

CIRKUS CIRKÖR

H.E. António Guterres
Secretary-General
United Nations
New York, NY 10017
USA

Botkyrka, Sweden June 19, 2018

Dear Mr. Secretary General,


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

Cirkör is a cultural institution that tours the world with contemporary circus. In times like these, when technology is changing our lives so fast and with the widespread political unrest around the world, the arts play an ever more important role in our society. It is a tool that can be used to create a better world by helping us raise social issues, create mutual respect and build understanding between cultures.

Since 2014, when we decided to apply to become a participant in UN Global Compact, we have held the 10 principles as a guide for our sustainability work here at Cirkus Cirkör. We would like to share the work we have done in the areas of the 10 principles, our activities and results, through our *Annual and Sustainability Report for 2017*. We are also including our *Hållbarhetsrapport 2016* that we hope will inspire members of the Global Compact Network Sweden. These reports are shared as our Communication on Engagement.

Cirkör's value words, Cocky Commitment, Quality Madness and Collective Individualism, continue to guide us in everything we do, both socially and environmentally.

Sincerely yours,



Anders Frennberg
Cirkus Cirkör, CEO

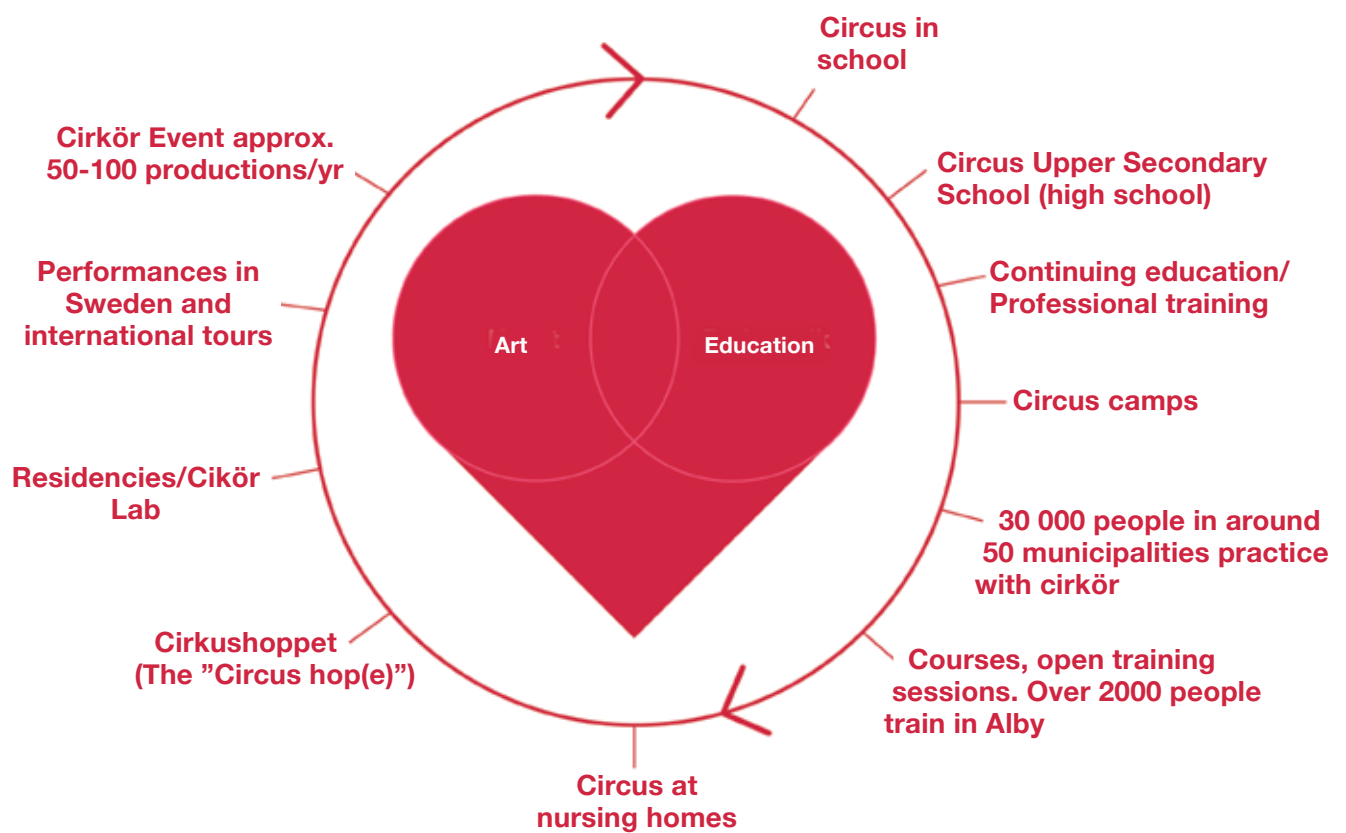
CIRKUS CIRKÖR



ANNUAL REPORT 2017
www.cirkor.se

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THE CIRKÖR HEART

Cirkör is a play on the French words "cirque" and "coeur".

"The Cirkör Heart" illustrates how the educational and artistic chambers, with their respective content and activities, reinforce one another.

CIRKÖR: MOVER AND MAKER

2017 was yet another record-breaking year for Cirkus Cirkör. We reached a great number of people with our touring productions, events, training and educational projects. Our activities continue to be wide-ranging, with successful performances in Sweden and abroad, increased interest in applying to our upper secondary school program (high school), circus at asylum centers, in schools, the street and public spaces. During the year, Cirkör and our Creative Director Tilde Björfors received the awards "European of the Year" and "Swede of the Year – Culture". It is clear to us that our ability to collaborate with civil society organizations and cultural institutions opens channels to new perspectives and more widespread participation.

During the last months of the year, two things happened that eventually and for a long time will

audience. We take a positive view of this survey, as it raises awareness of the possibilities of contemporary circus as an art form and its development, while at the same time providing input on possible future endeavors. Cirkör looks forward to a continued dialogue that leads to concrete progress.

In November, calls to action under the banner of #metoo began in Sweden and in December, the circus industry's appeal #theshowisover was launched. We at Cirkör were shaken by shortcomings within ourselves and the need for action that these movements revealed. Yet they also offered an opportunity for growth and change. Like other employers and trade unions, we at Cirkör are now working on reforms that will prevent sexual oppression as well as measures that more effectively address such occurrences in the workplace. Cirkus

Cirkör welcomes and is an enthusiastic participant in these endeavors. Cirkus Cirkör's goal is to act as an agent for personal and social development. When the non-profit association Cirkus Cirkör was founded in 1995, its purpose was to establish

” It was our desire to be an organization that inspired and was inspired by young people and street culture. We wanted to be advocates for commitment, democracy and gender equality.

greatly influence our industry. The first was a report by the Swedish Arts Council on the current state of contemporary circus. The second was #metoo.

In November, the Swedish Arts Council presented a paper entitled Professional Contemporary Circus – (Swedish Arts Council publication series 2017:4). The report's conclusions are that Swedish contemporary circus is alive and well, has great potential and that we have one of the world's foremost higher education programs in contemporary circus. The report makes clear that conditions must be created that allow more circus artists to perform in Sweden and to reach a new and even broader

audience. It was our desire to be an organization that inspired and was inspired by young people and street culture. We wanted to advocate for commitment, democracy and gender equality. Thus, we invite you to read our annual report in that light: through our circus, we wish to work across boundaries and for commitment. We are extremely proud to have reached so many people all over Sweden and in several other countries, through activities that ample evidence shows us, engage and touch people.

Anders Frennberg, CEO Cirkus Cirkör



Cirkushoppet (The Circus Hop(e))

PRODUCTIONS

MOVEMENTS – COPRODUCTION WITH MALMÖ CITY THEATER

Cirkus Cirkör and Malmö City Theater co-created and produced Movements, directed by Tilde Björfors, which premiered at Hipp in Malmö on May 5th, 2017.

The production was created for Hipp's unique theater space and was the final part of the trilogy that began in Malmö with the hit Borders in 2015, and continued with Limits' tour in 2016. These three productions not only tell the stories of displaced people, but their scripts, and to some degree even their portrayals, are based on collaborations with artists who have themselves experienced being displaced. Movements takes as its starting point the stories of refugees who arrived in Malmö in the fall of 2015 and of the volunteers who greeted them. The ensemble consists of circus performers, actors and dancers with roots in Afghanistan, England, Iran, Iraq, Palestine, Sweden, Syria, Czech Republic, Turkey and Austria.

In this context, it is interesting to note that a student at Cirkör's Circus Upper Secondary School, with a background as a new arrival from Afghanistan, was part of Limits' ensemble. The production also resulted in one of the Palestinian performers

being hired for Cirkus Cirkör's upcoming production Epifónima, as well as by Malmö City Theater. In the theater foyer of this production, we asked organizations with ties to refugee resettlement, activism and charities to be present.

Conceived and directed by

Tilde Björfors

Ensemble

Tom Ahlsell, Helen Al-Janabi, Nedal Alsuoaf, David Eriksson, Irya Gmeyner, Javid Heidari, Oldoz Javidi, Nasreen Larsson Al-Janabi, Karin Lithman, Ibraheem Manaem, Ashtar Muallem, Ilya Varty, Johannes Wanselow, Fadi Zmorrod.

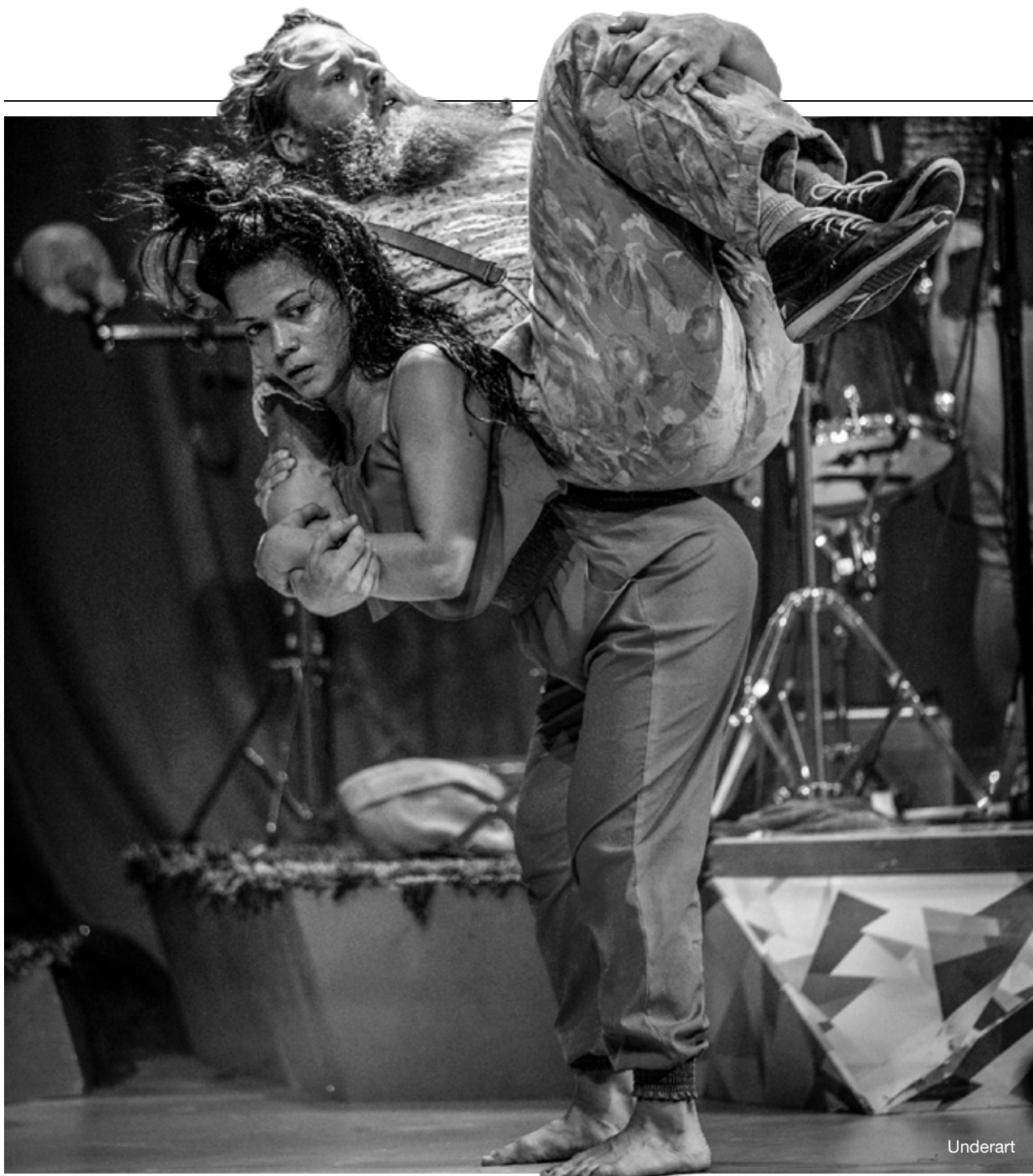
Creative team

Text: Alexandra Loonin. Composer: Irya Gmeyner. Co-composer: Povel Olsson. Set designer: Fridjon Rafnsson and Fanny Senocq Ginsburg. Costume designer: Fridjon Rafnsson. Lighting designer: Sven-Erik Andersson. Makeup artist: Agneta von Gegerfelt. Rigger and developer of circus materials: Joel Jedström. Technical stage manager and responsible for fire routines: Jesper Nikolajeff. Playwright: Anna Kölen.

Total number of performances at Hipp: 21.

Audience: 6 621 personer.





UNDERART

Underart, directed by Olle Strandberg, began the year with its final performances at Chamäleon in Berlin, ending a six-month run.

Underart's last show took place on February 19th, 2017, and it had then been performed a total of 330 times for 73 519 people in Sweden, Norway, Austria, France, Argentina, Brazil, Denmark and Germany.

Underart is based on Olle Strandberg's own story of a crash. An earth-shattering, transformative bang that might have signaled the end. Instead it marks a fresh start and a way forward.

Conceived and directed by: Olle Strandberg.

Ensemble

Methinee Wongtrakoon, Alexander Dam, Iris Pelz, Christopher Schlunk, Matias Salmenaho, The music duo Ripple & Murmur: Anna Ahnlund and Andreas Tengblad.

Creative team

Composers: Andreas Tengblad and Anna Ahnlund/Ripple & Murmur. Set and costume design: Katarina Wiklund and Susanna Wiklund. Lighting design: Jenny André. Lighting design for Chamäleon: Antti Helminen.

During 2017, Underart was performed a total of 42 times for audiences numbering 6 678 people.

UNDER – COPRODUCTION WITH VÄSTMANLANDS TEATER

"Under – of humankind vs the weather" is the final part of Olle Strandberg's trilogy about life changes and crash-landings, topics Olle previously explored in *Undermän* (2010) and *Underart* (2014), two Cirkus Cirkör productions that have toured worldwide. This production found inspiration in Iceland's storms, the myths of Icarus and Sisyphus, as well as in humanity's smallness. *Under* premiered at Västmanlands Teater in Västerås on September 14, 2017. The production was conceived as part of the ongoing three-year collaboration between Cirkus Cirkör and Västmanlands Teater.

Directed by: Olle Strandberg.

Ensemble

Henrik Agger, Anna Ahnlund, Klara Mossberg, Simon Wiborn, Methinee Wongtrakoon. Technical stage manager: Vera Adler Bojsten, Vilhelm Montan Lindberg.

Creative team

Set design: Tami Salamon. Costume and makeup design: Lena Lindgren. Playwright: Bodil Persson. Lighting design: Jani-Matti Salo. Composer and sound designer: Andreas Tengblad. Composer and lyrics for live music: Anna Ahnlund. Technical expert/research and development: Joel Jedström. Graphic design: Sepidar Hosseini. Photography: Mats Bäcker.

Total number of performances in 2017: 49

Audience: 17 253 personer

Public performances of *Under* took place in Västerås, Stockholm, Bromma, Vara, Gothenburg, Gävle, Ytterjärna, Eskilstuna, Prag and Caen. Additionally, it was performed for ninth grade students in Botkyrka Municipality, as well as at the international circus trade fair Subcase at Hangaren in Alby (Botkyrka). Also, for the first time ever, a Cirkör production was staged at Jatka 78 in Prag.

HORISONTER

This middle school production *Horisonter* (Horizons) was performed four times in January – three times at Västmanlands Teater (VT) and once at Uppsala Konsert och Kongress (UKK), during *Radical Love* (see below). *Horisonter* was produced by VT and directed by Olle Strandberg as part of the ongoing three-year collaboration with VT.

RADICAL LOVE

An interactive day of discovery organized in collaboration with Uppsala Konsert and Kongress (UKK), including hot air balloon launches from Vaksala Square, artificial weather, lectures and trial circus classes. Artists and circus performers created installations on site. *Horisonter* was performed.

During the course of the day, over 3000 people visited UKK free of charge. The day ended with a party and a concert featuring the band Spiderdogs, among others.



LIMITS

During 2017, Limits continued its tour. Limits is a call to reach outside the protective bubble of our everyday lives. To go beyond the safety and shelter of just observing the world around us, and instead to venture into the unknown and push boundaries.

Ensamble

Saara Ahola, Anton Graaf, Einar Kling-Odenkrants. Nilas Kronlid, Oscar Karlsson, Manda Rydman. Sarah Lett, Peter Åberg. Musicians: Samuel "Looptok" Andersson/Thea Åslund.

Creative team

Narrators: Qutaiba Aldahwa, Javid Heidari. Conceived and directed by: Tilde Björfors. Texts: Tilde Björfors, the ensemble, Nadia Ben Belgacem, Arash Dehvari, Kajsa Bohlin, Tatiana-Mosio Bongonga, Qutaiba Aldahwa, Javid Heidari. Composer: Samuel "Looptok" Andersson. Set design: Fanny Senocq Gxinsburg, Stefan "Drake" Karlström, Joel Jedström, Tilde Björfors. Costume design: Jonna Bergelin. Video design/projections: Johannes Ferm Winkler, Tom Waldton and Per Rydnert/Visual Relief. Sound and video technician: Fredrik Ekström. Rigging technician: Kasper Holm. Lighting technician: Fredrik Ekström/Casper Wijlhuizen. Rigger: Kasper Holm. Tour manager: Emma Therkelson/Irene Ramilli.

During 2017, Limits played 118 times for audiences numbering a total of 70 426 people. For the first time, Cirkör performed in Switzerland and Romania. At Artipelag outside of Stockholm, between Christmas and New Year's 2017, the show had its Värmdö Island premiere, in what became a well-attended run that continued into the new year.

SOCIALLY CONSCIOUS ACTIVITIES CONNECTED TO LIMITS

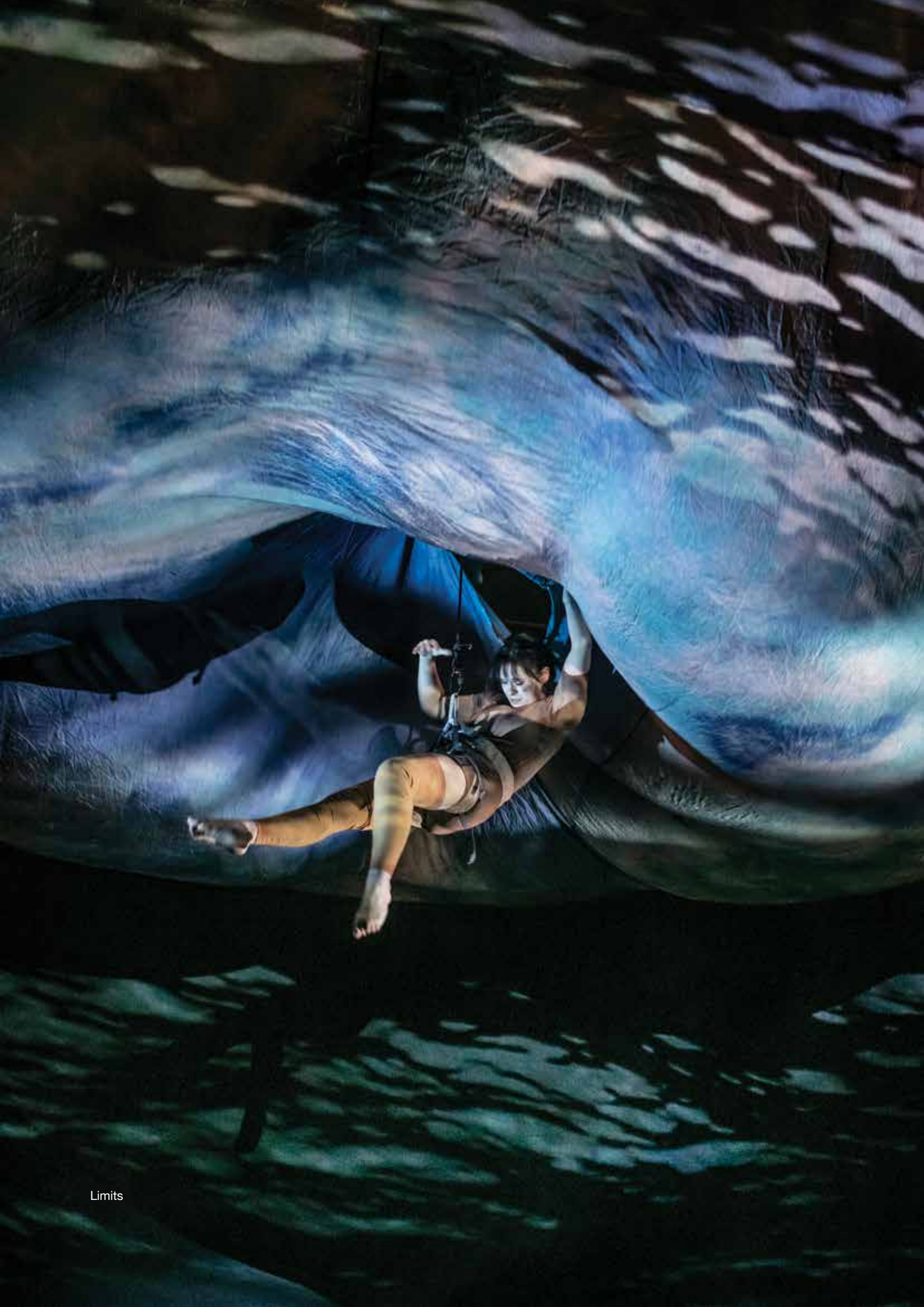
From Fear to Action

Cirkör's campaign project From Fear to Action has tracked the entire Limits tour, starting early in 2017 with a major endeavor at Dansens Hus (International Scene of Contemporary Dance) in Stockholm, where several organizations that work with refugee issues and human rights were present in the foyer every evening. Through this project, Cirkör's audience met representatives from volunteer organizations, government agencies and civil society. Cirkör has collaborated with RFSL (The Swedish Federation for Lesbian, Gay, Bisexual, Transgender and Queer Rights), Studieförbundet (The Swedish Federation for Study Promotion), Internationella Bekantskaper (an association that matches people who speaks Swedish with people who are learning Swedish), the Red Cross, Individuell Människohjälp (Swedish Development Partner), Rådgivningsbyrån (Swedish Refugee Advice Center), No Human Being Is Illegal and many others. During Limits' Norway tour, the project established contact with several Norwegian aid organizations. After consulting with each performance venue and locals passionate about these issues, Cirkör was able to offer tickets to over 1 000 to people who do not have the financial means to purchase their own – for example, asylum seekers.

Parkinson workshop and meeting with Doctors Without Borders

Limits conducted a circus workshop for patients with Parkinson's disease at Morris Dance School in New York in conjunction with its performances at BAM, Brooklyn Academy of Music. The day included movement and trust exercises based on balance and boundaries. All in all, 30 people participated, of which two had Parkinson's and five were supervisors from the dance school.

The ensemble also visited Doctor's Without Borders' New York headquarters. The office's 15 employees were very impressed by the production and shared with the ensemble their own experiences and knowledge of rescue actions and other efforts in the field.





Satyagraha

SATYAGRAHA

In 2016, Folkoperan and Cirkus Cirkör's version of the Philip Glass opera Satyagraha premiered. This opera is the story of the young Mahatma Gandhi's time in South Africa, the period when he discovered Satyagraha, "holding on to truth" (aka "pursuit of truth", "truth-force" etc), the genesis of what we now know as civil disobedience based on non-violent resistance.

For the first time ever in Sweden, a version of Satyagraha was staged that, like Glass' music, erases time and space. The production was so popular that it resumed for a new run at Folkoperan in 2017, as well

as for successful special performances at Stora Teatern in Gothenburg, in cooperation with Gothenburg's Dance and Theater Festival.

Ensemble

Aino Ihanainen, Alexander Weibel Weibel, Magnus Björu, Nathalie Bertholio, Oscar Karlsson, Sarah Lett, Lars Johansson Brissman, Folkoperan's ensemble, choir and orchestra.

Satyagraha was performed seven times at Folkoperan for an audience of 4 100 people. Three performances were also given at Stora Teatern in Gothenburg for 1 501 people.



NEW PRODUCTION

EPIFÓNIMA

Tilde Björfors and Cirkus Cirkör's upcoming production, Epifónima, is inspired by women's voices, aspirations, ways of creating and organizing themselves. Epifónima, which means "exclamation" or "cry out" in Greek, is a natural extension of Tilde Björfors' most recent productions Borders, Limits and Movements, which all revolve around borders, limitations and migration.

During the spring of 2017, approximately 30 female artists from over 10 countries were

invited to workshops with the objective of increasing diversity and inclusion in this upcoming production.

In October, the first lab for performers took place, and seven women artists with roots in five countries were hired for the production. Rebekka Karijord is composing the music.

This show, a collaboration with Östgöteatern, will premiere in Norrköping, Sweden, in September 2018.



Fauna

CIRKÖR LAB – ARTISTIC DEVELOPMENT

Cirkör LAB (Laboratory of Artistic Brilliance) functions partly as a residence for circus companies from around the world, but also as a platform for interdisciplinary research projects within educational development, circus disciplines, creative processes and multidisciplinary cooperation. Here, interna-

tional networks and new ideas are expanded and elaborated on. Cirkör LAB also provides an opportunity for Cirkör to share our own and others' creative processes, both within the industry and with audiences. 330 people had the chance to interact with Cirkör LAB's resident artists and their work.

RESIDENCIES AT CIRKÖR LAB 2017

1. Reija Tapaninen, Finland
2. Wise Fools, Finland
3. Portmanteau, Finland/Argentina
4. Cirkör women workshop, Sweden/Spain/Germany/France/Norway/Netherlands/Canada/Finland
5. Leftover Company, Sweden/Great Britain
6. Futura Animal, Spain
7. Fauna, Australia/Finland/ Great Britain
8. Johannes Starke, Sweden
9. Kurronen and Laiho Co, Finland
10. Anna Aro, Finland/Sweden
11. Fofu och Michael, Sweden
12. Manda Rydman, Sweden
13. Nicki Miller och Ayla Weisz, USA
14. Clowns without Borders/ Cirkus Tumult, Sweden
15. Draeger u.Co / Methinee Wongtrakoon, Sweden/Germany/ Great Britain
16. Aino & Alex, Sweden/Finland/Spain
17. Enni Lymi, Finland
18. Alexander Dam, Sweden
19. Ron Beeri, Israel
20. Futura Animal, Spain
21. Circus I love you, Finland
22. Aedin Walsh, Ireland/USA/Sweden/Germany

PRODUCTIONS ON TOUR

Networking, international relations and intensive tour planning, make it possible for Cirkör's performances and projects to reach organizers and venues in Sweden and abroad.

INTERNATIONELLA OFFICE

In 2017, Limits took Cikur Cirkör to several new countries and venues. In February, the production visited the circus biennale in Marseille, France. This was followed by a longer tour in Norway in the spring. In June, Limits played the Brooklyn Academy of Music (BAM) in New York, in August, London's Southbank Center, the Maison de la Danse in Lyon in October, Timisoara in Romania in November and Monthey in Switzerland in December.

Under opened in September, and during the fall was performed in Caen as well as at Jatka78 in Prague, where Cirkör arranged a reception for organizers from neighboring countries. At the beginning of the year, Underart completed its six-month long run in Berlin.

Receptions and networking meetings were held at several of the venues visited, including London, Prague, Lyon, New York and Timisoara. The International Office visited the HotPot dance platform in Hong Kong as part of a targeted venture in Asia. In connection with Underart's final performances at Chamäleon in Berlin, the local organizer, the Swedish Embassy and Circus Cirkör arranged a seminar aimed at strengthening the art form of contemporary circus in Germany. The Swedish Arts Council also participated.

The International Office participated in several performing arts fairs, including the International Society of Performing Arts (ISPA), the Association of Performing Arts Presenters (APAP) and the CIRKa Auch circus festival in France, where we pitched Epifónima. International efforts also took place locally when Cirkör participated in the International Fair Subcase in Alby, Sweden.



CIRKÖR EVENT 2017

Cirkör Event offers shows on demand in cooperation with private and public partners. The two biggest events in 2017 were so-called "site specific events", which entails Cirkör producing a major event with a specific place as its starting point, for example a plaza or a building.

AQUANAUTS IN JÖNKÖPING

The H2O festival in Jönköping commissioned an outdoor version of Aquanauts, a show that combines contemporary circus, synchronized swimming, fire and water. With the help of local paddlers, Jönköping's synchronized swimmers, 20 synchronized swimmers of our own and five circus performers, four performances were given in lake Munksjön for a total audience of 8 000 people. Behind the Aquanauts production lies a group of acrobats, performers and synchronized swimmers in collaboration with Cirkus Cirkör.

Directed by: Jesper Nikolajeff and Pompe Hedengren

Performers

Stockholm Konstsim herr (Stockholm's synchronized swimmers, men), Neptun Konstsim (synchronized swimming). Cirkus performers: Regina Baumann, Saana Läppänen, Aino Savolainen, Jarno Polhjuis, Andreas de Ryck, Fabian Nikolajeff.

NIGHT SEA JOURNEY IN FREDRIKSTAD, NORGE.

The objective of this project was to celebrate Fredrikstad's 450th anniversary and to focus on what was once Fredrikstad's heart, Mekaniske Verk Shipyard, which now faces a major transformation.

Local performers, musicians, artists and set designers worked together with Cirkus Cirkör and the Norwegian contemporary circus group Elven och Havet to create a completely unique experience both indoors and out.

Participating performers from Cirkus Cirkör

Samuel "Looptok" Andersson, Maja Långbacka, Esmeralda Nikolajeff, Mira Leonard, Ethan Law, Mikael Lindström, Peter Åberg, Saara Ahola, Anton Graf, Einar Kling Odenkrants, Jesper Nikolajeff.

Number of events produced in 2017: 52

Number of commissions for performers and instructors: 188.

Approximate Audience: 24 700.



Night Sea Journey

© Joakim Björklund



EDUCATION AND TRAINING

During 2017, Cirkus Cirkör's educational department, which operates under the name Education and Training, welcomed and conducted circus training with approximately 35 000 children and adolescents, adults and seniors with and without functional diversity. This department has three branches: circus in school, circus during leisure and third, special projects, e.g. circus at refugee centers.

CIRCUS IN SCHOOL

Cirkör's education team visited 54 schools in 2017. After an introduction consisting of a half-hour show for students and teachers, the school's students have the opportunity to try various circus activities, such as tightwire walking, acrobatics, juggling and swinging on a trapeze.

Watching and finding inspiration first, followed by trying things out yourself, are pillars of Cirkör's educational projects in schools. In order for these visits to leave a lasting impression in the classroom and become a part of the schools' regular instruction, Cirkör also offers follow-up training for teachers on how the tools of circus pedagogics can be used in teaching other subjects.

During 2017, this department produced three different shows for schools. These shows are non-verbal, making them appropriate for groups with diverse language backgrounds.

Väderlek (Weather) – a perky contemporary circus show about dancing in the rain and lifting each other up to the tree tops. In a wood, we encounter Linn, Axel and Sara, three friends who are happiest when spending time together under swaying trees and birdsong. Väderlek was performed nine times for an audience of 2 724 people.

Directors and performers: Axel Ahl, Sara Runsten and Linn Holm.

Bagage (Baggage) – A show that thematically follows in Limits' footsteps and was performed four times for an audience of 1 670 people. Bagage is about belonging and about what shuts us out. About the boundaries between people and what is required in order for us to be able to lift each other up. Who is the bravest? The person who dares climb the highest, or the one who has the guts to share their baggage with another person?

Players: Andrea Hilario, Matt Horton and Baha Swidan

Director: Oskar Löfkvist

Set & costume design: Fanny Senocq Ginsburg

Klura ut (Figuring it out) – Through titillating acrobatics, spellbinding juggling and dizzying heights, we follow three artists who with humor and warmth help each other out and trip each other up. A show for young children that was performed three times for a total audience of 601 people.

Directed by: Camilla Hammarström

Players: Andrea Hilario, Matt Horton and Baha Swidan

Set & costume design: Fanny Senocq Ginsburg



Trial classes at Fornbacka school.



Klura ut (Figuring it out).

CREATIVE SCHOOL AT SPECIAL SCHOOL

In 2017, Cirkör implemented a new educational project within the framework of the Sweden's national initiative Creative School (Skapande skola). The project's goal was to promote the integration of students with functional diversity and students without functional diversity. The students who participated came from Jorielskolan, a special school for children with mobility functional diversity, where all the children use wheelchairs and also have various types of motor functional diversity as well as personal assistants. These students joined students without functional diversity from Juringeskolan for a circus training session. The project was preceded by meticulous preparation and planning, study visits by the school's instructors to Cirkör House and also by preparing the students. Jorielskolan's students were asked to answer questions – with the help of their assistants and other aids – about their favorite foods, favorite performers and what they most like to do in their free time. The students from Juringeskolan were asked the same questions, and it became apparent that all the students had a lot in common, which led them to look at each other with fresh eyes. These training sessions at Cirkör House were greatly appreciated. All in all, 100 students took part, and the project inspired Cirkus Cirkör to attempt to create a larger follow-up project including more special schools and mainstream schools all over Sweden in the near future.

CIRCUS AT YOUR LEISURE

Courses with varying degrees of difficulty for children, adolescents and adults were offered in Alby, Stockholm, Gothenburg and other parts of the country. Participants learned about everything from basic circus techniques to focusing more closely on one specific circus discipline.

Semester courses were held at Cirkör House in Alby, at Vasa Real school in Stockholm and at Stora Teatern and Sjumilahallen in Gothenburg. During the year, a total of 1 305 people took part in one or another of our 77 circus courses, of which 24 were held in Stockholm, 25 in Alby and 28 in Gothenburg.

At Cirkör House, drop-in classes in contemporary circus and parkour were also offered to non-professionals on 95 occasions. In total, 305 children

and adolescents, of which 274 were unique visitors, trained with Cirkör.

Chilla med Cirkör (Chill with Cirkör) is another example of how Cirkör House opens its doors to the general public. This is a trial circus session for the whole family, free of charge, in which 1 083 people participated on six occasions.

Chilla med Cirkör has a particular focus on our home municipality, Botkyrka, and the number of participants from there was 457. Cirkör invested in local marketing and hired the local firm Miljonbemanning to advertise with posters and fliers.

During the summer and fall breaks, Cirkör organized weeklong camps for a total of 100 children and young people. The fall camp was conducted in cooperation with Subtopia and the performing arts school Scenskolan FEJM. The participants were given the opportunity to explore and learn more about the theme of fears via circus, dance, theater and theatrical makeup. Through support from the housing company Mitt Alby, the area group and the Subtopia restaurant, we were able to offer spots at these camps to children from Alby free of charge. Lunch and a snack were included for all participating children.

45 kids participated in the fall camp, of which 29 were from Botkyrka. An important facet of the camp was that children from different areas spent time together, trained and ate together for a week. Meeting children from different city districts is one of the things the kids most appreciate, apart from having fun together and learning new things.





Islamiskt forum (Islamic Forum)

Cirkör's collaboration with Islamiskt Forum was initiated in the fall of 2015, when refugees came to Sweden in great numbers. A temporary transit housing facility opened right next door to Cirkör House and Cirkör invited its children and families to try circus training.

The association "We don't wait" suggested a continuation during the spring, where children from Islamiskt Forum came and practiced circus during lunchtime. This was made possible by support from Elsa och Harry Gabrielsson's Stiftelse (a private trust). In 2017, Cirkör offered two free semester courses in circus to children from Islamiskt Forum. The objective here was to promote physical activity, integration and to create a deeper collaboration between our organizations.

The National Association Folkets Hus och Parker

During the summer break, Cirkör instructors visited places all over the country in collaboration with The National Association Folkets Hus och Parker. 708 children and adolescents from Ronneby in the south to Skellefteå in the north participated in summer courses in contemporary circus and parkour.

In cooperation with Folkets Hus och Parker, Cirkör's show Heja Dej! ("You go!") Went on tour with 24 performances from Sollefteå to Malmö. Heja Dej! Is a circus show for the entire family where the artists, through circus and body language, share stories of finding one's courage and calm, and about the joy of succeeding together!

Ensemble: Patrik Karlsson, Sofia Larsson and Moa Karlsson. Heja Dej! was performed 32 times in 2017 for a total audience of 5510 people.

SPECIAL PROJECTS, RESEARCH AND CONTINUED EDUCATION/PROFESSIONAL TRAINING

RESEARCH PROJECTS IN UPPSALA

During the spring of 2017, Cirkör initiated a collaboration with a research group at Uppsala University. The goal of the research team at the Department of Informatics and Media is to create a customized program for children with motor sensory issues (SPD, Sensory processing disorder). In the spring, a pilot study was done that resulted in the project Super Trouper, which will run between 2018 and 2020 with the support of the Swedish Research Council.

CIRCUS AT ASYLUM CENTERS

In 2017, the project Cirkushoppet – Dream Laugh Dare continued, funded by Postkodlotteriets Kulturstiftelse, The Swedish Postal Code Lottery's Culture Fund. The project was a collaboration between Clowns without Borders and Cirkus Cirkör. Cirkushoppet (The Circus hop(e)) was a nationwide project, the primary goal of which was to bring joy and hope to the daily lives of displaced people in Sweden.

Cirkushoppet's four performers paid visits to gathering points for displaced people and offered them shows and workshops. Circus materials, colorful posters depicting circus exercises and tutorials were left at the centers so that circus training could continue even after Cirkushoppet had left.

Additionally, a weeklong immersion workshop, where teachers and artists from other art forms participated, was offered at 10 centers. The goal of these immersion weeks was to create methods for using art in working with asylum seekers and new arrivals. The project collaborated with teachers from Sweden's "culture schools" in Finspång, art educators from Gotland's Museum, staff from the art academy Akademi Valands unit for children's film, actors from Helsingborg City Theater, circus educators in Gävle, teachers at Kalmar Museum, Kulturcentrum in Avesta (cultural center), Kulturcentrum Asken in Borlänge (culture center) and with students from the Folk Music Program at the Royal College of Music in Stockholm. All in all, in 2017, 50 educators and 280 children participated in these immersion weeks.

One third of the project was focused on spreading information to increase the Swedish public's knowledge and understanding of the involuntary nature of being a refugee. This was done through open

events held in public places, where the performers offered trial circus classes and distributed a comic book called Gränslöst mod (Boundless Courage). The comic strips were drawn by eight people who all have personal experiences and perspectives on the comic book's theme "refugee against my will".

All the open events took place in: Umeå, Stockholm, Avesta, Heby, Finspång, Visby, Helsingborg and Gothenburg.

In 2017, Cirkushoppet visited 85 asylum centers in 35 towns and greeted 4 011 people.

1 480 people participated in the open events, 17 000 issues of the comic book Gränslöst mod (Boundless Courage) were distributed and another 50 000 have been printed for distribution.

CIRKUS CIRKÖR'S BOTKYRKA SCHOLARSHIP

In collaboration with Botkyrka Municipality, Cirkör's Department for Education and Training awarded the Botkyrka Scholarship 2017 to Klara Mossberg, with the motivation: *2017's Botkyrka fellow was educated in Botkyrka and now works with educating Botkyrka's own children and adolescents. She is a consummate artist and educator at the highest technical and pedagogical level. She is always prepared, well-briefed and warm. Whether she is helping a child up onto the trapeze during Chill with Cirkör, or taking responsibility for the physical development of our high school students, she conducts herself with the same professionalism that she exhibits when engaging in her own artistry, diving into pools with synchronized swimmers or when she is honing her discipline under extreme weather conditions.*



The recipient of the Botkyrka Scholarship, Klara Mossberg.

CIRKÖR EDUCATION ON INTERNATIONAL ASSIGNMENT

Wolfsburg, Germany

For six weeks in the summer of 2017, Cirkör educators participated in the theme park Autostadt, Wolfsburg, with circus-themed trial classes attended by 809 people.

Each week was given a heading based on one of Cirkör's core values, such as:

"Cocky Commitment: dare more than you dare with acrobatics and pair acrobatics" or "Qualitative Madness: circus mathematics and juggling" and "Collective Individualism: being different together is good using pyramids".

Fredrikstad, Norway

Cirkör also carried out a tour, which included two of our educators, at three prisons in Fredrikstad. This project, attended by 10 people between the ages of 25 and 45 at each prison, was highly appreciated.

We paid visits to one women's prison, one co-ed prison and one prison for men only. Our visit proved to be a stark contrast for the inmates, who were able to let go of their daily lives for a moment and lose themselves in circus activities such as spinning plates and juggling. Through its playful nature, circus allows everyone to participate, regardless of background or situation.

Timisoara, Romania

In November, Cirkus Cirkör traveled to Timisoara, Romania, to take part in activities leading up to the European Cultural Capital of the Year 2021.

For a week, we and four educators from the local circus school Escola de Circ worked with 750 children and adolescents. For many of the participants, this was the first encounter with contemporary circus, and our visit's objective was to broaden and deepen their interest. During the week, a Master Class focused on professional circus for artists with backgrounds in song, dance and theater was also offered.

Caravan Circus Network

Cirkus Cirkör's educational department is a member of Caravan Circus Network, a European network for circuses that primarily works with educational activities for children and adoles-

cents, as well as on the development of circus pedagogy.

During 2017, our efforts to fund the project Circus ++ continued.

The objective of this project is to create a European curriculum for circus education. This curriculum is being implemented in modules, in order to be able to provide various educational levels for different countries – from undergraduate to Masters.

The project is headed by Tampere University in collaboration with Caravan Circus Network.



Cirkushoppet (The Circus Hop(e))

CIRCUS UPPER SECONDARY SCHOOL (HIGH SCHOOL)

This year again, the Contemporary Circus Upper Secondary Program has proven itself to be an advanced placement program for those who wish to dedicate their time in high school to evolving as contemporary circus artists, while also combining a solid academic education with other creative and enriching studies.

Academic classes are taught at St Botvid's high school in Hallunda and circus training takes place at Cirkör House in Alby. What distinguishes the Contemporary Circus Upper Secondary School from many other high school arts programs is its proximity to the industry. Through daily training sessions at Cirkör House the students have the opportunity to build a network for their future professional lives while they are still in high school. Here, they practice on the same premises as professional circus artists, can benefit from the experiences of other artists and the teaching staff and also have the chance to connect with future employers, as well as to observe all the aspects of a circus company's operations.

This year once again, the Circus Upper Secondary School has succeeded in recruiting competent and committed teachers.

During 2017, the Circus Upper Secondary School employed some 30 teachers. Most of them were educated at world-leading contemporary circus schools and are, or have been, professional performers. They come from several different countries: Sweden, France, Spain, Israel, Germany, USA, England, Norway, Ireland and Switzerland. 24 students were admitted as freshmen/first year students and, for the first time, a class had representatives from almost all the Nordic countries, as a number of the students come from Norway, Denmark and Finland.

A look inside the circus high school's 2017

In January, second year students went on the school's annual educational trip to Paris. They trained and made study visits to schools such as L'Académie Fratellini, École National des Arts du Cirque de Rosny Sous-Bois as well as École Nationale de Cirque de Châtelleraut. The students also attended Festival Mondial du Cirque de Demain, where for two evenings they were treated to circus routines featuring young international circus artists. The Paris trip ended with our students attending university students' graduation performances at Centre National du Cirque (CNAC) in Parc de la Villette.

In January, second year students began training in their main disciplines and carried out a performance project under the guidance of the director Aedin Walsh. This project was performed five times for 300 people at Riksteatern in Hallunda outside of Stockholm. During the spring, third year students worked on their thesis projects, which constitute a major exercise in creating, carrying out and administrating a project of one's own. These projects were performed in public and for Cirkör employees. Several of the students also applied to higher education programs in contemporary circus, and a majority were accepted.

During the fall term, thematic group work, creative project weeks as well as open stage/cabaret events were carried out, with public presentations as their goal.



Contemporary Circus Upper Secondary School Class of 2017.



Other 2017 Upper Secondary School activities

Continued collaboration between the high school and the performing arts schools Scenskolan FEJM and Subtopia, renewed and reinforced marketing of the contemporary circus program as well as participation in the Erasmus project "Intent's", an international skills development program for circus teachers. The high school students participated

in an event together with Kompani Giraff, studied presentations at Cirkör LAB and attended several of the contemporary circus productions offered in the Stockholm area during 2017, for example: Cirkör's Under, Varikai with Cirque du Soleil and the School of Dance and Circus' (DOCH) Bachelor of the Arts in Circus thesis performances.

FINANCES AND ORGANIZATION

FINANCES AND EMPLOYEES

In 2017, Cirkus Cirkör's turnover was 52 734 007 SEK, of which 32 609 836 SEK consisted of our own sales and 20 124 171 SEK came from external investments, i.e.: Swedish Public Employment Service 53 550 SEK, Botkyrka Municipality 3 397 300 SEK, Elsa och Harry Gabrielssons Stiftelse (private trust) 50 000 SEK, EU grants 27 085 SEK, Nordic Culture Point 100 763 SEK, The Swedish Sports Confederation 58 625 SEK, Swedish Arts Council 9 181 467 SEK, Stockholm County Council 2 700 000 SEK, City of Stockholm Cultural Administration 1 300 000 SEK, Svenska PostkodLotteri-ets Kulturstiftelse (Swedish Postal Code Lottery's Culture Foundation) 3 255 381 SEK.

In 2017, Cirkus Cirkör had 33 permanent employees and 197 short-term employees distributed over 59 annual work units (AWU). In total, 230 people have received wages from Cirkus Cirkör during the year.

Several professional training courses were offered to our organization's employees, for example courses in copyright law, rigging technology and directing. Cirkör has also hosted a number of interns from various educational institutions and countries.

ORGANIZATION

Cirkus Cirkör is a corporate group and its parent company is the non-profit association Cirkus Cirkör ideel förening. The association runs our educational

department: education, training and the Contemporary Circus Upper Secondary School Program (high school). The non-profit association owns Cirkör AB (Inc), which produces touring productions and events, and also runs Cirkör LAB. All the departments within Cirkör work in close collaboration with each other and share the same management team as well as administrative and support staff, i.e. the finance, IT, communications and marketing teams. All profits are reinvested in the business.

PARTNERSHIP WITH SCANIA

Since 2012, Scania is Cirkus Cirkör's transportation partner, offering an effective and environmentally more sound solution to Cirkör's transportation needs.

BOARD 2017

Inger Ashing (chairman), Annika Levin, Birgitta Winnberg-Rydh, Gunilla Thorgren, Malin Dahlberg, Mats Björkman, Nina Rawal, Olle Strandberg, Tilde Björfors.

MANAGEMENT TEAM 2017

Creative Director: Tilde Björfors, CEO: Anders Frennberg. CFO: Anna Olsson. Vice President: Anna Ljungqvist. Communications Director: Susanne Reuszner/Osiel Ibáñez. Department Head, Cirkör Event: Cajsa Lindegren. Department Head, Education and Training: Anna Nerman/Clara Norman. Department Head Contemporary Circus Upper Secondary School: Walter Ferrero.



AWARDS BESTOWED ON CIRKUS CIRKÖR AND TILDE BJÖRFORS

Tilde Björfors received the distinction European of the Year, awarded by the Swedish Movement for Europe on May 9, 2017. The motivation read as follows:

'Tilde maintains a clear artistic vision, which is reflected in acclaimed productions with Cirkus Cirkör – most recently, among others, "Borders", "Satyagraha" and "Limits". She is a clear voice for humanity and open, peaceful coexistence within Europe. Her cultural achievements make an impression far beyond our borders. This European of the Year ensures that Botkyrka meets Barcelona, Bucharest and Brighton'

In 2017, Tilde was also awarded the prize Swede of the Year – Culture. For the 12th year in a row,



the Swede of the Year selection was headed by the news magazine Fokus, which acknowledges people who "demonstrate independence and originality in a country that, for better and for worse, enjoys the consistent and well-adjusted". The Swede of the Year award was presented at a gala at Stockholm's Cirkus theater on December 14, 2017.

AUDIENCE AND PARTICIPANT STATISTICS

Production	# of performances	# of audience/ participants/visitors
Movements	21	6621
Under	49	17 253
Horisonter	3	4 145
Limits	118	70 426
Underart	42	6 678
Satyagraha	10	5 601
Väderlek (school show)	9	2 724
Bagage (school show)	4	1 670
Klura ut (school show)	3	601
Cirkushoppet (show at asylum centers)	85	4 011
Aquanauts	4	8 000
Cirkör LAB (residency presentations)	22	330
Total # of performance-related activities		128 060
Cirkör Event	48	16 700
Education and training: Circus training, circus camps, trial circus classes, Circus in School, Folkets Hus och Parker etc.		30 000
SUM. TOTAL:		174 760



Limits

CIRKÖR'S STAFF AND WORK ENVIRONMENT

Personnel issues are handled by department heads and management. Cirkör's staff is committed to many different issues and management welcomes the energy that this brings to the organization. Issues and policies pertaining to employees are gathered in the staff handbook, Cirkör A-Ö. Cirkör's efforts in terms of workplace environment take as their natural starting point the imperative of working with circus in a way that keeps safety front and center. Therefore, we have developed a system of routines and documents covering safety at Cirkör. Additionally, there are documents and methods that pertain to safety from a broader perspective: policies, introductory information for new employees, job descriptions, safety rounds, inspections and protocols, reporting routines in case of injury or incident, action plans for different eventualities/situations, weekly meetings (workplace meetings), employee surveys etc.

COLLECTIVE AGREEMENTS

For all permanent employees and for teachers on short-term contracts, Cirkör adheres to the industry agreement Upplevelse och Kultur (Experience and Culture) between the employer organization Arbetsgivaralliansen and the trade unions Unionen and The Union for Professionals, Akademikerförbundet SSR. For all permanent employees connected to stage activities, we adhere to the national agreement (Riksavtalet) between the employer organization Swedish Performing Arts Association/Scenkonst and Swedish Union for Theater, Arts and Media/Teaterförbundet.

LIAISON GROUP

Cirkus Cirkör's employees have chosen not to organize in a local union. Cooperation issues are handled by a so-called liaison group (SVG, samverkansgrupp). The objective of liaison is to increase workers' influence and participation, to develop individual potential, the workplace and the business. Liaison discussions must always take place before decisions about major changes within the organization and/or workplace or employment conditions are taken. Liaison encompasses all employees. In 2017, the liaison group consisted of two people from management and four employees. During the year, minutes of six scheduled (regular) meetings were taken.

EMPLOYEE SURVEY

Since 2012, Cirkus Cirkör annually undertakes a survey among employees with long-term contracts. The goal here is to assess the work environment and to

acquire the tools to become an even better workplace. Answers are submitted anonymously and analyzed by the management team and the liaison group. The response rate in 2017 was 57,5%. Cirkör continues to rate well on the employee survey. In general, the staff feels positively about their work and their work duties. Based on the survey responses, two areas in need of improvement were identified: skills development and feedback/evaluation.

WELLNESS AND HEALTH

Since 2012, Cirkör has had a proactive wellness policy. Employees are entitled to a 3000 SEK per year subsidy (in relation to # of working hours). Employees and their children receive a 25% discount on Cirkör courses.

EQUALITY

It is Cirkus Cirkör's firm conviction that all people enjoy the same rights, obligations and opportunities regardless of ethnicity, functional diversity, gender, gender identity/expression, religion, sexual orientation or age.

GENDER EQUALITY

At Cirkör, we view striving for gender equality as part of our daily work, something everyone takes part in and is responsible for. Gender equality efforts for employees specifically include wages, the physical environment, the psychosocial environment, recruitment and skills development. In our internal as well as our external communications, we consciously work against accepted gender norms. We strive to achieve as even a gender ratio as possible among our office staff, high school teachers and educators. In our performance-related endeavors, we also work to achieve equal gender representation among artists, creatives and technicians. During 2017, counting all our employees, the percentage of women was 52% and men 48%. On Cirkör's board, gender representation was 78% women and 22% men, and on the management team it was 63% women and 37% men. Our annual employee survey revealed that 88% of respondents felt that women and men enjoy the same conditions and opportunities at Cirkus Cirkör.

ANTI-CORRUPTION

Cirkus Cirkör's productions tour all over the world. We are a non-profit organization with a strong anti-corruption culture, as corruption goes against the very grain of all we stand for. Cirkus Cirkör adheres to the Swedish law against bribery and corruption (Swedish criminal code, chapter 10).

ENVIRONMENTAL EFFORTS AT CIRKUS CIRKÖR

It is Cirkus Cirkör's desire to actively contribute to a sustainable society in the long-term. We view our environmental work as part of our vision of "changing the world through contemporary circus", of being a responsible workplace and cultural organization that influences and inspires ourselves and the world around us.

We take a broad approach to sustainability issues in our various activities, and strive to use the resources we already have as efficiently as possible. At Cirkör we reuse and recycle set elements, props, office supplies and other items to a large degree. We also sort our waste and try to look for and purchase environmentally certified products. Cirkör's sustainability group has drawn up policies and guides on how to make more eco-smart choices, big and small, in order to decrease our organization's negative environmental impact.

Compact is the United Nations' international network for the promotion of social and environmental responsibility within companies and organizations. Affiliates commit to adapting their business practices to ten principles of human rights, labor law, the environment and anti-corruption, as well as to reporting their efforts in an annual sustainability

report. Starting in 2017, Cirkus Cirkör's sustainability report will be included in our annual report.

TRAVEL

Our employees are encouraged to travel primarily by train and to avoid air travel. However, as our productions tour all over the world, some air travel is unavoidable. In order to offset the harmful emissions of carbon dioxide that our air travel causes, we have used carbon offsets for all our air travel since 2013. This action is "climate positive" and intended to counterbalance one that is "climate negative". To raise awareness of air travel's negative environmental impact, it is our goal to draw attention to the issue during the process of signing contracts with external parties. To reach places where air travel is unavoidable, our goal is to share the cost of carbon offsetting with local organizers.

We have also developed cost models for different parts of the world, to facilitate drawing up contracts and budgets. For other travel, and in cases where the organizers cannot or will not contribute, Cirkör bears the entire cost of carbon offsetting.

In 2017, Cirkör carbon offset its air travel by purchasing solar cells in ETC's solar parks. We chose

UN GLOBAL COMPACT

The 10 principles are derived from The United Nations (UN) Universal Declaration of Human Rights, the International Labor Organization's Declaration on Fundamental Rights and Principles at Work, the Rio Declaration on Environment and Development, and the United Nations Convention Against Corruption.

Based on these principles, companies and organizations that have signed the Global Compact commit to adapting their business practices to more sustainable ways of contributing to economic and social development. Requirements include working in harmony with the UN's principles and reporting progress in this area on an annual basis. Businesses and organizations from every imaginable sector are represented among those who have committed to these principles.

Global Compact Affiliates

Close to 13000 companies and organizations in 170 countries

have to date joined Global Compact. They come from both developing and industrialized nations and among them can be found everything from non-profit organizations and small businesses to multinational corporations in every possible industry. Over 250 of the signatories are Swedish.

Reporting

Transparency constitutes a vital part of Global Compact, which among other things means that all affiliated companies and organizations must annually publish a so-called "Communication on Progress" (COP), which describes measures taken to comply with the principles. Starting in 2017, Cirkör has chosen to combine our annual and sustainability reports, partly for environmental reasons, but also to provide a better overview of our activities and departments. Our report is published both on unglobalcompact.org and cirkor.se/hallbarhet.

THE 10 PRINCIPLES

Human Rights

1. Businesses should support and respect the protection of internationally proclaimed human rights; and
2. make sure that they are not complicit in human rights abuses.

Labor

3. Businesses should uphold the freedom of association and the effective recognition of the right to collective bargaining;
4. the elimination of all forms of forced and compulsory labor;
5. the effective abolition of child labor; and
6. the elimination of discrimination with respect to employment and occupation.

Environment

7. Businesses should support a precautionary approach to environmental challenges;
8. undertake initiatives to promote greater environmental responsibility; and
9. encourage the development and diffusion of environmentally friendly technologies.

Anti-Corruption

10. Businesses should work against corruption in all its forms, including extortion and bribery.

solar cells as they provide renewable energy and represent a concrete and long-term project for protecting and improving the environment.

Our routines for including emissions offsets in contracts with both organizers and customers –both when it comes to raising awareness and cost-sharing – are slowly improving, but remain unsatisfactory. In 2017, Cirkör bore the cost of approximately 90% of all emissions offsets on its own.

ELECTRICITY/ENERGY EFFICIENCY

Since December 2014, we have an electricity contract with ETC el. They provide 100% renewable energy and electricity that bears the Good Environmental Choice label of The Swedish Society for Nature Conservation's (SNF), build photovoltaic parks in several areas, thereby creating more renewable energy in Sweden. In our choice of electricity providers, we are also part of the change we wish to promote.

Our total electricity consumption decreased between 2016 and 2017 by over 6% to a total of 148 622 kWh. We continuously work on measures to make Cirkör House more energy efficient and to raise the awareness of everyone who works on

our premises. During 2017, we replaced the lighting fixtures in the circus hall's high-ceiling section to energy-conserving LED lighting. Together with our landlord, Botkyrka Municipality, we undertook a maintenance inspection of Cirkör House in its entirety, and it was decided that all light fixtures that were not yet LEDs must be replaced within two years.

MINIMIZED CONSUMPTION/RECYCLING AND REUSING

We continuously strive to minimize purchases and to reuse different materials to as large an extent as possible. We use secondhand clothing for props and reuse set elements from earlier productions. Many of our office supplies, such as binders, folders and registers are diligently reused.

At Cirkör House, we sort and separate paper, cardboard, corrugated fiberboard, plastic, metal and glass, and collect them for recycling. Even bulk waste, batteries and other hazardous waste is separated out and brought to a recycling center. Though we have been sorting and separating waste for many years, we still need to develop better routines for all of Cirkör House and invest more in information and inspiration for everyone who visits and works on our premises. Our work to improve our waste management continues in 2018.

MARKETING MATERIALS/MERCHANDISE

Since 2016, we have a policy for purchasing merchandise, printed matter and clothes. For all merchandise and marketing materials that are purchased for resale, we strive to find products that have been manufactured in a socially and environmentally sustainable way. When it comes to clothing, we look for manufacturing that complies with Fair Wear and Global Organic Textile Standards (GOTS), and when possible, the Earth Positive sustainability label. This also applies to clothing we buy for our staff. In 2017, all clothing items and tote bags in our line of marketing merchandise was labeled with one of the above-mentioned environmental certifications. It remains difficult to find eco-labelled juggling balls sold in bulk.

Additionally, we provide information about the eco-labels of the textile merchandise we sell at venues all over the world as well as at home in Cirkör House. We use eco-labelled paper for all our printed matter.



We prefer material to be printed in Sweden, to minimize the environmental impact of transportation. We are also committed to declaring what type of paper, eco-label and printer was used.

COPY MACHINES/COMPUTERS/ OFFICE SUPPLIES

Since the summer of 2017, we have leased the multifunctional printer Toshiba e-STUDIO4505AC, which is certified by Energy Star, Blue Angel and The Nordic Ecolabel. To keep paper consumption down, we have preset the staff's computers to printer queue/hold print and two-sided printing.

100 % of the copy paper we use at Cirkör is made in Sweden, completely chlorine-free, Nordic Ecolabel and FSC certified (which promotes responsible management of the world's forests). According to the paper mill, no fossil carbon monoxide is released during the manufacturing process and for each tree used, two new ones are planted.

We strive to purchase only eco-certified computers. The global sustainability label, TCO Certified, outlines social and environmental standards from a life cycle perspective. In 2017, Cirkör bought nine computers, of which five were TCO-labeled, one was Microsoft-certified via EPEAT/Green Electronics Council and three were Apple products, which lack environmental certification.

Since the fall of 2017, we collect all scrapped computers and cell phones and return them to our supplier Atea who, through the projects Goitloop and Game of Phones, either gives them new life elsewhere or makes sure that they are recycled in a responsible manner. All notepads, envelopes and

most of our other office supplies are either eco-labeled or manufactured in part from recycled materials. To a great extent, we also reuse office supplies such as binders, registers and plastic folders.

TRANSPORTATION

When we use a courier, we always choose Miljöbud ("eco messenger"), the only courier company in Stockholm that bears the Good Environmental Choice label of The Swedish Society for Nature Conservation (SNF). When transporting major technology and set elements, we use the shipping agent, MTAB, which like us is part of the UN Global Compact network. Since 2012, for our productions on tour, we have partnered with Scania, allowing us to transport sets and technology in an environmentally customized truck, Scania R450 Euro class 6, whose emissions are substantially lower than that of earlier models.

In 2017, we joined the non-profit association Nollzon, which ensures that when taxis are dispatched to our address, electric cars are automatically prioritized. The more companies that join, the greater the demand for electric cars at taxi companies will become, which will lead to more rapid charging stations – a development we are happy to support. Since the summer of 2017, Cirkör leases an electric car, Renault Zoe.

FOODS

We already buy almost exclusively organic coffee, milk and fruit for meetings, conferences and end-of-class celebrations. As awareness and interest consistently increase among our staff, we also buy other organic foods more and more often.

IMAGE CREDITS

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Henrik Sundin: 27
Mattias Edwall: 28, 33
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PRINT

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Både papper och tryckeri är Svanencertifierade.



Limits.

CIRKÖR MAP 2017

Places we have visited with performances, educational activities or events

SWEDEN

Blekinge County: Ronneby

Dalarna County: Falun, Smedjebacken, Gagnef, Falun

Gävleborg County: Gävle, Sandviken, Hofors, Söderhamn

Halland County: Varberg

Jämtland County: Bräcke

Jönköping County: Värnamo, Jönköping, Gislaved

Kalmar County: Vimmerby, Västervik

Kronoberg County: Växjö

Norrbottn County: Boden, Luleå, Piteå

Skåne County: Malmö, Svalöv, Kävlinge, Lund

Stockholm County: Stockholm, Huddinge, Vallentuna, Danderyd, Österåker, Ekerö, Solna, Södertälje, Nacka, Sollentuna, Botkyrka

Värmland County: Arvika

Västerbotten County: Skellefteå, Umeå, Norsjö

Väster-norrland County: Härnösand, Sollefteå, Junsele

Västmanland County: Arboga, Västerås, Fagersta

Västra Götaland County: Töreboda, Borås, Göteborg, Kungälv, Vara

Södermanland County: Eskilstuna, Ytterjärna

Uppsala County: Uppsala, Håbo, Heby

Örebro County: Örebro, Nora

Östergötland County: Linköping

INTERNATIONAL

Austria: Wien, Graz

China: Hongkong

Czech Republic: Prag

France: Caen, Marseille, Lyon

Germany: Berlin

Great Britain: London

Norway: Baerum, Harstad, Bodö, Fosnavåg,

Drammen, Larvik, Nötterøy, Skien,

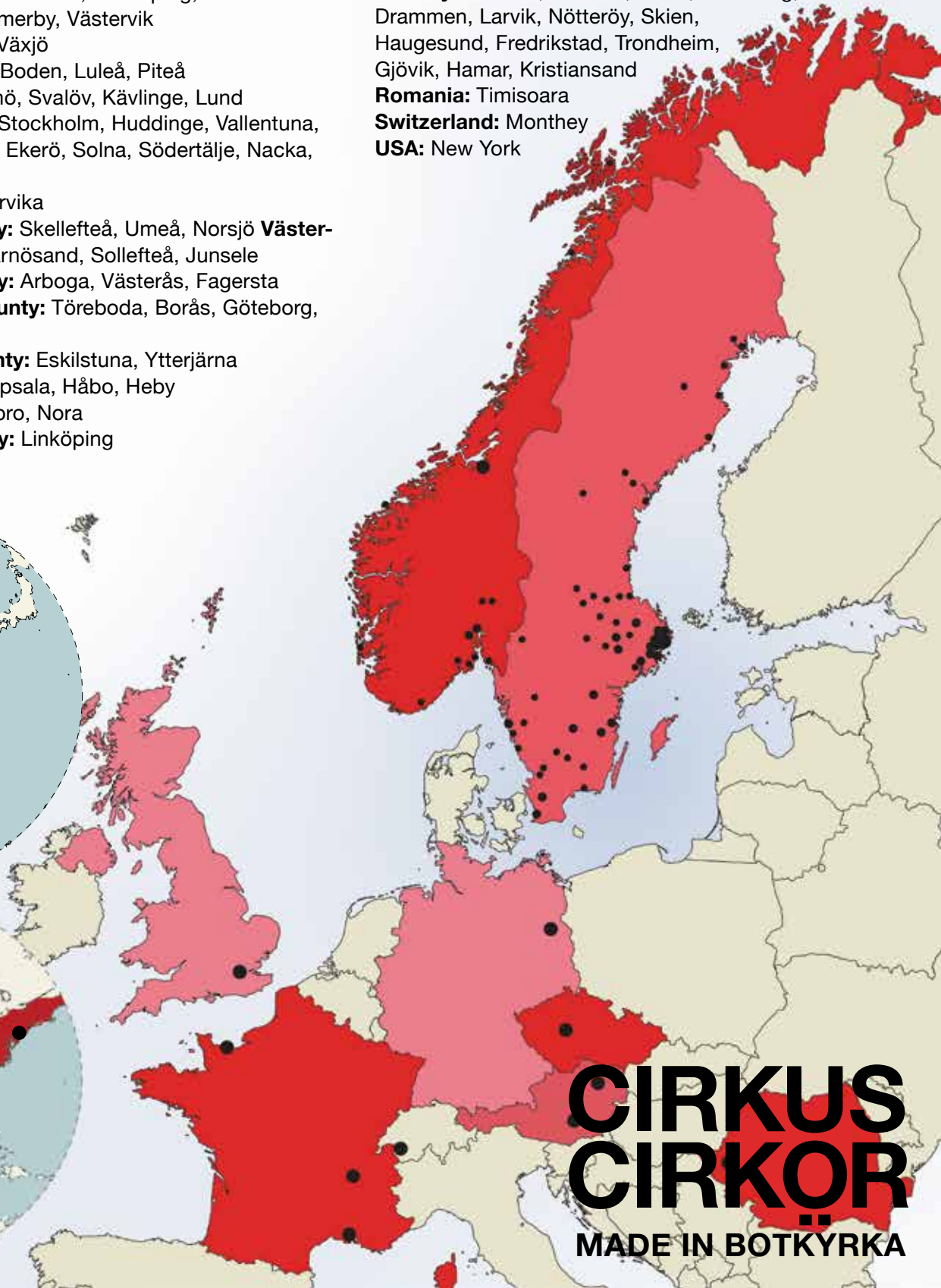
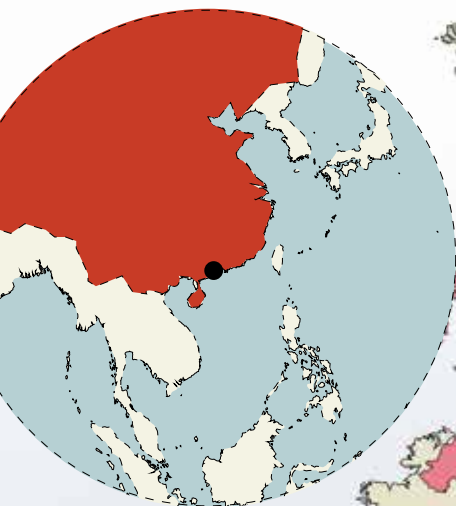
Haugesund, Fredrikstad, Trondheim,

Gjøvik, Hamar, Kristiansand

Romania: Timisoara

Switzerland: Monthey

USA: New York



**CIRKUS
CIRKÖR**
MADE IN BOTKYRKA