

## VIVISECTfest

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### Festival on Human Rights - VIVISECTfest

In 2004, non-governmental organisation «Vojvodjanka – Regional Women's Initiative» initiated the Festival on Human Rights – VIVISECTfest ([www.vivisectfest.net.ms](http://www.vivisectfest.net.ms)) in Novi Sad, with the intention to develop annual educational and art forum for presentations and discussions to the topics of human rights. The Festival on Human Rights – VIVISECTfest originated from the need to point out the attacks on human dignity and more and more present speech of hatred and violence not only in Serbia, but also in wider region of Western Balkans. The intention of Festival on Human Rights – VIVISECTfest organiser is to create interactive space for individual citizens' dealing with jeopardising occurrences from recent past, present, and future that prevent the development of free and democratic society in Serbia and the region of Western Balkans.

The Festival on Human Rights – VIVISECTfest includes the programme that provides individual citizens' participation in:

- The processes of dealing with recent past to overcome the effects of the wars in the territory of the former Yugoslavia.
- Mitigating tensions that result in the occurrences of the speech of hatred, nationalism, and xenophobia at local and regional level.
- The creation of stable and open society that observes human rights and the rule of law.

Festival programme is designed as unique entity dealing with current topic of violating human rights at local/regional, and global/world level through the medium of documentary, photograph, and applied poster.

View from inside and outside is basic approach to current topic of violating human rights, which provides to, at one place, show various views of authors who are active at local/regional, and global/world level. Festival programme is also open for the presentations of experiences and positive practices of transition countries, as well as European Union countries regarding human rights positioning. Project activities are realised through annual programme that includes the preparation and organisation of new Festival edition in Novi Sad to current topic, and the organisation of Travelling Festivals in towns in the territory of the former Yugoslavia, Western Balkans, and European Union.

The first Festival on Human Rights – VIVISECTfest, held in Novi Sad from 13th to 19th December 2004, provided to, at one place in Serbia and for the first time, consider the causes and effects of wars in the territory of the former Yugoslavia in the period from 1991 to 2001, from the perspective of various views (inside and outside). Many tragic events have been forgotten or denied. The first Festival dedicated to the topic »War on the Territory of the Former Yugoslavia – View from Inside and Outside«, through the medium of documentary and photograph, provides to initiate public discussion on the events from recent past in various communities.

In 2005, the organiser of the Festival on Human Rights – VIVISECTfest in co-operation with local partners, realised **the programme of Travelling Festivals** »War on the Territory of the Former Yugoslavia – View from Inside and Outside« in the following towns: **Indjija, Belgrade, Kikinda (Serbia), Tuzla (Bosnia and Herzegovina), Berlin, Frankfurt am Odra (Germany).**

## **War Photograph Exhibition "War Conflicts on the Territory of the former Yugoslavia – View from Inside and Outside"**

The exhibition "Wars on the Territory of the Former Yugoslavia – View from Inside and Outside" is aimed at displaying, is a unique collection of war photographs (90 photographs) by photojournalists who took photographs of wars in the territory of the former Yugoslavia in the period from 1991 to 2001. The exhibition covers the photographs regarding each individual war on the territory of the former Yugoslavia: Slovenia, Croatia, Bosnia and Herzegovina, Kosovo, NATO bombardment of Yugoslavia, and Macedonia.

The photographs were displayed by 15 photo journalists, among whom there were 9 photojournalists from the countries/territories where the wars occurred (Slovenia, Croatia, Bosnia and Herzegovina, Kosovo, Serbia and Montenegro, and Macedonia) and 6 foreign photojournalists. The photojournalists who were invited to take part in the realisation of common exhibition are professional photojournalists who had followed all wars in the territory of the former Yugoslavia. Each of invited photojournalists selected several photographs which, in his opinion, best represented the essence of the wars on the territory of the former Yugoslavia.

The exhibition "War on the Territory of the Former Yugoslavia – View from Inside and Outside" covers the photographs by the following photojournalists: Darko Bandić (Zagreb, Croatia), Martin Candir (Novi Sad, Vojvodina/Serbia), David I. Gross (Mimetic), Diego A. Gomez (Ljubljana, Slovenia), Boris Grdanoski (Skopje, Macedonia), Ron Haviv (Agency VII), Visar Kryeziu (Priština, Kosovo), Danilo Krstanović (Sarajevo, Bosnia and Herzegovina), Gary Knight (Agency VII), Borut Krajnc (Ljubljana, Slovenia), Paul Lowe (Panos pictures), Massimo Sciacca (Contrasto), Tone Stojko (Ljubljana, Slovenia), Andrew Testa (Panos pictures), Barbara Čeferin (Ljubljana, Slovenia).

Common exhibition of war photographs by photojournalists from the territory of the former Yugoslavia and abroad is a part of the process promoting a new practice in the processes of dealing with the past in the territory of the former Yugoslavia. In this process, photography is one of important elements with the aim to provide the public to, at one place, view all horrors and consequences of war destructions in the territory of the former Yugoslavia.

**Within film programme 16 documentaries by authors from the territory of the former Yugoslavia and abroad were screened:** Igor Zupe - It's alive, Laibach occupied Europe Nato Tour; Koča Pavlović- War for Peace; Ivan Andrižanić and Ivan Stefanović – When Shooting, Shoot Better; Nenad Puhovski –Pavilion 22; Janko Baljak – 02.06 Anatomy of Pain; Šahin Šišić – The Planet Sarajevo; Maja Weiss – The Roar of Fraternity and Unity; Jody Barrett – Kosovo/a; Franci Slak – The Birth of a Nation; Vlado Dencov – The Long Straight Furrow; TV Production urbaNS – Travelling of the Dead; Dan Reed – The Valley; Sead and Nihad Kreševljaković – Do You Remember Sarajevo?; Marija Gajčki – Vivisect; Refik Hodžić and Aldin Amautović – Justice Unseen; Yll Citaku – Three colors and Should I stay or should I go.

### **Film Programme**

#### **1. It's alive, Laibach Occupied Europe NATO Tour**

directed by: Igor Zupe  
producer country: Slovenia  
production year: 1996  
duration: 60 minutes  
camera: various sources  
edited by: Igor Zupe, Boris Gregorič  
music by: Laibach, Various  
produced by: Mute Records  
distributed by: Limited Edition Box Set  
co-produced by: Nordcross Production, TV Slovenia

director's biography: Igor Zupe directs TV commercials, music spots, digital animations, TV programmes, artistic projects...

film plot: Filmed "NATO tour" of the Slovenian band Laibach in 1994/1995. Live footage is mixed with video clips of similar effect to the film seen in the background at their gigs. In addition to the tour

footage, documentary video material of the NSK action in Sarajevo, BiH, is also presented. The film also includes the interview with the Slovenian Minister of Foreign Affairs who gave a copy of the Laibach's NATO album to the NATO Secretary , Willy Claese at the meeting held soon after the album's publication.

## **2. War for Peace**

directed by: Koča Pavlović  
producer country: Montenegro/SCG  
production year: 2004  
duration: 93 minutes  
camera: Nikola Brajović, Vlado Vučinić, Boris Kavić, Dragan Banović  
edited by: Đuro Mihaljević  
music by: A. Tabas  
produced by: Independent Production Group OBALA  
distributed by: Independent Production Group OBALA

director's biography: Koča Pavlović is a reporter and director with the independent production group OBALA, and one of the founders of the Group for Changes NGO.

film plot: The film highlights a sequence of events which bring about the blockade of Dubrovnik in 1991, and explores the internal dynamics of the whole process. It presents the military campaign as a segment of a larger story about the expansionistic nationalism and war for territories and ideology of the former SFRY. It is based on archive material (both video and audio) and on interviews with individuals who took part in the events. The author explores the subject by comparing past and present attitudes of the participants in the process (politicians, army commanders, soldiers, reporters) and various observers and people such as political analysts, historians and ordinary people. By exploring the change in attitude and estimates of the so called "battle for Dubrovnik" in the last decade of the 20th century, the film provides a thorough analysis of the complete battle and gives to the public a more realistic presentation of these past events. The film also presents the so called "ordinary stories". Those are the stories of soldiers, prisoners of war (from Lora and Morinja), and the victims of plunders whose houses are destroyed, as well as those who had been members of military units which destroyed and emptied the villages in the region. The documentary presents the development of the official Montenegrin policy from the time of war to date.

## **3. When you Burn, Burn it Well**

directed by: Ivan Andrijanić, Ivan Stefanović  
producer country: Serbia/Montenegro  
production year: 2004  
duration: 33 minutes  
sound engineer: Robert Klajn  
camera: Saša Brajović, Aleksandar Malinović, Vladimir Mijić  
edited by: Vladimir Komnenić  
music by: Nevena Glušica  
produced by: B92

film plot: Anti-war documentary film, a stirring testimony of soldiers who committed war crimes, following the orders of their superiors, in the village of Kušnin in Kosovo in 1999. This is a story of the soldier Danilo Tešić from Belgrade who reported to the security officers in Prizren that he, together with his colleague Mišel Seregij from Subotica, had killed two Albanian civilians in the village of Kušnin, and set on fire their dead bodies.

## **4. Pavilion 22**

directed by: Nenad Puhovski  
producer country: Croatia  
production year: 2002  
duration: 55 minutes

sound engineer: Igor Bauer, Mladen Skalec  
camera: Maja Zrnić  
edited by: Uja Irgolić  
music by: Zbignjew Preisner  
produced by: Factum  
distributed by: Factum

director's biography: Nenad Puhovski, a sociologist, philosopher, film and TV director, professor at the Academy of Drama Arts in Zagreb, and the greatest independent producer in Croatia, who works for his base house Factum. In addition to production, he is also engaged in directing. He made his first film at the age of 14, and after having graduated, he kept on working for television, film and in theater.

film plot: The film investigates the dark side of the events that happened at the Zagreb Great Fair in autumn 1991 unknown to wider public. Due to war confusion, a paramilitary unit used to bring in, torture and blackmail the civilians because of their political and national affiliations. The film tears down the wall of silence built around those shameful events.

## **5. Anatomy of Pain**

directed by: Janko Baljak  
producer country: Serbia/Montenegro  
production year: 2000  
duration: 30 minutes and 30 seconds  
sound engineer: Igor Perović  
camera: Sandra Stojanović  
edited by: Barbara Bogavac  
produced by: B92  
distributed by: B92  
awards: Grand Prix and FIPRESCI Award at the 47th Yugoslav Documentary and Short Film Festival, PRIX CIRCOM, POSTDAM 2000.

director's biography: Janko Baljak graduated from the Faculty of Drama Arts – Department of Film and TV Directing, in Belgrade. One of the founders of the film and TV production department of the independent radio station B92 which produced a great number of his documentary films. The films were successfully presented at domestic and foreign film festivals and won a number of important awards.

some of his films: Absolute Hearing (1988), A Long Life of the Kos Couple (1990), Once Upon a Time in Serbia (1991), See You in the Obituary (1995) - Grand Prix and FIPRESCI Award, 42nd Yugoslav Documentary and Short Film Festival, Ethnically Clean (1998) – Award for the Best Documentary at the 45th Documentary and Short Film Festival, 02:06 – Anatomy of Pain (2000) - Grand Prix and FIPRESCI Award, 47th Yugoslav Documentary and Short Film Festival, The Dead are Killing – Anatomy of Pain 2 (2001) – the best documentary film at the 48th Documentary and Short Film Festival, Yugend in der Twilight Zone (2001), Serbia in a Container (2003).

film plot: During the last decade of the 20th century in Serbia, unhappy and horrible events kept replacing each other. The average spectator, either film or television, was forced to continually erase from his memory past events, thus creating place for new, usually even more tragic events. The memory of people, got used to evil that surrounded them, was getting shorter each day. Stirring, but already forgotten meetings with numerous refugees, will be left in the past and replaced by even more traumatic experiences after each adventure of the Milosevic's regime that will follow. And then, in March of 1999, war came to Serbia. NATO bombs were being dropped onto towns... One of the bombs fell on the RTS (Radio Television of Serbia) building. For a whole decade, the programme of RTS has been a monstrous promotional tool of the regime in power, which was used to generate and spread hatred. Yet, among 16 people killed that April night, there were no reporters. Irresponsible and arrogant Serbian government has left the crew of engineers as a live shield in the building. Their tragic death has been exploited by the government in their media war against the enemy. The news about the tragedy did not stop the war, nor did it change the attitude of the international community.

Six months after the tragedy, the victims were remembered only by their families and a few colleagues threatened with the notice of dismissal by RTS.

## **6. The Planet Sarajevo**

written and directed by: Šahin Šišić  
producer country: BiH  
production year: 1995  
duration: 35 minutes and 35 seconds  
sound engineer: Mirsad Tukić  
camera/photography: Šahin Šišić  
edited by: Seadeta Mideić  
produced by: Ton-Light Film, The Art Family, Sarajevo

film plot: Sarajevo in war, life in the city under constant sniper fire...  
The film reveals the curse of all wars – death, human sorrow and life after all...

## **7. The Road of Fraternity and Unity**

directed by: Maja Weiss  
producer country: Slovenia  
production year: 1999  
duration: 104 minutes  
sound engineer: Damijan Kunej  
camera: Maja Weiss  
edited by: Roman Sedmak  
music by: Various  
produced by: BELA Film – Ida Weiss  
distributed by: RTV Slovenia – Suzana Prosenec  
co-produced by: RTV Slovenia, financial support by the Soros Documentary Fund, New York  
awards: Slovenian Film Festival – best documentary in 1999, Film Video Monitor, Gorica 1999 – Darko Bratina Award, VIKTOR – Slovenian Media Award, IDFA – International Documentary Film Festival, Amsterdam 1999 – officially nominated for the Silver Wolf Award

director's biography: Maja Weiss is one of the most recognized Slovenian film makers. As early as during her studies at the Film Academy in Ljubljana her films received international awards and were often shown. Among other awards, her first feature film "Border Keeper" won the Manfred Salzgeber Award as the most innovative European film at the Berlinale 2002, and was officially nominated for the Fassbinder Award rewarded for the best European feature film in 2002. She is a member of the European Film Academy.

some of her films: Child in Time – feature (2004), New World – series for TV Slovenia (2003), Border Keeper – feature (2002), Nuba – Clean People – documentary (2000), The Road of Fraternity and Unity – documentary (1999), Adrian – feature (1998), Photo Film 2001 – documentary (1996), The Village Teacher – feature (1994), A Boy – Blood Relationship with his Brother Death – documentary (1992), Balkan Gunfighters – feature (1991)

film plot: "The Road of Fraternity and Unity" is a personal film, a journal, shot with a digital video camera in the former Yugoslavia, the area of today's newly created countries such as Slovenia, Croatia, Bosnia and Herzegovina, Macedonia, and Serbia and Montenegro. This is a journey from the Vardar River to the Triglav Mountain, from the Djerdap Gorge to the Adriatic Sea, alluding to the title of one of the most popular songs in former Yugoslavia. The interviews were recorded on the Ljubljana-Zagreb highway, and Belgrade-Skopje highway; the road designated as B51, formerly called The Road of Fraternity and Unity, turned into a road of war and hell. The film deals with different ways of interpreting the terms 'fraternity' and 'unity' in the former Yugoslavia and what they meant in 1999 when many communication channels in this part of Europe were cut off or became less intensive.

## **8. Kosovo/a**

directed by: Jody Barrett, Maria Mok, Maasja Ooms  
producer country: The Netherlands

production year: 2002  
duration: 60 minutes  
sound engineer: Maria Mok  
camera: Maasja Ooms  
music by: Various artists  
produced by: Springbok Film

film plot: Saška, Linda, Adnan and Pop have their own stories dating back to times when there were conflicts in Kosovo/a; but their stories also have similar elements. We see what makes up their worlds, who they spend time with and how, what emotional burden they carry, how they have fun, what they think about life on the other side, which obstacles they face and what their future hopes are. The film clearly shows the battle these young people fight every day, but what is most attractive in their stories is their belief that there are potentials for better future which will require hard work and good will.

## **9. The Birth of a Nation**

directed by: Franci Slak  
producer country: Slovenia  
production year: 1992  
duration: 13 minutes and 20 seconds  
sound engineers: Hanna Preuss, Igor Laloš, Peter Potočnik  
camera: Rajko Bizjak  
edited by: Ana Zupančič, Zlatjan Čučkov  
music by: Iztok Turk  
produced by: RTV Slovenia  
distributed by: RTV Slovenia  
co-produced by: Bindweed Soundvision

director's biography: Franci Slak completed his studies at the AGRFT in Ljubljana and Lodz, Poland. Screenwriter, director, producer of experimental, feature, documentary and TV films, videos and multimedia. Founder of the Bindweed Soundvision production house (1992). His films have been shown at many international festivals; in 1988 he got the Prešern Award for his TV film "The Laughing One". "When I Close My Eyes" won the award for the best film at the 1994 Film Marathon in Portorož, and this film was the first Slovenian candidate for the Oscar Award. In 2000, he completed the TV series "Prešern", which is also available as a cinema movie. His artistic opus is different in genre, from experimental to traditional forms, from thrillers to comedies, from documentaries to animated films. He gives lectures at the AGRFT in Ljubljana and at film schools in Philadelphia and Chicago.

some of his works: feature film – Critical Time (1981), Eva (1983), Bumpstone (1985), Hudodelci (1987), When I Close MY Eyes (1993), Portrait of an Artist with His Double (2003); documentary/experimental film – Daily News (1979), Great Lakes Ghost (1994), Between the Earth and the Heaven (1997); short documentary, feature, animated film, video – Stanislav Lem (1986), Černigoj (1979), Texas-Osijek (1986), Drežniški pustovi (1990), The Birth of a Nation (1992).

film plot: By using film images, he reversed history from the day when Slovenia became an independent state – June 26, till 1900.

## **10. The Long Straight Furrow**

directed by: Vlado Dencov  
producer country: Macedonia  
production year: 2004  
duration: 25 minutes and 15 seconds  
camera: Vladislav Misajlovski, Gose Simanovski  
edited by: Vesna Danilova  
produced by: RTV Macedonia

director's biography: Vlado Dencov was born in Kriva Palanka, Macedonia in 1955. He graduated from the Drama and Film Academy in Skopje in 1980. He directed over 60 documentary films and over 20

plays. Both at the "BAR 2001" Film Festival, and at the 2002 Film Festival in Poland he was rewarded for his film "Miško". He is employed with the Macedonian State Television as film director.

some of his films: Miško, Kiss the Sun, Consolation and Care, 1000 Years Like Vestarday, Dr. Sterjo Božev, For Sickness in Babino, Saint Clement of Ohrid, Saint George on the Other Face, Love Over the Grate, Under the Same Roof, Knife and Icon, Dream and the Wind

film plot: "Do I dream or is it reality? If it is a dream, it will go away, I will wake up and run away from it..."When? Little Mirna was born during the war in Macedonia in 2001. She is three years old now... and this is the only fact that has changed in her life ever since, which she spends in her family's room at a refugee centre...

### **11. Traveling of the Dead**

directed by: Aleksandar Davić  
producer country: Serbia/Montenegro  
production year: 2002  
duration: 27 minutes  
sound engineer: Dobrivoje Dejanović  
camera: Aleksandar Milanović  
edited by: Aleksandar Komnenović  
music by: Branislav Babić Kebra  
produced by: urbaNS TV and Film Production  
distributed by: ANEM  
awards: special award, DOKUFEST, Prizren, Kosovo (2003)

film plot: A refrigerator truck emerges from the Danube River near Kladovo. The corpses transported from Kosovo to Serbia. Reconstruction of the event.

### **12. The Valley**

directed by: Dan Reed  
producer country: Great Britain  
production year: 2000  
duration: 70 minutes  
sound engineer: Pat Boland  
camera: Jacek Petrycki  
edited by: Stefan Ronowicz  
music by: Hughes Mureny

film plot: "The Valley" is a far-away travel to the death valleys of Kosovo, where a mass slaughter happened in September 1998. The film records the stories of ordinary farmers and soldiers, who felt like being in the boiling kettle in the Drenica Valley during the Serbian military attack. Also, the film deals with the creation of the horrible logic of fear, hatred and killing, spiced with ancient myths. The film also reveals the mistaken belief of fighters in fear of ethnic war. "The largest part of 1998 I spent traveling by improvised roads connecting the villages with the central valley along the Drenica, which was the centre of the Albanian uprising", says Dan Reed. "I tried to catch in the film the complexity of the conflict, parallel and irreconcilable semi-truths which divide the Serbs and the Albanians in Kosovo and make them blind to the position of the other side – and also the sheer incestuous brutality of war between the neighbors".

### **13. Do You Remember Sarajevo?**

directed by: Sead & Nihad Kreševljaković, Nedim Alikadić  
producer country: BiH  
production year: 2002  
duration: 52 minutes  
edited by: Miralem Zubčević

film plot: In the period between 1992 and 1995 in Sarajevo – a city which had undergone the longest siege in the history of modern civilization – there were several hundred video cameras whose owners

recorded everyday events. For the first time in the European war history, the civilians recorded their lives at home, in shelters, and different parts of the city. The film "Do You Remember Sarajevo?" – made out of authentic video material – is a story about people in the European city by the end of the 20<sup>th</sup> century, about an epoch of genocide and sophisticated technology.

#### **14. Vivisect**

directed by: Marija Gajicki  
producer country: Serbia/Montenegro  
production year: 2003  
duration: 15 minutes  
camera: Dobrivoje Dejanović, Predrag Radosavljević  
edited by: Aleksandar Komnenović  
produced by: Vojvođanka – Regional Women's Initiative  
distributed by: Vojvođanka – Regional Women's Initiative  
awards: best short film at the Human Rights Film Festival in Barcelona, Spain (2003)

director's biography: Marija Gajicki was born in 1961 in Prizren. Since 1992, she has been professionally engaged in journalism. Since 1994, she has been active in the civilian sector of the former Yugoslavia, initiator of many regional and cross border projects in South Eastern Europe. Author of six short documentary films about the activities in the NGO sector. In 2004, she launched in Novi Sad the Human Rights Festival - VIVISECTfest.

film plot: Reactions of visitors of the "Blood and Honey" war photographs exhibition by Ron Haviv, organized in Novi Sad, in September, 2002. The film documents and testifies the social and political situation in Serbia after the fall of Milošević's regime, and highlights the reasons why the process of facing the truth about the wars and war crimes committed in the last decade of the 20th century in the former Yugoslavia is so difficult.

#### **15. Justice Unseen**

directed by: Aldin Arnautović, Refik Hodžić  
producer country: B&H  
production year: 2004  
duration: 57 minutes  
sound engineers: Slađan Vujić, Admir Đulandžić  
camera: Čazim Dervišević  
edited by: Čazim Dervišević  
music by: Edin Bosnić  
produced by: XY Films  
distributed by: XY Films

director's biography:

Aldin Arnautović was born in Sarajevo in 1974. He worked as a TV and radio reporter for several Bosnian and Herzegovian media houses. His professional experience also includes the post of the news programme editor-in-chief. One of BBC instructors for TV and radio production in Bosnia and Herzegovina. Co-founder of XY Films, independent production house from Sarajevo.

Refik Hodžić was born in Prijedor in 1974. He reported for radio, television and printed media, and was also editor-in-chief of a local radio station and the regional independent magazine "New Mirror". He was the speaker of the UN Mission in the East Timor before he accepted the position at the Tribunal. He has spent four years with the Outreach Programme of the Tribunal, including two years in the position of the co-ordinator for Bosnia and Herzegovina. One of co-founders of the XY Films, independent production house from Sarajevo. This is their first film.

film plot: During 1992, as news about crimes committed in B&H, including mass killings, organized and systematic imprisonment and raping of women, and continued "ethnic cleansing" practice, international public asked from their leaders to undertake measures in order to stop the crimes and prevent future ones. On May 25, 1993, the UN Safety Council founded International Criminal Tribunal

for Former Yugoslavia (ICTFY) in order to stop the crimes. As stated in the founding documents, the Tribunal was founded to provide justice for the living, discourage further commitment of war crimes and contribute to establishing permanent peace through promoting reconciliation on the territory of the former Yugoslavia. It was decided that the Tribunal would be based in The Hague, The Netherlands – therefore, the ICTFY is also known as "The Hague Tribunal", or simply "The Tribunal". After eleven years and more than 830 million dollars spent, the film "Justice Unseen" analyzes the situation in two Bosnian and Herzegovian communities – Prijedor and Konjic. How the victims of war crimes see the results of the Tribunal's work? Has the Tribunal, in their opinion, met the goals set when it was founded or is it, in fact, only an expensive juridical experiment? The film was shot during 2004 on the locations in Prijedor, Konjic, The Hague, Sarajevo, Bratunac, Goražde and Višegrad. Tens of individuals were interviewed, including the victims of war crimes, former and current officials of the Tribunal, and experts who deal with the subject of war crimes from the scientific or journalistic aspect.

## **16. Should I Stay or Should I Go**

directed by: Yll Citaku, Kaltrina Krasniqi  
producer country: Kosovo  
production year: 2001  
duration: 30 minutes  
sound engineer: Armend Xhafer  
camera: Yll Citaku  
edited by: Yll Citaku  
produced by: Koperativa  
awards: Best film at DOKUFEST, Prizren (2002)

film plot: Film about freedom of movement.