations for such a festival in long term.
- fortbildning - ~~för~~ fristående kurs - för musikaliker och upp upphovspersoner - "utveckling av nyskriven musikdomestik"  
(finns redan!)

NINA NORBLAD

Education: <sup>training professional functions</sup> create new titles like YD

create conductors, librettists  
playwriters

Advanced  
level

What are the Swedish traditions to build on?

Artist in Residence through education

Internship

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Continuing training  
Further professional education for freelancers to  
be included in the development of new music theatre  
for instance in Readings ~~and~~ and/or workshops

→ also possible for artists under institutional contracts

Institutions include this in their regular

↳ ~~the~~ funding - longer than 3 years business activities

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→ del i Scenkonstbiennalen

Festivals: Showcase format and digital platforms  
like Kultorträppan  
for sharing  
larger institutions  
take forms as hosts.

SUSANNA FREDÉN

(live at heart)

Bättre nätverk och fysiska plattformar / Showcase modeller  
med finansiering p2

Better network facilities ~~than~~

Physical platforms like festivals / showcases

Funding lasting longer than the 3 year project period

Readings in collaboration with the larger institutions  
not necessary public, could be next step

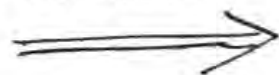
→ "programprinciper"

Utbildningar - Kulturskolor

MD-utbildning / Dirigent / Regissör  
Librettist

Advanced nivå

Group Presentation



- x Varje teater - egen avdelning för utveckling (om än liten)
- x Skolans roll i utbildning
- x Mentorship
- x Befald utveckling av projekt via teatrar
- x Festivaler...

Tänk

Ludwig Frey

Think about the relationship and models for writers and producers to work together with performers.

There might be a problem for actors going in to projects that are non-paid or on low budgets. To keep the spark alive for both performers and creatives you can start a platform for further education where you can

## **"How can new Swedish musicals reach bigger and broader audiences, at home and abroad?"**

- Explore how new musicals can attract diverse local crowds—like younger audiences, varied communities, and non-theatre fans—through accessible pricing, fresh formats, and relatable stories.
- Discuss ways to take Swedish musicals global, including bold marketing, smart translations, international collaborations, and tackling the trick of adapting Swedish culture for the world.

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### Instructions:

After the presenter reads the provocation, everyone at the table takes a blank sheet of A4 and has some individual time to write answers.

- 1) When “I Dreamed a Dream” ends, go around the table  
-> 2 minutes each to share from your A4
- 2) Open discussion at table once everyone has shared
- 3) When “Somewhere” plays, presenter has 2 minutes to summarise the table discussion
- 4) Each table’s presenter has 2 minutes to share with wider group

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*Questions? Stuck? Put your hand up for a facilitator to help*



- Find new public
- start early - child performance / school part. Make it "natural" to sing your story.
  - Takeen på julia - TV-dokumentar, quite successful.
  - Make music teachers get the skills of playing / ~~teaching~~ / teaching musical st. in school  
~~as~~ everyone has music.
  - musiken, spotify, videoformat / MTV / give out teasers
- 

Swedish culture today is ~~the~~ culture of the world - make stories that are human / contemporary /

offer the art form in all levels of education

# Reaching an Audience

Name: Bobbi Lindahl

How can live entertainment adapt to a home based audience? → Soc media? Interactivity? Theatre is live.

Can we incorporate theatre into youth <sup>culture</sup> education, and through it acclimatize a younger audience to the format?

(A Swedish Edinburgh fringe?)

Shows for schools

I found theatre by doing -

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Do Swedish <sup>denish</sup> audiences want to see shows in English?

Can you write a new show in English for a Swedish audience?

{ Where can you find info? - A clear website with a list  
A unified spot for information about running shows.

Musical - "music trailers" - music is what attracts audiences,  
how much of your IP - can be shared on soc. med?

Ticket prices need to be made affordable.

Make musical theatre "normal" for people to consume - bridge the "cringe-gap" of people singing their feelings.

Make musical theatre a part of music education for youths.

Shows in english for youths?

"Jätten på Julia" - bridging the gap for live entertainment.


### Bridging the gap:

- ① By
- ② The biggest <sup>state</sup> funded stages should ~~devote~~ <sup>actively</sup> ~~focus~~ themselves on ~~market~~ <sup>mt.</sup>
- ③ Embrace new media for marketing - yt. tiktok.
- ④ Offer the art form in all levels of education.
- ⑤ To reach a global audience, write in english and about well known swedish culture, something a global audience can recognize.

# MATHIAS LUNDQVIST

- CHEAPER TICKETS - PERHAPS RELATED TO SMALLER PRODUCTIONS  
(ALSO EXPERIENCE OF SEEING SOMETHING CLOSE UP)
- OTHER MEDIA - DIGITAL, ONLINE etc  
SHORTER SEGMENTS
- ABROAD - MOSTLY ABOUT CONTACTS I GUESS
- HOW BIG/BROAD NEED AN AUDIENCE BE?  
(IS THAT ALWAYS THE OBJECTIVE?)  
LOCAL IDENTITY PERHAPS MORE IMPORTANT THAN  
INTERNATIONAL SUCCESS?
- ① INTERNATIONAL - NEEDS TO BE WRITTEN  
DIRECTLY IN ENGLISH  
(LOSES QUALITY IN TRANSLATION)

# Francesca Moody

- Collaboration with music labels
  - international collaboration with US / UK partners ✓
  - Make work that is authentic to Sweden
  - Be audience focused with the content
    - Be specific about who the audience is
  - Brand Building identity of the musical
  - Start musicals small + accessible ✗
- 

## BIGGER AUDIENCES:

- INVENTING NEW MUSICAL IDEAS WITH THE PEOPLE IN THE COMMUNITY
- MAKING OPEN REHEARSALS
- SWEDISH STORIES COULD BE NORMAL PEOPLE STORIES ~~ALSO~~ ABROAD NOT SAYING THAT THEY ARE ONLY SWEDISH STORIES  
BUT REALLY TELLING ~~THESE~~ ~~STORIES~~  
IS THE LAW THING WHICH TOUCHES EVERY HUMAN BEING
- SOCIAL MEDIA

## NORA AURDAL

- locally and nationally through schools, giving the students opportunity to grow as artists, find ~~their~~ where they shine, and given the opportunity to show the musical to different communities in different ~~cities~~. (Kulturell skoleskole) <sup>NORGE</sup>
- Through social media, Global auditions attracts people/artists from all over (There are never enough jobs, which makes a lot of hungry, young artists want to apply for different jobs dif. places.
- Specificity! especially locally, if you specify place/story, you will reach out to a specific community! Let them know through WAM/school (Kulturell skoleskole) / some.
- musical labels! (for reklam) Get the music out first!
- choose collaborators from where you want to go.
- open your workshop room. Advertise through some, I promise you a lot of young artists, branch people will be curious! I know I would be! My problem is that I don't know these things are happening. Get actors to publish online as well! This is often a good way to reach!

If the musical artist don't know these projects are happening,  
how can we expect the public to know?

Anders  
Warring Ja

\* Daring failure - fail often / fail early

\* We need something like EFF  
to collate and showcase what's  
there

\* As a writer, making english version

\* How can we ~~become~~ access  
foreign markets, : contacts,

# Madeline

- Our generation is all about social media. We need to not just get the younger crowd in more in the theaters but also the people. Instagram, tiktok everything is free doesn't take so much time either. That's why (Behind the scenes)

- I think Swedish culture is about

- Musical label

- Collaborations with schools new musicals

- Musical festival when buildings are free

- Culture musik - instrument from different

- Kontrakt <sup>Kulturer</sup> short or long are they actually good?

Samarbete / Don't  
hold to your  
own

MATTIAS

Att skriva olika, lokala berättelser,

Ta ett samhälles eller diversed groups  
berättelser, och lyfta dem  
i muralens olika form

Verklighet / Fakta

Skapa Verket i samarbete med  
lokala aktörer/grupper

Lyfta människan och visa  
på empati i en mörk värld

Escapism

Funding for  
creating, not  
producing

Citat Fanny o Alexander

Dautes inferno De som aldrig beskik  
nytt utan bara  
zhet as

ALLT HANDLAR OM VILKA HISTORIER VI VILL  
BERÄTTA, OM HISTORIERNAS ANVÄNDERAR  
SÅ FINNER DEN OCKSÅ SIN PUBLIK.

—  
MEDSKAPANDE — PROJECT DÄR MAN  
ARBETAR KOLLABORATIVT MED SKOLOR m.m.

—  
• VAR INTE RÄDD FÖR ATT VÄLJA LOCAL.  
DET SPECIFIKA ÄR INTERESSANT GLOBALT  
INTE TVÅRT OM.

\* Tik Tok - Instagram

- Modernare marknadsföring (Modern Marketing)

- Snabbare trailers - ska snabbt fånga intresse ★ (quick interest)

\* Ånamma svenska kulturen ★ och embracea den - musikalor om Svensson livet, social fobi, jantelag

(Embrace Swedish culture!)  
Find our identity

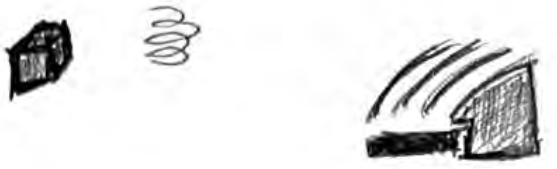
Ilda Swann

\* Explore lesser used genres to adapt into musicals,  
\* for example horror,

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Invest time (and money) into education and younger  
creatives, helping them grow and find new  
collaborators.

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Nils-Petter

Connect with the universal  
while remaining true to our culture.

Why do we succeed in pop?

Most American and British shows  
also fail to reach out internationally. So more  
shows.

Shows become international when they  
transcend time and space.

Non-political. Non-offensive

Non-ambiguous. Unifying. Universal.

Why is this even a goal?