

FOCUS  
MEETINGS  
OF THE  
NETWORK

# COOPERATION AND SOCIAL AND SOLIDARITY ECONOMY IN THE PERFORMING ARTS, A CONCRETE PROCESS



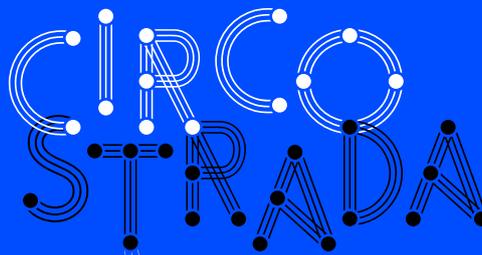
This meeting was held as part of the Circostrada Network General Meeting in Paris from 14 to 16 October 2014 during the Village de cirque festival, kicking off the new 2014-2017 programme of the network.

Co-organised by the Coopérative De Rue et De Cirque and the Union Fédérale d'Intervention des Structures Culturelles (UFISC), in partnership with the City of Paris, this meeting is part of a process of reflection on the economic and social models led by Circostrada.

## HorsLesMurs

Coordinator of the network, HorsLesMurs is the French national resource center for street arts and circus arts. Founded in 1993 and funded by the ministry of Culture and Communication, it works for the development of these fields through activities of documentation, training, counselling, networking, research and publishing.

Co-funded by the Creative Europe Programme of the European Union



European Network  
Circus and Street ArtS

This report was written by the UFISC and coordinated by Anne-Louise Cottet.

Since 2003, Circostrada Network works to develop and structure the fields of circus and street arts in Europe and beyond. With more than 70 members, it contributes to build a sustainable future for the sector by empowering cultural players through actions of observation and research, professional exchanges, advocacy, capacity-building and information.

## EDITORIAL

As territorial dynamics are being rewritten and social and cultural practices are changing in an increasingly European and globalised context, artistic and cultural projects are developing new cooperative approaches. These diverse initiatives help defend cultural diversity and fundamental rights. New partnership schemes are emerging in an effort to pursue a social and solidarity economy model. These include non-profit collectives, territorial economic cooperation clusters and cooperatives. These movements are working to define other forms of action, with cultural issues seen as a public-interest focus.

**What kinds of partnerships can be developed with local stakeholders (universities, public authorities, businesses, social actors, etc.) and citizens? What kind of social and cultural economy can be built in today's European context?**

150 people from a number of European countries and around Paris attended the morning meeting. It provided a **platform to relate theoretical input and perspectives drawn from experience gained in France and the rest of Europe**. In this way, the challenges and processes involved in driving cultural, economic and territorial development and cooperative movements were discussed.

## PARTNERS

### UFISC

The *UFISC (Union Fédérale d'Intervention des Structures Culturelles)* is a federation of 15 performing and visual arts organisations. It represents organisations that develop a range of activities throughout France (creation, distribution, support for artistic practices, etc.) It is driven by its manifesto, "For different art and

culture economy" and defends the key role of arts and culture in society, based on the principles of artistic and cultural diversity and individual rights. UFISC's mission is to support private non-profit artistic and cultural initiatives and help them achieve recognition. [www.ufisc.org](http://www.ufisc.org)

### Coopérative De Rue et De Cirque (2r2c)

*De Rue et de Cirque* is a cooperative that offers production and artistic distribution support in circus and street arts in Paris and the Ile de France region. Performances are held in different neighbourhoods in the spring and autumn each year. Besides the need to provide long-term street arts programming that goes beyond an event-focused approach, 2r2c supports creative circus arts and companies that choose to perform under the

big-top at the *Village de Cirque* festival. 2r2c thus helps bring street arts, contemporary circus, theatre, puppet, dance and musical performances and other installations to public spaces throughout Paris and France. This mobility is made possible with the support they receive from partnerships with other cultural institutions and organisations. [www.2r2c.coop](http://www.2r2c.coop)

### Circostrada

Circostrada is the European network for circus and street arts dedicated to information, observation and professional exchange. Its 2014-2017 project supported by the European Commis-

sion via the Creative Europe programme focuses notably on the changing economic and social models in these sectors. [www.circostrada.org](http://www.circostrada.org)

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CIRCOSTRADA

UFISC  
Union Fédérale d'Intervention des Structures Culturelles

2r2c  
Coopérative De Rue et De Cirque

MAIRIE DE PARIS

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# THE ROLE OF THE SOCIAL AND SOLIDARITY ECONOMY (SSE) AND SOCIAL INNOVATION IN THE EUROPEAN AGENDA

By Laurent FRAISSE, associate member of the Lise<sup>1</sup> laboratory, researcher at CRIDA<sup>2</sup> and founding member of the LABO de l'ESS (Social and Solidarity Economy laboratory)

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<sup>2</sup> Centre de Recherche et d'Information sur la Démocratie et L'Autonomie (Centre for research and information on democracy and autonomy)

The first observation is the challenge of diversity. It does not just apply to social and solidarity economy and is seen in many European projects and actions. At the European level, we have to deal

with multiple languages and concepts, as well as the diverse socio-economic systems, institutional frameworks and cultural identities of Member States.

## The difficult task of developing a European social and solidarity economy agenda

This is the reality for the social and solidarity economy. In the past, a wide range of terminology has been used by researchers and institutions at the European level to describe what is referred to in France as “social and solidarity economy”. Depending on the context and period, groups of players, public authorities and researchers have used the terms social economy, the third sector, social enterprise, solidarity economy, and non-profit sector. These terms are all related and have similar definitions yet remain distinct in their meanings.

They are used and entrenched in different national traditions and institutional processes. Therefore, depending on the country, social and solidarity economy has varying significance and does not necessarily refer to the same reality

in France, Sweden, Germany or Slovenia. **The varying terminology describing social and solidarity economy** could be considered as a rich attribute

at the European level as it **reflects the reality of each socio-economic system on various levels**: non-profit approach and volunteer involvement for the “third sector”, involvement of citizens in the economy for the “solidarity economy”, collective ownership of businesses for the “social economy”, and the central role of entrepreneurs and charismatic leaders for “social enterprise”. However, the lack of standard terminology can also be considered as a weakness, in the sense that it **prevents the establishment on a European level of any set of long-term common demands or a lasting coalition of players that could stake out a claim for alternative economic systems**.

The absence of a concept that could bring together networks of players and businesses, local and national public authorities, and research communities partly explains the need to create a long-term European social and solidarity economy agenda.

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**Depending on the country, social and solidarity economy has varying significance and does not necessarily refer to the same reality in France, Sweden, Germany or Slovenia.**

## Local initiatives pointing to a plural economy

Nevertheless, there are numerous socio-economic initiatives in Europe that demonstrate the existence of a plural economy. These grassroots economic initiatives are not-for-profit actions, non-capitalistic enterprises, and general interest services that are not publicly or government managed. They are entrepreneurial and citizen-initiated actions that produce and distribute goods and services according to their own unique economic procedures.

Beyond the diverse terminology in Europe, **social and solidarity economy initiatives and enterprises raise the question of recognising a plural economy in Europe**. In reality, a mixed and plural economic approach is required to understand and recognise your initiatives.

What is a plural economy? The concept can be broken down from the micro- to macro-economic level.

In terms of the economic behaviour of players, plural economy means that there are **a wide range of motivations behind the production and distribution of goods and services** that are not limited to a merely self-interest action or optimisation-focussed rationale. To give a common example, many artistic and cultural initiatives are promoted without profit in mind.

At the organisational level, plural economy refers to the fact that there are **numerous forms of enterprises** and that private business is not the only legitimate model. It should also be underlined that numerous initiatives use **different resources that are not generated primarily from the sale of goods and services on the market**. These can be non-market resources and come in the form

of public funding and private grants (foundations). Resources may also be nonmonetary, relying on volunteer involvement or user participation. Many arts and culture initiatives rely on an economic tripod of “ticket sales, grant funding, and volunteers”.

The plural economy also takes into account **a variety of nonmarket ways of allocating resources, which include redistribution and reciprocity**. Creating and distributing added value does not necessarily require competition. It can also be based on dialogue and cooperation between economic players, for instance, throughout the entire sector (producers, distributors, and consumers) in order to achieve more equitable compromises.

Finally, the plural economy relies on **a diverse range of wealth indicators to better assess human well-being without focussing solely on growth and competitiveness**. With the plural economy approach, it is important to take into account other economic forms, regardless of the terminology (social economy, social enterprise, third sector, etc.).

The problem is that it is very difficult to gain recognition of these multiple economic systems at the European level, which tends to think in a binary approach that separates the economic sector (which is a European prerogative, the Single Market and competition) from the social sector, which falls under the responsibility of Member States. Furthermore, the new European strategy, Europe 2020, focuses more on growth and competitiveness. It is therefore difficult to obtain recognition of the hybrid nature of the plural economy, which is based on redistribution and regulation.

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### What is a plural economy?

# THE ZINNEKE PARADE

By Myriam Stoffen  
(Brussels, Belgium)

## The initiative

La Zinneke is a contemporary urban, creative and artistic parade developed from long-term collaboration between residents, associations, schools and artists from various neighbourhoods in Brussels and elsewhere. The event is a cooperative and creative process focused on creating artistic and social synergy between residents, associations, schools and artists from around Brussels and beyond. The culminating point is the highly colourful Parade. It is a “collective creation”, where partners from highly diverse backgrounds come together under the same philosophy and belief to promote the multicultural identity of Brussels in all its diversity, in an outright pageant that moves through the entire city.

Public spaces in Brussels’ neighbourhoods and downtown are flooded with people as the Zinneke Parade lets them they take over their city for a brief moment in time. In doing so, the project aims to make culture more accessible and create an event that Brussels can call its own while incorporating a surprising international influence. All of this with sustainable urban development in mind.

## Selected quote

“The project was born out of a need to react to a number of issues, such as coexistence, the fight against poverty and increasing vulnerability. This became the basis for our desire to develop a project that would create ties and get people to cross paths and interconnect. In creating the biennial, our goal was to strengthen new partnerships and look beyond the borders of territories, institutions, schools, informal networks and neighbourhood initiatives.

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“To strengthen  
new partner-  
ships”  
Myriam Stoffen

**We wanted to work on several levels to develop connections between things that aren’t connected enough in life by co-creating the broadest possible artistic checkerboard that would bring people who don’t normally work together.** Each Zinneke project works on this diversity and hybridi-

sation, but we know it will take time. That is the great challenge of Zinneke, creating opportunities to work together in workshops and experiment with cooperation to co-produce shows. With the biennial, the street becomes a place for expression that fuels the dynamics with the city’s other players. Everyone is co-creator, making each of the projects unique and different, part of a collective work...”

For more information

[www.zinneke.org](http://www.zinneke.org)

## Why are there so many different concepts across Europe?

The first reason is linked to the history of Member States. For instance, many countries formerly governed under authoritarian regimes have had a hard time gaining recognition of the civil society-based economy because it has often been perceived as challenging the political authority. It has taken several decades to build a voluntary sector capable of managing services in countries with recent democracies, such as Spain and Portugal. It has also been an uphill battle in overcoming negative connotations associated with cooperatives and generally all collective enterprises in former communist states in Central and Eastern Europe.

Diversity also results from differing legislative and legal frameworks. For example, associations in France have a status that allows them to manage economic activities and employ staff. This is not the case in other countries, where associations are primarily volunteer-run organisations that represent the public and advo-

cate for rights. Differing welfare state models are also a factor. In countries like France, Germany and Belgium, where the corporatist model is used, non-profit organisations have traditionally played an important role in creating and managing social services. In the universalist model of Scandinavian countries, this role is placed under the responsibility of the public sector, while non-profit organisations mainly act in a representative, advocacy and negotiating capacity. As a result, there are diverging conceptions of social Europe.

**While some are proponents of a more social, cultural and democratic Europe which makes plenty of space for socially-driven economic initiatives, others believe that local, social, and cultural affairs should remain under the jurisdiction of national and local governments without working towards a European standard that would potentially function as a lowest common denominator.**

## National recognition of the social and solidarity economy unparalleled at the European level

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**In recent years, France and Spain have passed legislation recognising the social and solidarity economy.**

In recent years, France and Spain have passed legislation recognising the social and solidarity economy. In other member countries, recognition has sometimes come about in less cross-sectoral ways through specific models or statuses (social enterprise in the United Kingdom), or within more sector-specific fields (non-profit health and social organisations in Germany). At the European level, Jacques Delors played an instrumental role in obtaining recognition in the 80s and 90s with a Directorate-General for Social Economy and support for local and cultural initiatives.

Nevertheless, despite different attempts, the French approach to the social and solidarity economy has gained little headway at the European level. Within the institutional triangle of the European Commission, the Council of the European Union, and the European Parliament, the social and solidarity economy has gone virtually unnoticed. An intergroup in the European Parliament produces a report in favour of developing SSE from time to time. However without a Commissioner or Directorate-General within the Commission, the subject rarely appears on the agenda of the Council of Europe.

# LA FABRIQUE DES IMPOSSIBLES

By Mélanie Fioleau  
(Paris, France)

## The initiative

La Fabrique des Impossibles is a cultural association in Paris, founded in 2010 and made up of a **group of professionals** from various backgrounds. It coordinates the development of **collective and participative cultural projects** that examine the concepts of **community and public space**. Every two years, the association mobilises its network to organise the artistic parade, “Rêvons Rue”. The project is the outcome of several months of workshops and meetings in Paris and Seine-Saint-Denis. Dozens of associations, collectives, artists and residents work together to create an artistic project for the public space.

“Rêvons Rue” offers a chance to look closer at co-development, sharing know-how and skills and the role of art in the city. With these projects, culture is to be understood in its broadest sense and its ability to **create community** and ties. The goal is to look at specific local issues and examine them through the creation of collective artistic projects. The association works with a diverse group of individuals, artists and associations from France and the rest of Europe to develop a project that is as fair, open and accessible as possible.

## Selected quote

“With La Fabrique we create a form of wealth that isn’t defined in economic terms. It is rooted in knowledge of the local area, sharing, cooperation, solidarity and citizen involvement. Our work cannot be put into numbers or financial terms. It is based on social ties, reciprocity and values. We are therefore closely in tune with the values of the social and solidarity economy but not much with the entrepreneurial approach than Europe currently offers...”

For more information

[www.lafabriquedesimpossibles.com](http://www.lafabriquedesimpossibles.com)

## How can SSE be promoted within the European framework?

Although getting European institutions to recognise the specific features of the social and solidarity economy is a complicated task, the door remains open to experimenting, taking action and promoting SSE in the framework of certain European policies. Many SSE initiatives and enterprises, including those in the artistic and cultural sector, are backed by European programmes (the European Social Fund, the European Regional Development Fund, etc.).

To gain recognition of the social and solidarity economy, many stakeholders have concentrated lobbying efforts on thematic agendas and have even opposed the consequences of a number of directives affecting non-profit organisations that modify and impact funding systems. These players (national networks, federations) act as watchdogs and lob-

bysts, and as an interface with national frameworks, government funding, social services and the implementation of the Services Directive.

This creates **real civil and citizen dialogue around the implementation of these agendas**. Structural funds also exist under the European social and territorial economic cohesion policy and the various regional programmes within the EU. Other European programmes (micro-finance, Creative Europe, social innovation) can bring awareness of other economic approaches and present opportunities for networking and joint innovation. EU programmes create opportunities for social and solidarity economy stakeholders to get involved and develop new ways of working that foster civil and participative dialogue at the Community level.

### Examples of European agendas to be considered for SSE

<sup>3</sup> Directive 2006/123/EC of the European Parliament and of the Council of 12 December 2006 on services in the internal market 2006/123/CE (Official Journal L 376 of 27.12.2006)

<sup>4</sup> <http://ec.europa.eu/social/main.jsp?catId=1022&langId=fr>

Firstly, the Services Directive<sup>3</sup> agenda and general interest social services agenda<sup>4</sup> pursuant to the Services Directive. It is interesting to see that transcription of this directive into the regulatory frameworks of Member States does not have the same consequences on funding and contracting methods (e.g. for non-profit organisations) from one country to the next. In Europe, the different social services regulations and funding programmes increase public procurement and competition in some countries, while the principle of subsidy-based funding is perpetuated in others.

Secondly, the social enterprise and social innovation agenda : Innovation was placed on the agenda in 2009 with the desire to promote new ideas, services, organisational methods, and funding solutions to improve the response to unmet social needs in a period of economic crisis. The challenge will be what social innovation approaches and actions will actually be promoted. How do local players capitalise on innovation and even alter it to come up with content that caters specifically to their concerns and realities? There are many ways of understanding social innovation across Europe that vary depen-

ding on different coalitions of stakeholders, political leaders, and researchers. One approach sees social innovation as social aspects combined with technological innovation and the various factors for success. Another approach views social innovation as organisational and institutional aims and processes that can meet human needs that are not covered by the market or the State. Finally, yet another approach considers that social innovation is not only a functional and supplementary response to social needs, but also has a critical impact and seeks to change society. Depending on how actors interpret social innovation, they can bring concrete content to often ambivalent European programme themes.

However, although these thematic programme opportunities can be conducive to experimenting with alternative ways of producing and distributing goods and services at the local level, they are bound by a stringent institutional framework that struggles to recognise the plurality of economic principles and systems at the European level.

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**There are many ways of understanding social innovation across Europe.**

# THE TERRITORIAL ECONOMIC COOPERATION CLUSTER CULTURE & COOPÉRATION

By **Sophie Bulle Texier, vice présidente**  
(Saint Etienne, France)

## The initiative

This federation of cultural cooperative enterprises and non-profit organisations in the urban agglomeration of Saint-Etienne has an annual turnover of more than €3 million, employs 50 people and 250 temporary entertainment workers, and is run by several hundred members, administrators and volunteers.

The roots of “Culture & Coopération” in Saint-Etienne date back to the 2000s with several flagship projects, including creating a contemporary music concert venue and taking over an art-house cinema. Other projects and initiatives in the agglomeration create opportunities for the same players to work together, experiment, and share their know-how and expertise. In 2010, fifteen businesses and non-profit organisations launched a project to structure and formalize existing cooperation practices: Le Fil (contemporary music concert venue), Yes High Tech (sound and light company), Le France (art-house cinema), Le Remue-Méninges (arts cafe), Les Noctambules (short film production and distribution company), CD1D (independent music producers platform), La Fabrique (community arts centre), la Baroufada (percussion music company). These organisations joined together in an economic territorial cluster, and in October 2010, the “Culture & Coopération” association was born.

## The basis of cooperation: projects, values, recognition

These artistic and cultural organisations share common values, including solidarity, sustainable local development, an economy geared towards supporting social and community interest projects. They work towards developing an innovative local fabric of cultural projects and professionals. The goal is to continue offering a wide variety of private and independent cultural goods and services.

“Culture & Coopération” therefore has three central missions:

- Develop an offering of shared services (e.g. with the creation of a consortium working together to support management, financial control improving information systems);
- Support the creation of innovative activities based on a cooperative model (e.g. creation of Le Mixeur, a new creative space for digital projects and culture in the heart of the old armaments factory);
- Support professionals by mobilising resources.



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## Involvement in the initiative: local, national, and European challenges

The initiative has a far-reaching effect that goes beyond “Culture & Coopération”. In addition to its pioneering desire to test a new cooperative approach in the cultural sector, the association wishes to compare its practices and questions with cooperative clusters in other sectors and participate in developing territorial economic cooperation clusters. However there are still significant hurdles to overcome at the local level to contribute to the development of the cluster in the agglomeration, to convince public authorities and clients, and bring together members of the association and local cultural players. Volunteer work and involvement in civic service is seen as “a gradual stepping stone that helps train people”.

“Culture & Coopération” is currently looking into creating an SCIC (cooperative company).

### Selected quote

“The aim was to not be alone in the area, to join forces and work together in synergy, and share our values. We wanted to look at our local territory from a different perspective. Several questions came to the forefront of our discussions. How do we address employment issues? How do we handle administrative issues? How are we politically, financially and collectively stronger, to lead and sustain a local collective and cultural economic development dynamic? These issues are all at the heart of the “Culture & Coopération” cluster initiative.

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**“The aim was to not be alone in the area, to join forces and work together in synergy, and share our values”**  
***Sophie Bulle Texier***

Cooperation cannot be decreed. It is something that has to be lived out in practice. We have had to learn how to come together, share in our failures and make mistakes. These experiments slowly enabled us to develop relationships with politicians and local governments, which has helped us to position ourselves in a new way at the local level. Diversity was key in shifting each of our points of view and our ways of

doing things: in our way of vitalising the local community, bringing projects and solidarity initiatives to life, and creating wealth.”

For more information

[culture-cooperation.org](http://culture-cooperation.org)

# THE CIRCUS COLLECTIVE “GALAPIAT”

By Alain Seradin  
(Brittany, France)

## The initiative

The Galapiat Cirque Association was founded in 2006 by a group of passionate young artists. When not touring abroad, the circus is based locally in the Côtes d'Armor area (Brittany). The founding members work on their own projects while continuing to work as part of a **teamwork-focussed and horizontal model that involves employees, volunteers and enthusiasts**. The company currently has plans to become a cooperative company (SCIC).

Key dates for the Galapiat project:

- 2006: Establishment of the association and the *Risque Zéro* show;
- 2008: Launch of the “Tant qu’il y aura des mouettes” festival (Langueux, Côte d'Armor);
- 2009: Purchase of two big-top tents, touring and first local projects in Brittany;
- 2011: Tour in Argentina and Chili. Initial reflection on the association’s internal organisation and governance;
- 2014: Search for a long-term residency location to create an experimental circus. The association began looking into switching to a cooperative company (SCIC). Today, over 37,000 spectators have attended performances in Galapiat’s big-top tents and the association has been involved in dozens of local projects.

“Seminars” are held every 4 months to discuss current projects

The founding members of Galapiat met while attending the French National Centre for Circus Arts (CNAC). The six young circus artists shared the same dream of developing contemporary circus creations in traditional circus conditions. “*What we wanted was to perform under the big-top, travel around in caravans, meet people and share our experiences.*” After graduating from the CNAC<sup>1</sup>, these passionate young artists founded the Galapiat association in 2006 to manage their company. They created their first show, *Risque Zéro*, whose success paved the way to recognition on the contemporary circus scene.

Unlike in a traditional association, where powers are divided between the board of trustees, the management committee and the general assembly, and where employees implement decisions, Galapiat’s collective acts as a permanent decision-making general assembly. “Seminars” are held every 4 months to discuss current projects, bringing together the founding artists, associate artists, board members, volunteers, staff and other people close to the association. The Galapiat association has opted for a system where everyone is responsible for the projects to the extent of their abilities. Decisions on projects, organisational and marketing strategy are all made as a collective group.

<sup>1</sup> Centre National des Arts du Cirque (National Centre for Circus Arts)





## Selected quote

“Even when we first started out, in addition to our shows we had an educational project, teaching in schools and circus classes. Our introductory workshops enabled us to develop ties with others and share our experience. We didn't want to confine ourselves to our performances. It's given life to dozens of socio-cultural projects. The circus travels throughout Brittany, opening up the Pétaouchnok big-top to local governments and communities while offering innovative forms of art that combine circus and music. These participatory projects run for several weeks and are developed with local partners. Our desire is help create a better society. We offer something to dream about and when we're gone, our hope is that people share the dreams. It's great when they continue doing things together!”

For more information

[galapiat-cirque.fr](http://galapiat-cirque.fr)

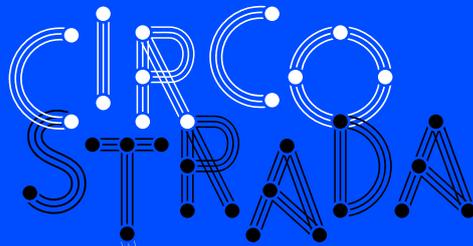
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