

CIRKUS CIRKÖR

Annual Report & Sustainability Report 2018

www.cirkor.se







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Front cover: Aquanauts. Photo: Jonas Lindkvist.
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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.

Konst

ARTISTIC ACTIVITIES

- Performances in Sweden and international tours
- Cirkör Event, approximately 50–100 occasions per year
- Residencies/Cirkör LAB
- Daily training for professionals



Pedagogik e

EDUCATIONAL ACTIVITIES

- We have welcomed around 24 000 people in close to 50 municipalities to our educational activities
- Semester and school holiday courses
- Circus in school
- Contemporary Circus Upper Secondary School
- Continuing education
- Drop-in training

Foreword by Cirkör's CEO

Our production Epifónima and its themes, have greatly influenced us during the past year. They inspired Cirkör to begin employing a circular work method rather than a traditional hierarchical one. We want to become better at including and building on the initiative, experiences and knowledge of our coworkers. The flexibility and can-do spirit that this gives rise to, is essential to our organization's ability to more quickly apprehend opportunities that emerge in a rapidly changing world.

“ Epifónima inspired Cirkör to begin employing a circular work method rather than a traditional hierarchical one.

We first tested the idea of organizing and running our activities with increased participation while developing Epifónima. Our desire to work increasingly across the boundaries of our various departments, such as performances, events and educational programs, is strong.

At Cirkör, we are acutely aware of the remarkable and successful results that can be achieved through the meeting of different genres and



areas of knowledge. For instance, when synchronized swimming meets circus in the innovative show Aquanauts. During the Stockholm Culture Festival, it was moving to watch the Aquanauts create epic images in the summer night, in front of a crowd of 100 000 people for five consecutive evenings.

In our annual report you can learn more about our performances, events, educational programs, workshops and other ways in which we work to “empower people”. We want to change the world through our contemporary circus. Since 2017, our annual report has been integrated with our sustainability report, a perspective that we would like to permeate everything we do.

Contemporary circus as an art form continues to gain ground in Sweden and around the world. At Cirkör, we tirelessly strive for the advancement and development of this art form in our own country, and to make it possible to work, live and function as a contemporary circus artist all over Sweden.

Welcome to read more about our 2018!
Anders Frennberg, CEO







Artistic
activities

Performances



Epifónima

First performance, September 7th, 2018
Östgötateatern in Norrköping

Epifónima is a performance inspired by women's voices, endeavors, ways of creating and organizing themselves. We want to hold up and pay tribute to the courage and values that have always been required to bring about change. In humble admiration, we link ourselves to the long chain of women who paved the way for us to be where we are today, with the opportunity to continue looking ahead. *Epifónima* is a "Gesamtkunstwerk", an "all-embracing art form", created by everyone involved. The ensemble

consists of seven women circus artists with roots in Greece, Canada, Palestine, Poland, Sweden and Switzerland.

Epifónima, Greek for "exclamation" or "outcry", is the natural extension of Tilde Björfors' recent

productions *Borders*, *Limits* and *Movements*, which are all concerned with the themes of borders/boundaries, limitations and migration.

On stage:

Artists: Lisa Angberg, Eirini Apostolatou, Kajsa Bohlin, Sarah Lett, Ashtar Muallem, Lucie N'Duhirahe, Karolina Wojtowicz.

Music and lyrics:

Rebekka Karijord.

Creative team:

Jonna Bergelin, Costume designer. Tilde Björfors, Director. Marta Forsberg, Sound designer. Susanna Hedin, Lighting designer, Lumination of Sweden. Rebekka Karijord Composer and lyricist. Anna Lagerkvist, Pole and clown coach. Kajsa Lindgren, Sound designer. Linda Sandberg, Make up designer. Fanny Senocq, Set designer and props. Nandi Vileika, Voice coach. Eirini Apostolatou, Kajsa Bohlin, Karolina Wojtowicz, Text. Methinee Wongtrakoon, Choreographer.

Epifónima was produced in collaboration with Östgötateatern in Norrköping and was created both at Cirkör House in Alby as well as during residencies in Norrköping. The production's music was written through collaboration grants and composer support from the Swedish Arts Council.



Performances



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, *Epifónima* has encouraged local organizers to invite the participation of parties engaged in working for a better world. In Stockholm and Ytterjärna, we ourselves produced the program. The movement has provided a space for committed people to reach a wider audience with their message and also offered theatergoers an expanded viewer experience, including adding an extra dimension to the show's themes.

The movement manifests in different ways in different places. It can be big or small. Primarily, it is about lifting up and providing space for individuals and organizations who are active on the local scene. In Norrköping, for instance, the Women's Festival was created, which included, among other things, parades, seminars and fundraising for a local young women's football/soccer team. In Falun, there were demonstrations, conversations, a gala and loads of music. In Gothenburg, Stora Teatern, Gothenburg's city theater, organized seminars and conversations in conjunction with performances and also invited the association Föreningen Soluppgången (women supporting women) to be present in the theater foyer. At Dansens Hus, the International Scene of Contemporary Dance in Stockholm, we hosted numerous guest organizations and individuals in the theater lobby. Present were photographers working with a gender perspective, a woman who spoke about female genital mutilation, another who invited the audience to a celebration of the vulva, organizations that target men with a view to redefining masculinity/male gender roles, anti-trafficking organizations – and many others. This movement has been a very positive experience for us, for organizers, the audience, participating individuals and organizations.

Cirqueen

Cirqueen is a female Cirkör character inspired by women circus artists. Cirqueen is part of the movement that accompanies *Epifónima's* tour and also makes appearances at other Cirkör activities. The development of this character commenced

in the spring of 2018 and was completed during a residency in Norrköping in August 2018. The character's first appearance took place in connection with *Epifónima's* opening at Östgötateatern. Costumes from the Jewish Theatre

in Stockholm were recycled with the help of Erasmus interns. Cirqueen performed for a total of 4 857 people all over Sweden.

Artists:

Anna Lagerkvist and Fouzia "Foyo" Rakez.



Satyagraha

The circus opera *Satyagraha*, the story of the young Mahatma Gandhi's time in South Africa, was a collaboration between Cirkus Cirkör and Folkoperan. This production, which premiered in 2016, was both critically acclaimed and an audience favorite. Following a renewed run at Folkoperan in 2017, the opera was performed an additional six times at Folkoperan in 2018. In 2018, special performances of the opera were also given at the CPH Opera Festival in Copenhagen as well as at the prestigious Brooklyn Academy of Music (BAM) in New York.



/.../ have woven an experience with such depth and power it is breathtakingly inspiring.

Broadway World

Circus artists:

Aino Ihanainen, Alexander Weibel Weibel, Magnus Björu, Sarah Lett/Nathalie Bertholio, Oscar Karlsson.

Opera by Philip Glass. Direction: Tilde Björfors.

Performances

Limits

Limits opened in 2016, toured Sweden and internationally until the spring of 2018. In 2018, *Limits* was performed 22 times for an audience of 9 602 people. *Limits* played three venues in Sweden – Artipelag in Gustavsberg (in the Stockholm Archipelago), Kalmarsalen in Kalmar and Helsingborg Stadsteater, Helsingborg’s city theater. Thanks to support from the Swedish Arts Council and the Swedish Embassy, for the first time ever, *Limits* and Cirkör performed at Setagaya Public Theatre in Tokyo.

On stage:

Saara Ahola, Anton Graaf/Nilas Kronlid, Einar Kling-Odenrants/Oscar Karlsson, Sarah Lett/Manda Rydman, Peter Åberg, Samuel “Looptok” Andersson/Thea Åslund.

Creative team:

Stories and narration: Qutaiba Aldahwa, Javid Heidari. Conceived and directed by: Tilde Björfors. Texts: Tilde Björfors, ensemble, Nadia Ben Belgacem, Arash Dehvari, Kajsa Bohlin, Tatiana-Mosio Bongonga, Qutaiba Aldahwa, Javid Heidari. Composer: Samuel “Looptok” Andersson. Set designers: Fanny Senocq, Stefan “Drake” Karlström, Joel Jedström, Tilde Björfors. Costume designer: Jonna Bergelin.

Video set design/projections: Johannes Ferm Winkler, Tom Waldton and Per Rydnert/Visual Relief. Lighting design and lighting technology: Fredrik Ekström. Sound: Fredrik “Börje” Danielsson.

Limits – From Fear to Action

As part of the project From Fear to Action, *Limits’* audience met representatives of volunteer organizations, government agencies and civil society. We have collaborated with organizations that strive to make our world a better place. The Swedish Federation for Lesbian, Gay, Bisexual, Transgender and Queer Rights (RSFL), Studieförbundet (study association for adult education), Internationella Bekantskaper (“International Acquaintances”, nonprofit that works against the isolation of new arrivals in Sweden), the Red Cross, Swedish Development Partner (Individuell Människohjälp, IM) and No Human Being Is Illegal are some of the organizations that have spoken about their work in the lobbies of theaters where we have performed. At Artipelag, there was also a seminar about culture and boundaries, with Fatemeh Khavari, author and founder of Ung i Sverige (“Young in Sweden”).



Production collaborations



Knitting Peace – The exhibit

Before and during the *Knitting Peace* tour, an appeal went out to answer the question “Is it possible to knit peace?”. Thousands answered our call to knit, and between 2012 and 2016 Cirkör received thousands of knitted pieces. Both children and adults sent their work to us and responded to the questions: Why do you knit? What are you striving for? Is it possible to knit peace? The knitted pieces we received



were used in *Knitting Peace*'s set design and also as decorations in theater foyers. Following the *Knitting Peace* tour, all these knitted works were exhibited at The Swedish

Army Museum in Stockholm from 2015 to 2016.

Knitted pieces from Cirkör's “Call to Knit” have been displayed at, among other places, Hamnmagasinet in Stora Rör on Öland, during Totalförsvaret Öland, an event dedicated to the military and civil defense of Sweden. The Öland initiative was taken by Stora Rör residents who wanted to send a message of peace during an event focused on the country's defense. Around 300 people saw the exhibit and some 20 people knitted new pieces for it, while also giving helpful hints and advice to knitting enthusiasts.

Collaboration with Västmanlands teater

In 2018, a three-year long collaboration between Cirkus Cirkör and Västmanlands teater (Västmanlands regional theater) ended.

The recurring event Chilla med TRiX och teatern (“Chill with TRiX and theater”) afforded an opportunity to try circus activities. It took place on three weekends, once a month,

between February and April. At the theater Trixteatern, children and adolescents were given the chance to explore the possibilities of the theater and contemporary circus with the help of Trixteatern's teachers. The inspiration for this event comes from Chilla med Cirkör (“Chill with Cirkör”), one of Cirkör's ventures in Botkyrka, our home base.

During the spring a workshop in dramaturgy, text and voice for professional circus performers was arranged by the theater's creative staff.

The steering committee developed a digital platform that describes the entire over three-year long collaboration. The steering committee strongly focused on evaluating and learning from this experience. The digital platform also includes a more general checklist for collaborative efforts. The main target groups for this digital history are performing arts institutions and other industry actors, audiences and organizers as well as performing artists. The digital platform was launched at Länsteatrarna's (Länsteatrarna = the national organization for regional performing arts venues) member meeting in Västerås in October.

The project in numbers:

- Children and youths in circus school: 1 755 people
- Asylum centers visited by performances and trial circus sessions: 4
- Audience *Varieté Cornichong*: 790 people
- Audience *Limits* in Västmanland: 2 196 people
- Audience *Horisonter*: 1 854 people
- Audience *Under* on tour: 17 253 people

An estimated 30% of the target group consisted of young people. Educational activities geared to school classes and the public have always been at the heart of the project, along with performances of all productions for school groups. *Horisonter* (“Horizons”) was a production intended for junior high school students. Through a collaboration with Gycklargruppen TRiX, Scandinavia's leading fire performance group, the project reached young people and gave them the opportunity to try circus training.

Read more about the entire project at: <http://cirkorochvastmanlandsteater.se/>



Cirkör on tour

International relations

The mission of Cirkör's International Office is to ensure that Cirkör performances and projects reach buyers and organizers in Sweden and abroad.

Contemporary circus is international and Cirkus Cirkör collaborates internationally within all its enterprises, both in the production and sale of shows, as well as when developing its educational activities. Exchanges through Cirkör LAB and various EU projects are other examples of this.

Our productions encounter an international audience. In 2018, *Limits*, *Epifónima* and *Satyagraha* were performed 18 times outside Sweden for a total of 13 815 people. Our international tours are made possible through intensive networking and sales efforts.

In 2018, the international office comprised one full-time and one 50% position. The overarching ambition for our international sales during 2018 was to continue building and strengthening our ties to Cirkus Cirkör's network of organizers, which consists of Swedish and international

organizers who regularly, and thanks to a long-term business relationship, book Cirkör shows. A vital aspect of this is their willingness to book our productions even before they premiere. Because interest in Cirkus Cirkör is very strong, this network of organizers continues to grow and constitutes a strong foundation on which to build financial security for our enterprises.



In October 2018, *Limits* traveled to Japan and was performed on the national stage Setagaya Public Theater in Tokyo, as part of the 150th anniversary of diplomatic ties between Japan and Sweden. In connection with the premier, a reception was held, to which a large number of Asian contacts were invited as part of a future focus on the growing Asian market.

Epifónima opened in Norrköping in September and already two weeks later debuted internationally at the Düsseldorf Festival. A great number of European organizers were present and met Cirkör on site. In November *Epifónima* played in Caen, France.

Early in November, *Satyagraha* was performed to rave reviews at the Brooklyn Academy of Music in New York.

The International Office participated in several performing arts fairs, including the International Society of Performing Arts (ISPA) in New York, CINARS in Montreal, the Circa circus festival in Auch, France, Letni Letná Pro Days in Prague, Fresh Circus in Brussels and PAMS in Seoul. International efforts were also made locally when Cirkör participated in the international fair Subcase in Alby, Sweden.



Cirkör LAB



Cirkus Cirkör's research and development is conducted under the umbrella of Cirkör LAB (Laboratory for Artistic Brilliance). This is a space for residencies, internal and external workshops as well as artistic, educational and technical development.

Artistic and educational development

An important part of Cirkus Cirkör's activities is working to strengthen circus as an art form. We do so through Cirkör LAB, which fosters artistic research outside the academic world.

Cirkör LAB functions partly as a residency 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 collaborations. Here, international networks and new ideas are expanded and elaborated on. Cirkör LAB also affords Cirkör the opportunity to share our own and others' creative processes, both within the industry and with our audience.

Cirkus Cirkör's own productions also begin at Cirkör LAB, for example the touring production *Epifónima* and *Guds olydiga revben* ("God's disobedient rib") – a coproduction with Dramaten, Sweden's Royal Dramatic Theater, and Malmö City Theater – as well as major events such as our Christmas smorgasbord show at Artipelag and our educational program's school shows, *Bagage* and *Klura ut* ("Figuring it out").

Internal labs

Within the framework of Cirkör LAB we organize internal forums where we try, test, experiment and practice ideas that develop both our educational and artistic activities. In 2017, we set up an inhouse forum including members from different disciplines and departments, to reinforce our internal cross-boundary efforts.

In 2018, Cirkör LAB provided space to eight internal labs with 58 artists from six countries and also gave presentations to 130 visitors.

Residencies at Cirkör LAB

In 2018, Cirkör LAB managed 19 external residencies that included 92 artists from 16 countries and gave presentations to 672 visitors.

Artist residencies:

- Acrobalance, Sweden
- Kompani Tofs, Sweden
- Lisen Ellard, Sweden/Norway/Denmark
- Valhalla, Belgium
- Wise Fools, Finland/South Africa
- Cirk la Putyka, Sweden/England/Czechia
- Eikka Alatalo, Finland
- Methinee Wongtrakoon, Sweden
- DOCH Masters, Greece/Australia/Norway/France/Spain/Poland
- Basseline Circus, England/Ireland
- Robot Circus, Italy
- Johan Risum Stockmar and Co, Denmark
- Fouzia "Fofu" Rakez, Sweden
- Lisa Hansson, Sweden
- Reflector, Finland
- Gabrielle Martins, Canada
- Below Zero, Sweden
- Manda Rydman, Sweden
- Clowns without Borders, Sweden

Workshops

Women in Circus Consortium

This association brought together 15 members of the Nordic Women in Circus Network, where Cirkör LAB is a partner, for a whole day of practical and theoretical activities. Liv Elf Karlen led the workshop "Queering the circus", Chloé de Buyl-Pisco gave a lecture with the title "Unconscious gender-bias", Rebecca Tiger spoke about working on the MeToo appeal #TheShowIsOver, Jakob Jacobson presented his thesis "Strength in Numbers, a statistical pilot study in the equality of the circus field".



Cirkör LAB: Basseline Circus

Den flygande salongen – The flying salon

During 2018, Cirkör conducted a pilot study for the project Den flygande salongen (“The flying salon”). This is a cross-boundary project that enhances equality through a historically female-driven meeting place – the Salon. This is an arena for discussions within the arts, humanities and sciences. 15 individuals participated in our first workshop, which took the disciplines/dimensions of the circus as its starting point: Acrobatics – anything is possible, Clown – failure, Tightrope – balance, Aerial acrobatics – trust, Pair acrobatics – cooperation, Juggling – presence.

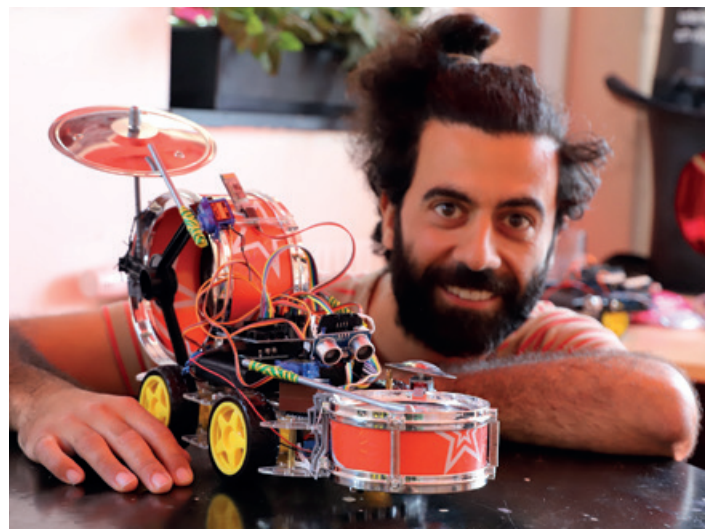
This project is a pilot study financed by Kulturbryggan, part of The Swedish Arts Grants Committee.

Robot circus

Over the years, Cirkör LAB has identified a number of projects that have applied for residencies with us that could also be tested as concepts in other Cirkör endeavors. Ideas that, in residencies and with extra support from our staff, could be turned into future events, workshops or courses.

Robot circus is the brainchild of Paolo Zugotti, a circus artist and robot engineer who wanted to create a robot circus show with children and their parents. Within the framework of his residency, our technical staff assisted him in creating a set design. With the help of staff from our education department, he used the LAB to create a course format, which he tested in June. The pilot group consisted of seven children and seven adults that helped each other in programming and managing the robots. On the course’s final day, the robot circus was presented to a specially invited audience.

The course was a pilot project and participation free of charge.



Cirkör Event



Every year, Cirkör Event carries out 50-100 performances of varying scope and form. With its over 20 years of experience, Cirkör Event has been an appreciated part of many inaugurations, dinner events, lectures, kick-offs, workshops, anniversaries, ceremonies and jubilees. In 2018, in addition to a large number of customized events, Cirkör Event also produced two major events open to the public: *Aquanauts* at the Stockholm Culture Festival and the Christmas smorgasbord at Artipelag art gallery.

Aquanauts

Aquanauts began in 2016 as a crazy idea, a dream project where circus meets synchronized swimming. It developed into a collaboration between Stockholm Konstsim herr (Stockholm's synchronized swimmers, men) and Cirkus Cirkör. The first year, two shows played to enthusiastic audiences at a sold-out bathhouse, Forsgrenska badet in Stockholm. Elated after this success, in 2017 the project evolved into an outdoor performance combining fire, contemporary circus and synchronized swimming that premiered at Jönköping's H2O festival.

2018 brought continued success with five shows seen by a crowd of 100 000 people attending the Stockholm Culture Festival. The shows at the Culture festival were presented in collaboration with the Stockholm Chamber of Commerce, which for several years has partnered with the Stockholm Culture Festival to create spectacular events.

This Stockholm run included 30 synchronized swimmers, 10 circus artists, a 50-meter-high crane and its operator, 10 pyro-paddlers as

well as lighting designers, choreographers and project managers. The innovative and celebrated fashion designer Bea Szenfeld created the costume for the show's main character – The Queen. This outfit, which among other things is covered with 9 000 Swarovski crystals, mirrored the queen's personality: strong, determined and loving.

Christmas Smorgasbord at Artipelag

In the Stockholm Archipelago, on the art gallery Artipelag's spectacular premises, guests were treated to a Christmas smorgasbord in an upside-down winter world where the common denominators of circus and Christmas – joy and togetherness – were in focus.

Five circus performers – Aaron Hakala, Lukas Ivanow, Nelli Kujansivu, Peter Åberg, Regina Baumann – offered diners fantastic circus feats. The musician Anna Ahnlund accompanied the artists with her moving notes. At the tables, diners enjoyed a traditional Christmas smorgasbord, prepared by Artipelag's reputable kitchen.



Cirkör Event



on display. Dressed in colorful, feather-covered costumes, Cirkör's artists flew through the air to the delight of an audience of 2 000 people.

Lecture for Hudiksvall Municipality

For several years, Cirkör Event has led inspiring lectures for the staff of Hudiksvall Municipality. In 2018, this collaboration was extended to an entire day: Risk or opportunity? A day of inspiration with Cirkus Cirkör for the entire Culture and Leisure Administration of Hudiksvall Municipality. This included a lecture and a workshop that took the circus world as their starting point, where staff could be inspired among other things by the juggler's knowledge, focus and ability to be present here and now.

Scanimilen

– The Scania 10K

Since 2012, Cirkör Event has participated in Scanimilen ("The Scania 10 K"), a wellness race with adjacent activities for the whole family, where exercise and community are front and center. During this fun day, Cirkör's upbeat, playful performers and educators mingle, horse around and offer trial circus sessions for big as well as little people.

St Petersburg

Cirkör Event performed a customized, 40-minute version of *Limits* during the Premio Europa per il Teatro, a ceremony that is often referred to as the Oscars of European Theater.

The event in St Petersburg included five circus performers and two musicians.

Inauguration and inspiration

Cirkör Event plans and executes tailor-made events for every type of occasion – everything from spectacular entertainment to inspiring lectures. Here are some examples from 2018:

Opening of the exhibition Feathers

In February, Cirkör Event took part in the opening ceremony of the exhibition *Feathers* at the Museum of World Culture in Gothenburg. This exhibit took visitors on a trip around the world and illustrated how feathers have been used in fashion, art and rituals. As part of the exhibit, birds with beautiful plumage were also



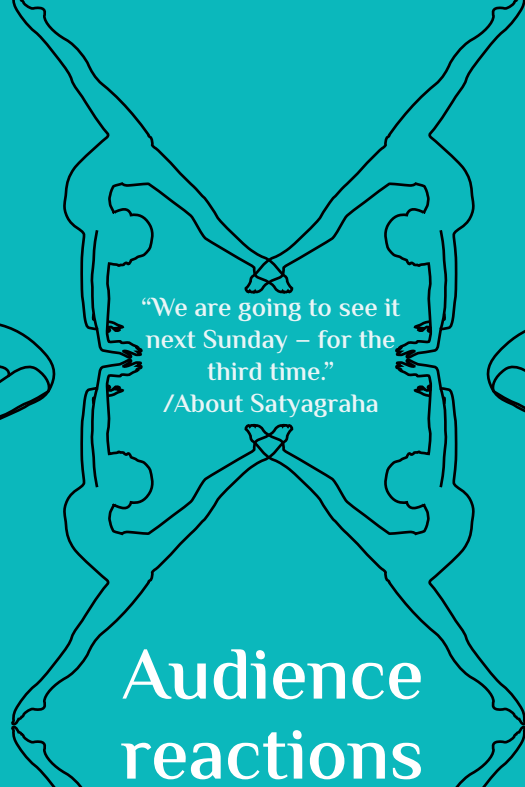
Audience & participant statistics 2018

Performance	Number of performances	Number of visitors/ participants
Epifónima	56	28 645
Limits	22	9 602
Satyagraha	13	7 978
Aquanauts	5	100 000
Bagage (show for children- and adolescents)	27	3 903
Klura ut (show for children- and adolescents)	32	5 351
Drömman Skratta Våga (show for children- and adolescents)	5	650
Flick(er)s (high school show)	5	450
Total performance activities	165	156 579
Other activities	Number of activities	Participants
Cirkör LAB residency presentations	27	802
Cirkör Event performances	56	21 251
Educational activities: Circus training, camp and trial sessions, circus in school, training tour (Folkets hus och Parker)		13 608
The flying salon	1	15
Lab and workshops	2	29
Total other activities	86	35 705
Sum total	251	192 284





“This! Just what I needed, powerful and inspiring! Exactly what society needs as well, for that matter.”
/Overheard about Epifónima

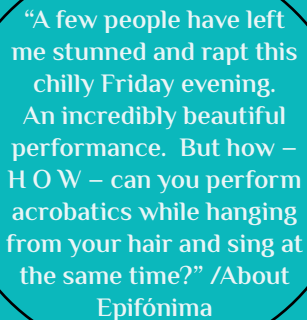


“We are going to see it next Sunday – for the third time.”
/About Satyagraha

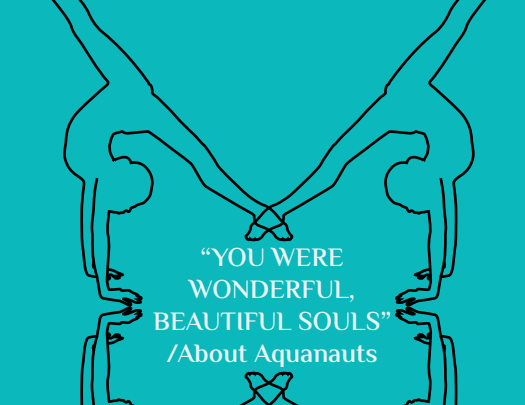


“Yesterday was completely magical. Thank you for a fabulous performance.”
/About Limits

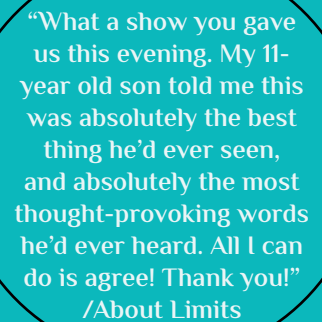
Audience reactions



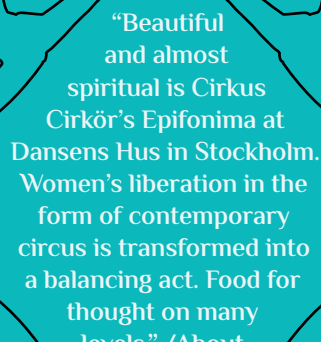
“A few people have left me stunned and rapt this chilly Friday evening. An incredibly beautiful performance. But how – H O W – can you perform acrobatics while hanging from your hair and sing at the same time?” /About Epifónima



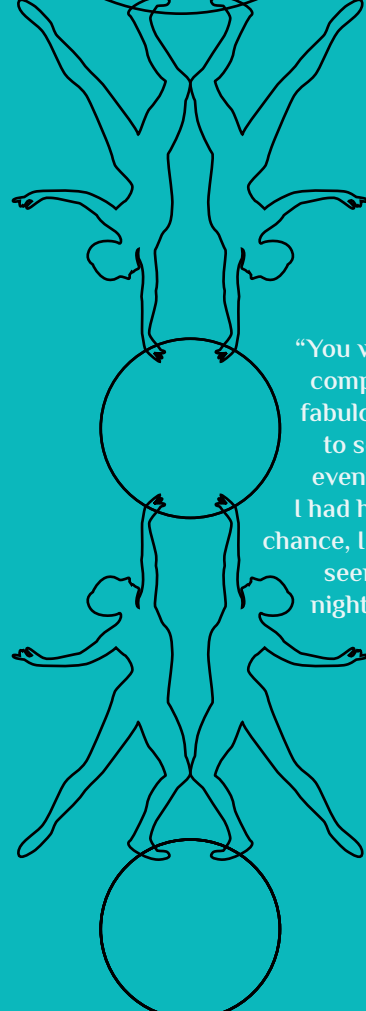
“YOU WERE WONDERFUL, BEAUTIFUL SOULS”
/About Aquanauts



“What a show you gave us this evening. My 11-year old son told me this was absolutely the best thing he’d ever seen, and absolutely the most thought-provoking words he’d ever heard. All I can do is agree! Thank you!”
/About Limits



“Beautiful and almost spiritual is Cirkus Cirkör’s Epifonima at Dansens Hus in Stockholm. Women’s liberation in the form of contemporary circus is transformed into a balancing act. Food for thought on many levels.” /About Epifónima



“You were completely fabulous. Came to see two evenings. If I had had the chance, I would’ve seen all five nights” /About Aquanauts



“I laughed, wept, was taken aback, clapped, shouted. And wept again. It was so utterly gorgeous and powerful.”
/About Epifónima



**Educational
activities**

Circus in school



During 2018, Cirkus Cirkör's education department greeted and practiced circus with approximately 24 000 children and adolescents, adults and seniors with and without functional diversity. This department has three branches; circus courses during leisure time, circus activities and performances at schools as well as special projects, for example circus at asylum centers or nursing homes.

Cirkör's team of educators visits a school for an entire week that begins with a half-hour show for students and teachers. During the rest of the week, students participate in circus workshops. They try tightwire walking, pair acrobatics, juggling and swinging from trapeze. To keep this experience alive at schools longer, and to make it a part of regular instruction, Cirkör also offers continuing education for teachers in how to use the pedagogical tools of circus in teaching other subjects. Cirkör also brings trial circus sessions to schools, community centers, youth recreation centers, after school centers and non-profit associations.

In 2018, our education department performed two different shows – *Bagage* and *Klura ut* ("Figuring it out") – which they brought to schools. Both shows are wordless and therefore work well for groups with multiple language backgrounds.



Shows for children and young people



Bagage

Bagage is a show 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? *Bagage* was performed 26 times for 3 900 people.

Performers: Andrea Hilario, Matthew Horton, Matleena Laine/Baha Swidan, Mikaela Valencia Veide och Saska Särkilhati. Director: Oskar Löfkvist. Set and costume design: Fanny Senocq.

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 younger children, which was performed four times for a total audience of 1 090 people.

Performers: Andrea Hilario, Johannes Starke/Baha Swidan, Matthew Horton. Director: Camilla Hammarström. Set and costume design: Fanny Senocq.



Drömman Skratta Våga

The show *Drömman Skratta Våga* (“*Dream Laugh Dare*”) was part of the project Cirkushoppet (“The Circus hop(e)”) – a collaboration between Cirkus Cirkör and Clowns without Borders. The show toured Sweden for 18 months in 2016-2017 and was performed for 5 111 displaced people who came to Sweden after fleeing their home countries. The show offered a heady and humorous circus experience. The artists played tricks on each other, balanced on wires, did handstands, executed head-spinning juggling acts and made each other and the audience laugh at their hijinks. In 2018, *Drömman Skratta Våga* was performed an additional three times for an audience of 650 people.

Performers: Isak Arvidsson, Klara Sköldulf Philipp, Virginia Librado, Trevor Lewis.

The project was paid for by Svenska PostkodLotteriets Kulturstiftelse (the Swedish Postal Code Lottery’s Culture Foundation).



Circus during leisure



Chill with Cirkör

Chilla med Cirkör (“Chill with Cirkör”) is an example of how Cirkör House opens its doors to the public. This is a free trial circus class for the whole family. In 2018, 1 131 individuals participated in Chilla on six occasions. Here, visitors can try training

on their own and coffee and snacks are sold at cost. The number of participants from Botkyrka, our home base outside of Stockholm, was 401.

Semester courses and training

Our courses are intended for children from the age of five up to adults. Participants begin by learning basic circus techniques after which they are asked to choose a specific discipline to delve into more deeply. We offer semester courses at Cirkör House in Alby, at Vasa Real school in Stockholm as well as at Stora Teatern, Gothenburg’s city theater and Sjumilahallen, also in Gothenburg. During 2018, a total of 1 192 people took part in one of our 76 circus courses, of which 26 were in Stockholm, 22 in Alby and 28 in Gothenburg.

Two sold-out semester courses were held in Alby, one in June and one in August, with a total of 60 participants. At Cirkör House, on 44 occasions, we also offered drop-in training in contemporary circus and parkour for amateurs. All in all, 204 children and young people, of which 171 were unique visitors, trained with Cirkör.

Course collaborations

Kulturskolan/Arts School in Håbo

We have initiated a new collaboration with Håbo Kulturskola/Arts School. In 2018-2019 we will perform shows, offer Chilla med Cirkör (“Chill with Cirkör”) as well as semester courses in Bålsta and Skokloster.

Autumn holiday camp

During the autumn school break, our camp FEAR was offered in collaboration with Subtopia and the performing arts school Scenskolan FEJM. Participants explored the theme of fears through circus, dance, theater and theatrical makeup. Thanks to support from the housing company Hembla and restaurant Subtopia, children from Alby were able to attend the camp for free. Lunch and a snack were provided to all participating children, in order to ensure that everyone took part on an equal footing.

28 children attended the camp, of which 16 were Botkyrka locals. An important aspect of the camp is for children from different areas to spend time together, train and eat 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 (Islamic 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 soon its children and families walked through our doors to try circus training.

Thanks to support from Elsa & Harry Gabrielssons Stiftelse (a private trust), in 2018 we were able to offer a free semester course in circus to 25 children from Islamiskt Forum. The course took place every Saturday. The objective was to promote physical activity, integration and deeper cooperation between our organizations.

Collaborations and networks



Botkyrka Scholarship

On Cirkör's 20th anniversary, Botkyrka Municipality gave us a gift – a scholarship to be awarded for five years to a promising young artist/educator who lives, was educated in or works in Botkyrka Municipality.

2018's scholarship went to Axel Ahl and Sara Runsten. The prize citation read as follows:

"This year's prize winners have outstanding experience of circus in spite of their young age. Educated both at the Contemporary Circus Upper Secondary School and the School of Dance and Circus (DOCH), with several years' experience teaching semester courses in Botkyrka and all over Sweden through The National Association Folkets Hus och Parker, of school tours with Cirkör's educational programs and of performing at numerous events – always exhibiting great responsibility and professionalism."

This year's laureates are down-to-earth and at the same time high-flying, warm, extremely strong and freakishly flexible – in their common body they bring together the incompatible. This year's Botkyrka Scholarship goes to Sara and Axel!"

Folkets Hus och Parker

During the summer holidays, Cirkör instructors visited places all over the country in

collaboration with The National Association Folkets Hus och Parker. 834 children and adolescents from Ronneby in the south to Skellefteå in the north participated in summer courses in contemporary circus and parkour.

We toured with our show *Klura ut* ("Figuring it out") and performed 28 times from Luleå to Malmö for a total audience of 4 221 people. *Klura ut* illustrates the importance of cooperation, trust and the right to be oneself.

Performers: Andrea Hillario, Matt Horton and Johannes Starke/Baha Swidan.

Wolfsburg, Germany

In the summer of 2018, for the third year in a row, we visited Volkswagen's theme park Autostadt in Wolfsburg, Germany, offering four weeks of circus-themed trial classes to 542 people. Each week had its own theme, such as: *Acrobatics – everything is possible, Juggling – presence, Pair acrobatics – collaboration/trust and Balance – a constant movement.*



Collaborations and networks

Research and Education

Uppsala University

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 motivational exercise equipment. After a year of observing classes, in 2018 we started the course Super Troupier. This group consists of 13 children with motor challenges, and during the year we worked with a combination of exercise equipment and circus training.

The research team is led by Professor Annika Waern of the Department of Informatics and Media. Other participating researchers are Dr Elene Márquez Segura and doctoral candidate Laia Turmo Vidal.

The project will run between 2018 and 2020.

Continuing education

In 2018, we offered two continuing education opportunities to our teachers. The first focused

on rigging for aerial acrobatics, in particular with regard to halls that are badly adapted to this. This course was led by Fredrik “Fefe” Deijfen, in charge of rigging at Sweden’s School of Dance and Circus (DOCH), and currently responsible for performance halls at Cirkus Cirkör.

The second continuing education course dealt with communication and teaching for disabled participants and was led by Matleena Laine. Matleena is a circus performer and educator but also a qualified crafts instructor. The purpose of this course was to give the educators further tools for working with individuals who have mild, unarticulated diagnoses but also for use within special education.

Baltic Nordic Circus Network

Since its inception, Cirkus Cirkör has been active within the Baltic-Nordic Circus Network (BNCN). In 2018, the network focused more on educational activities, consequently, Cirkör’s department for Education and Training was present at their meetings. Director of Education, Clara Norman, took part in the #RigalCCE International Conference on Circus Education and spoke about research done 2015-2016 by Circus+, within the framework of the Caravan network.

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 adolescents, as well as on the development of circus pedagogy. During 2018, 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 provide various educational levels for different countries – from undergraduate to Masters. The project is headed by Tampere University in collaboration with Caravan Circus Network.



Contemporary Circus Upper Secondary School

Contemporary Circus Program

The program in contemporary circus is an advanced placement program for youths who wish to dedicate their time in high school to evolving artistically and physically, while also receiving a solid academic education with innovative and enriching elements.

Academic classes are taught at St Botvid's high school in Hallunda and circus training takes place at Cirkör House in Alby, Botkyrka. The Contemporary Circus Upper Secondary Program is college/university preparatory and offers a creative environment that encourages commitment and courage, where safety, well-being and 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. Thanks to daily training sessions at Cirkör House, the students have the opportunity to build a network for their future professional lives while still in high school. Here, they practice their craft on the same premises as professional circus artists and educators, 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. The mix of "regular" school, physical training and artistic creation is not only varied and fun, scientific studies also show that individuals who combine academics with



physical activity achieve better results in school. The program takes nationwide applications and students from all the other Nordic countries also apply. In 2018, 46 high school students attended 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, USA, England, Norway, Ireland and Switzerland.

Spring term

At the beginning of each spring term, second-year students go on a study trip to Paris. This is important in part as inspiration, but also as a means of encountering and understanding the scope of circus. The days in Paris follow a schedule and include training at L'Académie Fratellini as well as visits to the École National des Arts du Cirque de Rosny Sous-Bois (ENACR) and Festival Mondial du Cirque de Demain. Beyond training and study visits, students also attend circus performances. In 2018, they were treated to the Centre National des Arts du Cirque's (CNAC) graduation show as well as the circus contest Cirque de Demain's gala performance. For the past four years, former students of Cirkör's contemporary circus program have performed routines during this contest.

Every year, second-year students take part in a public circus show. In 2018, they performed *Flick(er)s*, directed by Aedin Walsh, for 450 people at Riksteatern (Swedish network of non-profit theater organizations) in Hallunda. Year 3 students completed their theses where they created, carried out and administered their own project. 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 post-graduate programs were accepted to schools around Europe – in Denmark, Italy, France and Sweden.

Fall term

The fall term began with a thematic group project where each class created a fifteen-minute long routine together. Presentations of these works were given to Cirkör's staff, the rest of the student body as well as to professional circus performers.

During the fall of 2018, a new program structure encompassing all three school years was initiated.

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

Year 2: Continued development of knowledge from 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.

Event and inspiration

Five high school students who graduated in the summer of 2018, performed with *Aquanauts* during the Stockholm Culture Festival. In November, three students from year 3 took part in the inauguration of Mitt Alby's ("My Alby") Albyberget ("Alby Mountain"). The students have taken part in and been inspired by Cirkör LAB presentations and attended a selection of contemporary circus performances: *Epifónima*, *Satyagraha*, *Landscape of I* and The School of Dance and Circus' (DOCH) Bachelor program's graduation show, *Closing Acts*.





Finances and organization

Organization



Cirkör – a non-profit association

Cirkus Cirkör is a corporate group whose parent company is the non-profit association Cirkus Cirkör ideell förening. The association runs our education department: 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 and, additionally, they share the same management team as well as administrative and support staff, such as the finance, IT, communications and marketing teams. Any profits are reinvested in the enterprise. Cirkör was founded in 1995 and is politically independent.

Staff 2018

In 2018, Cirkus Cirkör had 27 permanent employees and 154 temporary employees distributed over 47 annual work units (AWU). All in all, 181 individuals received wages from Cirkus Cirkör during the year: 103 women and 78 men. Additionally, 85 freelance artists, educators, technicians, set designers etc received payment. In total in 2018, 266 individuals have been remunerated by Cirkus Cirkör for their services. Several circus performers worked on the collaborative projects we ran during the year, e.g. *Satyagraha*, a collaboration with Folkoperan.

Board 2018

Inger Ashing (Chairwoman of the Board), Annika Levin, Birgitta Winnberg-Rydh, Gunilla Thorgren, Maria Rankka (new Board member 2018), Malin Dahlberg (left the Board 2018), Mats Björkman, Nina Rawal, Olle Strandberg, Tilde Björfors.

Management team

Creative Director: Tilde Björfors. CEO: Anders Frennberg. CFO: Anna Olsson. Vice President: Anna Ljungqvist. Department Head, Communications: Osiel Ibáñez. Department Head, Production: Amy Fee/Anna Ljungqvist. Department Head, Event: Cajsa Lindegren. Department Head, Pedagogy & Training: Anna Nerman/Clara Norman. Department Head, Contemporary Circus Upper Secondary School: Aedin Walsh.

Finances

In 2018, Cirkus Cirkör's turnover was 38 507 773 SEK, of which 21 293 593 SEK consisted of our own sales and 17 179 380 SEK came from external investments and membership fees of 34 800 SEK:

- Botkyrka Municipality 3 292 300 SEK.
- Elsa och Harry Gabrielsson Stiftelse (private trust) 50 000 SEK.
- Embassy of Sweden in Japan 100 000 SEK.

- Kulturbryggan 272 000 SEK.
- Region Stockholm (SLL) 2 700 000 SEK.
- The Swedish Sports Confederation 65 596 SEK.
- Saskawa Foundation 100 000 SEK.
- Swedish Arts Council 9 177 533 SEK.
- The Foundation MC & M Vahlquist 100 000 SEK.
- Stockholm Culture Administration 1 200 000 SEK.
- City of Stockholm and Botkyrka Municipality subvention 121 951 SEK.

Organization

Personnel issues are handled by department heads and management. 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 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 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 teachers on short-term contracts, Cirkör adheres to the industry agreement *Upplevelse och Kultur* ("Experiences and Culture") between the employer organization *Arbetsgivaralliansen* and the trade union *Unionen* as well as selected members of the Swedish Confederation of Professional Associations (*Akademikerförbunden, AHT*). For all permanent employees connected to stage activities, we follow the national agreement between the employer organization the Swedish Performing Arts Association (*Svenska Scenkonst*) and the Swedish Union for Theater, Arts and Media (*Teaterförbundet*).

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 (*SVG, samverkansgrupp*). 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 2018, the liaison group consisted of two representatives from management and four employees. Seven regular meetings were recorded during the year.

Annual employee survey

Since 2012, Cirkus Cirkör annually asks its staff to respond to a survey that gauges work climate. The

survey is used as a tool to continuously improve our workplace. Answers are submitted anonymously. The response rate in 2018 was 58%. Two areas in need of improvement were identified: 1) increasing cross-boundary efforts and 2) reinforcing the "we" of the entire organization.

Wellness and health

Through Cirkör's proactive wellness policy, employees are entitled to a wellness allowance of 3 000 SEK per year (in relation to number of working hours). Employees and their children receive a 25% discount on Cirkör-run courses.

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 stakeholder in and responsible for. Gender equality efforts for employees include wages, the physical environment, the psychosocial environment, hiring 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 2018, counting all employees, the percentage of women was 52% and men 48%. On Cirkör's board, gender distribution was 77% women and 23% men, and on the management team 75% women and 25% 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).



Partnerships and awards



Partnership with Scania

Since 2012, Scania has been Cirkus Cirkör's transportation partner and solves the transportation issues that arise when our shows tour Sweden and Europe. For both Scania and Cirkör, safety is of the utmost importance, and we share the belief that respect for the individual, cooperation and trust are core values.

Thanks to Scania, Cirkör has access to trucks that combine top quality with the latest technology and the highest environmental standards.

Prestigious award

The European Theatre Prize/ Premio Europa per il Teatro was created in 1986 at the initiative of the European Commission. It is often referred to as the Oscars gala of European performing arts. In 1990, a category was added, New Theatrical Realities, which is awarded to innovators within the performing arts. In 2018, Cirkus Cirkör and Tilde Björfors were among the proud recipients of this prestigious award.

This prize has been awarded since 1990 to honor and draw attention to initiators, motivators and innovators within European performing arts. Winners are chosen by a 400-person jury consisting of members of, among others, Union des Théâtres de l'Europe, International Association of Theatre Critics, International Theatre Institute, European Festivals Association, European Union of Theatre Schools and Academies as well as previous winners, theater critics and journalists. Cirkus Cirkör and Tilde Björfors shared 2018's XV Europe Prize Theatrical Realities with Sidi Larbi Cherkaoui, Julien Gosselin, Jan Klata, Milo Rau and Tiago Rodrigues.

During the awards ceremony in St Petersburg, Cirkus Cirkör performed a customized version of *Limits*. Thereafter, Margareta Sörensson, journalist and chairperson of the International Association of Theater Critics, moderated a discussion about Tilde Björfors' artistic oeuvre.



Environment
and
sustainability





Environmental initiative

It is Cirkus Cirkör's desire to actively contribute to a long-term sustainable society. 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.

In our various activities, we take a broad approach to sustainability issues and strive to use the resources we already have as efficiently as possible. Since 2015, Cirkör has been affiliated with 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, Cirkör's environmental group has been on hiatus. However, previously implemented sustainability efforts have continued in accordance with or guidelines and policies.

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 offset the harmful emissions of carbon dioxide that our air travel entails, 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 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. Cirkör carbon offsets all its air travel by investing in solar cells that contribute to more renewal

energy, a concrete and long-term project for improving the climate and protecting the environment. In 2018, we installed 6,4 kW of solar cells in ETC's photovoltaic park in Katrineholm, Sweden. These solar cells will produce 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 2018, Cirkör alone bore the cost of approximately 90% of all emissions offsets.

When we use a courier, we always choose Miljöbud ("eco-messenger"), a Stockholm courier 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 is also affiliated with UN Global Compact. In 2018, we opened an account with Taxi Stockholm, one of few taxi companies that offers collective agreements to all its 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 up to 3%.

Electricity/Energy efficiency

Since 2014, we have an electricity contract with ETC el, which provides 100% renewable electricity bearing 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 increased by circa 2% between 2017 and 2018, totaling 151 856 kWh. During 2018 we replaced an old washing machine and bought a freezer, both in the best energy class, A+++.

Environmental initiative



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 in our own activities.

With every purchase, we look for 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. All our copy paper is made in Sweden and both Nordic Ecolabel and FSC-certified (promoting responsible management of the world's forests). For textiles and merchandise we always choose products certified by Earth Positive or Nordic Ecolabel.

In 2018, Cirkör bought six new computers, three of which are TCO-certified and one of which is certified via EPEAT/Green Electronics Council. The remaining two are Apple computers, which lack environmental certification.

Our IT supplier Atea runs the project Goitloop, where they collect old equipment and either give it new life elsewhere or make sure that it is recycled in a responsible manner. In 2018, Cirkör responsibly disposed of 163 kg of equipment, of which 37 % could be resold and used in schools, among other places.

Other

The Fair Finance Guide, financed with support from the Swedish International Development Cooperation Agency (Sida), is an international initiative that reviews the degree to which banks take the environment, human rights and other sustainability issues into account when investing and lending money.

Inspired by the Fair Finance Guide, in 2018 we opened an account with Ekobanken, a bank that prioritizes sustainability in its operations and received the highest rating in Fair Finance Guide audit. Ekobanken is part of Sustainable (Social) Banking, which works to ensure that money is used in a sustainable and responsible manner that does not harm the planet, society or the individual, now or in the future.

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 13500 companies and organ-

izations 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.



Photo credit

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The Cirkör Map 2018

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

National

Blekinge County: Ronneby

Dalarna County: Avesta, Borlänge, Falun, Säter

Gävleborg County: Gävle, Hofors, Hudiksvall, Nordanstig

Jönköping County: Jönköping, Nässjö, Sävsjö, Vetlanda, Värnamo

Kalmar County: Kalmar

Kopparberg County: Smedjebacken

Norrbottn County: Luleå, Piteå

Skåne County: Helsingborg, Malmö

Stockholm County: Botkyrka, Danderyd, Ekerö, Gustavsberg, Huddinge, Nacka, Norrtälje, Nynäshamn, Solna, Stockholm, Södertälje, Täby, Salem, Vallentuna,

Södermanland County: Katrineholm, Nyköping, Strängnäs

Uppsala County: Heby, Håbo, Östhammar

Värmland County: Grums

Västernorrland County: Sundsvall

Västmanland County: Norberg

Västra Götaland County: Ale, Borås, Färgelanda, Göteborg, Herrljunga, Härryda, Skara, Sotenäs

Örebro County: Askersund, Degerfors, Örebro

Östergötland County: Boxholm, Norrköping, Ydre

International

Denmark: Copenhagen

France: Caen

Germany: Düsseldorf, Wolfsburg

Japan: Tokyo

Russia: St Petersburg

USA: New York

CIRKUS CIRKÖR

MADE IN BOTKYRKA