



H.E. Ban Ki-Moon  
Secretary-General  
United Nations  
New York, NY 10017  
USA

Botkyrka, Sweden Dec 21, 2015

Dear Mr. Secretary General,

Cirkus Cirkör would like to take this opportunity to confirm our support for UN Global Compact's initiative and its 10 principles, in the areas of Human Rights, Labour, Environment and Anti-Corruption.

In 2014 we decided we were going to apply to become a participant in UN Global Compact. Since then we have held the 10 principles as a guide for our sustainability work here at Cirkus Cirkör. We would like share the work we have done so far in the areas of the 10 principles, our activities and results, through our Sustainability Report for 2014.

Cirkus Cirkör's vision is to "Change the world through contemporary circus" both artistically and pedagogically. We believe that the only way the world will change for the better is to respect, work and learn from each other.

Cirkör has continued to work with the 10 principles throughout 2015 and will share our Communication on Engagement as a part of Cirkör's next Sustainability Report in 2016.

Sincerely yours,

Anders Frennberg  
Cirkus Cirkör, CEO

# CIRKUS CIRKÖR

Changing the world through contemporary circus

## *SUSTAINABILITY MEASURES 2014*

SOCIAL AND ENVIRONMENTAL RESPONSIBILITY





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## A WORD *from Cirkus Cirkör's* CEO

We welcome you to read our sustainability report for 2014! Cirkus Cirkör's vision is to change the world through contemporary circus. Our watchwords are Cocky Commitment, Qualitative Madness and Collective Individualism. Our brand of modern circus – contemporary circus – brings with it a sense of commitment that goes beyond the more traditional encounter between audience and performance.

Through our performances, lectures, workshops, educational programs, courses and events we endeavor to take an active part in our community and society and to be among those who strive for a positive evolution for both individuals and society. We encourage involvement, faith in change and the idea that both individuals and groups can make a difference.

The name Cirkör is a play on the French words "cirque" (circus) and "coeur" (heart). Our circus heart has two chambers, one for Art and the other for Education. The circus heart pumps out activities and new ideas on how circus can be used to influence the most diverse areas of knowledge and society. Through our cross-boundary pursuits, fantastic performances, breathtaking events, comprehensive training programs and courses and our deep social commitment.

Cirkus Cirkör is dedicated to the idea that Art and Science are two sides of the same coin:

human being's need to make sense of their world. This is our task and it is from here that we draw our inspiration. For us, this is sustainability at work.

These past years, we have broadened our perspective on sustainability to include working more consciously with environmental issues. In forming of a permanent environmental group, Cirkus Cirkör has put a greater emphasis on these issues within our organization and made them an integral part of striving for a better world. We have gained greater knowledge and new routines both with regard to details and the big picture.

Anders Frennberg

CEO – Cirkus Cirkör



PHOTO: CHRISTINA SIMPSON



## ABOUT *Cirkus Cirkör*

CIRKUS CIRKÖR NON-PROFIT ORGANIZATION WAS FOUNDED IN 1995. Today the organization includes performances on tour in Sweden and the world, courses and educational programs for young people and adults with and without functional diversity, a secondary school program in contemporary circus as well as events for companies and organizations. Cirkus Cirkör also runs Cirkör LAB (Laboratory for Artistic Brilliance) – a milieu for creative development with, among other things, residencies for artists and creatives from all over the world.

Cirkus Cirkör headquarters are located in Alby, a suburb south of Stockholm, Sweden. To date, almost two million people have seen Cirkus Cirkör performances at venues and festivals in all parts of the world except Antarctica. 400 000 children, young people and adults have participated, created and learned through circus. Contemporary circus is now an established art form in Sweden and can be found everywhere from pre-schools to nursing homes, to university degrees and a professorship.

### WHAT IS CONTEMPORARY CIRCUS?

Simply put, the difference between traditional circus and contemporary circus is primarily that a traditional circus show takes place in a tent and includes acts with humans and animals. Contemporary circus has moved the circus onto the theater stage, and it is influenced by other art forms such as theater, dance, visual arts, music and street arts. Contemporary circus performances by nature dramatic and often have a narrative thread. There are contemporary circus companies that include animals in their shows, but this is far less common than in traditional circus.

### CIRKÖR HOUSE

Cirkör House is based in Alby in Botkyrka Municipality<sup>1</sup>. Alby is a suburb of Stockholm and part of the so called The Million Programme, a public housing project implemented in the 60s and 70s. Botkyrka has long and consciously invested in culture and creative occupations. At the center of this is Subtopia<sup>2</sup>, a creative cluster with some 80 participants who work with various forms of art and culture. Botkyrka Municipality opened its arms to Cirkus Cirkör in 2000, when we moved into northern Europe's most up-to-date circus hall. Sweden and the world are our stage, but it is here that we feel at home.

### OUR VIEWS ON SOCIETY AND THE ENVIRONMENT

The circus is an inexhaustible toolbox for our artistic and educational efforts. It informs and inspires everything we do. Cirkör's watchwords Cocky Commitment, Quality Madness and Collective Individualism permeate our entire organization. Since our beginnings in 1995, educational pursuits have been as important to us as artistic ones. Cirkus Cirkör has worked in an investigative manner and been the driving force behind several social projects. We have brought the circus into collaborations with schools, elder care, people with functional diversity and youth groups. We have chiseled out tools and expertise that we employ in our daily activities. The circus gives rise to many unexpected encounters between different cultures and forms of expression, with an accepting and respectful approach to each unique individual.

*Cirkus Cirkör supports the UN Global Compact's Ten Principles for Human Rights, Labour, Environment and Anti-Corruption.*



# What we achieved in 2014

## PRINCIPLES 1 & 2 – HUMAN RIGHTS

# CIRCUS *as a tool for social inclusion*

THE CONCEPT OF USING THE ART OF CIRCUS as an educational tool for social inclusion has existed for a long time. Research studies<sup>3</sup>, as well as the practical experience Cirkör has acquired through various projects over the years, have shown that circus positively affects well-being, the ability to focus and self-confidence. The core values of circus in a social context are everything is possible and beginning with each individual's unique background. 2014 saw many rewarding projects. During the year, we welcomed over 20 000 children, young people and adults with various physical starting points. Our teachers visited 30 Swedish municipalities and even hosted activities in four other countries. During 2014, we focused on three projects: Senior de Luxe, a venture into elder care supported by PostkodLotteriet's culture foundation; Botkyrka Municipality's Residency for Children's Culture; and the establishment of continued training courses in circus education.

## CIRCUS IN NURSING HOMES

Senior de Luxe is an educational and experiential program created and adapted for the use of circus in elder care. The goal is to offer nursing homes a fun, physically and mentally challenging circus activity as part of their daily lives. The project is based on three steps: inspiration, continued training and activation. Our artist-educators begin with a circus show, after which they lead a seated circus session for the seniors and staff. We have consciously worked to choose colors and music that spark joy. The different objects used in the seated circus promote various mental and physical abilities such as fine motor skills, balance and coordination. In order for the seated circus to live on at a nursing home, we train the staff, provide them with materials as well as a detailed guide<sup>4</sup>. The project is free of charge for all participating elder care facilities and was made possible by a four million SEK grant from Postkod-Lotteriet's culture foundation.

### GOALS 2014

- Create a dignified and pleasurable day-to-day for the seniors.
- Visit 70 nursing homes.
- Train 300 nursing home employees through workshops, in

order to give them new and different tools for fun physical activities.

- Make it easier for the residents to take part in cultural experiences.
- Leverage the educational effect of first seeing and experiencing something, then trying it out for yourself.
- Focus on community rather than on physical or mental ability.

### RESULTS 2014

- "The seniors were truly taken with the show ... Afterwards, even those with severe dementia remembered that something completely special had taken place that day ... We've never before seen the residents so interested and engaged in something."<sup>5</sup>
- All in all, we visited 89 nursing homes, 27 % more than our target.
- Contemporary circus show: Performed for 2 822 people at nursing homes.
- Seated circus: For about 2 900 seniors.
- Workshop in seated circus: For 660 people employed in elder care, approx. 300 more than our target.
- "Many were impressed by the show and things got even better during the seated circus, where participation was fantastic, which is also what people talked about afterwards."<sup>6</sup>

## CTF – A EUROPEAN PROJECT FOR SOCIAL INCLUSION

The project Circus Trans Formation (CTF) – which began in 2012 – closed with a seminar in Brussels in July 2014, where the European guide/curriculum CTF was presented. CTF is a collaboration between eight non-profit circus schools from different countries in cooperation with Université Catholique de Louvain in Belgium. The curriculum was test-launched during 2013-2014 simultaneously in Sweden, Belgium, France, Spain, Holland, Northern Ireland, Finland and Romania. The project receives support from the EU's Lifelong Learning Programme.

### GOALS 2014

- Finalize a European curriculum for circus educators.
- Carry out two national courses in Stockholm for circus educators.

### RESULTS 2014

- The final curriculum was presented at a press conference in Brussels in July.
- Circus Cirkör held two national courses; "Creativity & Circus Techniques" (4th National Session) with 6 participants, and "Summary week – guest lecturers and evaluation" (5th National Session) with 7 participants.

During the year, Cirkör was inspired by the work we did within elder care and by the guide to training circus educators developed within the Circus Trans Formation project. This resulted in our arranging a five-day long course in seated circus for people who work with circus or other physical activities, as well for elder care staff.

## CIRKUS+

During 2014-2016, six members of the circus network Caravan<sup>7</sup>, together with two universities and one college, will analyze the need for a training program in "circus education for socially vulnerable populations". Cirkus+ receives funding from Erasmus+, the EU's educational and skills development program. The project's goal is to provide circus organizations that have a high level of social commitment and a strong presence in child and youth activities with tools for long-term development of educators.

## EDUCATIONAL COOPERATION

Seeking inspiration and knowledge, Seoul Foundation for Arts and Culture<sup>8</sup> – a newly established institution in South Korea – undertook a search for organizations that work both within art and education. Among the organizations found, Cirkus Cirkör was chosen to travel to Seoul to conduct a workshop. "The Seoul Aesthetic Engagement Workshop"<sup>9</sup> (SAEW), during four days in October. Cirkör was invited thanks to the fact that we have both artistic activities and an educational work method that combine physical training and natural science subjects. This intensive workshop had 70 participants who had the opportunity to try circus, explore their own roles as educators, work in groups to develop new exercises and delve into a range of learning styles. The participants, artists and educators also had the chance to try our circus math relay and other exercises that

we use in Study Math with Cirkör. The participants were accustomed to an academic approach and unused to working in the physically playful manner that characterizes Cirkör's method. This resulted in a rewarding meeting between two different cultures, with new challenges and experiences for both the participants and Cirkör's staff.

### FEEDBACK FROM PARTICIPANTS IN SEOUL

We received positive feedback on our challenge to think from new vantage points, to be open to the notion that risk can also be possibility. Several participants expressed a desire to experience more of the art form contemporary circus, which is not widespread in South Korea. Others felt a need for more guidance in terms of method and approach.

## CIRCUS DURING SCHOOL AND LEISURE TIME

### Circus in school subjects

For several years, Cirkör has worked to integrate circus into school subjects with the understanding that using different learning situations is vital, as children absorb knowledge in different ways. When children and young people encounter theoretical subjects through physical exercises, this sparks their interest and involvement. We have worked with the following subjects: Swedish, Biology and Math. Problems are solved by the class as a whole or in small groups, in subjects that are traditionally more focused on the individual. Teachers test new, alternative learning methods, games and exercises, to bring with them into their classrooms and teaching. Physical learning facilitates the understanding of a subject and also activates memory (recall). For the third year in a row, fifth graders in Botkyrka Municipality were offered Study Math with Cirkör both at Cirkör House and in their classrooms.

Each class was given two math lessons using contemporary circus as their method and were taught mental math and telling time. The first lesson first lesson took place at Cirkör House. Our circus teachers held a lesson that challenged the students' cooperation skills, command of mental math and ball control. The lesson finished with a group task where the participants were asked to solve word problems related to the circus and to present their answers using circus tricks. The second lesson took place in the students' classroom. The goal here was to demonstrate that the methods of circus math very well can be used in an ordinary classroom, without any equipment or special materials. Moreover, this provided inspiration for and an introduction to how the teachers might use physical learning methods as a compliment to theoretical instruction.

### ACTIVITIES 2014

- Circus Math: 15 fifth grade classes in Botkyrka Municipality.
- Circus Math: 3 fifth grade classes in the City of Stockholm.

### A total of 373 children and 30 teachers have participated.

- Continued training in Study math With Cirkör: for Cirkör educators and a student from Germany. The course was given by two mathematics teachers.

### A total of 5 participants.

## Circus for people with functional diversity

At the end of the 90s, we at Cirkör kicked off our contemporary circus activities for children and young people. The aim of the contemporary circus training is to bring pleasure, fun and play in people's lives. Cirkus Cirkör's goal is to give the participants in our courses an opportunity to develop on several levels. Improving physical ability can strengthen a person's self-confidence while in a group and being part of a performance develops social skills. At Cirkör we choose to see each individual's potential rather than their limitations, and we know it is important for a group to feel they have a space and context they can call their own. It is with great pride and joy that our participants invite their loved ones to see the end-of-the-term show at the Cirkör House. Another goal has been to use the circus as a tool to challenge society's perception of people with functional diversity.



In 2014 we have had two circus courses per semester, with a total of 22 participants. The majority of participants took part in both the spring and autumn semester. The courses ended with a much appreciated performance at Cirkör House. With the support of Cirkör – in the form of space and working hours – one of our educators took the initiative to arrange a workshop for a person with functional diversity. In this workshop, the teacher worked to develop the circus' teaching methods while the student focused on their physical abilities.

## Cirkör in the Hood – Youth Group

Cirkör in the Hood is a joint venture between Cirkus Cirkör and Botkyrka Municipality's recreation centers. Its goal is to connect with young people we don't otherwise reach in our day-to-day work and to develop circus activities as an alternative at recreation centers. Our circus teachers set individual goals for each student before the start of each term – to develop

their circus technique and to dare to do something they didn't dare before. The training sessions also afford time for conversations – about school, friends or other topics that the young people bring up. We want these youths to feel challenged, seen and taken seriously.

Cirkör in the Hood participated as instructors in trial circus sessions at events such as Albydagen (Alby Day), Hjärta Botkyrka (Heart Botkyrka), Assyriska Botkyrka's soccer camp and This is Alby. The group also traveled to Malmö – overnight – to see a performance. They also attended a performance in our immediate area.

During the summer of 2014, some of the group's members participated in Nordic Light<sup>10</sup> – a European culture project with young people from five Nordic countries working in five different art forms. The circus group visited Denmark, Sweden and Finland and trained together with 15 young people from each country. Nordic Light came to Cirkör House in July 2014.

### GOALS 2014

- Regular training, twice a week.
- Deeper knowledge of different circus disciplines.
- The opportunity to see and be inspired by professional circus artists.
- Participate as educators in a hands-on context in order to gain work experience.
- Practice creating and daring to present one's own projects in front of a group.
- Practice working together on shorter group projects.

### RESULTS 2014

- An average of 7-8 participants per training.
- Participants practiced partly on their own but were also given the opportunity to walk in their teachers' shoes. This method gave the young people insight into how training must be adapted to each individual, because we learn in different ways. This year, they were also asked to choose a contemporary circus discipline to work on for an entire term, at the end of which they performed a solo routine in the chosen discipline.
- Attended two international circus performances; Super Sunday by Race Horse Company and Drallion by Cirque de Soleil. Both shows were – according to the anonymous survey the group responded to – the best shows they had ever seen.
- Participated as teachers on four occasions in Botkyrka and Södertälje.
- The young people worked on numerous short group projects in dance and circus. They received and gave one another feedback on their presentations and later shared the final product with one another.



## Children's culture residency in Botkyrka

Cirkus Cirkör was contacted by Botkyrka Municipality to plan a children's culture residency with the goal of giving children an opportunity to make their voices heard and to work artistically and creatively with professional circus artists. The children were between the ages of 7 to 12 and attended a school the municipality. Cirkus Cirkör talked about, explored and played with the theme "What is the most important thing in the world?" The children's ideas inspired the story, and their voices were recorded and played as part of the circus performance *I just have to* ("Jag bara måste").

### GOAL 2014

- Make it possible for the children to take part in a creative process as co-creators and see the results in the form of a performance.

### RESULT 2014

- The show was performed 44 times for approx. 9 000 children in Stockholm County.

## Fall Break Course – Fear

Held for the first time in 2014, in collaboration with DIT/Subtopia and Fejm drama school. The theme of the course was fear, and the participants worked with dance, theater and theater make up. With this course, we wanted to make it possible for young people from different parts of Stockholm county to connect. All in all, 30 young people took part in the course. Thanks to sponsorship from the housing corporation Mitt Alby, 15 Botkyrka residents were able to participate free of charge. The week finished with a show for an audience of over 150 people. The project succeeded in reaching more young people from Botkyrka than previously, while many other participants came from Cirkör's semester courses. The mix of people was one of the things the participants appreciated most, apart from having fun and learning new tricks.

## Young Cirkör – Youth Ensemble

Cirkör's youth section, Ung Cirkör (Young Cirkör), targets 10-17 years olds who want to practice circus and spend a lot of time on stage. During 2014 the group focused on developing their technical and artistic skills and worked hard on creating two shows: a street show that was performed four times May-June for approx. 3 000 spectators in Botkyrka and Gustavsberg, and Hide and seek, performed four times at Cirkör House in December.

## Free trial circus classes/sessions

Children and young people have had the chance to see and try contemporary circus during various municipal events: The Good Tribe, Albydagen (Alby Day), Tumbakicken (The Tumba Kick), Nordic Light and This is Alby. We also created a workout group, Hoods 14, an open group that during the fall term of 2014 trained together free of charge, once a week with two teachers. The participants were the younger siblings and friends of Cirkör in the Hood members, as well as kids who found us via Study Math with Cirkör or through open trial circus ses-

sions, and who were eager to continue training. On 12 occasions, 35 children 9-14 years old trained at Cirkör House. During the year, a total of 571 people participated in our various trial circus sessions.

## Chilla with Cirkör

In 2012 we started Chill with Cirkör, in order to open our doors to more people in our immediate area. The last Sunday of each month (eight times in all during the year), everyone, regardless of background, is welcome to try contemporary circus, hang in our circus hall, watch while others practice, have coffee or just socialize and have fun! Chill receives support from Botkyrka Municipality and admission is free.

The number of participants residing in Botkyrka Municipality has increased but is still below our target. During the year, we provided our teachers working at various events with information to make it easier for them to spread the news about Chill, and made a conscious effort to hone our visual communication, targeting new groups to make them feel included and welcome.

### GOALS 2014

- The majority of visitors should be residents of Botkyrka.
- Help more residents from neighboring areas find their way to Cirkus Cirkör.
- Create a meeting place free of requirements for residents of Botkyrka.
- Create a space where people with different backgrounds can connect.
- Spread knowledge about contemporary circus.
- Help more people dare to, and want to, try contemporary circus activities.

### RESULTS 2014

- 8 occasions, approx. 1 000 participants, of which just under half were from Botkyrka.
- A high percentage of visitors came with their whole family; adults, young people and children.
- The neighboring area's seniors appreciated the company and the chance to have coffee at cost.
- Made it possible for participants with and without disabilities to connect through joint training where everyone is a part of Chill.
- Many visitors were curious about and dared to try several of the activities we offer.





## Contemporary Circus Programme

Founded in 2000, the Contemporary Circus Programme at St Botvids Secondary School offers advanced studies and national admissions. The circus studies are run by Cirkus Cirkör and the students train side by side with professional artists at Cirkör House with teachers from all over the world. Many of our high school students continue on the circus path, as students, artists and teachers.

The high school students are an important part of the Cirkör family. These young people contribute new ideas, influences and thoughts. As part of their education, the students are given the opportunity to work with Cirkör Event – an excellent chance for them to gain work experience. Their remuneration for these events helps pay for the trip the students take to France, where they see performances, visit and train at various circus schools.

During the year, the high school students were invited to observe all the presentations given by our companies in residence. During the second half of 2014 the students also tackled the topic of boun-

daries, the theme of our anniversary performance, which premieres in 2015. All three grades were asked to explore this theme, create and perform a short piece internally at Cirkör.

Together with an external director, the second-year students produced a show that was performed by Riksteatern in the Stockholm suburb Hallunda. Admission was free. The third-year students worked on their individual theses – some chose to travel to at-risk areas in South Africa with their own social circus projects and others executed similar projects in South Korea. Through their shows and projects, the high school students performed for a total of 930 people, free of charge at Cirkör House and Riksteatern, among other venues.

The head of the secondary school program at Cirkus Cirkör is also a lecturer in circus studies as well as head of the circus department at the University of Dance and Circus in Stockholm. He is also on the board of the European Federation of Professional Circus Schools (FEDEC).

PHOTO: JOHAN STOMBERG



PHOTO: MATS BÄCKER

## CIRKÖR *artistic activities*

CULTURE CAN BE A STRONG FORCE FOR CHANGE in society and we believe it lends great added value both to our own organization and to the world at large. Our vision is to “Change the world through contemporary circus”. When Cirkör creates a performance, we often work to bring its theme into all our enterprises, as well as into external activities, in order to spread the message on a deeper level. We also work to strengthen contemporary circus as an art form, something we do primarily through our work in Cirkör LAB.

### PERFORMANCE – UNDERART

Underart has toured in Sweden and Austria to a large audience. Through a collaboration between Botkyrka Municipality and its program Right of Access to Culture (Kulturella Allemansrätt), 500 ninth graders had the chance to see Cirkör’s performance Underart – Ode to a crash landing.

This performance is based on the director Olle Strandberg’s own story of a crash. Olle has a background in juggling and acrobatics at Cirkus Cirkör. In December 2005, he broke his neck while performing a triple somersault and was paralyzed from the neck down. The performance is about the events that are set in motion by a crash and about the forces that help us move on afterwards.

Cirkör produced a teacher’s guide with suggestions for questions and exercises to explore both before and after the show. We advised the teachers to prepare the students before their visit, because the experience of the show is stronger when one is aware of the story behind it. These materials also seek to inspire students to play around with the various forms of artistic expression that contemporary circus encompasses and to delve more deeply into the themes and questions raised by the performance.



PHOTO: MATS BÄCKER

## PERFORMANCE AND A CALL FOR KNITTING – KNITTING PEACE

During 2012, the director Tilde Björfors was at work on framing the question “is it possible to knit peace?” An extended artistic process led to the performance Knitting Peace, which premiered in January 2013 and continues to tour internationally.

In conjunction with the performance Knitting Peace, we undertook a special project that we named A Call for Knitting. Through collaborations with the Swedish Handicrafts Association (Hemslöjdsföreningen) and so called urban knitters, we have urged people to knit for peace – or at least to reflect upon the show’s message: Is it possible to knit peace? Hundreds of knitted works have been sent to Cirkör from individuals, organizations, associations and schools. Together with their knitted creations, we asked people to send us their answers to these questions:

- *Why do you knit?*
- *What are you striving for?*
- *Is it possible to knit peace?*

Some of the knitted pieces are used in Knitting Peace’s set and others are exhibited in conjunction with the performance on tour. Venues where we have performed have also initiated knitting activities of their own, together with knitting enthusiasts. This has resulted in everything from knitting cafés to knitting in public places. Beyond the knitted works, Cirkör has also received hundreds of letters and drawings with thoughts related to the theme.

### GOALS 2014

- Elicit the participation and involvement of audiences, knitting fans and our network.
- Shine a light on the question of what we as people can do to help create the conditions for peace.
- Gather materials to be used as part of the show’s set as well as in exhibitions in theater foyers and museums around the world.
- Encourage “urban knitters” to spread our message/question – Is it possible to knit peace?
- Showcase all the knitted pieces in an exhibit at one or several major museums.

### RESULTS 2014

- Via 132 performances, 64 182 people have seen the knitting exhibit in one form or another, have had the opportunity to knit on site themselves and to hand in their creations.
- I December 2014, we had received close to 900 knitted works. Some of these are used in the performance, others in exhibits in theater foyers where the performance is playing.
- Knitting cafés and a knitting buffets open to the public were organized at, among other places: International Scene of Contemporary Dance (Dansens Hus), Artipelag and Skövde’s Cultural Center (Kulturhus) in Sweden, Fredrikstad in Norway, Østre Gasværk Theater in Denmark, The Dr Anton Philipszaal and Lucent Danstheater as well as Circo Circolo in The Netherlands.
- Local “urban knitters” enveloped various neighborhoods in knitted works in several of the cities where Knitting Peace played.
- Inquiry from The Army Museum in Stockholm regarding collaborating on an exhibit with the theme “knitting peace”.





## CIRKÖR LAB – ARTISTIC AND TECHNICAL RESEARCH & DEVELOPMENT

We create platforms and collaborations for artistic processes, research and development and also lay the groundwork for exchange between different players, nationally and internationally. Cirkör LAB (Laboratory for Artistic Brilliance) comprises residencies, courses and workshops. The seeds of our own performances are also born at and germinate in and around Cirkör LAB.

A long-term residency at Cirkör LAB is four to eight weeks long. Applications for residencies are accepted from groups and individual artists who wish to explore or deepen their knowledge of the circus arts with a focus on method development, cross-artistic research or results-oriented rehearsals. During the residency, Cirkör provides the premises as well as technical support, creative input and office space as far as possible.

### GOALS 2014

- Develop contemporary circus as an art form through residencies, courses and workshops that provide new perspectives and forms of expression.
- Shine a light on and make visible more people involved in contemporary circus.
- EU Kulturkraft (Culture Force) – arrange two workshops.

### RESULTS 2014

- 14 residencies with companies and artists from several European countries. The residencies were presented to the general public (approx. 900 people) at Cirkör House
- Two workshops held within the framework of Kulturkraft Stockholm's (Culture Force): one in juggling and circus (20 participants), the other in street and dance (10 participants).



**Circus  
Art  
Research  
Exchange**



**Culture**

## CARE EU PROJECT

The EU project CARE (Circus Art Research Exchange) began in May 2013. CARE is an artistic research project based on international collaborations and culture exchanges between art forms. Cirkus Cirkör is one of seven circus companies from six European countries. Partners: Cirk La Putyka/Czech Republic, Circo Aereo/Finland, Cahin-Caha and Un Loup Pour L'Homme/France, The Nordic House/Iceland, Cirkus Xanti/Norway and Cirkus Cirkör/Sweden.

[www.facebook.com/CircusArtResearchExchange](http://www.facebook.com/CircusArtResearchExchange)

### GOALS 2014

- Organize various activities where directors, artists and creatives can meet, share experiences and collaborate in interdisciplinary labs, artistic conversations and encounters, seminars and residencies.
- Develop the art form contemporary circus.

### RESULTS 2014

- Activities and participation the CARE project during 2014: 75 participants and close to 30 200 spectators at presentations and seminars in several European countries

#### Activities in Cirkör House:

- Artistic workshop: Circus and Choreography, 22 participants. Presentation for an audience of about 50 people.
- Residency; Cirk La Putyka's Dolls, 7 participants, free and open presentation for about 50 people.



## PRINCIPLE 7, 8 & 9 – ENVIRONMENT

# *ENVIRONMENTAL measures*

NEARLY 20 YEARS AGO WHEN CIRKUS CIRKÖR started its operations with extremely meager finances, the staff were trained to be frugal in all their activities and to reuse all kinds of materials to as large an extent as possible. We have taken this mindset with us throughout the years, and it permeates our entire organization, which benefits both our finances and the environment.

In 2007, at the initiative of some of our interested employees, a small environmental group was formed that began looking at Cirkus Cirkör's operations from an environmental perspective and discussing environmental issues with the staff to inspire them and raise awareness. During 2010, work on an environmental policy and guide (user guide) began. It was completed in 2011. Since 2013, the environmental group consists of a permanent group of people.

In 2014, our environmental group continued to make structural improvements, consolidate routines in the organization and inspire co-workers to live more sustainably. We are finding it difficult to prioritize the environmental group's work in relation to our "ordinary" duties. It also takes time for these issues to become a natural part of our organization's various enterprises.

Cirkus Cirkör's operations are founded on taking our performances on tour all over the world. This can entail a great deal of air travel, so the environmental group chose to focus on how to minimize the negative impact of this on the environment. Arriving at a way of managing this was a long and complicated process. After contacting the Swedish Society for Nature Conservation<sup>11</sup>, we chose to lock in emission rights/carbon credits in order to help decrease carbon dioxide emissions in accordance with EU<sup>12</sup>. We continue to follow the discussions on the pros and cons of carbon credits and other forms of climate compensation/carbon offsets.

For the sake of simplicity, we have developed templates for air travel to various parts of the world. These apply to all flights we take, and to our entire organization, regardless of the reason for the trip.

To illuminate the problem of air travel's environmental impact, our goal for 2014 was to raise this issue before signing agreements with external parties.

During 2014, we wrote our first report on sustainability measures. "Sustainability Work 2013 – taking social and environmental responsibility". It was published on Cirkus Cirkör's web site. Work on this report was extremely time-consuming, and we continue to look for better ways to gather documentation from every part of our organization.



## ENVIRONMENTAL GOALS 2014

### TRAVEL/TRANSPORTATION

- Minimize air travel and travel by train whenever possible.
- Creating routines for managing air travel within our organization; shedding light on as well as communicating, both internally and externally, how air travel negatively impacts the environment.
  - » All sections of Cirkör must declare any flights taken on our carbon offset form.
  - » When drafting agreements with external organizers and event clients, the carbon offset clause must be included. Organizers should pay 50 % of the cost of carbon offsets for air travel.
  - » Lock in carbon credits in an amount that corresponds to carbon dioxide emissions caused by the sum total of our air travel.
- Urge co-workers to use Miljöbudet<sup>14</sup>, a messenger service with the ecolabel Bra Miljöval<sup>15</sup> ("Good Environmental Choice").
- All rental cars should be green.
- Minimize emissions from the transportation scenery for performances on tour.

### ELECTRICITY/ENERGY EFFICIENCY

- Research electricity suppliers to find one that offers electricity from renewable sources.
- Work to make Cirkör House more energy efficient.
  - » Take inventory of major appliances and switch to more energy efficient models where recommended.
  - » Examine the cost of installing motion detectors for lighting in those spaces that still lack it (where this does not compromise the safety of artists during practice).
  - » Explore the possibility of installing solar panels on the roof of Cirkör House.

### FOOD AND DRINKS

- Adhere 100 % to The Swedish Society for Nature Conservation's (SSNC) recommendations with regard to what foods are particularly important to purchase organic, i.e. coffee, milk, bananas, grapes.
- As far as possible purchase organic alternatives of other foodstuffs such as tea, sugar, oils, chocolate and pastries.
- Use tap water instead of bottled water.

### OFFICE SUPPLIES/COMPUTERS/COPY MACHINES

- All office paper purchased must be ecolabeled.
- Office supplies should be ecolabeled to the greatest possible degree.
- Minimize and raise awareness of copy paper consumption.
- Buy environmentally certified computers.

### REDUCE/REUSE/RECYCLE

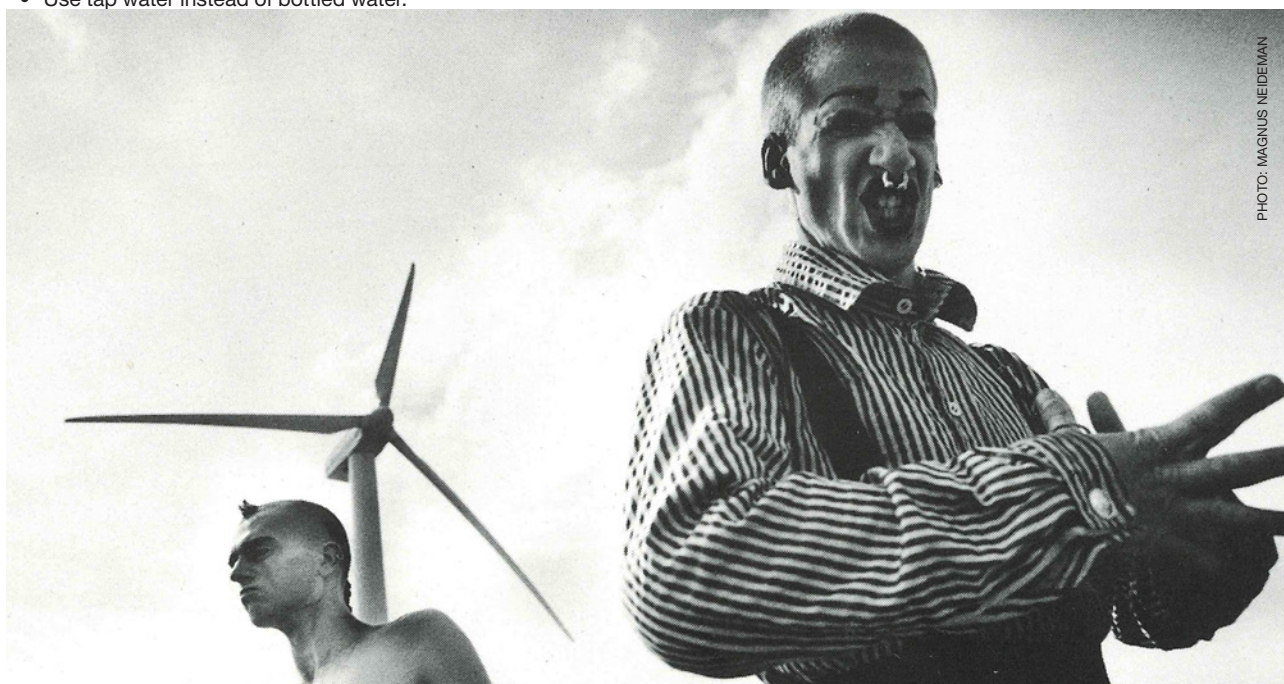
- Minimize purchases and reuse all supplies as far as possible.
- Explore ways to improve routines connected to recycling/waste sorting.
- All plastic, cardboard, metal, paper and glass must be collected for recycling.
- PET bottles, glass bottles and cans must be collected and recycled through the bottle-can deposit system.
- Take dangerous refuse to a recycling station.
- Toner from copy machines and ribbon from franking machines/postage meters must be recycled.

### MERCHANDISE/MARKETING MATERIALS

- All T-shirts bought for merchandising shall as far as possible be manufactured using organic materials, in a sustainable manner, under good working conditions.
- Explore cost of purchasing organic cotton totes.
- Explore if it is possible to find juggling balls with an outer casing made from organic materials to print Cirkör's logo on.
- All promotional materials must be printed on ecolabeled paper.

### OTHER

- Become a member of the Swedish Society for Nature Conservation (SSNC).



## ENVIRONMENTAL RESULTS 2014

### TRAVEL/TRANSPORTATION

- The majority of our domestic travel during the year was done by train. During 2014, we undertook several international tours, which entailed a lot of air travel. It would have been geographically possible to reach some of our European destinations by train, but taking into account time and costs, we still opted for flying.
- Routines, awareness and communication surrounding our air travel:
  - » Cirkör's different sections completed our flight compensation form for all air travel.
  - » It has proven difficult to live up to our goal of including the carbon offset clause in agreements with our organizers, in part due to our long-term planning when scheduling our tours, but also because implementing new routines within our organization takes time. Thus, in 2014, Cirkus Cirkör shouldered the brunt of the cost of carbon offsetting on its own.
  - » According to standardized calculations, our air travel resulted in 217 metric tons of CO<sub>2</sub> emissions. To offset this we made a payment of 43 400 SEK to The Swedish Society for Nature Conservation to lock in the corresponding carbon credits in the EU's Emissions Trading System (ETS)<sup>16</sup>.
- Of the messengers used during the year, only slightly over 25 % were Miljöbudet (an eco-messenger service). Much of our stage scenery requires larger vehicles, which Miljöbudet cannot provide. None of the messenger services that specialize in this have an articulated environmental policy.
- We rented cars on eight occasions, but our records do not show whether or not they were so called green cars. Here, we need to put in place new routines.
- Since 2012, through a partnership with Scania, we have access to a new and more environmentally-friendly truck – Scania R450 Euro class 6 – for our performances on tour. With its R450 motor, Scania has drastically decreased emissions of nitrogen oxides and particles compared with Euro 5 class 5 motors. (Euro class 6 is the first step towards implementing a harmonized emissions standard for Europe, North America and Japan<sup>17</sup>.)



### ELECTRICITY/ENERGY EFFICIENCY

- We signed an electricity agreement with ETC el<sup>18</sup>, 100 % renewal and ecolabelled by Bra Miljöval (eco-friendly choice), which went into effect on December 1, 2015. ETC el deals only in renewable electricity with the Bra Miljöval ecolabel, and all surpluses go directly to installing more solar panels. In this way, we are also part of an evolution that we wish to support.
- Energy efficiency at Cirkör House:
  - » We had our first meeting with the municipality's energy and climate advisor to discuss energy efficiency at Cirkör House and the possibility of installing solar panels on the roof. The municipality referred us to their operations engineer in charge of solar energy issues. However, we did not have the opportunity to take the matter further during 2014.
  - » On the recommendation of The Swedish Society for Nature Conservation<sup>19</sup> (refrigerators more than seven years old should be replaced), we took four old refrigerators to be recycled and bought three new ones, Electrolux ERF3100AOW, with the highest environmental classification, A+++.
  - » The issue of installing more motion sensors for lighting in Cirkör House was not prioritized during the year.

### FOOD AND DRINK

- Purchases of organic coffee, milk, bananas and grapes are close to 100 %. We are, however, aware that we must continue reminding our colleagues to buy organic. Purchases of other organic foods are steadily increasing, but remain at a relatively low level. We have even managed to find capsules with organic coffee for our espresso machine.
- When it comes to food such as tea, oils, chocolate and sugar we have succeeded in buying organic 80 % of the time. It has been more difficult to find a good selection of organic pastries.
- We encourage the use of tap water instead of bottled water at conferences and meetings. We estimate that during 2014 this was complied with a majority of the time, but we still lack routines for measuring this.

### OFFICE MATERIALS/COMPUTERS/COPY MACHINES

- All our copy paper had the Nordic ecolabel Svanen (The Swan) and was Totally Chlorine Free (TCF).
- Unfortunately, our paper consumption increased by about 15% between 2013 and 2014. We have been unable to ascertain the reason for this, but continue to encourage reflection regarding printing and copying.
- Close to 100 % of the envelopes and notebooks purchased had the Nordic ecolabel Svanen, and 100 % of purchased post-its were made from recycled paper. We increasingly buy pens made from recycled plastic, but it is hard to find good environmental alternatives in this area. We have begun buying Svanen-labeled whiteboard and highlighting pens as well as markers.
- All our computers were preset to two-sided printing. Our copy machine was set to print queue, so that we do not print necessarily.
- During 2014 Cirkör bought 17 laptops, of which nine are certified TCO.<sup>20</sup> (Lenovo T430, X240 and T440).

## REDUCE/REUSE/RECYCLE

- A large portion of glass, porcelain, mugs and cutlery purchased for our kitchenette comes from local secondhand stores. We purchased four adjustable desks with previously used electric bases and new table tops from vican.se.
- We organized a clothes swap day for staff, students and other visitors.
- We waste separate plastic, cardboard, metal, paper and glass. During the year we invested in better sorting bins for plastic and cardboard. However, we need to continue working on our recycling routines. We also want to look into the possibility of partnering with other interested parties in our area, in order to achieve better waste management, taking into account both the environment and costs.
- The majority of PET bottles, glass bottles and cans left behind by visitors and staff were collected and recycled through the bottle-can deposit system.
- All hazardous waste, including leftover paint and batteries, was taken to the recycling station.
- All empty toner cartridges were recycled through Tomma KassetterPostnord<sup>21</sup>. Franking machine ribbon is sent to Franco-Postalia Recycling Center.

## MERCHANDISE/MARKETING MATERIALS

- T-shirts:
  - » Knitting Peace: 100 % Turkish cotton “Confidence in textiles”<sup>22</sup> – textiles tested for harmful substances, Fair Wear Foundation<sup>23</sup>.
  - » Underart: 70 % bamboo, 30 % organic cotton. Fair Wear Foundation. Certified by Control Union Certifications<sup>24</sup>.
  - » Cirkus Cirkör: Earth Positive<sup>25</sup> – 100 % certified organic cotton, ethically traded and Carbon Neutral manufacturing, certified by Soil Association<sup>26</sup>.

» Shirts for Cirkör courses: It has proved hard to find shirts that are environmentally rated, and/or labeled by the Fair Wear Foundation, that allow for the large range of colors and sizes that we want to be able offer course participants

- Hoodies for course participants: 100 % cotton, “Confidence in textiles” or WRAP (Worldwide Responsible Accredited Production<sup>27</sup>) certified.
- Cirkus Cirkör Totes: 100 % cotton, designated as an “eco-bag”. However, we have not been able to find any confirmation that the cotton is environmentally certified. In all likelihood, the manufacturer’s intention is to convey that the bag is reusable.
- Juggling balls: Lycra outer casing, flaxseed filling. It has been difficult to find juggling balls that meet environmental standards.
- Printed materials:
  - » Program. Underart: printed on Cyclus offset<sup>28</sup>, a 100 % recycled, FSC (Forest Stewardship Council) certified paper<sup>29</sup>.
  - » Posters and flyers. Underart and Knitting Peace: printed on Maxisilk<sup>30</sup> an EU ecolabeled and TCF (Totally Chlorine Free) paper.

## OTHER

- Cirkus Cirkör has been a member of the Swedish Society for Nature Conservation (SSNC) since February 2014.
- Ensemble jackets for Underart: no eco-classification, 60 % cotton and 40 % polyester.





## PRINCIPLE 3, 4, 5 & 6 – LABOUR

# STAFF *Agreements, Policies, Health and Further Development*

### CIRKÖR'S STAFF WELFARE MEASURES

Staff issues are handled primarily by supervisors and management. Management is responsive to staff initiatives and involvement. Cirkör A-Ö is a staff handbook where most issues and policies regarding employees can be found.

### LIAISON GROUP

Cirkus Cirkör's staff has chosen not to organize themselves in a local union. Codetermination issues have therefore been addressed by appointing a liaison group (SVG), which works in accordance with cooperation agreements between The Employers' Alliance (Arbetsgivaralliansen) and LO – the Swedish Trade Union Confederation as well as PTK – liaison organization for private sector employees. The purpose of liaising is to increase employee influence and participation and to develop the individual, the workplace and the enterprise. The liaison group (SVG) raises issues that pertain to work environment, finances, staff and organization. Consultations must always take place before decisions about major changes in operations and/or working and employment conditions are made. Liaising extends to all employees. Cirkör's liaison group (SVG) includes two members of management and four employees. The group meets every sixth week.

### EMPLOYEE SURVEY

Since 2012, Cirkus Cirkör annually conducts an employee survey among its employees with long-term contracts. Its purpose is to get a sense of the work atmosphere and to gain the tools to become an even better place to work. Answers are anonymous and analyzed by the management and liaison group, and are used as the basis for an action plan. The questions are organized by theme, among others operations/goals, development, work/parenthood,

“employeeship”/relationships, information/feedback and equal treatment. Overall, the employee survey has generated very positive results.

### EMERGENCY PLAN

Cirkus Cirkör has an emergency plan that clearly outlines the steps our employees are to take in case of emergency, for example an incident where someone has been severely injured, subjected to serious threats or harassment or if it becomes dangerous to stay in one of our buildings. We urge our employees to always carry the wallet-size version of the emergency action plan with them.

### COLLECTIVE LABOUR AGREEMENTS

For permanent employees as well as for educators under temporary contract, Cirkör follows industry agreements for non-profit and idea-based organizations between the Employers' Alliance (Arbetsgivaralliansen) and the following trade unions: Unionen, Vision, The Swedish Building Maintenance Workers Union (Fastighetsanställdas Förbund) and The Union for Professionals (Akademikerförbundet). For all temporary staff involved in stage activities we follow the National Agreement (Riksavtalet) between Swedish Performing Arts (SVS) and the Theatre Union (TF).



PHOTO: MATTIAS EDWALL

## FURTHER DEVELOPMENT

- Performance of Louise von Euler Bjurholm's master's project Extreme Symbiosis<sup>31</sup>, with Louise von Euler Bjurholm and Henrik Agger, for Cirkör's staff and students in the secondary school Contemporary Circus Programme.
- Day-long seminar for the entire staff with the Crossing Borders<sup>32</sup> foundation, an organization that works with methods to promote equality. See more under the sub-heading "Equality"
- In-house seminar on the topic of boundaries – the theme of Cirkör's anniversary production (premiere 2015), Borders. The seminar took place in Gothenburg in connection with the premiere of Underart. The organization paid for travel, lodgings and a performance for our permanent staff and ensembles under contract. The seminar dealt with the theme of boundaries on several levels; the refugee situation in the world, our own internal boundaries and how we can work more across boundaries and borders in our own activities.
- One-day course in the spreadsheet program Excel. 21 employees participated.
- The Swedish Gymnastics Federation's course Parkour/freerunning step 1. 25 circus teachers participated.
- During 2014, we established a travel grant in order to be able to attain international circus festivals, performances and work methods. The grant goes primarily to employees who's duties in our organization are more stationary in nature. The first grant went to Cirkör's Head of IT, Ernesto León, who traveled with our board to the festival CIRCca (Pôle National des Arts du Cirque) in Auch, France.
- Presentation of 14 residencies for Cirkör's staff, the secondary school's students and the general public.

## KULTURKRAFT STOCKHOLM

Kulturkraft (Culture Force) Stockholm is a skills development project for organizations and individuals who are professionally active in the performing arts (stage), music, film/TV and interactive media. The project ran between March 2012 and June 2014 in Stockholm County and was funded by the European Social Fund. 16 employees and 15 artists and educators who freelance for Cirkus Cirkör participated in 17 different courses arranged by Kulturkraft for a large number of different professions, ranging from rigging and acrobatics to marketing and funding. All the courses were free and employees were encouraged to participate during work hours

## HEALTH AND WELLNESS

A wellness policy was adopted in 2012, and a wellness contribution of 1 800 SEK/year was implemented in 2013. During 2014 that sum was raised to 3 000 SEK/year (related to working hours). Employees and their children also receive a 25 % discount on Cirkör's own courses.

## DIVERSITY AND EQUALITY

### EQUAL OPPORTUNITIES

It is Cirkus Cirkör's absolute conviction that all people should have the same rights, responsibilities and possibilities regardless of ethnicity, functional ability, gender, gender identity/expression, religion, sexual orientation or age.

### GENDER EQUALITY

Questions relating to equality in the workplace are regulated by the Discrimination Act. The purpose of this law is among other things to promote the equal rights of women and men with regard to work, employment and other working conditions as well as opportunities for professional development.

Working for gender equality is intended to be part of the daily routine at Cirkör, something everyone participates in and is responsible for. Equality measures are specifically to include salaries, the physical environment, the psychosocial environment, recruiting and skills development.

In our internal and external communication we consciously work to break accepted gender norms. We strive to reach as even a gender ratio as possible for our high school students and teachers, course participants and educators. The same is true of our stage activities, where we also strive towards gender parity among artists, creatives and technicians.

#### We strive to:

- ensure equality in recruitment.
- ensure that working conditions and development opportunities are the same for men and women.
- make it easier for employees to combine work and parenthood.
- prevent and preclude all forms of sexual harassment.

The Crossing Borders foundation conducted a day-long seminar on gender equality for Cirkör's staff where it became clear that Cirkör has a solid and extremely well-considered equal opportunity policy, but it was all obvious that there is room for improvement and for deepening our work.

The initiative for a gender equality group at Cirkus Cirkör was taken in the autumn, with the purpose of actively highlighting and working with these issues throughout our organization. Five staff members make up the group, which chose to take Crossing Border's digital self-assessment test as its starting point for exploring the current situation. Cirkör's various sections were urged to complete the test. However, this had not been fully implemented by year's end.

In 2014, the gender balance among all employees was 60 % women and 40 % men. Of the total number of parental leaves days taken during the year, 67 % were taken by women and 33 % by men. Gender balance both on Cirkör's board and executive committee was 67 % women, 33 % men.



## PRINCIPLE 10 – ANTI-CORRUPTION

# ABOUT *this report*

### ANTI-CORRUPTION

Cirkus Cirkör is a non-profit organization that follows Swedish laws on bribery and corruption (penal code chapter 10). Cirkör's organization has a strong anti-corruption culture. Corruption is viewed as something that goes against the grain of everything Cirkör stands and works for.

### LESSONS AND INSIGHTS

Our sustainability measures are largely centered around awareness both within and outside the organization—our vision is to make the world a better place. Since the very beginning, almost 20 years ago, we have worked with social projects. The greatest challenge for us is our lack of experience in systematic environmental work, where we need improvement in many areas. We also need to review procedures and documentation within our organization. This is Cirkus Cirkör's second sustainability report. We find that we are constantly learning and realize that we still have a long way to go before we reach our goals. The work ahead will be challenging, difficult and exciting.

### IMPROVEMENTS BEFORE REPORTING 2015

#### Setting short and long-term goals

- Define measurable short-term goals for the following year, based on the organization's annual business plan.
- Create long-term goals based on the organization's strategic plan.

#### Improving the environmental group's practices

- Manage and file information and documentation in a systematic way.
- Ensure that a record is kept of all decisions.

- Define the responsibilities of the environmental group.
- Develop measurement tools.

### THE REPORT

This report is available on Cirkus Cirkör's web site: [cirkor.se/sustainability](http://cirkor.se/sustainability). Its contents deal with the objectives and results of 2014, January 1 – December 31. If you have any questions about this report, please feel free to email one of the contacts below. Our first sustainability report is not translated into English but is also available on our web site.

Graphic Design by Liza Asp/Cirkus Cirkör.

### REPORTING CYCLE

Calendar year. This report is posted on the Cirkus Cirkör web site.

### CONTACT INFORMATION

Christina Simpson: [christina.simpson@cirkor.se](mailto:christina.simpson@cirkor.se)

Katarina Renner: [katarina.renner@cirkor.se](mailto:katarina.renner@cirkor.se)

Oskar Löfkvist: [oskar.lofkvist@cirkor.se](mailto:oskar.lofkvist@cirkor.se)

Ernesto Leon: [ernesto.leon@cirkor.se](mailto:ernesto.leon@cirkor.se)

Camilla Hammarström: [camilla.hammarstrom@cirkor.se](mailto:camilla.hammarstrom@cirkor.se)

More information at: [www.cirkor.se](http://www.cirkor.se)

Cirkus Cirkör  
Rotemannavägen 10  
145 57 Norsborg  
Sweden



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