

How the “Lejabys” came into being

APPENDIXES

Table 1: Context and political and artistic chronology of the struggle

	Political chronology	Artistic chronology and artists' posture
December, 2011	The Lejaby company is put into receivership. Several production sites are condemned.	
2012	Presidential elections (April/May)	<p>Michèle Blumental launched a blog for the newspaper Libération: "Les dessous d'un conflit" (The underwear of a conflict). Every day, she filmed the workers and wrote a text with them. These texts and videos will be the material of her documentary film, <i>Lejaby, Carnet de bord</i> (105 mn).</p> <p>Being present from the beginning of the struggle, Thomas Roussillon shoots a documentary in the occupied factory, <i>Petites mains</i> (58mn).</p> <p>Jacqueline (a Lejaby worker) wrote a first song, which was taken up at the General Assembly by all the workers, in front of the politicians. She wrote several other songs throughout the conflict.</p> <p>During the occupation of the factory, Vincent Gautier, photographer, made a series of black and white portraits of 70 workers who, facing the lens, shouted.</p> <p>During the conflict, Claudine van Beneden, theater director and actress, is in residence in Haute-Loire with her company Nosferatu.</p> <p>After the conflict, she decided to set up a theatrical project around the Lejabys. With Carole Thibaut, author of the play <i>A plates coutures</i>, she collected the testimonies of a dozen former Lejaby workers, which will serve as the framework for the text.</p>
January, 18	At the Elysée Palace, during a "social summit", President Nicolas Sarkozy announced a 430 million "effort" for employment.	
January, 19	At the same time, the Lyon Commercial Court announced the closure of the company's last production site, at Yssingeaux in the Haute-Loire.	
January, 24-27	The factory was sold for a symbolic 1 euro to an investment fund that planned to relocate production to Tunisia. 93 workers are laid off.	
February, 1	General meeting of Lejaby workers who decide to occupy the factory	
	Visits by Laurent Wauquiez and Arnaud Montebourg: each seeks to pose as the "savior" of the situation and to find a buyer first	
February, 2	Laurent Wauquiez is back with a buyer: SOFAMA, a leather goods subcontractor for Louis Vuitton	
	Victory demonstration of the workers in Yssingeaux	
February, 4	Open day at the Lejaby factory: workers want to show "a world that will disappear	

Table 4: Structure of the three semi-structured interviews

<p>Interviews with the workers</p> <ul style="list-style-type: none">- Key moments and important actions of the social movement- The organization of daily life during the conflict- Artistic approaches during the struggle, their contribution to the conflict, and the moments of occupation- Reactions to the artistic approaches (photo, documentary films)- The changes in their lives after the struggle	<p>Interviews with the union rep.</p> <ul style="list-style-type: none">- The history of the Lejaby conflict (development, key moments, levels of participation, negotiation strategies)- The different artistic approaches deployed: on whose initiative? for what purpose?- The contribution of artistic approaches to the conflict, to the employees, to the moments of occupation?	<p>Interviews with the artists</p> <ul style="list-style-type: none">- Intentions and choices to realize their work or set up their approach (positioning choices, aesthetic choices)- The relationship with the employees- The difficulties encountered- The roles during and after the struggle- The impact on their artistic approach- Reflections on this experience
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Table 5: Content analysis of the documentary film "Lejaby Carnet de Bord" and coding [extracts]

Extract	Who	Creative process	Action description	Place of action	Category of the action	Organizing/ Mobilizing	Space-time dimension
25'24-27'00	the workers	Songs	The workers sing to Montebourg the song written today by Jacqueline, then they sing the song "Mr. President". The employees are surrounded by journalists. At the end of the sequence they laugh and applaud.	Inside the workshop	Sensitizing the audience Reinforcing the collective	Mobilising Organising	Hybridised and capacitating space Synchronised / improvised time
35'40"-38'40	the workers	Songs	General assembly to vote the decision of the occupation. The workers are sitting in the factory, and they sing "all together". They applaud. Then they sing "today", then "here the dismissed". They practice on new songs written by Jacqueline.	Inside the workshop	Coordinating collective action Reinforcing the collective	Organising (Mobilising)	Collective protected space Synchronised time
38'40"-40'00	Jacqueline and other workers	Songs	Jacqueline tries out a new song: "No, no, let's not cry, we must all stay together as employees". The others laugh and applaud.	Inside the workshop	Reinforcing the collective	Organising	Collective protected space Synchronised time
41'13-42'00	Jacqueline, Marilou, and other workers	Blog	Jacqueline and Marilou stand in front of a group of workers. Jacqueline asks the others to be quiet because Marilou wants to read a text that she prepared for the blog last night	Inside the workshop	Sharing an intimate speech	Organising	Protected space Reflexive, intimate time
43'15-43'32	V. Gautier (photographer) and the workers	Photos	V. Gautier takes the photo of Jacqueline's "cry of anger", after the other workers have counted 1, 2, 3... Jacqueline shouts "bastards! assholes!" The others laugh. We listen to the laughter. The sequence shows several employees posing for "the cry of anger".	dans un coin, un passage à côté de l'atelier	Participating in a creative process Letting go Reinforcing the collective	Organising	Collective protected space Synchronised time

44'00-45'00	Michèle Blumenthal et deux salariées	Blog	A discussion about the blog between the artist and the employees (Mirian and Cathie): they explain their fears because they cannot write. They then talk about the dependence of one on the other because they work on a production line. They write a text as a group and correct it with the help of Michèle. They talk about the suicide of the father of one of the girls following a redundancy. She says that "she usually reads quite well". However, at this critical moment, the book and the nights are replaced by the days of struggle at the factory.	Atelier de mécanique	Participating in a creative process Freeing up intimate speech Letting go	Organising	Protected space Reflexive, intimate time
47'43"-48'50	Jacqueline et des salariées	Making a giant bra	They prepare the TV appearance. Jacqueline asks the girls to make her think of buying white, blue and red to make a giant bra. She says: "Tomorrow we'll make it in France in Yssingaux". Jacqueline sews a giant bra with the colours of the French flag, with the help of other employees. They discuss among themselves how to make it. One scene shows Jacqueline wearing the giant bra with another employee. The others look on and laugh.... Then they all start singing "they are truly, they are truly... phe-no-mal".	à l'intérieur de l'atelier/poste de travail	Designing a creative approach (for future mobilisation action) Reinforcing the collective Letting go	Organising (Mobilising)	Collective protected space Synchronised time
49'00-49'45"	Un groupe des salariées et le photographe	Photos	The employees see their portraits printed in large format. One worker is seen raising her hand to her mouth and glaring almost in panic at the other workers as she discovers the very expressive result of her 'anger scream'. The workers are laughing. They decide to hang their pictures above their workstations.	à l'intérieur de l'atelier/poste de travail	Discovering artistic production Reinforcing the collective Staging artistic production	Mobilising Organising	Collective protected space + Capacitating hybridized space Synchronised / improvised time / improvised
1h05'00	Le repreneur, les 2 délégués syndicaux, et les autres salariées	Songs	The buyer meets the employees and explains the conditions of the takeover. They sing a last song.	Inside the workshop	Taking a stand in the interaction Reinforcing the collective	Mobilising Organising	Capacitating hybridized space Synchronised / improvised time

Table 6: Analysis of the material (interviews and blog) and coding [extracts].

Author	Source	Approach intended creative	Extracts	Location of the action	Share Class	Organising /Mobilising	Space-time dimension
Mr. Blumental and the workers	Blog	Blog	<i>Tuesday, noon. The snow is mummifying the landscape. The temperature oscillates between minus 8 and minus 5. Today is rather calm. No press, no personalities expected. Only the local journalists come to get news. At the traditional morning GA, we organize ourselves for the tasks and actions of the week: a meal with the association "Citoyens Solidaires", this evening: a giant paella; Thursday, an outing to the market of Yssingaux; Saturday an open day. Some of them start immediately the preparation of Saturday: tidying up the workshop, setting up a photo exhibition, text panels. Others start cleaning up: tonight we're having a party.</i>	Workshop General Assembly	Coordinating collective action Strengthening the collective	Organising Mobilising	Collective protected space Synchronised time
Mr. Blumental and the workers	Interviews	Blog	<i>But in fact, they tell their life story. And I chronicle their lives in such a way that their lives... In fact, what struck me right away was that an individual is inscribed in history. The individual story is a witness to the larger story. That's what I deeply believe. And that's what I was interested in showing, so I said to them, "Tell me about your life, because I'm sure that what you're going to tell me tells the story of the industry, the story of the department." So, they would say, "Yes, that's true, because my father was a miner..." There's Marie-Claude, for example, who was filmed a lot. She had become the emblem of the struggle. Because one day she was filmed by a journalist crying. And so, all the journalists wanted Marie-Claude. But nobody made her tell her life story! And I said: "Marie-Claude, where do you come from, what's your story? And she started to tell me that her father was a miner, that he took part in the miners' struggles in 1968 at the bottom of the mine, that there were fights between miners, and that's what I wrote. Another, Myriam, told me: "My father committed suicide when he was fired from his company. But at the time we didn't talk about suicide, it was taboo, so we talked about corporate suicide. I made sure that the lives of the various people told the story of the working world. The diversity of the working world.</i>	Mechanical workshop	Freeing up intimate speech Supporting the media coverage of the struggle	Organising Mobilising	Protected space Intimate reflective time
Mr. Blumental and the workers	Blog	Songs	<i>A surprise awaits them in the workshop. Some old retired workers have come and are singing a song for them, to the tune of La Montagne by Jean Ferrat, written by Jacqueline, as usual. We jumped on each other's</i>	Workshop	Strengthening the collective	Organising	Collective protected space Synchronized time

			<i>necks, we kissed, we hugged. Memories come to the surface, and emotion overwhelms everyone.</i>		Letting go		
Employee (Jacqueline)	Interviews	Songs	<i>Yes, it was by chance. I remember, one evening, I came home, and the media had already come. The media had come and, I remember, I arrived home, we were eating and then, I said, "I have to write a song". I said to my husband, "You know, it's got to be something that sums up the factory and everything. So, the first one was about the bastards. It was what... "Sarkozy's fault". And so, I said "I have to find that". So, I went on the internet, I took the song from "Les enfoirés" and then, after, I redid my sentences and everything, both of them, in fact, he helped me. It was the first time he'd helped me with something like that. He helped me. And then, afterwards, there were other steps where we did it again. There was the "Mr. President, I'm writing a letter" court. That's it. So, I said "I have to find a song that goes with the episodes". After that, there was the arrival of the colleagues, the old ones, the retired ones, it was on the theme, I think, of Jean Ferrat "La montagne", that our factory is beautiful. And then there was the wedding because we had two heroes: Raymond and Bernadette. So, we married our... So, we needed a song and we said "Les Mariés" by Michel Sardou and there was another one in between, I don't remember. And, we thought that, at the end, when we left... first, if people listened well, it was said in the songs.</i>	At home	Designing a creative process Strengthening the collective Taking a stand Raising awareness Producing a political message	Organising Mobilising	Hybridised theatrical space External/planned time
Employees	Group interview	Songs	<i>I had photocopied some sheets at home, 2 or 3, and I told the girls: "here, we found a song to the tune of... Au clair de la lune", I'm saying anything, to the tune of... it was "Les enfoirés". So, I gave them one or two sheets of paper and then we started to work on them, photocopied them and then we made another one.</i> <i>- And then there was time to practice.</i> <i>- Everyone got into the game. In fact, I thought it called for... it made a union.</i> <i>- The song "Monsieur le Président" was even before the announcement, because you sang it at the Tribunal.</i> <i>- Yes, it was at the time, in September-October, when there were the first meetings where we knew that there was the Tribunal and so on. The first one was "Mr. Chairman".</i> <i>- And we repeated it on the bus. We distributed the sheets on the bus and we rehearsed "Mr. President" on the bus and we sang it at the Tribunal.</i> <i>And so, you, the idea was to bring people together? Was it to get a message across? What was the...?</i> <i>- It was the union. Because everyone was singing that.</i> <i>- It was bringing people together and I thought it gave a dynamic.</i> <i>- Everyone was hand in hand. Now, those who were in front, they listened to the lyrics. I was trying to tell our story, to tell them what was happening</i>	The workshop	Designing a creative approach (for a future mobilization action) Raising awareness Sharing an intimate word	Mobilising Organising	Protected area Intimate reflective time

			<p>to us today, and all that. And that was it. And then, it put some... instead of having drums or whatever, we said...</p> <p>- All the politicians who came, they were given...</p> <p>- Yes, the repertoire. Because we had tone on certain words, we would go up and down.</p>				
Mr. Blumental and the workers	Blog	Making a giant giant blue-white-red bra	<p>Very quickly, you have to get organized, prepare the interview. Find an idea. In a flash, they make a giant blue, white and red bra. They will unfurl it in front of the cameras. Marie-Claude confides to me, "I've never been to Paris. I've never seen the Eiffel Tower. She laughs.</p>	Workshop	<p>Designing a creative approach (for a future mobilization action)</p> <p>Raising awareness</p> <p>Sharing an intimate word</p>	Mobilising Organising	Protected area Intimate reflexive time
Employees	Group interview	Documentary film "Little hands".	<p>And this Thomas here, you don't remember his name? Thomas what?</p> <p>- I have no idea.</p> <p>- I stayed one night because he couldn't question me. - Me too, the same, I stayed one night until...</p> <p>- Me, the same, eh.</p> <p>- I stayed, I don't know if I was the last one, there was no more machine.</p> <p>- There were still one or two machines left.</p> <p>- They were in a heap.</p> <p>- He had done a whole staging, he had grouped together some patterns, things like that, to make it look like everything was dead, that there was nothing left. And, behind, he had delivery trucks that (misunderstood 46:06). We stayed until 8 or 8.30pm.</p> <p>- I stayed late too. What's more, it didn't work at first, we had to start again.</p> <p>What was this famous Thomas doing? - He was asking us questions about the... he was doing a montage on the...</p> <p>- He was asking us questions, in fact, about our life at the factory.</p>	The factory	<p>Participating in a creative process</p> <p>Freeing up intimate speech</p>	Organising	Protected area Intimate reflexive time

Employees	Group interview	Photos	<p><i>[The photos] Everyone played the game well.</i></p> <p><i>- Yes, he wanted to do portraits of angry women, especially.</i></p> <p><i>- Yes, we all went through one by one. We were laughing at each other shouting insults, but it was pretty good. We all left with one's portrait. Did you put it up on your wall at home?</i></p> <p><i>- No, it's rolled up.</i></p> <p><i>- It stayed rolled up with the clothespins.</i></p> <p><i>- Yeah, it's still got the clothespins. I took it out maybe... a year ago.</i></p> <p><i>- About a year or so. I don't remember what we were talking about with one of my sisters and I said, "I'll show you when I'm angry", "yes, because you're not beautiful when you're angry", I was told, "you want me to show you how beautiful I am?". So, I went into my room on my wardrobe.</i></p> <p><i>What did it do during the conflict? Now you're laughing. It was funny at the time too?</i></p> <p><i>- It kept people busy too. I know that I wasn't there... there are things that I saw in the film, because I wasn't...</i></p>	The factory	<p>Participating in a creative process</p> <p>Letting go</p> <p>Strengthening the collective</p>	Organising	<p>Protected spaces</p> <p>Intimate reflexive time</p>
Gautier	Interviews	Photos " the cry of anger	<p><i>So, I said, "You created that word. I listened to you speak at the general assembly, you are angry. Can you show me this anger? Can you show it to me because it will do you good to show it, to say "Let's get in front of a camera". Go ahead, you can call me names, I don't care, I'm not here anymore, I have a camera. What I want is you, not me. I'm just the guy who presses the button at that moment. You're the one who's going to give me a picture of how you represent yourself, you, in anger. You're going to give me a performance, I'm putting you on stage. And I hope it will trigger things, but I don't know." I don't know what I'm triggering. But as a press photographer, he doesn't know how his images change people's minds.</i></p>	The factory	<p>Participating in a creative process</p> <p>Letting go</p> <p>Strengthening the collective</p>	Mobilising Organising	<p>Protected space</p> <p>Intimate reflexive time</p>

Verbatims Table

Reference in the text	Extracts from the interviews conducted in support of the text
V1	<i>They came to see us. They were the ones who came. We didn't ask anyone, not the press, not anything. It just fell into our lap. We were lucky. But, if you want, it's because Michèle Blumental, she does small reports, etc., and she had sent a blog on Libération and she said to us "can I come? She's a character too. Everyone is a character. I'll let you find out. But I don't care what they are. I'm more interested in what they do than what they are or what they say. (Raymond Vacheron, union leader)</i>
V2	<i>I've been asked to write a column in Libé newspaper, but I suggest that it becomes your column and that we write it together. So, they all said, "But we don't know how to write. I said, "Don't worry, you'll see, it's easy to write. [...] So, every day, the question was asked: who goes to the blog, who comes? And in fact, the movement took hold very naturally. [...] So, they quickly got into the game and then some of them got into the writing game. (Michèle Blumental, artist)</i>
V3	<i>I wanted it to be during the struggle because I could have said to myself "I'll come back several months later", and in fact, no, because they were in a period of fragility and anguish. And I knew that this was where the memories could come out, because they didn't hate each other, they were in solidarity. So, there you have it, it was in this period of solidarity and anguish, to get them to talk about the work. (Thomas Roussillon, artist)</i>
V4	<i>And then, in the little corner, because we had set up a little studio in a corner of the workshop with the boys who had made their space available to me [...] And when they came there, they would say to us: "It's nice, your little corner, it's a resting place. And then we feel like we're coming to the shrink. It's good for us to come to you because we feel like we're coming to the shrink. They were confiding in me, yes, of course. And then, in the teams and everywhere, for everyone, they were all united and they were all buddies, but in fact, there was a lot of conflict. (Michèle Blumental, artist)</i>
V5	<i>Because they were harassed by the media to testify... always in the business. And me, to sit like that, for an hour and a half, with the camera in front. (...) I'm all alone, so I put it on a stand next to me and I set up a device that already took half an hour with sound, etc., and then I sat down on a chair, so it takes a while. And, she looks at me like that and, after a while, I really think, when she says "I don't know what I'm going to do because, all my life, I've done nothing else", everything falls apart and I really think that's it. Even if there was the shock of the liquidation before, it takes a while for this thing to sink in and say to yourself "actually, I don't know how to do anything. What's going to happen to me? (Thomas Roussillon, artist)</i>
V6	<i>But in fact, they tell their life story. And I chronicle their lives in such a way that their lives... In fact, what struck me right away was that an individual is inscribed in history. The individual story is a witness to the larger story. That's what I deeply believe. And that's what I was interested in showing, so I said to them, "Tell me about your life, because I'm sure that what you're going to tell me tells the story of the industry, the story of the department." So, they would say, "Yes, that's true, because my father was a miner..." There's Marie-Claude, for example, who was filmed a lot. She had become the emblem of the struggle. Because one day she was filmed by a journalist crying. And so all the journalists wanted Marie-Claude. But nobody made her tell her life story! And I said: "Marie-Claude, where do you come from, what's your story? And she started to tell me that her father was a miner, that he took part in the miners' struggles in 1968 at the bottom of the mine, that there were fights between miners, and that's what I wrote. Another, Myriam, told me: "My father committed suicide when he was fired from his company. But at the time we didn't talk about suicide, it was taboo, so we talked about suicide in companies. I made sure that the lives of the various people told the story of the working world. The diversity of the working world. (Michèle Blumental, artist)</i>

V7	<i>Lejaby is my family. I don't know anything else. I've had a sad and monotonous life. Now I would like to live differently, to experience something else, to laugh. Do I know what it means to laugh? Do I know what it means to go out? No, I don't even know what it means, because I've been deprived of all that. (a worker speaking in the documentary)</i>
V8	<i>So, I said, "You created that word. I listened to you speak at the general assembly, you are angry. Can you show me that anger? Because it will do you good to get it out, to say "Let's get in front of a camera". Go ahead, you can call me names, I don't care, I'm not here anymore, I have a camera. What I want is you, not me. I'm just the guy who presses the button at that moment. You're the one who's going to give me a picture of how you represent yourself, you, in anger. You're going to give me a performance, I'm putting you on stage. And I hope it will trigger things, but I don't know." I don't know what I'm triggering. But like a press photographer: he doesn't know how his images change people's minds. (Vincent Gautier, artist)</i>
V9	<i>I remember, but Gautier will surely tell you about it better than I can. At the beginning, to make them scream, but it was difficult! Because they didn't want to, they didn't dare. And he succeeded, all the same. But he succeeded, because it was in a particular moment. If they went back today, it wouldn't work, the shouting (Raymond Vacheron, union leader)</i>
V10	<i>I don't bring a solution, I'm just an individual who comes, who will testify to your thing. Afterwards, I don't dominate anything, I don't have access to the media. [...] On the other hand, I bring you to a moment where you can get out of the stress, the anger, the thing, that is to say, we'll have a few laughs while taking the photos. Because it was a lot of fun, there were the girls in the back saying, "No, go like this. Go ahead, yell "Bastard!" They were letting off steam, it was a release on the first day. The second day, it was a bit more intellectual on their side too. Of course, as the photo sessions went on, they thought more about what was going on. I don't know, I've never talked about it, if they think it helped them to make progress in the conflict. I hope so, but I don't know. I did make progress because, technically and humanly, things happened that I analysed. (Vincent Gautier, artist)</i>
V11	<p><i>Everyone played the game well.</i></p> <ul style="list-style-type: none"> - Yes, he wanted to do portraits of angry women, especially. - Yes, we all went through it one by one. We were laughing at each other shouting insults, but it was okay. We all left with one's portrait. <p><i>[...]</i></p> <p><i>I remember... sometimes, the girls, when they shouted "bastards", "wait, can you do it again?", "bastards!"</i></p> <ul style="list-style-type: none"> - Even louder. - Even louder. And the other one saying "assholes", that was funny. It was funny, we laughed, we cried, we were angry, we were... - We went from one thing to another. The others were doing the photo in one corner and the others were speaking in front of a microphone in another corner. Yes, it was... - Yes, because there was a lot of media in the workshop, it's worth saying. <p>(Group interview with Lejaby workers)</p>
V12	<i>[Vincent Gautier] said "I want to put this on the steps of the cathedral". I thought it was a great idea, but I said "how are we going to do it?" He said "we'll see". So, he took his photos and then, in fact, we couldn't put them on the steps of the cathedral because it was impossible, we were overwhelmed. So, we put them in the factory. And so, you see this thing, magnificent, all these faces, etc. And they all played along. There, you can feel the difference. Today, they have difficulty speaking, whereas at the time, they were all ready to be photographed, to speak to the cameras, to go up to Paris on TV. There is a difference. It's normal, because here they were back to everyday life. They were in an exceptional situation. They were in creation, but not here. (Raymond Vacheron, union leader)</i>

V13	Yes, it was by chance. I remember, one evening, I came home, and the media had already come. (...) we were eating and then I said: "I have to write a song". I said to my husband, "You see, it has to be something that sums up the factory and everything. So, the first one was about the bastards. It was what... "Sarkozy's fault". (...) So I went on the internet, I took the song from the 'enfoirés' and then, afterwards, I redid my sentences and everything, both of them, in fact, he helped me. (...) And then, afterwards, there were other stages where we redid them." (Jacqueline, worker)
V14	It was the union. Because everyone was singing that. It brought people together, and then I thought it gave a sense of dynamism. Everyone was hand in hand. Now those who were in front, they were listening to the lyrics. I tried to tell our story, to tell them what was happening to us today and all that. And that's it... all the politicians who came were given the repertoire" (Jacqueline, worker)
V15	<p>Me: "What did you think of this morning's GA? "</p> <p>Monique: - When I get up in the morning, I have to be motivated. As if the day was going to be hard. And the GA, it takes away the weight I had an hour before. This energy that circulates makes me feel good. And that's what we need because...</p> <p>Céline: - Because we don't really know anymore...</p> <p>Monique: - And the job centre thing, I don't want to... I don't want to go there. I don't want to go there. If they ask me what I want, it's to have a job, to have a project. I want to get up in the morning and go to work.</p> <p>Céline: - Raymond (unionist, nda), he puts things in their place. He removes certain doubts. It's concrete what he says, for me.</p> <p>Me: - I found that today you didn't sing as usual. It was very moving.</p> <p>Cathie: - Yes, it was more restrained. Maybe it's because we don't know where we stand anymore. Because it takes on proportions... Everything that happens around... We're not used to it. It shakes up our lives, our daily lives, it shakes up our little lives. Well, that's a generalization, because my life has never been a cushy one (laughs).</p> <p>Monique (49 years old, joined Lejaby at 18, clothing mechanic): - Ah! Today, it was different. There wasn't the same energy. Maybe because J. wasn't there. My vocal cords are already getting hot. But I'm happy to be going through this. I wouldn't want to miss this experience, this experience of struggle, because it's also part of life. It's like... being in motion..., or in motion..., it's feeling alive... And I do NOT want to die !</p>
V16	The songs they did with each other, I think that was totally for them... Because it's a process... that, in my opinion... besides, they talk about the songs. They don't talk about the people who came from outside. But of that, of this place... of putting into songs. I was very surprised. I said "what the hell do they care about putting their stuff into songs?". Frankly, I thought, it seemed so important to them, because they kept talking about it. I was like, "Why are they talking to me about this?" Frankly, you think, "Well, okay, it's a tool for struggle, but...". And in fact, I think it's in talking to you that I say to myself, "But in fact, it was beyond that. There, for the time being, there was that. There was this idea, where you transcend something, through the tunes of the "variétoche", but you transcend something. And there's something that unites us in our singing. And I think that the artistic process... because it's also an artistic process, there's a distance, etc. I think that it really counted as a place of strength for them. (Carole Thibaut, author)
V17	I know that people are capable of extraordinary things. I've experienced it hundreds of times and I know. I knew they were capable of it, but they didn't know they were capable of it. I was the only one who knew they were capable of it. It's terrible to say, I had perspective, much more perspective on the facts. It's like artists, you see through what others don't see. That's how you can... because, in a way, that's what being an activist is all about. That is to say, you are able to go beyond, to see behind what is immediate. (Raymond Vacheron, union leader)
V18	I'm sorry, but this is the first time they've had these problems, to speak out, to be listened to. You don't realize. You're interviewing someone, I'm a trade unionist, I've had thousands of people ask me... but no one had ever asked them any questions. And, when you see the film, where she is telling about her father's suicide. There are people, you say "but wait... that person who was next door, I never knew his story". Even the colleagues at work! You know what I mean? These are things where they listen to

you, and they let you speak. Because, despite everything, you have to make people talk. So, the photos, the shouting... "no, but we're going to be ridiculous!" and when they unfold their photos, they laugh. But they have integrated something. [...] That it's not trivial, that they have unbuttoned themselves... thanks to them, or for them, [the artists, ed.], whatever the formula. But they did something that they don't do and that they weren't ready to do every day. And that's important too. (Raymond Vacheron, union leader)