

CIRKUS CIRKÖR



Annual report and
sustainability report 2019

www.cirkor.se



Contents

| | |
|--|-------|
| Forward by Cirkör's CEO..... | 6 |
| Artistic activities | |
| Productions..... | 8-12 |
| Production collaborations | 13 |
| Cirkör on tour | 14 |
| Cirkör LAB..... | 15 |
| Customized events | 16-17 |
| Audience and participant statistics | 18 |
| Audience reactions..... | 19 |
| Educational activities | |
| Circus in school | 20-21 |
| Shows for children and young people..... | 22 |
| Circus during leisure | 23 |
| Collaborations and networks..... | 24-25 |
| Contemporary Circus Upper Secondary School | 26-27 |
| Financial overview and organization | |
| Finance and Organization | 28-30 |
| Staff & organization | 31 |
| Environment and sustainability | |
| Environmental initiative..... | 32-34 |
| UN Global Compact..... | 34 |
| Photo credit..... | 35 |

Front cover: Bloom. Photo: Klara G. Graphic designer/Illustrator: Linn Kårelind.

The Cirkör Heart

Cirkör is a play on the French words “cirque” and “coeur”, circus and heart. The “Cirkör Heart” illustrates how our educational and artistic chambers, with their respective content and activities, reinforce one another.

Arts

ARTISTIC ACTIVITIES

- Performances in Sweden and international tours
- 50–100 customized events every year
- Residencies/Cirkör LAB
- Daily training for professionals



Education

EDUCATIONAL ACTIVITIES

- We have met around 22 500 people in close to 40 municipalities with our educational activities
- Semester and school holiday courses
- Circus in school
- Contemporary Circus Upper Secondary School
- Continuing education
- Drop-in training
- Circus trial sessions
- Chill with Cirkör

Cirkus Cirkör – a democracy project

This will be the twelfth and final time I write a preface to Circus Cirkör's annual report. In February 2020, I left my position as CEO of Cirkus Cirkör.

During my years as CEO, I increasingly came to view Cirkus Cirkör as a democracy project. Our board member, Gunilla Thorgren, expressed this so aptly: "Cirkus Cirkör is an idea about how art can be used to change the world." Those of us who work at Cirkus Cirkör constantly ask ourselves the question, "Can we leverage the powers of circus to create change that in turn can change the world?" Choosing Alby in Botkyrka as our home base was a strategic decision on our part. Here, we are close to the experiences and issues that must be addressed in order to create

”

I have witnessed countless examples of the circus arts' phenomenal ability to help people grow mentally, intellectually and physically.

a Sweden where a can-do spirit, knowledge and capability are fully recognized and utilized. Here, our society's ability to tackle these issues comes to a head. During my years at Cirkör, I have seen all too few signs that segregation in Sweden has decreased. On the contrary: the conflict between the center and the outskirts seems to have grown wider, the debate hardened, opinions become more and more entrenched.

Our understanding of what builds our democracy and our ability – or perhaps our desire – to look beyond our own situation and try to understand the world seems to be diminishing. For me, culture and art are about learning – about our capacity and conditions for reflection, expansion of empathy, opposing views and propositions, joy, community, solace. About the opportunity to experience things through artistic professionalism and excellence, about intellectual and moral insights, about reflecting in a way that forces us to grow and evolve as human beings.

That is the role our cultural institutions play. That is why we have tax-funded arts and culture. Cultural activities will not require less funding in the future; they will require more. In the same way that we have "invented" public service television, state press aid, our community arts schools, the public education system, our fundamental laws and public institutions such as courts and civil servants, we have also

invented tax-funded art and culture. Along with these other constructions, art and culture are part of what upholds our democracy between elections. That is why our citizens' understanding of what makes democracy is completely essential to a "good" society. We must develop our ability to coexist, understand and respect one another even though we might interpret the world in different ways.

When the non-profit Cirkus Cirkör was founded in 1995, its young founders wrote the following in its charter's fifth bylaw: We will work for and encourage democracy, equality and commitment. During my years at Cirkör, I have witnessed countless examples of the circus arts' phenomenal ability to help people grow mentally, intellectually and physically. Circus allows both its audience and performers to feel that they are not victims of their circumstances, but on the contrary have agency. They can affect their own situation as well as the environment around them.

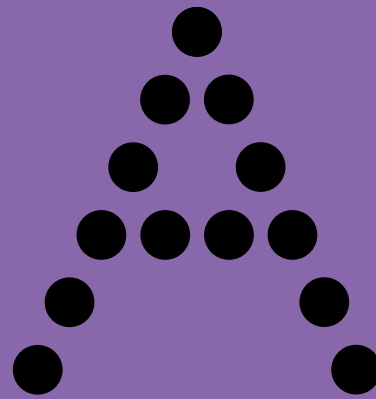
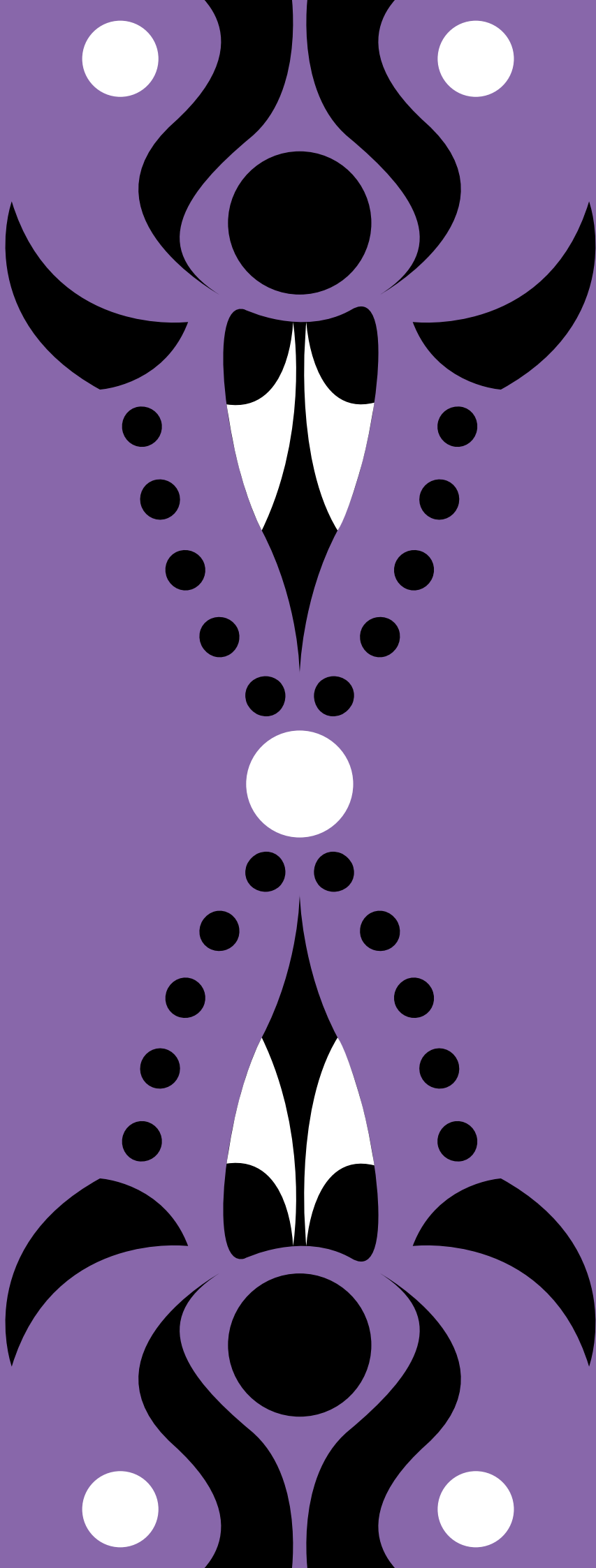
So, I welcome you to Cirkus Cirkör's annual report for 2019 – these pages contain masses of exciting reading.

*Anders Frennberg,
Vd, Cirkus Cirkör 2008-2020*



On May 2, 2020, in the midst of the corona pandemic, Elin Norquist took over as Cirkus Cirkör's new CEO. Almost all of Cirkör's functions this spring have been cancelled. A spring that was meant to be filled with various activities to celebrate our 25th anniversary. This social crisis affects all of us. At the same time, it opens the door to the possibility of shaping a new, better and more human(e) future.





Artistic
Activities

Performances



BLOOM

World premiere: August 15, 2019

Linköping Contemporary Circus Festival

Bloom kicked off when Cirkus Cirkör, for the first time ever, together with its collaborators carried out an "open call" for circus directors, companies and artists who had intriguing ideas for a touring family production. The international performing arts community responded to this announcement with enthusiasm, and we received some 70 applications from all over the world. Our choice landed on an international ensemble with artists from Switzerland, Germany, Scotland and Costa Rica with two directors, from France and Finland.

Bloom invites us into a world full of flowers, classical music and exceptional circus. The ensemble consists of five international multi-talents whose desire it is to make the world a better place by combining joy, fears and risks with meticulous preparation. Our everyday lives are full of stress and anxiety. We feel pressure to conform, and merely trying to be different can be viewed as the first step toward failure. We possess more things than ever before and we look perfect in every photograph, but does that really make us happy? In Bloom, the performers embrace the demands and anxieties of every day. Through creativity and circus feats they defuse negative emotions and transform fears into poetry. When these artists fly through the air, jump on the teeterboard, swing

from trapeze and ropes, raise each other up, do pair acrobatics and hang by their teeth, they embody the very soul of the circus: You do not have to conform to the norm. Be as unique as you feel.

Bloom is a collaboration between Cirkus Cirkör, Stora Teatern in Gothenburg, Cirkus i Väst (Circus West), Nycirkus Öst (Contemporary Circus East) and Södra Teatern in Stockholm.

On stage:

Ben Collis, Elisabeth Künkele, Felix Greif, Philomène Perrenoud, Sofia Mendez. Understudies 2019: Arthur Parsons, Dani Torralbo, Ola Glimåker, Peter Åberg. Stage master & tour manager: Luc Perrenoud.

Creative team:

Director, concept, set and sound designer: Julien Auger. Director, concept, set and costume designer: Sade Kamppila. Lighting designer: Carlos Ferrer.



Performances



Circus Concert with Cirkus Cirkör & LoopTok

World premiere: September 11, 2019
Nøtterøy Kulturhus (Culture Center), Norway

Circus Concert with Cirkus Cirkör & LoopTok is a specially composed circus show filled with live music written by Samuel "LoopTok" Långbacka, featuring circus disciplines such as Cyr Wheel, handstands, German Wheel, knife throwing, juggling and acrobatics.

On stage:

Lucie N'Duhirahe, Lisa Angberg, Sarah Lett, Marilou Verschelden, Jesper Nikolajeff, Samuel "LoopTok" Långbacka.

Creative team:

Conceived and directed by: Jesper Nikolajeff.
 Composer: Samuel "LoopTok" Långbacka.

Epifónima

World premiere: September 7, 2018
Östgötateatern, Norrköping

Epifónima was inspired by women's voices, endeavors and the ways in which women create and organize. Through it, we wanted to highlight and honor the courage and values necessary to bring about change. In humble admiration, we link ourselves to the long chain of women who have paved the way to where we are today, affording us the opportunity to look toward the future. Epifónima was a comprehensive artwork, a so-called "Gesamtkunstwerk", created by everyone involved. The ensemble consisted of

seven women circus artists with origins in Canada, Greece, Palestine, Poland, Sweden and Switzerland. Epifónima, which means "exclamation" or "outcry" in Greek, was a natural follow-up to Tilde Björfors' recent productions centered around the themes of boundaries, limitations and migration.

Epifónima was produced in collaboration with Östgötateatern in Norrköping. The production's music was created through collaboration grants and composer support from the Swedish Arts Council.

On stage:

Lisa Angberg, Eirini Apostolatos, Kajsa Bohlin, Sarah Lett, Ashtar Muallem, Lucie N'Duhirahe, Karolina Wojtowicz. Understudies 2019: Linn Holm, Klara Mossberg, Anna Lagerkvist and Manda Rydman

Creative team:

Director: Tilde Björfors. Composer and lyricist: Rebekka Karijord. Set design and props: Fanny Senocq. Costume design: Jonna Bergelin. Makeup design: Linda Sandberg. Lighting design: Susanna Hedin, Lumination of Sweden. Sound design: Marta Forsberg and Kajsa Lindgren. Text: Eirini Apostolatos, Kajsa Bohlin, Karolina Wojtowicz. Choreographer: Methinee Wongtrakoon.

Epifónima – The Movement

This movement celebrates local initiatives that work in creative ways with/against norms, in a feminist vein and for equality. On tour with Epifónima, we provided a space for committed individuals to reach a wider audience with their message, thereby offering theatergoers an enhanced audience experience, including providing an additional dimension to the show's themes.



Performances

During the tour, local enthusiasts organized everything from discussions with authors, to photo exhibits and norm-critical dance to discussions on the male role, information activities connected to FGM (female genital mutilation, trafficking etc. The movement was a positive experience for all the stakeholders: for us, the organizers, the audience and all participating individuals and organizations.

God's Disobedient Rib

World premiere: March 21, 2019, Royal Dramatic Theater, Stockholm

Revival premiere: May 4, 2019, Malmö City Theater

In the book *Guds olydiga revben* (God's disobedient rib), Gunilla Thorgren takes us with her as she reads the bible through a feminist lens. An absurd, funny and terrifying exploration across millennia of misogyny and oppression – and of obstinate resistance. An ideo-historical journey from antiquity to Martin Luther where we are offered a feminist interpretation of history. The book takes us on a search for women's role and voices, which have not previously been heard. To what degree do the issues we are grappling with today have their origins in the Bible? This exploration was transformed into circus-theater directed by Cirkus Cirkör's Tilde Björfors.

Investigating these issues was a natural extension of Tilde Björfors' exploration of the mental and physical boundaries that she, Cirkus Cirkör and Malmö

City Theater had been grappling with in the productions *Borders, Limits and Movements*. A large ensemble of circus performers and actors brought life to this drama through words, acrobatics and music. In the true spirit of Cirkör, we challenged the laws of gravity as well as physical and mental boundaries.

God's disobedient rib was a coproduction of Cirkus Cirkör, Sweden's Royal Dramatic Theater and Malmö City Theater.

On stage:

Karoline Aamås, Sven Boräng, Ellen Jelinek, Michael Jonsson, Hamadi Khemiri, Elin Klinga, Anna Lagerkvist, Cecilia Lindqvist, Fouzia Rakez, Marilén Ribot Estelrich, Methinee Wongtrakoon.

Creative team:

Author of *God's disobedient rib*: Gunilla Thorgren. Theater version: Tilde Björfors. Dramatization: Lærke Reddersen, Martina Montelius. Publisher: Nordiska ApS – Copenhagen. Director: Tilde Björfors. Music and sound design: Samuel "LoopTok" Långbacka. Set design: Fridjon Rafnsson. Costumes: Anna Heymowska. Wigs and makeup: Lena Strandmark, Marie-Louise Hellberg. Lighting: Patrik Angestav. Choreography: John Simon Wiborn, Methinee Wongtrakoon. Circus stage manager: Jesper Nikolajeff. Dramaturge: Anna Kölén, Jacob Hirdwall. Text dramaturge: Gunilla Thorgren.



Performances



Limits

World premiere: March 24, 2016

Västmanlands Teater in Västerås

In classic Cirkus Cirkör fashion, Limits turns perspectives on their heads. Forcefully, with a focus on possibilities and cheeky commitment, a world of fleeing, migration and new borders is balanced against each performer's personal boundaries in the form of risk and pain as well as the limitations of the group and the body. Boundary-crossing is virtually impossible without moments of chaos and disruption.

In 2019, Limits gave special performance at the Kennedy Center in Washington and at the World Cultures Festival – The Nordics in Hong Kong.

Limits was partially created in the autumn of 2015, during a residency at The Watermill Center, USA – a laboratory for performance – as well as during a residency at Västmanlands Teater in the spring of 2016. Limits is a coproduction with Archaos, Pôle National des Arts du Cirque Méditerranée. Limits is the sequel to our production Borders, performed at Malmö City Theater in May and June of 2015.

On stage:

Saara Ahola/Esmeralda Nikolajeff, Anton Graaf/Nilas Kronlid, Einar Kling-Odenchrants/Oscar Karlsson, Sarah Lett, Peter Åberg, Samuel "LoopTok" Långbacka.

Creative team:

Stories and storytellers: Qutaiba Aldahwa, Javid Heidari. Conceived and directed by: Tilde Björfors. Composer: Samuel "Looptok" Långbacka. Set design: Fanny Senocq, Stefan Karlström, Joel Jedström, Tilde Björfors. Costume design: Jonna Bergelin. Texts: Tilde Björfors, the ensemble, Nadia Ben Belgacem, Arash Dehviri, Kajsa Bohlin, Tatiana-Mosio Bongonga, Qutaiba Aldahwa, Javid Heidari. Lighting design and lighting technician: Fredrik Ekström. Sound: Fredrik Danielsson. Video set design/projections: Johannes Ferm Winkler, Tom Waldton and Per Rydnert/Visual Relief.





Partners



Samarbetspartners

In 2019, Cirkus Cirkör signed two agreements with future partners.

The first partnership entered into was with Pop House Productions and The Astrid Lindgren Company for the Production Pippi at the Cirkus. This production was intended to be a celebration of Cirkör's 25th anniversary and Pippi Longstocking's 75th birthday in the summer of 2020. However, due to the Corona pandemic, it has been postponed. This musical circus performance will instead open on July 2, 2021, at Cirkus arena in Stockholm, Sweden.

The second partnership entered into was with the Malmö Opera. In 2019, we conducted a number of pre-production activities for our upcoming performance Circus Days and Nights, a circus opera written by Philip Glass for Cirkus Cirkör. When Philip Glass visited Sweden, he took the opportunity to visit both Cirkörhuset (Cirkör House) and Malmö Opera. This work is based on Circus Days and Nights, a book of poems by Robert Lax. It will open on May 29, 2021.

Baltic Nordic Circus Network

Baltic Nordic Circus Network (BNCN) was launched in 2014, and Cirkus Cirkör has been a member since its inception. BNCN is a collaborative network that consists of 18 circus organizations from the Baltic and Nordic countries. During 2019, Cirkör took part in network meetings in Helsinki, Finland and Vilnius, Lithuania and was part of BNCN's governing group as well as a group dedicated to residency collaboration.

Nordic Women in Circus Network

During 2018-2019, the project Nordic Women in Circus Network (NWCN) took place, and Cirkör LAB was one of several partners. In 2019, Cirkör participated in network meetings in Odense, Denmark and in Helsinki, Finland. The project was initiated by CirkusPerspektiv (Circus Perspectives) and Marie-Andree Robitaille, who for several years has been the driving force behind the informal network Women in Circus.

In 2019, the Women in Circus Consortium, an international meeting place for circus artists and other partners was organized for the fourth time. It included lectures, discussions, workshops and networking activities related to gender and parity issues within contemporary circus.

Nordic Women in Circus Network has received support from Nordic Culture Point and the Nordic Culture Fund. Collaboration between Cirkör LAB (SE), DYNAMO Workspace for Circus & Performing Arts (DK) and CircusInfo Finland (FI). Produced by CirkusPerspektiv AB.

Subcase 2019

These past few years, Cirkus Cirkör has partnered with Subtopia, which annually produces the trade fair Subcase, where Nordic circus companies meet organizers and bookers from all over the world. A number of the fair's program activities took place at Cirkörhuset (Cirkör House) and several members of Cirkör's permanent staff attended.

Manegen

Since 2008, Cirkus Cirkör has been a member of the national association for circus, variety and street performance, Manegen. In collaboration with them we offer training for professional circus performers on a daily basis at the Cirkör House in Alby. In 2019, 134 Manegen members practiced their craft at the Cirkör House.

Cirkör on tour



International Office

It is the mission of Cirkör's international office to ensure that Cirkör's productions and projects reach buyers and organizers in Sweden and abroad.

Contemporary circus is international in nature, and Cirkus Cirkör collaborates internationally within all its activities, from producing and selling performances to the development of our educational endeavors. Exchanges through Cirkör LAB and various other EU projects are also examples of this.

Our performances encounter an international audience. During 2019, *Limits*, *Epifónima* and *Circus Concert* with Cirkör & Looptok were performed 38 times for an audience of 17 352 people outside of Sweden. Our international tours are made possible through intensive networking and sales efforts.

In 2019, our international office consisted of two full-time positions. The overarching goal for our international sales in 2019 was to continue expanding and strengthening our relationship with our network of organizers. This network consists of Swedish and international organizers who, thanks to a long-term business relation with Cirkör, regularly book our circus performances and – this is

vital – are willing to book productions before they have premiered. Because interest in Cirkus Cirkör is great, this network of organizers is growing steadily and is fundamental to securing income for our operations.



During 2019, *Limits* ventured faraway for two prestigious special performances. In March, we were the guests of the Kennedy Center in Washington, DC. In October, we gave three performances and held three workshops at Sta Tin Hall during the Worlds Culture Festival in Hong Kong, China, which this year had a Nordic theme. In the spring, *Epifónima* traveled to Fréjus and Martigues in France. We also carried out a tour in Norway. In the fall of 2019, *Cirkuskonsert* (Circus Concert) with Cirkör & LoopTok was performed in Norway. *Bloom* opened in August and played in Sweden during the fall. Our international office took part in several stage art fairs, among others ISPA (International Society of Performing Arts) in New York, USA, the Pro Days at the Biennale internationale des arts du cirque in Marseille, France, *Complètement Cirque* in Montreal, Canada and the circus festival *CIRCa Auch* in France. We also put together receptions and were present at our premieres in Washington, Rotterdam and Hong Kong. Cirkör's international efforts also manifested locally through Cirkör's participation in the international trade fair *Subcase* in Alby, where we are headquartered.





Cirkör LAB



Cirkör LAB: Wes Peden

On multiple levels, Cirkus Cirkör strives to strengthen the art form of contemporary circus. Cirkör LAB provides a space for artistic research beyond the realm of academia.

Cirkör LAB functions as a residency space for independent circus companies and circus artists in Sweden and for circus companies from the entire world. Cirkör LAB also provides a platform for the research and development of our own educational and artistic activities and collaborations.

Internal labs

During 2019, the following processes, among others, took place at Cirkör LAB:

- Circus training for the actors in God's disobedient rib
- Technical workshop with staff from Malmö Opera for future collaborations
- Labs and workshops for the world premiere of "Pippi at the Circus" 2020, in collaboration with Pophouse Productions
- Labs, rehearsals and technical development of our Christmas Smorgasbord show at Artipelag (contemporary cultural center and exhibition space)
- Labs and rehearsals for educational programs such as the show Fitting in (Passa in).

Residencies at Cirkör LAB

During 2019, Cirkör LAB hosted 15 external residencies with 26 artists from 7 different countries. 12 presentations were given and attended by 380 visitors.

During 2019, the following artists and companies completed residencies at Cirkör LAB:

- Tova Georg, Sweden
- Simon Wiborn & Emile Pineault, Sweden/France
- Hamish Tjoeng & Karin Melin, Sweden
- Hamish Tjoeng, Sweden
- Douglas Magnusson, Sweden
- Mireia Piñol, Spain
- Wes Peden, USA
- Magnus Björu, Norway
- Joel Jedström, Peter Åberg & Saara Ahola, Sweden/Finland
- OMG Juggling – Wes Peden, USA
- Saara Ahola, Finland
- Saara Ahola & Aino Ihanainen, Finland
- MIKSI – Matleena Laine, Finland
- Kafka Lies – Anna Vigeland, Maja Maletović USA/Serbia
- Matt Horton & Sianna Bruce, England

Customized events



For over 20 years, Cirkus Cirkör has acted as a creative partner for its customers. Our company is held in high esteem by event agencies in Sweden and the Nordics, with a large number of annual repeat customers. In 2019, our creative event producers designed events for everything from the inauguration of harbors/waterfronts and museums to launches of forest machinery and children's apparel, entertainment for gala dinners, nightclubs, birthday parties and conferences. Additionally, they have organized seminars, workshops and kick offs.

Christmas Smorgasbord show

2018 marked the beginning of our collaboration with Artipelag on a joint Christmas smorgasbord, which became a huge hit with audiences. In 2019, the doors once again opened, and the Christmas guests were treated to an upside down, wintertime archipelago landscape. Entertainment was combined with classical Swedish Christmas dishes and our performers ushered in the Christmas season through 15 performances.

Participants: Musician – Anna Ahnlund. Circus performers – Peter Åberg, Fabian Kazen Nikolajeff, Nelli Kujansivu, Klara Mossberg and Regina Baumann.

Centennial celebration

In 2016, Tilde Björfors and Cirkus Cirkör were awarded the Längmanska culture foundation's grand culture prize. 2019 marked the foundation's 100th anniversary, which was observed and celebrated in Borgå, Finland. Cirkus Cirkör was in charge of the birthday party's artistic elements. In order to make the connection to both Borgå and the Finnish timber merchant Erik Johan Längman, we created two sets: in the first act, performed during the award ceremony, we were joined by the male choir Runebergskören BSB (Borgå Sångarbröder/Borgå's Singing Brethren). The second act took place outdoors, among the trees, where the circus performers presented a 15-minute routine specifically created for this event.

Participating performers: Andreas Lindström, Alexander Weibel Weibel, Aino Ihanainen.

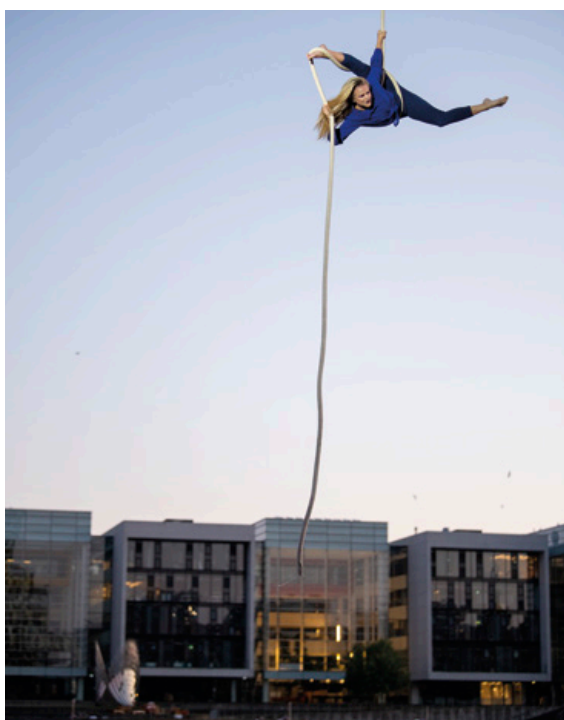
Sönderborg's harbor

Sönderborg's municipality in Denmark contacted Cirkus Cirkör early in the planning stages for the inauguration of their new major waterfront, designed by the American architect Frank Gehry. In order to highlight his design, we chose to incorporate



both the architecture and vast spaces into our performances. The performers created living works of art on building facades, rooftops and on the water's surface. They defied great heights through handstand routines done on roofs, dances executed on building walls and rope routines from a giant crane perched high above the sea.

Participating artists Lisa Angberg, Sarah Lett, Regina Baumann.



Inauguration of Mosebacke terrace

In the summer of 2019, the Mosebacke terrace was (re)inaugurated after a major renovation. This was celebrated with circus, live music, speeches and guests on a sunny summer's day in June. To stir up interest in the upcoming run of Bloom at Södra Teatern in the fall, and to lend some extra spice to the day, Cirkus Cirkör was hired to spread joy, flowers and circus among the guests. The circus performers made good use of the entire terrace space: rooftop, tables and trees, which both impressed and amused the audience. Cirkus Cirkör and Södra Teatern have enjoyed a close and fruitful collaboration for many years.

Participating artists: Elisabeth Künkele, Ben Collis, Felix Greif, Philomène Perrenoud.

Customized events

Swedish Chamber of Commerce

Cirkus Cirkör provided entertainment at the Swedish Chamber of Commerce's Christmas festivities at Palais d'Iéna in Paris. The approximately 300 French and Swedish guests included representatives from the worlds of business, politics and culture, and they gave our performers a standing ovation.

Participating artists: Peter Åberg, Elisabeth Künkele and Andreas Lindström.

Sweden Days in St Petersburg

The Swedish Consulate General in St Petersburg invited Cirkus Cirkör to Sverigedagen (Sweden Days) where we, together with the local company Upsala Zirk, performed excerpts from Cirkör's production Knitting Peace. During our visit, our performers also held a workshop for a local circus group and our event producer gave a lecture about Cirkus Cirkör for a network of interested creative businesses.

Participating artists: Aino Ihanainen and Alexander Weibel Weibel.

Events 2019

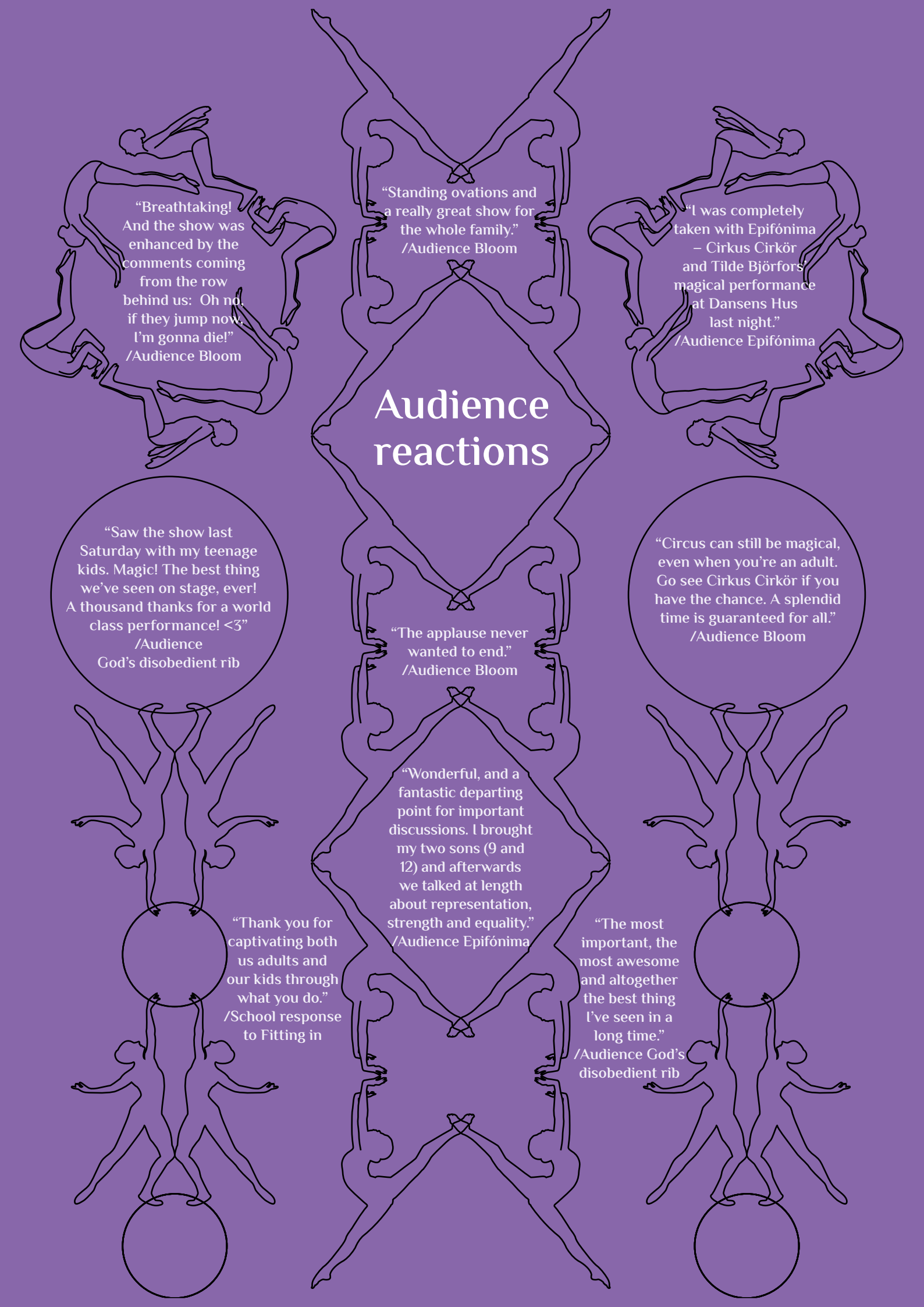
In 2019, Cirkus Cirkör carried out a total of 73 shows and events for 31 956 people.

During the course of the year, Cirkus Cirkör collaborated with, among others: Le Pacte, Creative Meetings, Contrast AB, Bindefeld AB, Hansen, MCI, Minnesota Communication, PS Occasion, Polhem PR, Scania, NextM, United Stage, TV4, Artipelag, Knightec, Piratförlaget (publishing), HDI, Komatsu Forest AB, Nordier, Ridsportförbundet (Swedish Equestrian association), Klöver AB, ECTRIMS, Linnéuniversitetet, Ludvika stadsfest, Värmlands Museum, Hudiksvall's Municipality, Sönderborg's Municipality, the Swedish Embassy in St Petersburg, the Swedish Chamber of Commerce in Paris, Södra Teatern theater, the foundation Stiftelsen Längmanska kulturfonden and Huset Under bron (nightclub, performance venue, cultural center etc).

Audience & participation statistics 2019

| Performance | Number of performances | Number of visitors/ participants |
|--|------------------------|----------------------------------|
| Bloom | 52 | 23 459 |
| God's disobedient rib | 32 | 18 774 |
| Epifónima | 46 | 18 784 |
| Limits | 7 | 5 999 |
| Circus concert with LoopTok | 13 | 5 010 |
| Christmas Smorgasbord show at Artipelag | 15 | 5 641 |
| Passa in (Fitting in, children and youth show) | 34 | 4 509 |
| Bagage (Baggage, children and youth show) | 19 | 3 543 |
| The Same As Something Else (Upper Secondary School show) | 5 | 500 |
| Total performance activities | 223 | 86 219 |
| Other activities | Number of activities | Participants |
| Cirkör LAB in-residence presentations | 12 | 380 |
| Customized events | 58 | 26 315 |
| Education and training: Circus training, circus camps, circus trial sessions, circus in school, training tour – with Federation of People's Houses & Parks | | 14 491 |
| Total other activities | 70 | 41 186 |
| Sum total | 293 | 127 405 |





“Breathtaking!
And the show was
enhanced by the
comments coming
from the row
behind us: Oh no,
if they jump now,
I’m gonna die!”
/Audience Bloom

“Standing ovations and
a really great show for
the whole family.”
/Audience Bloom

“I was completely
taken with Epifónima
– Cirkus Cirkör
and Tilde Björfors
magical performance
at Dansens Hus
last night.”
/Audience Epifónima

Audience reactions

“Saw the show last
Saturday with my teenage
kids. Magic! The best thing
we’ve seen on stage, ever!
A thousand thanks for a world
class performance! <3”
/Audience
God’s disobedient rib

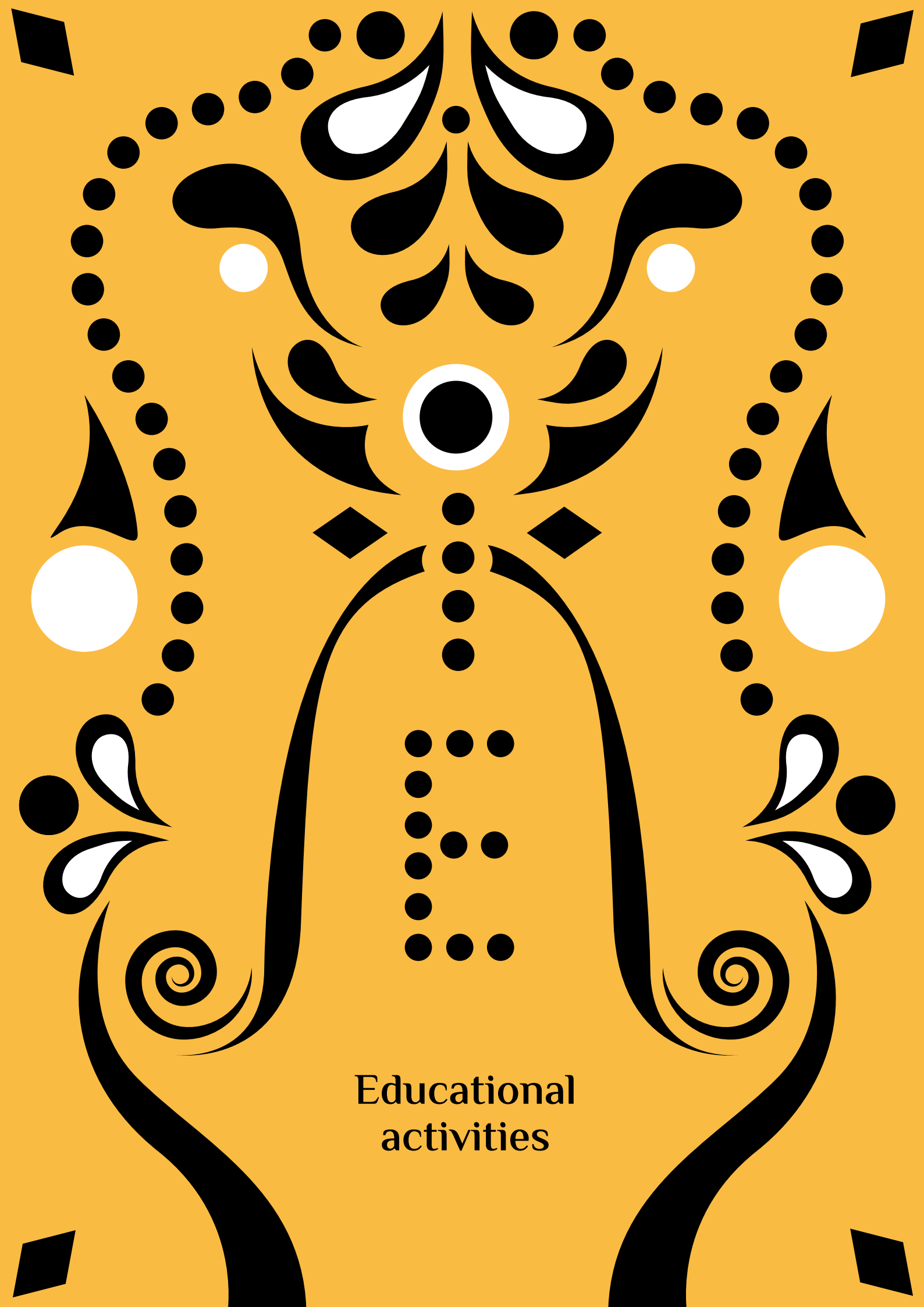
“The applause never
wanted to end.”
/Audience Bloom

“Circus can still be magical,
even when you’re an adult.
Go see Cirkus Cirkör if you
have the chance. A splendid
time is guaranteed for all.”
/Audience Bloom

“Wonderful, and a
fantastic departing
point for important
discussions. I brought
my two sons (9 and
12) and afterwards
we talked at length
about representation,
strength and equality.”
/Audience Epifónima

“Thank you for
captivating both
us adults and
our kids through
what you do.”
/School response
to Fitting in

“The most
important, the
most awesome
and altogether
the best thing
I’ve seen in a
long time.”
/Audience God’s
disobedient rib



Educational
activities

Circus in school



In 2019, Cirkus Cirkör's educational activities welcomed and trained circus with approximately 22 500 children and youths, adults and seniors with or without functional diversity. These activities have three branches: circus courses during leisure time, circus activities and shows at schools and special projects, such as circus at asylum centers or retirement/nursing homes.

Circus de Luxe

Circus de Luxe is a concept that Cirkus Cirkör offers schools. In a "de Luxe", our artist-educators, teachers and students meet over the course of several days. Our visit begins with an inspiring circus show for both teachers and students. In the following days, the students have the chance to get to know the circus performers as educators, while they practice circus together. Through various circus disciplines – tight wire walking, trapeze, floor acrobatics, pair acrobatics and juggling – the students practice balance, trust, cooperation and being present in the moment. To ensure that our visit leaves a lasting impression at the school and becomes incorporated into teaching practices, Cirkör also offers continued training. Here, teachers receive guidance in how the tools of circus pedagogy can be used as an

alternative way of sharing knowledge. In 2019, 34 schools took part in the Circus de Luxe concept.

Circus shows

In 2019, two productions – Bagage and Passa in – toured in schools all over Sweden. The circus shows are appropriate for all audiences regardless of language background, as the performers tell stories using their bodies rather than through words. Bagage and Passa in are part of Skapande skola's cultural offerings. Skapande Skola is a Swedish state grant designed to support cultural projects in preschool and elementary school. 8 schools and a total of 1 612 students saw Passa in or Bagage.

Circus workshop

In a Circus workshop with Cirkör, educators encourage students, through various exercises, to be more daring, to find their balance, to trust and feel connection and solidarity with others. Trying, testing, practicing and then succeeding strengthens self-confidence and self-esteem. Through the exercises, students learn how different backgrounds and bodies support and complete one another. We have conducted workshops with 32 schools and a total of 3 021 students of various ages.

Shows for kids and young people



The family shows **Passa in (Fitting in)** and **Baggage** have toured Sweden from north to south and played for audiences of children, young people and adults. These shows are wordless and appropriate for everyone, regardless of language.

Passa in (Fitting in)

In *Passa in* we meet three different characters. Who is who? Aren't they alike? Or are they actually completely different? Using aerial acrobatics, juggling and partner acrobatics, the artists take the audience on a colorful and humorous journey that both touches and engages them.

The show was performed 34 times for audiences totaling 4 509 people.

Participating performers: Olivia Bjurling, Olivia Englundh, Klara Sköldulf Philipp. **Directed by:** Inger Jungehall. **Set design:** Cajsa Lindegren. **Costumes:** Dea Lundström. **Concept:** Fanny Senocq.

Bagage (Baggage)

Bagage is about being included and about what shuts us out. About the boundaries between people and what is required for us to be able to raise each other up. Is the person who dares to climb the highest the bravest, or is the person who is willing to share their baggage with someone in fact braver?

Bagage has played 19 times for 3 543 people.

”

”After the show we saw how the children immediately began playing circus. It was incredibly gratifying to see how we'd inspired their joy of movement!”. /Olivia Englundh, performer and teacher Cirkus Cirkör

Participating artists: Matleena Laine, Baha Swidan, Saska Särkilahti, Rosa Lee Pallisgaard, Pontus Wallin, Rosa Almeida, Anna Lagerqvist, Einar Kling-Odenchrants. **Directed by:** Oskar Löfkvist. **Set design & costumes:** Fanny Senocq.





Circus during leisure time

Courses and training

Our courses are intended for children from the age of five to adults. Participants learn everything from basic circus techniques to developing skills within a specific circus discipline. In the Stockholm area, we have offered semester courses at the Cirkör House in Alby and at Vasa Real elementary school in the central city; in Gothenburg courses have been held at Stora Teatern as well as at Sjumilahallen (sports center). During the year, a total of 1 205 people participated in one of Cirkör's over 80 circus courses, of which 27 were in Stockholm, 27 in Alby and 28 in Gothenburg.

On 46 occasions, the Cirkör House welcomed 150 children, youths and adult amateurs to our drop-in training sessions in contemporary circus and parkour. Our doors were also open to the general public through Chill with Cirkör (Chilla med Cirkör) – a free, trial circus session for the whole family. A total of 1 063 people participated in this year's six sessions. At Chill, participants have the opportunity to try various circus disciplines and to buy coffee, drinks and snacks at cost. This activity is marketed locally with the assistance of the business Miljonbemanning, a staffing and recruitment company, which helps us put up posters. Approximately 383 people from Botkyrka participated.

In 2019, we were able to offer courses during schools in several towns around Sweden. During the Easter, summer, fall and Christmas breaks, Cirkör organized 20 camp weeks in Alby, Södertälje, Håbo, Eskilstuna, Ekerö and Gothenburg for a total of 573 children and youths. Additionally, thanks to a collaboration with Folkuniversitetet (an educational association) in Södertälje, Telge housing and Södertälje Municipality, we were able to arrange camp weeks during the summer, fall, Christmas, spring and Easter breaks as well as Chill with Cirkör in Hovsjöhubben in Södertälje. The courses, attended by 224 people, were free of charge as their goal was to attract Södertälje residents to a new type of training. Since 2018, Cirkör has collaborated with Håbo Culture School, where we conduct semester courses for 93 participants, perform shows and also offer Chill with Cirkör. Moreover, Cirkör organized Chill activities in Bålsta and Skokloster, with approximately 50 participants in each town.

Our fall school break day camp, FEAR, in Alby, is an annual collaboration with Subtopia and the performing arts school Scenskolan FEJM. Participants explore the theme of fears through circus, dance and theater makeup. This camp received support from the housing company Hembla as well as Folkes restaurant, located in Subtopia. Thanks to this support, children from Alby were able to participate in the camp free of charge and all participants were treated to lunch and a snack. Total number of participants: 42 children, of which 26 from Botkyrka. An important aspect of this weeklong course is that it allows children from different areas to meet, train and eat together. Beyond having fun and learning new things, the mix of people is one of the facets of the camp that participants appreciate the most.

Circus trial sessions

Cirkör's educational department brings their circus trial sessions to schools, community centers, youth recreation centers, after school centers/programs and non-profit associations, affording children, youths and adults the chance to try various circus genres such as acrobatics, juggling and tight wire walking.

Our trial sessions focus on what the individual and human beings can achieve – instead on what they cannot do. During the year, Cirkör participated in the following events, among others: Albydagen (Alby Day) at Alby torg (town square) with trial circus sessions for the general public, Eidfestivalen (the Eid festival) and Vi är Botkyrka (We are Botkyrka) in Hågelbyparken park, where children and young people had the chance to try juggling and tight wire walking. We were also present and offered circus trial sessions in connection with the soccer tournament Tumbakicken. A total of 1 741 participants were guided by our instructors during our circus trial sessions

Islamic Forum

Our collaboration with Islamic Forum began in the fall of 2015. During 2019, with the support of Botkyrka municipality, we offered two semester courses free of charge to 50 children from Islamic Forum. Our goal is to promote physical activity, integration and to create deeper bonds of friendship between our organizations.

Collaborations and networks



Federation of People's Houses & Parks

During the summer break, in partnership with the Federation of People's Houses & Parks Cirkör's educators visited towns all over Sweden, from Ronneby in the South to Skellefteå in the north. 361 children and youths participated in our eight workshop weeks. Together with the Federation of People's Houses & Parks we also took our show Passa in on tour, bringing 10 performances to a total audience of 743 people. New in 2019: many organizers also booked circus trial sessions in conjunction with our shows. 400 people participated in these trial sessions.

Botkyrka scholarship

For our 20th birthday, Botkyrka Municipality gave Cirkus Cirkör a wonderful gift – a scholarship to be awarded for five consecutive years to a young promising artist/educator who lives, has been educated in or is active in Botkyrka Municipality.

2019's Botkyrkastipendium (scholarship) was awarded to Klara Sköldulf Philipp, with the following citation: "In a unique way, this year's Botkyrka scholar unites academic learning, physical brilliance and educational warmth. The scholar began by participating in our semester courses here in Alby, went on to our Upper Secondary School, continued out into the world and to higher education where she honed her skills within her discipline. Once she returned to us at Cirkör, this individual has taken part in events,

taught at every level, participated in advanced educational projects and continuing education/training as well as her own projects at Cirkör LAB – the entire time showing strong integrity, intellectual stringency and a heart that beats for the circus arts and their possibilities."

Circus West

During 2019, the pilot project Circus West (Cirkus i Väst) was initiated. Stora Teatern in Gothenburg runs the project in collaboration with Cirkus Cirkör. The pilot year sought to lay the foundation for a three-year project that would develop the art form of contemporary circus in this region. Circus West aims to improve the conditions of contemporary circus through the development of a network of organizers, by supporting artists active in the region, by contributing to the development of new productions, by exploring the possibilities of developing educational activities etc. The three-year project will begin sometime in 2020 and receive support from the Swedish Arts Council and the region of Västra Götland.

Continuing education & study visits

Three of our instructors attended continuing education classes for a total of 20 days in four European countries in a circus discipline that is new to Sweden: Funline (slack line with balance bar). Funline is a collaborative project with Caravan Circus Network. Cirkör held First Aid classes for 11 instructors and artists as well as nine office staff members. Three of our instructors have also received continuing education in Circus Math. With the support of the foundation Augusta och Petrus Hedlunds stiftelse, three Cirkör educators as well as the head of our educational and training activities, traveled to Italy during the spring to visit Centro de la Scena i Bassano de Grappa. The trip was a study and educational exchange visit surrounding their project Dance for Wellness, which targets patients with Parkinson's Disease. The goal of Cirkör's trip was to develop a model for using circus as a tool when working with patients who have this illness. At the end of the summer, two of our instructors returned to Italy to pursue the first part of the educational program Dance Well. The plan is for these instructors to continue in the program in 2020, and later for them to set up a minor trial program at our headquarters in Alby.

Collaborations and networks

Music Aid

The performers in Cirkus Cirkör's family show *Passa in*, took part in a live broadcast of Radio Sweden's program *Musikhjälpen* (Music Aid), where we auctioned off a major circus workshop for 30 participants. Music Aid was broadcast from Västerås, and our artists performed a brief mini-show followed by a circus trial session for anyone who was interested. The final bid for the workshop was 2 030 SEK and all proceeds went to Music Aid.

Caravan Circus Network

Cirkus Cirkör is a member of Caravan Circus Network, a European network for circus organizations that primarily works with educational activities for children and adolescents, as well as on the development of circus pedagogy. During 2019, we received the wonderful news that our project *Circus++* would receive financial support from Erasmus+. The objective of this project is to create a European curriculum for circus studies. This curriculum is being created in modules, in order to be able to provide various educational levels for different countries – from undergraduate to Master's programs at colleges/universities. The project is headed by Tampere University in collaboration with Caravan Circus Network.



Upper secondary school



Contemporary circus upper secondary school program

The contemporary circus upper secondary school program is a collaboration between Cirkus Cirkör and St Botvids gymnasium (high school) in southern Stockholm. This is an advanced placement program where academic classes are taught at St Botvids high school in Hallunda and circus training takes place at the Cirkör House in Alby, Botkyrka. The Upper Secondary School Program (high school) is college/university preparatory and offers a creative environment that encourages commitment and courage, where safety, well-being and commitment and active participation are core values.

The Contemporary Circus Upper Secondary School was founded in 2000. What distinguishes it from many other high school arts programs is its proximity to the industry. At the Cirkör House the students practice on the same premises as professional circus artists and educators, which gives them the opportunity to build a network for their future professional lives while still in high school. This proximity to active professionals within circus allows them to leverage the experiences of artists/performers, educators and teaching staff, while also giving them the chance to connect with future employers. They are also able to observe, up close, every aspect of a circus company's operations.

The mix of "regular" school, physical training and artistic creativity not only provides variety and leads to growth, studies also show that individuals who combine academic study with physical activity achieve better results in school. The program takes nationwide applications and students from all the other Nordic countries may also apply.

In 2019, there were 45 students at the Circus Upper Secondary Program in years 1-3. They came from Sweden, Norway, Denmark and Finland. The teachers at the school have been educated at world-class contemporary circus schools and are, or have been, professional performers. They hail from Italy, Sweden, France, Spain, Israel, Germany, the USA, England, Norway, Ireland and Switzerland.

Spring term

At the beginning of the spring term, second-year students go on an educational trip to Paris. The goal of the trip is to inspire, but also to give students the opportunity to encounter and gain understanding of the scope of circus. The days in Paris are divided between training and study visits to L'Académie Fratellini and l'École National des Arts du Cirque de Rosny Sous-Bois (ENACR) and experiencing performances at Festival Mondial du Cirque de Demain. The students also attended Centre National des Arts du Cirque's (CNAC) graduation show.

Upper secondary school

Another important component of the students' artistic development is the show that second-year students take part in during the spring, which is open to the public. In 2019, they performed "The Same as Something Else", directed by Tom Brand. 500 people saw the performance on Riksteatern's stage in Hallunda.

During the program's final year, students work on their thesis. They create, execute and administer their own project based on the area of focus they have chosen. These projects were presented to the entire student body, Cirkör's staff as well as the students' family and friends. Several of our third-year students have formed their own companies, organized their own residencies and arranged public presentations at various venues around Stockholm. All students who applied to college and university programs were accepted to schools around Europe – in Denmark, Italy, and France. One of our students applied and was accepted to the prestigious and world-famous circus college L'Academie Fratellini in Paris. Due to the great number of applicants, the vast majority of those who wish to study at this school must attend preparatory programs of one to two years before they can even apply and have a chance at securing a spot.

Fall term

During the fall term, the three grades each worked on a thematic group project resulting in a fifteen-minute routine that was presented to Cirkör's staff, the rest of the student body as well as to professional circus performers.

Circus syllabus

During the first three terms, students study the basics of the circus disciplines and other artistic subjects. The following three terms, each student chooses their major and minor disciplines for in-depth development. Course outline years 1-3:

Year 1: Focus on anatomy, meditation, contact improvisation, clown and theater.

Year 2: Continued development of skills/knowledge acquired in year one and more in-depth insight into the art world, circus in society as

well as an exploration of non-traditional venues such as natural settings, the city and the office.

Year 3: Immersion in one particular circus discipline. Students work more independently and are asked to analyze their circus practice relative to society and the world. Students are also introduced to the language skills required within academic artistic research.

At the Cirkör House, where their circus training takes place, students also have the opportunity to encounter and be inspired by companies in residence at Cirkör LAB. In 2019, 12 residency presentations were made by both Swedish and international circus artists. The upper secondary school (high school) students also attended contemporary circus performances during the CirkusMania circus festival in Stockholm. Through Stockholm University of the Arts (SKH), one of our year 3 students had the chance to work on an art project and conduct research on juggling as a discipline together with students in the Bachelor's program for circus.





Financial overview
and organization

Finances

A non-profit association

Cirkus Cirkör is a corporate group whose parent company is Cirkus Cirkör non-profit association. The association runs our educational activities: educational programs, courses, training and the Contemporary Circus Upper Secondary School (high school). The non-profit association owns Cirkör AB (Inc), which produces touring productions and events, and also runs Cirkör LAB. All departments within Cirkör work in close cooperation. Additionally, they share the same management team as well as administrative and support staff, such as the financial, IT, communications and marketing teams. Any profits are reinvested in the enterprise. Cirkör was founded in 1995 and is religiously and politically independent.

Staff 2019

In 2019, Cirkus Cirkör had 30 permanent employees and 15 temporary employees distributed over 55 annual work units (AWU). All in all, 183 individuals received wages from Cirkus Cirkör during the year: 104 women and 79 men. Additionally, 69 freelance artists, educators, technicians, set designers etc were paid fees. In total in 2019, 252 individuals were remunerated for their services by Cirkus Cirkör.

Board 2019

Inger Ashing (Chairperson), Annika Levin, Birgitta Winnberg-Rydh (resigned 2019), Gunilla Thorgren,



Lawen Redar (new 2019), Magnus Aspegren (new 2019), Maria Rankka, Mats Björkman, Nina Rawal, Olle Strandberg, Tilde Björfors.

Management 2019

Creative Director: Tilde Björfors. CEO/Head of Production: Anders Frennberg. Vice president/senior producer: Anna Ljungqvist. CFO: Anna Olsson/ Terese Larsson. Communications Manager: Christina Simpson. Acting Manager Education and Training: Clara Norman. Manager Upper Secondary School: Aedín Walsh/Lena Ferrero.

Finances

In 2019, Cirkus Cirkör had a turnover of 41 314 462 SEK, of which 24 695 851 SEK came from our own sales and 16 582 551 SEK came from external sources as well as membership fees in the amount of 36 060 SEK:

- Botkyrka Municipality 3 292 300 SEK.
- Gift account 50 000 SEK.
- Göteborgs Barnhus (Gothenburg's Children's House) 190 000 SEK.
- Hedlunds Stiftelse foundation 80 000 SEK.
- Region Stockholm (Stockholm Regional Council) 2 700 000 SEK.
- The Swedish Sports Confederation 59 674 SEK.
- The Swedish Arts Council 8 735 004 SEK.
- City of Stockholm Cultural Administration 1 200 000 SEK
- City of Stockholm and Botkyrka Municipality subsidy 250 569 SEK.
- Swiss Embassy 25 000 SEK.

Organization

Staff & organization

Personnel issues are handled by department heads and management. In 2019, Cirkus Cirkör began a collaboration with Tuff ledarskapsträning (tough leadership training), who guide organizations in working toward change and a culture that is permeated by trust, cooperation, openness and straight-forward communication. Cirkör's goal is to develop self-motivated coworkers who greatly crave responsibility. Tuff continues to support Cirkör in developing the tools and methods – generated through Tilde Björfors' circus research – necessary for this transformation. We strive to work in a circular manner, to leverage competency, to make our work processes clear, improve management, work more effectively within projects, increase mobility and flexibility as well as to clarify common goals. Our aim is for Cirkus Cirkör to be an organization where feedback and a coaching style of leadership are the norm.

Issues and policies pertaining to employees are gathered in the staff handbook, Cirkör A-Ö. In terms of workplace environment, Cirkör's efforts take as its 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 regarding safety efforts at Cirkör. Additionally, there are documents and methods that cover 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 situations, meetings every other Wednesday, employee surveys etc.

Collective agreements

For all permanent employees and for instructors on short-term contracts, Cirkör adheres to the industry agreement Experiences and Culture between the employer organization The Employers' Alliance and the trade unions Unionen and the Swedish Confederation of Professional Associations. For all permanent employees connected to stage activities, we adhere to the national agreement between the employer organization the Swedish Performing Arts Association and the Swedish Union for Theater, Arts and Media.

Liaison group

Cirkus Cirkör's employees have chosen not to organize in a local union. Instead, codetermination issues are handled by a so-called liaison group. The objective of this group is to increase employee influence and participation, to develop individual potential, the workplace and the enterprise. The liaison group raises issues that pertain to work environment, finances, the staff and organization. Liaison discussions must always take place before decisions about major changes within the organization and/or workplace or employment conditions are made. In 2019, the liaison group consisted of two representatives from management and six employees. Six regular meetings were recorded during the year.

Annual employee survey

Since 2012, Cirkus Cirkör annually asks its staff to respond to a survey that assesses workplace climate. The survey is used as a tool to continuously improve our workplace. Responses are submitted anonymously. The response rate in 2019 was 86% and the answers given make clear that Cirkör is in the midst of a transformational





Organization



process toward a more employee-driven organization. Two areas in need of improvement were identified: 1) Honing one's own tools and skills and 2) internal communication.

Wellness and health

Cirkör's wellness policy entitles employees to a wellness allowance of 3 000 SEK per year (in relation to working hours). Employees and their children receive a 25% discount on Cirkör-run courses. In 2018, it was decided that Cirkör's employees were entitled to one wellness hour per week. This was implemented from January 1, 2019.

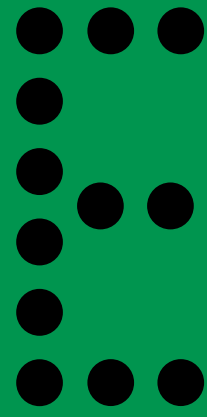
Parity and Gender Equality

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

striving for gender equality is part of our daily work, something everyone participates in, is a stakeholder in and responsible for. Gender equality efforts for employees include wage surveys, wages, the physical environment, the psychosocial environment, recruiting and skills development. In our internal as well as external communications, we consciously work against established gender norms. We strive to achieve as even a gender balance as possible within our entire organization. In 2019, the distribution of all employees was 57% women and 43% men. On Cirkör's board, gender distribution was 70% women and 30% men, and on the management team 86% women and 14% men.

Anti-corruption

Cirkus Cirkör is a non-profit organization with productions that tour the world. We follow Sweden's laws against bribery and corruption (Swedish criminal code, chapter 10).



Environment and
sustainability



Environmental efforts

It is Cirkus Cirkör's desire to actively contribute to a sustainable society. We see our environmental efforts 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.

Our approach to sustainability within our various activities is broad, and we strive to use the resources we already have in as effective a way as possible.

Since 2015, Cirkör has been affiliated with the UN Global Compact, 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. Cirkus Cirkör's sustainability report is part of our annual report.

During 2018-2019, Cirkör's environmental group has been on pause. Implemented sustainability strategies have, however, continued in accordance with our guidelines and strategies.

Travel/transportation

Our employees are encouraged to travel primarily by train and to avoid air travel.

However, as our productions tour all over the world, a considerable amount of air travel is impossible to avoid. In order to counteract the harmful emissions of carbon dioxide caused by our air travel, since 2013, we have invested in carbon offsets for all our flights – a "climate-positive" action intended to counterbalance a "climate-negative" one. To raise awareness of air travel's negative environmental impact, it is our goal to broach the issue early on when drawing up 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 developed cost models for different parts of the world to facilitate entering into agreements as well as budgeting. For other travel, and in cases where the organizers cannot or will not contribute, Cirkör bears the entire cost of carbon offsetting.

Cirkör carbon offsets all its air travel by investing in solar cells that contribute to more renewable energy, a concrete and long-term project for improving the

climate. In 2019, we installed 7,3 kW of solar cells in ETC's photovoltaic park in Katrineholm, Sweden. These solar cells will produce clean energy for at least 25 years.

Our routines for including emissions offsets in contracts with organizers and customers – both when it comes to raising awareness and cost-sharing – are slowly improving but remain unsatisfactory. In 2019, Cirkör alone bore the cost of approximately 96% of all emissions offsets.

Whenever we use a courier, we choose Miljöbud ("eco-messenger"), which bears the Good Environmental Choice label of The Swedish Society for Nature Conservation (SNF). For major technology or set elements we use MTAB, which is also affiliated with the UN Global Compact. Since 2018, we employ Taxi Stockholm, one of few taxi companies to offer collective agreements to all their drivers, and whose sustainability efforts include the goal of a completely fossil fuel free fleet no later than 2025.

Since 2012, we have partnered with Scania for our productions on tour, allowing us to transport sets and technology in one of the most environmentally smart trucks on the market. The tractor is equipped with a Euro 6-classified motor approved for use with up to 100% HVO (Hydrogenated Vegetable Oil) and Bio diesel. The improved 13-liter motor runs for longer and decreases fuel consumption by up to 3%.

Electricity/Energy efficiency

Since 2014, we have an electricity contract with ETC el, which provides 100% renewable electricity that bears the Good Environmental Choice label of The Swedish Society for Nature Conservation's (SNF). Since we carbon offset Cirkör's air travel by installing solar cells in ETC's photovoltaic parks, we also receive a discount on all the electricity we ourselves consume. Our total electricity consumption decreased by approximately 2% between 2018 and 2019, totaling 148 561 kWh.

Through Botkyrka Municipality's contract, the Cirkör House receives long-distance heating via Södertörns fjärrvärmeverk (SFAB), a district heating plant that uses less than 2% fossil fuels in their long-distance heat production. SFAB's goal is to be completely fossil fuel-free by 2025.

Environmental efforts



Purchases/minimized consumption

We continuously strive to minimize purchases and to reuse/sort and separate different materials to as large a degree as possible. A large portion of our set elements, props, costumes, office supplies and other materials are repurposed through our own activities.

With every purchase, we seek environmentally certified products. Cirkör's environmental group has developed policies and guidelines to facilitate eco-smart choices for purchases big and small, thereby decreasing the organization's negative environmental impact. Our purchases of coffee, milk and fruit for meetings, conferences and end-of-year celebrations are already almost 100% organic.

In 2019, we switched to an even more environmentally friendly copy paper (Multicopy Zero), made in Sweden and both Nordic Ecolabel and FSC-certified as well as carbon neutral. Our paper consumption decreased by 11% compared to 2018.

In 2019 Cirkör purchased six new computers, all TCO-certified.

Other

For textiles and merchandise such as T-shirts and totes, we always choose products certified by Earth Positive or Nordic Ecolabel.

We planted lavender and herbs on our patio for butterflies and bees and also put up a bee hotel.



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 sustain-able 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. Busi-nesses and organiza-tions from every imaginable sector are represented among those who have committed to these principles.

Global Compact Affiliates

Close to 14 000 companies and organizations in 160 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 350 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.

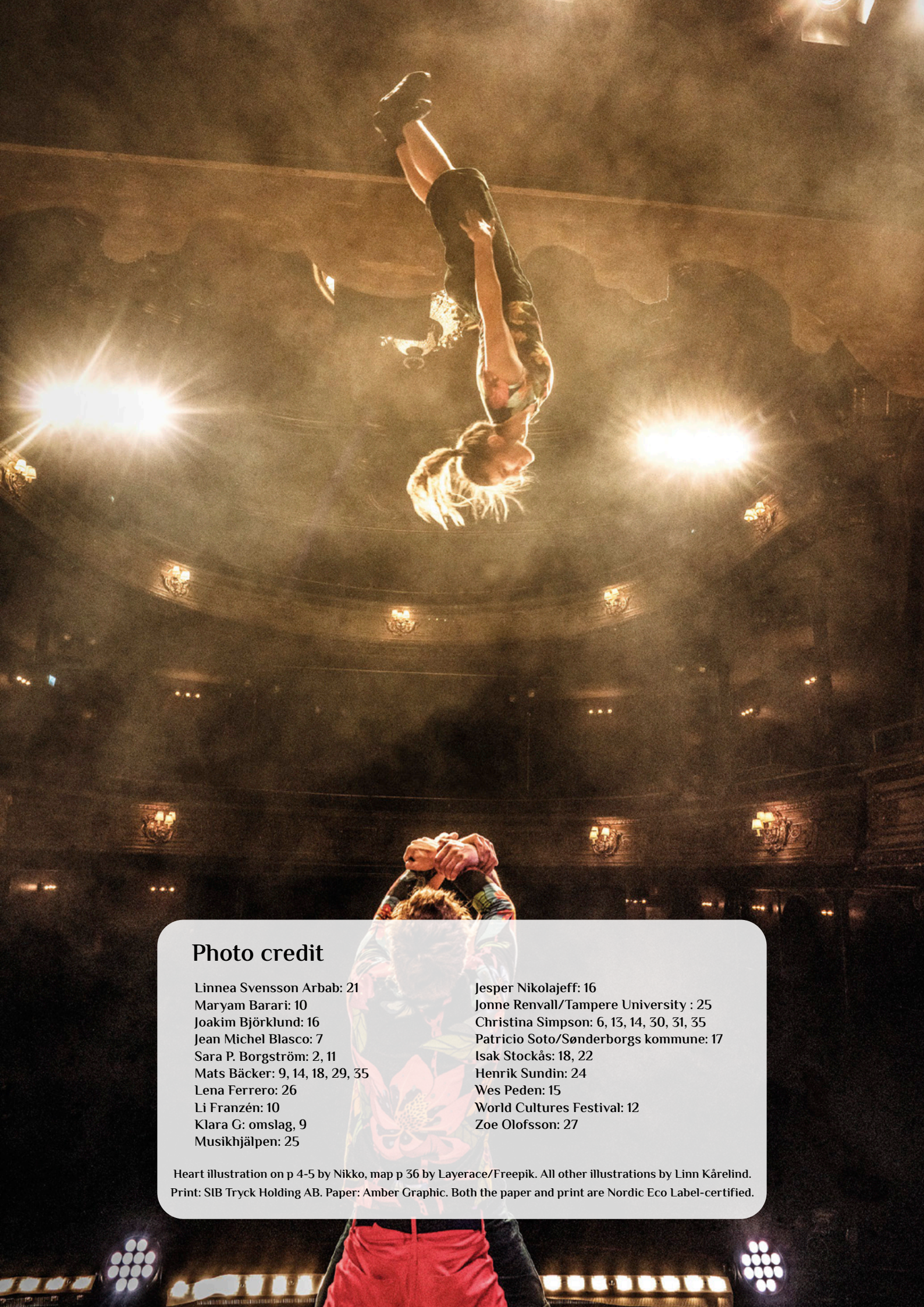


Photo credit

Linnea Svensson Arbab: 21
Maryam Barari: 10
Joakim Björklund: 16
Jean Michel Blasco: 7
Sara P. Borgström: 2, 11
Mats Bäcker: 9, 14, 18, 29, 35
Lena Ferrero: 26
Li Franzén: 10
Klara G: omslag, 9
Musikhjälpen: 25

Jesper Nikolajeff: 16
Jonne Renvall/Tampere University : 25
Christina Simpson: 6, 13, 14, 30, 31, 35
Patricio Soto/Sønderborgs kommune: 17
Isak Stockås: 18, 22
Henrik Sundin: 24
Wes Peden: 15
World Cultures Festival: 12
Zoe Olofsson: 27

Heart illustration on p 4-5 by Nikko, map p 36 by Layerace/Freepik. All other illustrations by Linn Kårelind.
Print: SIB Tryck Holding AB. Paper: Amber Graphic. Both the paper and print are Nordic Eco Label-certified.

The Cirkör Map 2019

Places we have visited with performances, educational activities or events during the year.

National

Blekinge County: Ronneby

Dalarna County: Avesta, Borlänge, Falun, Ludvika, Säter

Gävleborg County: Gävle, Hudiksvall

Jönköping County: Värnamo

Kalmar County: Hulthsfred, Västervik

Kronoberg County: Växjö

Norrbottn County: Luleå

Skåne County: Helsingborg, Malmö, Vellinge

Stockholm County: Botkyrka, Ekerö, Gustavsberg, Haninge, Stockholm, Sundbyberg, Södertälje, Täby, Värmdö, Österåke,

Södermanland County: Nyköping, Strängnäs

Uppsala County: Enköping, Heby, Håbo, Uppsala, Östhammar

Värmland County: Karlstad

Västerbotten County: Skellefteå

Västernorrland County: Sundsvall

Västra Götaland County: Ale, Borås, Falköping, Färgelanda, Göteborg, Herrljunga, Lidköping, Skövde, Sotenäs, Trollhättan, Vara

Örebro County: Askersund, Örebro

Östergötland County: Boxholm, Finspång, Linköping

International

Denmark: Copenhagen, Sønderborg

Finland: Porvoo

France: Fréjus, Martigues, Paris

Faroe Islands: Tórshavn

People's Republic of China: Hong Kong

Norway: Arendal, Bærum/Oslo, Drammen, Fosnavåg, Haugesund, Kristiansand, Larvik, Nøtterøy, Sandnes, Skien

Russia: St Petersburg

USA: Washington