

ing such a forum we grant legitimacy to victims and their right to tell about their experiences and beliefs. That's justice, too, and it helps heal and that's why I support forums like this.

Statement: Vjosa Dobruna, Kosovo Radio-television-RTK, First Regional Forum on Transitional Justice, Sarajevo, BiH, May 5th - 6th 2006.

2. Regional consultation with artists on the legacy of the past

Belgrade, Serbia,
December 16th 2006

The Regional consultation with artists was organized by HLC in cooperation with Haris Pašović, a theatre director and professor at the Academy of Performing Arts, Sarajevo, BiH, and Nenad Prokić, playwright and professor at the Faculty of Dramatic Arts, Belgrade, Serbia. There were 27 participants from Croatia, Bosnia and Herzegovina, Serbia, Slovenia, and Kosovo: film and theatre directors, writers, actors, designers, and a dancer/choreographer. Haris Pašović, Nenad Prokić, and Nataša Kandić (Humanitarian Law Center, Serbia) opened the gathering. Danas, Mreža, B92, and CEE Cult media agencies reported on the event.

The responsibility of artists with respect to themselves and to the public arises from known and established facts.

I believe that our task is to speak the truth and that society expects us to tell the truth even when it does not agree with that.

Statement: Haris Pašović, a theatre director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

There are facts. There's no discussion about them. These facts open a wide and important platform for responsibility. Establishing the facts and respecting them is a serious and praise-worthy undertaking, primarily for scientists and researchers. Artists and philosophers should deal with another, no less important part of responsibility based on the established facts: revealing and disclosing scams and frauds. I think that an artist is a tell-tale by definition and all of us in this profession should accept this as a fact and as a task.

Statement: Lazar Stojanović, a film director from Serbia, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

So, we can go ahead and put new facades on our buildings, we can build highways, we can decide

that we no longer need passports to travel to each other's country, but there is no future unless we knock down the mental barriers, until we admit to each other what we did and how we hurt each other. And for that reason I believe that artist's responsibility is nothing less than to have the artistic courage to deal with the past, to confront the past and not to run away from it.

Statement: Dino Mustafić, a theatre director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

When we speak about responsibility or artists, the question is what kind of responsibility we have in mind. Who is an artist responsible to? I think that an artist is primarily responsible to himself or herself and then, in a broader context, considering the public aspect of the job, an artist is responsible to society, as well.

Statement: Filip David, a writer from Serbia, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

Artists from countries formed on the territory of the former Yugoslavia work in an environment of secret mass graves and war crimes.

We create in an environment in which a war crime is considered a part of our daily routine, in which the existence of secret mass graves or a disclosure of one is hardly news (...) All of us forty years of age or older, we remember a different working environment, we had certain problems but we also had many great advantages and we were sometimes happy and sometimes unhappy back then. Some of my colleagues were also really very repressed.

Statement: Haris Pašović, a theatre director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

I think that a lot of positive things are going to happen without too much pushing if they really exist. Because, I am an artist only in what I do and I even have a lot of trouble explaining theoretically very simple notions if I am not going to do them practically. In other words, I believe that my and the creative work of my colleagues can help renew this cultural space.

Statement: Pjer Žalica, a film director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

Sometimes, for us from Bosnia, Banja Luka seems more distant, unfortunately, than New York. All these years Belgrade has been farther away from us than London or New York. Things are a little different now; we don't feel quite like that any longer. We now visit each other, we are going places etc.

Statement: Haris Pašović, a theatre director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

For example, this Atelje 212 Theatre play, based on the Jasmina Reza Art text, was staged in Sarajevo. It was ironic that it came from Belgrade to Sarajevo as a project sponsored by the Swiss embassy and it was staged at the Eternal Flame Memorial, next to Tito's Street and the Atelje 212 actors were guarded by two tanks, transporters parked right next to the memorial. There were very few actors from Sarajevo in the audience because in a way, we decided to ignore it. I was strongly against their arrival and I never really considered it to be a visit of the Atelje 212 Theatre since it was conducted under a political orchestration of the international community.

Statement: Dino Mustafić, a theatre director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

The reconstitution of our local and regional space in a cultural sense is something inevitable simply because our local communities, regardless of whether we are speaking about Zagreb, Belgrade, or Sarajevo are not big enough in order to nourish the creation of a more intensive cultural production.

Statement: Maroje Mrduljaš, a visual artist from Croatia, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

I am one of these people who suffered very much after the breakdown of our shared cultural space which made it possible for us to use each other's positive vibrations and influences. Even the former Yugoslavia was small to me, not to mention this one I can travel across in a couple of hours even in an old car. I had my ways of doing things and you had yours. I hope I did not fall apart together with that space and I now open a debate about that space, about what happened, about us and our artistic responsibility, and I certainly hope we will spend less time talking about what happened and more time talking about what we have now and what is ahead of us, because if we failed to act back then or if we were simply not able to influence the events that unfolded before us, we have to figure out what we can do now and what is our responsibility with respect to what's coming next.

Statement: Nenad Prokić, a playwright from Serbia, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

It is my personal experience that it was much easier for me to act before, before the war, than it is today, because things were somehow clearer back then and everything was coloured in more vivid colours. I had a feeling I was on a mission in doing the things I did.

Statement: Pjer Žalica, a film director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

Young artists in Croatia need a creative space that can satisfy their cultural needs.

Am I now going to use all my energy by actually reacting to the past and the entire political legacy or am I going to deal with the development of modern dance in Croatia and in the region and act in that direction, talk about building new dance centres and go into the whatever-it-may-look-like future which will hopefully offer an opportunity to young people to express their opinion about the past (...) I don't think we should now insist on reflecting the legacy of the past when we still don't have any future. I think that topic should not be on top of our to-do list.

Statement: Tamara Curić, a professional dancer and choreographer from Croatia, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

Artists have a role in building historical memory which will guarantee non-recurrence of the mass graves situation.

What if it happens that the most decisive role in the course of the creation of the historical memory is taken by the political elites which are mostly responsible for the legacy we are dealing with, and what if they are the ones to write, interpret, and analyse the legacy of the past in a manner which is actually justifying and protecting that legacy. What will happen if they prevail? And are there any mechanisms that can be used by all those, artists included, who are trying to create or build historical memory which will indeed prevent the recurrence of war crimes and mass graves?

Statement: Nataša Kandić, Humanitarian Law Center, Serbia, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

I personally think that artistic truth can contribute a great deal in creating historical memory which we will leave to our children, my daughter for example, who is now two years old, and therefore I am very interested in doing my best to make it happen.

Statement: Duško Mazalica, an actor from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

Please don't get me wrong, but I believe that the only legacy of the past we will end up having here is war reparation which can directly influence our industry, the artistic industry and production in my country. When we talk about the dead, about

the mortal remains, when we discuss law and justice, why do we do that? I don't want to make the whole issue banal, but I believe, that in the end, it will all be reduced to the issue of war reparations which will hopefully bring us closer to some sort of justice.

Statement: Damir Nikšić, a film director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

A regional body tasked with finding the truth about the events from the past could help establish a common historical memory.

I strongly believe that the legacy of the past or that part of our history should be discussed and I believe that all available options should be utilized to spread word about it. In my opinion, one of the instruments that can be used in order to present a clear picture of the past is to form a regional body tasked with establishing the facts about the past.

Statement: Nataša Kandić, Humanitarian Law Center, Serbia, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

If we are talking about an instrument that will help us get as close as possible to an ideal situation in solving the issue of historical memory, which, technically speaking, is not strictly an artistic instrument or is not artistic at all, but, in fact, a socio-political and maybe even an anthropological instrument, for me, personally, that would be a truth and reconciliation commission. I would like to see a commission like that formed on the territory of the former Yugoslavia which would help those carrying the burden of a crime in themselves and those who carry the burden of a victim on their shoulders to be able to communicate on a broader level, because there are a number of crimes and many, many victims that the courts alone will not be able to deal with.

Statement: Haris Pašović, a theatre director from BiH, Regional consultation with artists, Belgrade, Serbia, December 16th 2006.

3. Second Regional Forum on Transitional Justice: Establishing the truth about war crimes and war conflicts of the past

Zagreb, Croatia,
February 8th - 9th 2007

The Second Regional Forum on Transitional Justice dedicated to establishing the truth about

war crimes and the armed conflicts on the territory of the former Yugoslavia was organized by Documenta (Croatia), Humanitarina Law Center (Serbia), and Research and Documentation Center (BiH). The debate spread over several sessions during which Forum participants discussed the importance of establishing the truth: the role of war crimes trials in telling the truth, the regional approach in telling the truth and revealing the facts, as well as establishing the truth from a victim's perspective, artistic expression with respect to telling the truth, practices of dealing with the past adopted by the judiciary, and the importance of the ICTY archives. Over 300 participants from all post-Yugoslav states, representatives of human rights organizations, victims' associations, families of the missing, organizations of homeland defenders, representatives of the ICTY, the International Center for Transitional Justice (ICTJ), judges, prosecutors, artists, and journalists discussed, for the first time in Croatia, instruments available for establishing the truth about the past. The Forum was opened by the President of the Republic of Croatia who strongly supported the establishment of the facts at a regional level. The following media reported on the Forum: TV Jadran, Nova TV, HRT1, Globus, Novi list, Jutarnji list, Večernji list, and Slobodna Dalmacija.

Regional partner organizations – Documenta (Croatia), Humanitarian Law Center (Serbia) and the Research and Documentation Center (BiH) - will continue to organize public debates and consultations with civil society in order to pressure the governments and the parliaments in the region to participate in the debate about processes and a model of investigating and disclosing the truth as well as ensuring respect for the dignity of victims and creating a culture of accountability.

There is a social need to discuss and critically examine our responsibility for the burdensome legacy of the past, as well as the documentation pertaining to the suffering and injustices committed against all victims regardless of their ethnic, political, or social background.

And to finally stop using approximations when speaking about victims on all sides of the conflict and to say that over 2,000 people disappeared in Croatia during the armed conflict and that they are still missing.

Statement: Žarko Puhovski, Croatian Helsinki Committee for