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**HUMAN
RIGHTS
IN CINEMA**

**A GUIDE IN SEARCH OF
JUSTICE AND INSPIRATION**

A Watch and Discuss Textbook with Filmography

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Annotation:

The text is an essay exploring the subject of human rights in cinema. A history and modernity, the infrastructure of human rights cinema are briefly noted. Some theses on the form and content of human rights films are outlined. In terms of content human rights films are described in the light of some philosophy of law categories and human rights issues, such as the antinomy of man and power, crimes against humanity, state statutory law and rights, justice and globalisation, legal protection of human rights, the right to life and euthanasia as a right to death, the inspiring role of personality. A diverse and elaborated list of human rights films accompanies the essay, to enable the individual exploration of the topic. The material can be used as a handbook for teaching, research and educational purposes.

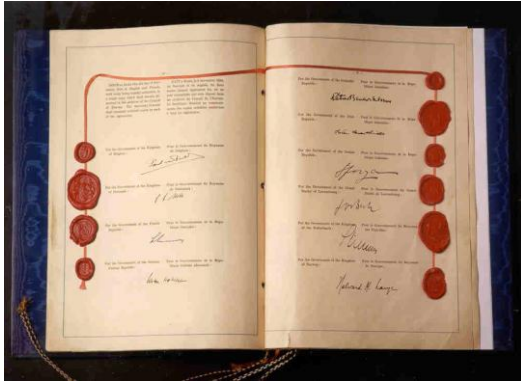
Key words: human rights in cinema, history of human rights, cinematic image of human rights, law and film, legal movies, philosophy of human rights, philosophy of law (legal philosophy).

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The European Convention of Human Rights and Freedoms signed on 4 November 1950

Introduction. The subject of this essay is human rights (HR) in cinema. But what are «*human rights*»?

There are several ways to approach this question. The simplest and authentic way, it might seem, would be to look into HR instruments, both international and national. However, although the latter provide HR lists, they do not offer a HR definition. Another way would be to look at what legal scholars¹, human rights activists² or others suggest; their answers would indicate the plurality of possible definitions.

What is a cinema's response?

While some argue about HR, cinemamen show them. Films provide the opportunity for everyman, to paraphrase that memorable quote, «to know them when you see them»³. In doing so, cinema – as the art and film production – gradually reflects a HR image, projecting it into the popular culture.

As a result, some cinematic HR material has been accumulated. It becomes a subject for contemplation and interpretation in various dimensions, including the philosophical one. The accessibility of such materials

¹ See, e.g.: Brugger W. The Image of the Person in the Human Rights Concept // *Human Rights Quarterly*. — 1996. — Vol. 18. — No. 3. — P. 594-611 (Prof. Brugger argues, proposing a formula of the image of the person, that human rights aim at securing a «self-determinate, meaningful, and responsible way of leading one's life» for every human being). See also: Рабінович П. М. Основи загальної теорії права і держави. — К., 1995. — P. 8 (the author suggests that «fundamental human rights are certain human abilities necessary for the existence and development in specific historic circumstances that are objectively determined by the level of human development and should be shared and equal for all people»).

² See, e.g.: Новицкий М. Что такое права человека? // <http://edu.helsinki.org.ua/ru/index.php?id=1232667524> (The author argues that «human rights and freedoms appear exclusively in man's relationship to the state. This is the so-called «vertical» effect of such rights. Attempts to describe the relationship between men based on the methodology and terminology of human rights (the so-called «horizontal» effect of these rights) were not successful...», this human rights activist believes. He also argues that «human rights are the right of individual, not a collective (group). Further, he «distinguishes between «two basic groups of human rights»: material and procedural. Material rights are specific freedoms and rights inherent to man, such as the freedoms of speech, conscience, religion, residence, right to education and others. Procedural rights are instruments of action and related institutions enabling the individual to achieve the compliance with the freedoms and realization of rights on the part of authorities».

³ Interestingly, in some films human rights are explored in «unexpected turns». For example, in *High Fidelity* (UK, USA, 2000, S. Frears, comedy, drama, music, 113 min.) sex is considered a basic right. From the dialogue of Rob and Marie De Salle, Rob: «You think sex is a basic human right?» Marie De Salle: «Hell yeah, yeah».

preconditions its multi-functionalism: as protective, restorative (reparation)⁴, educational⁵, didactic⁶, even punitive⁷ and other tools.

The representation of HR in cinema may be conceptualised by the virtue of a HR cinematic image that may be defined as a summarised HR concept formed by cinema. This essay's task to deal with that image is innovative; as Daan Bronkhorst noted in his 2003 article *Human Rights Films*, there is «the need to establish a basic level of «theory» of the human rights film – no such theory has as yet been elaborated»⁸. (Some initial research on the topic was published before⁹; the further work is in progress.)

The topic of HR in cinema is particularly methodologically approached. It is presented in the light of philosophy of law categories. It is also a pioneering issue for this field, otherwise also known as legal philosophy, legal theory or jurisprudence. That is so because film about law and lawyers, that we summarily call «legal films»¹⁰, is also a relatively new (especially when compared with that of law and literature) but developing area of study. We believe that film is a screen adapted literature in the contemporary sense. We would not dare to state that the times of literature have gone, but we do believe that literature no longer dominates in the popular culture as much as film does.

⁴ See, e.g.: Everett D. A. Public Narratives + Reparations in Rwanda: On the Potential of Film as Promoter of International Human Rights + Reconciliation // *Northwestern University Journal of International Human Rights*. — 2009. — Spring. — Volume 7. — Issue 1. — P. 103–131. — <http://www.law.northwestern.edu/journals/jihr/v7/n1/4/Everett.pdf>

⁵ Bronkhorst D. The Human Rights Film: Reflections on Its History, Principles, and Practices. — Amnesty International Film Festival, September 2003. — <http://www.jedensvet.cz/ow/2004/en/workshops/index2.php>

⁶ Bihun V. S. *Legal Films. A Study Cinema Guide to Law and Lawyers*. 1st ed. — Kyiv, 2011. — 316 p. (In original language: Бигун В. С. *Юридические фильмы. Учебный киногид о праве и юристах*. 1 изд. — К., 2011. — 316 с.)

⁷ “Someone who assaulted an interracial couple was forced to watch *Mississippi Burning* a movie about violence in the civil rights era”. See: Man Sentenced to See “*Mississippi Burning*,” UPI, Mar. 9, 1989. (Referred to in: *Markel Dan*. Are Shaming Punishments Beautifully Retributive? Retributivism and the Implications for the Alternative Sanctions Debate // *Vanderbilt Law Review*. — 2001. — Issue 54. — P. 2176.)

⁸ Bronkhorst D. *Ibid*.

⁹ See, e.g. [in the original language]: Бигун В. С. Кинематографический образ прав человека // *Философская энциклопедия прав человека*. — Екатеринбург, 2011 (готовится к печати). Его же: Кинематографический образ прав человека // *Юридические фильмы*. — К., 2011. — С. 267–271; Человек в праве: кинематографический образ прав человека (философско-правовой очерк и фильмография) // *Антропология права: філософський та юридичний виміри (стан, проблеми, перспективи): Статті учасників Міжнародного «круглого столу»*. — Л., 2011. — С. 7–34;

¹⁰ See: Бигун В. С. *Юридические фильмы*. — *Ibid*.



The Passion of Joan of Arc (1928)
is also about the right to life

Cinema, and film as its product, is both a more developed and more accessible (in many ways) tool for reflecting the reality and its artificial (artistic) creation.

Therefore, it seems grounded for scholars to turn to human rights in cinema as a subject of study.

History. The early cinema history does not reflect HR issues: they do not seem to appear as a *separate* plot or filmmaker's activities. Still, HR issues were reflected in cinema, as the following examples prove¹¹.

- *The right to a fair trial.* In 1917, film director Nikolai Breshko-Breshkovsky in Kyiv made a 25-minute feature film *Delo Beilisa* (*The Beilis Case*). The film might be seen as a thoughtful director's demonstration of the fabrication of criminal charges against an innocent person based on his ethnic and religion origin in the same-name prominent 1913 trial. The film reflects the concept of what is today defined as the *human right to a fair trial*.
- *The right to life, fair trial, and innocence.* In 1928, the Danish director Carl Theodor Dreyer Nilsson in the «silent» 1,5 hour drama *The Passion of Joan of Arc* recreated a one-year trial of the French heroine. Characters artistic images, the heroine and the ecclesiastical court are so dramatically presented so as they give viewers the opportunity to stand over this trial to realize the different manifestations of the good and the evil. The death of the innocent Joan, in the violation of her *human right to life*, is depicted as an act of the «evil forces» guised as the good ones.

¹¹ Compare: Bronkhorst D. — Ibid. See also research of Dr. Emma Sandon whose course on “a history of human rights cinema” indicated as a part of the *Cinema, Human Rights and Advocacy Summer School* in Galway.

- *The right to a fair trial in a criminal society.* The 1931 Fritz Lang's thriller *M* tells a story of a serial killer Hans Beckert wanted on murders charges of young girls. Finally caught, he stands a trial of the criminal underworld. The suspect would seem a totally negative character, as the prototype of the real serial killer, but the viewer is caused somehow to sympathy with him. Not a state's court of law but a criminal world lynch trial deals with him raising the «who are the judges?» issue; while the film also raises the issue of responsibility for «our children», that is, in a sense, the future.

In sum, early cinema drew inspirations and motives for plots from human dramas, real life stories, lawsuits also related to what is now considered as HR.

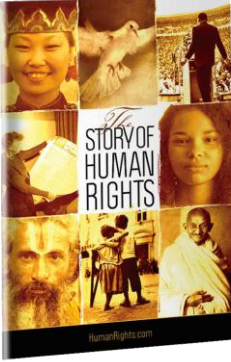
Modernity. The modern cinema better reflects HR issues. «*Human Rights*» are now plot key words that more frequently used. For example, one of the largest – the 1.6 million films IMDb.com database – identifies over 900 «human rights» films¹² (as of 1 February 2012). Comparatively, another large database Kinopoisk.ru lists around 230. The number of films identified by these key words in the noted databases increases (as of 4 January 2011: 850 and 175, respectively). In terms of genres, IMDb.com films include *about* 560 documentaries, around 350 dramas, 130 historical, 110 the so-called «family» films. So, the documentary genre dominates in HR films.

These numbers (HR-issue films by sub-keywords) are potentially bigger. As confirmed by our study, not all films identified by these keywords are devoted exclusively to a HR topic, being the centre part of its plot. Moreover, many of films in databases (including HR films) are not indexed by keywords.

It is natural that the HR cinema infrastructure has emerged. HR films are considered now to be a media¹³. Special topic-based HR film contests and

¹² Note that the IMDb.com also lists *i. a.* certain other «complex» keywords: e. g., *human-rights-abuse* (16 films), *human-rights-lawyer* (5), *human-rights-violation* (4), *children-human-rights* (3), *human-rights-in-Iran* (2), *pro-human-rights-movement* (2), *human-rights-watch* (1).

¹³ McLagan M. Circuits of Suffering // *PoLAR: Political and Legal Anthropology Review* — 2005. — Volume 28. — Issue 2. — P. 223–239. — <http://onlinelibrary.wiley.com/doi/10.1525/pol.2005.28.2.223/abstract>



Stories on Human Rights (2008) dedicated to the 60th anniversary of the Universal Declaration of Human Rights

festivals have been initiated and regularly held. Networks of such festivals are formed, for example,

- *Human Rights Film Network* (www.humanrightsfilmnetwork.org) lists 32 festivals (as of 1 February 2012). The annual international film festival the *Human Rights Docudays UA* (<http://www.docudays.org.ua>) based in Ukraine is one of them.
- *Human Rights Watch Film Festivals* is another network (<http://ff.hrw.org/>).

There are also new film and law educational opportunities centred on the HR cinema (see, e.g., the annual *Cinema, Human Rights and Advocacy Summer School* in Galway, Ireland (www.chra.ie)).

HR films directories and databases also have been created (for example,

- *HR Film Directory at Library* of the University of Washington (<http://db.lib.washington.edu/hrfilms/hrfilms.htm>);
- *Human Rights Films* – University of Connecticut, Human Rights Institute (<http://humanrights.uconn.edu/resources/films.php>).

Lists of HR films were developed¹⁴. This essay is also accompanied by one of the largest and diverse lists of HR films (see *Addendum*).

Meanwhile, HR stories screen adaptation gradually becomes of social demand. In the recent years, especially in the light of the 60th anniversary of the Universal Declaration of Human Rights a few of such films have been produced by known directors (*Stories on Human Rights* (2008), *New Ten Commandments* (2008), *If You Were Me* (South Korea, 2003)). These

¹⁴ See, for example:

- Amnesty International Film List (<http://www.amnesty.org.uk/content.asp?CategoryID=12093>);
- D. Bronkhorst's List in: The Human Rights Film (<http://www.jedensvet.cz/ow/2004/en/workshops/index2.php>);
- UNC-Asheville Mark Gibney's of List (see as posted on the site www.humanrights.fhi.duke.edu).

thematically diverse collections reflect contemporary HR issues as presented by film directors.



Still from *Night and Fog* (1955)

In general, HR cinema gradually develops into a separate stream as well as a part of other

streams of the modern cinema, representing a fruitful material for educational study and scholarly research.

Form and content. The HR phenomenon is reflected in both the documentary and feature films. Therefore, it is worthwhile to separately mention the significance of HR films form and content.

It is generally believed that documentary films tend to be more truthful and realistic in telling a story (representing HR issues, in our case). Therefore, documentaries prefer a narrative; it is no accident that one of the most popular HR films, *Night and Fog* (1955), telling a story of the Nazi death camps, is presented in the documentary form.

Truthfulness is often regarded as a core substance element of cinema. As Jean-Luc Godard once noted in his film, “Photography is truth. And cinema is truth twenty-four times a second.” And in particular, D. Bronkhorst noted «truthfulness» as the core element of the working definition of a HR film¹⁵. He also presented a «rough typology» of HR documentaries in four basic forms¹⁶:

1. «explanatory» films document a particular situation, country or theme, generally mixing of impressive images from the field, interviews, and commentary;

¹⁵ Bronkhorst D. Ibid.

¹⁶ Bronkhorst D. Ibid.

2. «denunciatory» documentary focuses on a particular abuse, or pattern of abuses, and is set to make the responsibility for that crime as clear as possible;
3. «search» documentary investigates, leaving problems unsolved, into, for example, the whereabouts of a 'disappeared' person, or the background of a political killing, or the facts behind a political trial.
4. «testimonial» documentary makes not much attempt to explanation, denunciation, rather using minimal or no commentary, but personal details to illustrate an overall problem.

Obviously, the noted classification is of relative theoretical value as all or some of these forms may mix in one documentary. In other words, a “search” documentary may (and, perhaps, a good one – should) “explain”, “testify” and “denounce”. Still, the classification is of value in understanding the functionality of HR films.

As noted, the documentary genre dominates in HR films over other genres. But still, there is a reason to believe, as for example director K. Kieslowski believed, that fiction film not only gives a greater artistic freedom, but also can be more truthful in demonstration. It is no coincidence that the search for an adequate cinematic form and content has led to the use of a «mixture» of documentary and fiction films, as shown, for example, in the Peter Watkins' *Punishment Park* (1971).

One of the recent HR films' developments is the trend of amateur videos. Taken on video cameras, video phones, etc. they are distributed *i. a.* via social networks, Internet portals, etc. As a valuable tool, this activity is supported by HR organizations that see it as a tool for expedient reflection (and response) of topical HR issues, an advocacy instrument.

HR philosophy and cinema. In terms of content, we consider several aspects of HR films in light of some of philosophy of law categories and HR issues. Interestingly,

HR films operational categories are highly abstract and similar to that of the philosophy of law: freedom, equality, justice, law, rights, authority, responsibility, etc. They are also subjects of study and philosophy of law. As stated in an influential Ukrainian textbook, *Philosophy of Law* (2005), «along with a justification of law in general as a special order of the normative legal anthropology, a major issue is that of justification of the HR idea, that is an answer to the question of why the legal order implies the respect for HR? This issue includes three elements: a) a description of the HR phenomenon as such (the analytical issue) and b) clarification of the HR status (the legitimacy issue), c) the justification of the HR idea (the normative task)¹⁷.

The noted types of documentary films, to some extent, may be instrumental in addressing these challenges, in particular the analytical and normative ones. Also, films are informational in substantiating the HR idea.

Let us next reflect upon philosophical and legal issues in the context of the philosophy of law within the categories and problematic of HR films.

Man and power. HR is an instrument for protection human from the arbitrariness of power. In terms of ethical categories of the good and the evil, HR are presented as the manifestation of the good against the evil. Meanwhile, manifestations of power and arbitrariness have many faces of guises: they are represented in actions of government, religious organizations, corporations, social or ethnic groups, individuals (e. g., the dictators).

¹⁷ Философский смысл и обоснование прав человека // Философия права. Данильян О.Г., Байрачная Л.Д., Максимов С.И. и др. — М.: Эксмо, 2005. — С. 240–246.



Sergei Astakhov as Sergei Korolyov
in the «Korolyov» film by Yuri Kara

This HR issue is depicted as a form of reflection of injustice. Here are a few examples.

- *Dissidents and political prisoners as victims of HR violations.* The fate of famous people, repressed or persecuted by the authorities, is at the

centre of the plot of many films. For example, Soviet scientist S. P. Korolyov in Yuri Kara's drama *Korolyov* (2007) or Alexander Solzhenitsyn in the Gleb Panfilov's historical drama series *The First Circle* (2005), where the protagonist must make an ethical choice: to serve the regime or go to the Gulag's camp (a Soviet forced labour camp). A history of the dissident movement in Ukraine is represented in the documentary film series *Dissidents* (2007), that of the Soviet Union overall in *For our and your Freedom* (2006). In contrast, there are films representing a critical approach to HR as a political instrument of influence shaping the ideological struggle and at times serving antistate or other purposes; these are presented in some pro-state films of the Soviet period, some modern Arab countries, Belarus (for example, a Belarus 2008-2011 series program *Human Rights. A Look into the World*).

HR are empowering. They empower human beings in their unequal confrontation with the power. Typically, despite one's heroic efforts, an individual alone or in small groups is unable to resist the system of arbitrary power, so HR becomes an external protective mechanism.

- *Freedom as the HR foundation.* Freedom is the inherent quality of human rights. The antinomy of human freedom and arbitrary state power, for example, is revealed in the Y. Ilyenko's drama *Swan Lake. Zone* (1990). (Interestingly, the film was made in the end of the Soviet era and in the jail

where this film's co-scriptwriter and prominent film director Sergey Parajanov served his term.) In the film the prisoner, who has three days left to serve, escapes from the prison. This almost silent film may be interpreted as using fundamental allegories: the jail as a state; the escape as the inevitability and pursuit of freedom, dirty water as a poisoned life, meeting a woman as symbol of hope and inspiration, and the recovery from the clinical death as a chance for revival. Freedom is depicted as a human condition essential to man's existence.

- *Freedom and unfreedom, slavery.* Further, the issue of the difference between freedom and unfreedom is vividly portrayed in many films in its various manifestations. Consider, for example, the topic of abolitionism in *Color Purple* (1985), *Amistad* (1997), *Enslavement: The True Story of Fanny Kemble* (2000), *The Amazing Grace* (2006); colonialism in *La Controverse de Valladolid* (1992), *King Leopold's Ghost* (2006); the struggle against apartheid in *Cry Freedom* (1987), *The Power of One* (1992), *Bofa* (1993), *Mandela* (1996), *Endgame* (2009), *Goodbye Bafana* (2007); man in a totalitarian state in *Burma VJ* (2008); modern slavery and human trafficking in *Lilya 4-ever* (2002), *Q+A* (2008), *Human Trafficking* (2005), *South* (2005), *The Whistleblower* (2010).
- *Lawlessness and inequality.* The state of human's external bondage is a state of lawlessness. Demonstrating this, the Argentine drama *The Official Story* (1985) depicts a personal (family) drama as one of the consequences of the military dictatorship also known as the «dirty war» (1976-1983). The main character, a school history teacher, reared with her husband, a successful lawyer, a five-year daughter *adopted* during the junta years. We witness the impotence of man before the state, represented as a situation of lawlessness. The state of unfreedom generates injustice to man, the other side of which the lawless state of society as its segment. Films reflect this lawlessness in the community or a social cell, *i. a.*, in family, school (*Evil*



Still from *Oxygen starvation* (1991) (The Soldier/Commander dialogue: «... please do not offend me as human» / [while beating his fist at the table]: «Human? Shit you're here, and not a human».

(2003), army hazing in *Oxygen Starvation* (1991, a screenplay by Y. Andruhovych), extra-judicial killings, secret assassinations, murder salaried individuals in *The Team Killers* (1996), torture within the «territory outside the law» in *The Road to Guantanamo* (2006), *Torture: The Guantanamo Guidebook* (2005)).

Most of these films depicts HR not so much as a legal instrument, but rather as a kind of transcendent ethical category that actually exists in the space and time, but which is often powerless in certain situations of tyranny, evil subservience to the «spirit of time». Turned to the audience, the message is of the argument in favour of HR as a fundamental value. HR films in the aspect of «lawlessness» raise the following ethical issue: If evil is inevitable, is there responsibility for it or is evil punishable? We reflect upon this question next.

Crimes against humanity. The uncontrolled arbitrariness of power in relationship to man may lead to massive HR violations.

Genocide, Holocaust, war crimes are among the most frequently screen-adopted HR related topics. So, for example, IMDb.com mentions above 500 films by the keyword *holocaust*. They are mostly associated with such genres as documentary, biography and war films.

- ***Holocaust as a massive HR violation.*** Holocaust to viewers is represented by such popular (distinguished by numerous film awards) feature films as e.g. *Schindler's List* (1993), *Life is Beautiful* (1997), *The Pianist* (2002), *The Diary of Anne Frank* (1959, 2009). Their story is about human drama prompting the viewer to sympathize and empathize. Often it is not only violations of the individual's right to life, but also that right of social or ethnic groups, the people. This is also the subject of numerous

documentaries (e.g., a film by J. Moll *The Last Days* (1998), C. Lanzmann's *Shoah* (1985)). Several films devoted to the tragedy in Babi Yar, the mass execution of civilians, particularly Jews and Gypsies, in Nazi-occupied Kyiv in 1941-1943.



Still from *Hunger 33* (1991)
about Ukraine's *Holodomor*

For example, the L. Horowitz's Soviet drama *Ladies Tailor* (1990), the Ukrainian drama *Babi Yar* (2002), J. Kenyu drama *Babi Yar* (2003), a documentary by S. Bukovsky *Spell Your Name* (2006). In 2009 a big-budget project was announced to be shot by the Hollywood film director Barry Levinson based on the book by Kiyevite Anatoly Kuznetsov *Babi Yar*.

- *Famine (Holodomor)*. Ukraine's 1932-1933 famine known as *holodomor* is devoted a lot of films. *Inter alia*, e.g. the Oles Yanchuk's historical drama (based on the by Vasyl Barka's story *Yellow Prince*, *Hunger 33* (1991), P. Bukovsky's documentary *Alive* (2008), T. Hook's *Unknown Hunger* (1983), A. Yanchuk *To live is forbidden* (2005).
- *Humanitarian law and HR*. Massive HR violations have been noted recently again, especially those involving ethnic conflicts in the Balkans, several African countries; ensuing military conflicts, humanitarian intervention are reflected in fiction and documentary films. These are, for example, dramas *Hotel Rwanda* (2004), *One Day in April* (2005), *Shooting Dogs* (2005), *Résolution 819* (2008) – about the genocide in Rwanda; *The Devil Came on Horseback* (2007) – about the genocide in Darfur, Sudan; *Pretty Village*, *Pretty Flame* (1996), *No Man's Land* (2001), *Fuse* (2003) – about the Balkan conflict and the fate of a human being and the peoples in it. The Russian-Chechen conflict and circumstances around it is another hot HR topic presented in a variety of films. For example, it is considered

in the Alexander Nevzorov's war drama *Purgatory* (1997), a Dan Reed's documentary about the *Nord-Ost* terrorist attack *Terror in Moscow* (2003), the Nikita Mikhalkov's social drama *12* (2007). The Alexander Uchitel's drama *Captive* (2008) depicts a man and his nature in an extreme situation of war, when in spite of the close human relationship someone has to become a victim because the law of war prevails over the law of humanity.

- *Law as a transcendental category.* From the «friend or foe» standpoint, law is a kind of transcendental category, so it is no wonder that it transcends space and time as reflected in popular recent films such as *Avatar* (2009). The film depicts a corporation contracted retired marine sent on a special mission to the Pandora planet where earthmen explore a valuable material. As his identity is partly merged with that of Pandora's natives, he is faced with a dilemma: to promote the extermination of locals or to defend the «native», whom he eventually joins. The very presence and integration of the film's hero into the «foreignness» are associated with challenges he tries to overcome employing the earthy legal arguments («I have the right to say», he says in legal terms, trying to defend his point of view before aliens on their planet). Overall, it may be argued that it is the humanity that dominates the «heart over the mind» that is the determining factor in making a final decision. The protagonist joins forces with natives to defensively fight against the military, the mercenary army, in a sense, to save the reputation of humanity.

These films present HR as the manifested law of humanity, as both, unlimited and limited, opportunities; human rights are the basis for a contemporary Decalogue, the moral minimum and at times a straw required for a normal existence or even salvation of the mankind as a whole.

Law as Right (Recht) and Statute (Gesetz). Some films present a meaningful attempt to understand causes of HR violations. In analyzing this aspect of the HR cinema, the issue of correlation and delineation, often

emphasized in German philosophy of law and post-Soviet legal philosophy, between law as a state statutory binding norms (in German *Gesetz*) and law non only statutory norm but also rights (*Recht*) is instrumental.



Still from *Judgement at Nuremberg* (1961)

- *Suprastatutory law in the antinomy of law.* *Judgement at Nuremberg* (1961) tells the story of the so-called small Nuremberg trial, depicting the trial of lawyers in the service of the Third Reich. This film raises the issue about the causes and motives prompting the things which could presently qualify as «clear criminal orders». «Execution Order» as a kind of law enforcement authority in the name of an oath was the main *reason* expounded which, if implemented without limitation, may not only lead to tyranny, but also be self-destructive to the mankind.

There has been an attempt to explore these reasons in literature and films.

- *Authority pressure over man.* Immediately after the Adolf Eichmann's trial (1961-1962) the American social psychologist Stanley Milgram carried a practical study addressing the whether it was «possible that Eichmann and his million accomplices in the Holocaust carried out only orders? Can one call them all accomplices?». To that end, Milgram conducted an experiment, depicted *inter alia* in the documentary *A Milgram Experiment* (2009). The film reflects a complex paradigm of the obedience as the pressure of the authority over a person. These and similar adaptations of the technology of HR violations demonstrate, among other things, the role of specific factors in HR compliance.



Still from *A Mailgram Experiment* (2009)

Justice and HR. Justice is a value (ideal) and a state created as a result of HR compliance.

▪ *The antinomy of justice and the law.*

The 1962 Peter Ustinov's adventure drama *Billy Budd* was a screen adaptation of the work of Herman

Melville (1891, published in 1924). The plot is about a story of a young seaman Budd who by the law of war was called into the British warship in 1797. As he leaves his former ship, named alike the famous T. Paine book *The Rights of Men* (1791), he says «Good-bye forever, «Rights of man»! On the new board, he comes face to face with Master-at-Arms John Claggart and later has to answer for his death before a court martial. The legal philosophical content of the film reveals the antinomy of justice and valid, sometimes unjust, statutory law, which tension influence a human life.

▪ *A trial by conscience in the pursuit of justice.* The Vadym Ilyenko's war drama *The Last Bunker* (1991), loosely based on the story of Leonid Borodin *Before the trial* shows the relevance of the eternal, transcendental issue of justice through the issue of accountability. The late 1940s Western Ukraine witnessed the struggle between the state security forces and the remnants of the Ukrainian Insurgent Army (UPA). The task of the former is to find and destroy the last UPA bunker. The young officer, who just joined the mission, receives a special task, known only to his commander, who basically owns his fate. The officer pays the high price of the operation. Sometime in the future, the officer finds the commander to make him accountable and stand the trial by conscience.

▪ *Justice as a personalised feeling of the universal value.* Justice in some sense is a private feeling of what is right. This feeling however could be

shared universally thus making it universal. This is well shown in many films. For example, documentary *Justice for Sergei* (2010) tells the tragic story of a young Russian lawyer (of the Ukrainian origin) Sergei Magnitsky. He became a victim to what is believed to be “one of the darkest scandals” in the history of Russia's criminal justice system. An account of one family's extraordinary courage in the face of overwhelming injustice we see in *Mugabe and the White African* (2009).

The notion of social justice is explored in a number of films some of which relate to the topic of globalisation and human rights.

Globalisation and Human Rights. Globalism, this multi-meaningful contemporary phenomenon, denotes such notions as the expansion of information networks and technologies as well as liberalisation and the free movement of people, trade and investment (one can add or change the noted to: labour, goods, etc.). The influence of globalism is also reflected in some HR aspects such as HR universalization and the accountability of multinational corporations (MNC), to name a few.

- *The HR universalization: universalism vs. particularism.* Are human rights universal? HR instruments such as those of the International Bill of Human Rights (the Universal Declaration of Human Rights, the International Covenant on Civil and Political Rights, the International Covenant on Economic, Social and Cultural Rights) and many national constitutions answer in positive. This is often marked by the nominatives as «everyone», «every human being». To implement HR declaration, many international (universal) organisations and institutions were established. Still, the practical HR discourse in this aspect mainly concerns various socio-cultural contexts of HR functioning, also presented in film. Striking examples of this topic are presented in the following films on such issues.



Still from *The Stoning of Soraya M.* (2008)

- *HR universalism.* The 2010 German drama *When we leave* is based on a high profile Hatun Sürücü 2005-2006 «honor killings» case¹⁸. The film is about the antinomy and dialectics of the HR universalism and particularism. It is manifested in an example of the individual tragedy, resulting, one may argue, from the clash of values in a multicultural society of Germany. Under the plot the family, which integrates into a new community in Germany, allegedly reserves to «honor killings» of its fellow who supposedly dishonoured the family. The Western society seeks to protect the individual, thereby protecting its own values. Note that, in a broader sense, the HR universality becomes ever stronger argument, both synchronically and diachronically: so, for example, slavery, colonialism in the modern world and in the past are criticized in terms of the HR universality (in spite of the fact that in the past this argument was not recognized or was not as strong).
- *Criticism of the «old» law in terms of the HR universality.* The film *The Stoning of Soraya M.* (2008) tells the tragic story of an Iranian woman sentenced to death by stoning for an alleged adultery. The film is based on an international bestseller book banned in Iran. In the film a bypass storyteller journalist broadcasts the story to the world, to condemn it in terms of the HR universality, the respect for human dignity. The criticism of stoning as an “old” cruel and inhuman punishment despite its toleration is presented in a number of documentaries and fictions (*Executions* (1995), *Osama* (2003), *The Kite Runner* (2007), *Women in Shroud* (2009)).

¹⁸ Бігун В. С. Справа Сюрюджу, що сколихнула Німеччину в 2005-2006 рр. // Юридична газета. — 2006. — № 9 (69) (18.05). — С. 16. — <http://www.yur-gazeta.com/oarticle/2216> (in Ukrainian).

- *Accountability of multinational corporations (MNC)*. A state is expected and often self-obliged to respect and thus be accountable to its citizens and everyone for HR violations. But are MNC obliged in this way? What is the mechanism in case of HR violations to hold them responsible, how to monitor their actions? These and similar issues are reflected in a number of HR films.
 - The F. Armstrong and K. Loach documentary *McLibel* (1997/2005) depicts the confrontation of two ordinary British individuals and the world well-known fast-food corporation at the national level which ended at the international level – with the case before the European Court of Human Rights. It is believed that overall around 25 million people watched the film and the first its TV showing had gathered around 10 million spectators.
 - The documentary *The Corporation* (2003) presents a critical assessment of the phenomenon of the modern corporation. Comparing its legal status to that of the person, film directors evaluated its behaviour in psychiatrist terms. Then critically corporations are discovered symptoms of psychopathy, including callous disregard for the feelings of other people, the incapacity to maintain human relationships, reckless disregard for the safety of others, deceitfulness, the incapacity to experience guilt, and the failure to conform to social norms and respect the law. As corporations have same rights as human beings but are much more powerful, the documentary as though asks *in passim*, whether they should they also be subject to accountability for HR violations.
 - *Burning the Future: Coal in America* (2008) explores the conflict between the Coal Industry and residents of West Virginia, US. The coal industry growth of the region is outweighed by the devastation resulting from coal extraction. It takes the courage, time and energy,

for locals to improve the situation with toxic ground water. A pipeline bringing the uncontaminated water to the remaining locals looks like a big victory over dehumanizing forces of industry.

- *The Pipe* documentary (2010) tells the story of one small community in Ireland that had the courage to stand against the might of Shell Oil and bear negative consequences of application of the state law.
- The documentary *Crude: The Real Price of Oil* (2009) follows one of the world's largest and controversial legal cases filed by tens of thousands of Ecuadorans against Chevron over contamination of the Ecuadorean Amazon.

Legal HR protection. Human rights are meaningless if not implemented and protected. Call for their protection today could be «read» even on standards of military campaigns; in recent years it has been often heard as a refrain of the state. One of forms of HR protection is by a court of law; which is a civilized form of the prevention from violence, coercion. The institutional development of the HR judicial protection, domestic and international, is one of the recent trends which is reflected in the HR filmography.

- *Cinematic indictment of state judicial system.* The J. Sheridan's drama *In the Name of the Father* (1993) tells an inspiring story in which a HR activist resurrects the spirit of the protagonist who struggles to review of the convictions of the «Guildford Four». The latter were accused and sentenced to lengthy prison terms their alleged participation in the 1974 IRA-bombings in London. The film as such may be viewed as an accusation of the state judicial system which, however, upon the second attempt rescues its reputation. Similar context stories are presented in the documentaries *Presumption of guilt (Presunto culpable, 2008)* and *The Trials of Darryl Hunt* (2006) in which both convicts and lawyers struggle to overturn the convictions.

- *The arbitrariness of law enforcement (judicial) system.* The N. Loy's film *In Prison Awaiting Trial* (1971) depicts a successful Italian businessman played by A. Sordi who works abroad and instead of a nice family holiday falls into the millstone of the Italian justice system getting the status of «awaiting trial». Kafkaesque-type circumstances led him to become half mad. «Nothing is so easy when you're dealing with justice» is said in the film. The film became a cinema-complaint condemning the backwardness and inadequacy of the Italian judiciary and penal system of that time, causing some commotion in the Italian society. Symbolic is the name of the main character and the actor performing his role (*Sordi* which means *deaf* and *Di Noi* which means *us*, being an allusion to a possibility of this happening to anyone. The film was hugely popular outside of Italy. Some film scenes were screened in December 2008 during a special program dedicated to the 60th anniversary of the Universal Declaration of Human Rights.
- *HR organizations.* International organizations, public or intrastate, are the stronghold of HR activities, the HR implementation. Besides one of the most popular film topics of the Nuremberg Trials, films also covers activities of the United Nations as in *UN Earth* (2009), the European Court of Human Rights in *60 Years of the European Convention on Human Rights* (2010), *The conscience of Europe* (2010), international tribunals in *Judge John Deed* (2001), *Best Wishes for Tomorrow* (2007), in particular the International Criminal Tribunal for the Former Yugoslavia in *Justice Unseen* (2004), *The Hunt for Justice* (2005), *La Liste de Carla* (2007), *Milosevic on Trial* (2007), *The Storm* (2009); the International Criminal Court in *The Reckoning: The Battle for the International Criminal Court* (2009), *Prosecutor* (2010), *Carte Blanche* (2011). The purpose of these organizations is the HR protection and the assertion of the principle of responsibility, is clearly depicted in these films.

- *Human right to judge? Private justice.* Inefficient HR protection by government or public institutions as public justice enforcers may lead to private justice, vigilantism, lynching or similar phenomena. These are vividly portrayed in many films (for example, in the dramas *The*



Still from *The Rifleman of the Voroshilov Regiment* (1999). The granddaughter asks: «Grandpa, what they're looking for?», he replies: «Conscience. Conscience is that what they lost».

Right of the Father (1999), *The Rifleman of the Voroshilov Regiment* (1999), *Law Abiding Citizen* (2009). Generally, the phenomenon of private justice is presented ambiguously. On the one hand, it is justified as an inevitable and ethically just ostensible way to implement the accountability principle, on the other it is condemned as a wild, imperfect, unjust and illegal (as in *Fury* (1936), *A Time to Kill* (1996)).

The right to life and euthanasia as a right to die?

- *The right to life stated in the antinomy of the death penalty.* Death penalty opponents' view that it is a legalized murder by state and may be a result of errors is the subject reflected in numerous fictions and documentaries. For example, *I want to live!* (1958), *Two Men in Town* (1973), *A Short Film About Killing* (1987), *Last Dance* (1996), *The Green Mile* (1999), *The Life of David Gale* (2003), *Fighting for Life in the Death-Belt* (2005). In a sense, these films are documents of their own time.
- *The right to death?* It is universally recognized that a person has the right to life. What about the right to die? Responses to this ethical issue questions may be given from religious, medical, legal, and philosophical points of view and are represented in many films of recent years. One doctor's view (what is perceived by others in legal terms as assisted suicide) is presented in the biographical drama about Jack Kevorkian *You*

do not know Jack (2010), human suffering revealed in biographical dramas A. Amenabar *The Sea Inside* (2004) and S. Curtis' *A Short Stop in Switzerland* (2009), in the Indian melodrama *The Prayer* (2010) and in the American drama *Right to death* (1987).

The inspiring role of personality. The role of personality in the development of the HR theory and practice is also reflected in HR films in various forms.

- *Human rights activists.* The role of personality is strongly traditionally represented in films about people considered as rights activists presenting their activities, as, for example:
 - Harvey Milk (1930-1978) — an American politician and public figure: *The Time of Harvey Milk* (1984), *Harvey Milk* (2008);
 - Anna Politkovskaya (1958-2006) — a Russian journalist Anna, nee Ukrainian Mazepa: *Anna Politkovskaya* (2008), *211: Anna* (2009), *A Bitter Taste of Freedom* (2011);
 - Jean Dominique (1930-2000) — a Haitian journalist who openly opposed the dictatorship: *Agronomist* (2003);
 - Asma Jahangir (born 1952) — a Pakistani lawyer, winner of the UNESCO Prize 2010 for his contribution to the HR culture - *Veer and Zara* (2004), to name a few.

One does not have to be a superhero to inspire. In *The Day after Peace* (2008) we witness the story of Jeremy Gilley, an idealistic man. His idea is to establish an annual global *Peace Day*. He hopes that on that day there would be a ceasefire of all hostilities. The film follows his year-old campaign and struggle in realizing his ideal, first establishing the day and then filling it with meanings sought.

It is not only people's personality as such but what they do that may inspire. The documentary *Soundtrack for a Revolution* (2009) delivers the story of the American civil rights movement through its powerful music.



Eleanor Roosevelt holds the text of the Universal Declaration of Human Rights - the result of works led by it to the UN Commission on Human Rights (Interestingly, the Commission's first deputy head was a Ukrainian international jurist Volodymyr M. Koretsky)

The distinguishing feature of inspiring people is their courage and determination in defending what they believe is important to realize freedom and guarantee many other people their rights.

▪ *State and public figures.*

Significant is the value of the identity of those public figures

who have become leaders of national or international human rights movements. Their activities in the field of human rights and freedoms, civil rights, featured in many films. Note, for example, such individuals as

- Eleanor Roosevelt (1884-1962) — an American social activist, wife of U.S. President Franklin D. Roosevelt, the chairman of the Committee that drafted the Universal Declaration of Human Rights (1948): *History of Eleanor Roosevelt* (1965);
- Mahatma Gandhi (1869-1948) — the Indian spiritual leader and statesman: *Gandhi* (1982);
- Malcolm Little (1925-1959) — an American civil rights activist: *Malcolm X* (1993);
- Martin Luther King Jr. (1929-1968) — an African-American preacher, the leader of the US civil rights movement: *King* (1978), *Dr. Martin Luther King Jr.: A Historical Perspective* (1994), *Citizen King* (2004) and many other films;

- Dalai Lama XIV (Ngagwang Lovzang Tentszin Gyatso) (born 1935) — the Tibetan spiritual leader of the Buddhists, holder of the Nobel Peace Prize (1989): *Heart of Tibet* (1991);
- Nelson Mandela (born 1918) — an anti-apartheid activist, holder of the Nobel Peace Prize (1993): fiction films *Mandela* (1996), *Invictus* (2009), documentaries *Mandela. The Path to Freedom* (2007), *Accused Number 1: Nelson Mandela* (2004);
- Andrei Sakharov (1921-1989) — a Soviet scholar, dissident and HR activist and Nobel Peace Prize holder (1975): *Sakharov* (1984);
- Vyacheslav Chornovil (1937-1999) — a Ukrainian journalist and politician, Soviet dissident, one of the founders of the Ukrainian Helsinki Union, the Hero of Ukraine (2000): *The One that Woke Stone Power* (2006), *Vyacheslav Chornovil's Path* (2006);
- Václav Havel (1936-2011) — a Czech politician, playwright and politician in films *Citizen Havel* (2008) and *Formula of power. Afterword. Václav Havel* (2010);
- Aung San Suu Kyi (Daw Suu) (born 1945) — a Burmese opposition politician, human rights activist and the 1991 Nobel Peace Prize holder in *Aung San Suu Kyi – Lady of No Fear* (2010) and *The Lady* (2011).



Still from *Vyacheslav Chornovil's Path*, a film about the leader of the Ukrainian resistance movement against the russification and ethnic discrimination of the Ukrainian people. He underwent repeated imprisonments for anti-Soviet propaganda (1967-1969, 1972-1979, 1980-1988). Ironically, he was both sentenced in 1967 and awarded the prestigious T. Shevchenko State Prize of Ukraine in 1996 for the same work *Justice or recurrence of terror?* (1966)

Interesting is the look at the evolution of methods for HR activity. It may be viewed as based on the philosophy of nonviolence (Gandhi, the Dalai Lama and others), at times preceded by more stringent methods, including violence (Mandela) or self-defence (Malcolm X), which over time evolutionised.

- *Lawyers.* Some of the human rights activists and defenders were and are lawyers by their vocation (Gandhi, Mandela, Jahangir). Some of them



Still from *Gandhi* (1982). Young lawyer Gandhi is about to face discrimination, something he will fight against

wanted to become lawyers (as Malcolm X) but could not make it due to social and other circumstances. In general, the advocacy of lawyers is in the HR sphere has not received widely

covered in film (perhaps because these activities are not something extraordinary as they constitute their professional obligation). Still, there are films featuring these individuals able to inspire new generations of lawyers. For example,

- *Darrow* (1991) shows the personality of Clarence Darrow (1857 – 1938) «sophisticated country lawyer» who is considered by some to be the best 20th century American lawyer, first of all for his reputation as “the defender of the poor”;
- *To Kill A Mockingbird* (1962), the No.2 film on List of the American Film Institute's 100 Most Inspiring Movies of All Time (2006), is based on the 1923 real-life trial of a black man charged of rape and his defence by the attorney Amasa Lee. Named Atticus Finch played by Gregory Peck, he not only defends the man but also his kids against prejudice in the racially divided Alabama of the 1930s;
- *The Trials of Darryl Hunt* (2006) follows a restless team of lawyers and inspiring community social activists who helped a wrongly convicted man Darryl Hunt in his case from 1984 through 2004;
- The documentary *Presumption of guilt* (*Presunto culpable*, 2008) tells the remarkable story of Antonio Zúñiga and two young

Mexican attorneys. The former was convicted of murder and the attorneys believed that he was wrongly convicted and try to obtain his acquittal – by making the documentary. In doing so, they exposed the remarkable irregularities of local judicial system in which one is allegedly considered guilty until proven innocent. Interestingly, the film was about to be banned in the country which may it incredibly popular and world-wide known.

- The documentary *Women in Shroud* (2009) presents the role of a dedicated group of Iranian lawyers and activists struggling against the death penalty in the form of stoning.

Personality is the quality category of the instrumental value in HR activities. Charismatic leaders endowed with great energy are able to inspire and lead others. This is no less and sometimes more important factor in the HR implementation. Their individual philosophy may become that of many.

How to get an idea of such persons, their world-view (philosophy), get inspired if there is no opportunity to meet them in person?

HR films provide this unique opportunity.

So, what is the HR cinema image?

Perhaps, to answer this question one is advised to watch HR films. It enables one's own image, enriched by images created by others.

Generally, the HR image as presented in films is informative, though unlikely to be holistic of representing all manifestations of human rights. The presented films and those noted in the elaborated HR filmography in the Appendix only outline the cinematic HR image in its variety. Figuratively speaking, the HR cinematic image represents only a fragmentary, but a monumental painting which is being worked on.

This image helps reflecting, creating and recreating HR representations as well as gather inspirations so important for those involved (or planning to be involved) in HR professional or other activities in pursuit of justice.

HUMAN RIGHTS IN CINEMA: A FILMOGRAPHY

by Vyacheslav Bihun

	Title in English / in original	Country, year produced, director, genre(s), duration
	!Women Art Revolution	US, 2010, L. Hershman-Leeson, documentary, 83 min.
	12	Russia, 2007, N. Mikhalkov, thriller, drama, 153 min.
	12 Angry Lebanese: The Documentary	Lebanon, 2009, Z. Daccache, documentary, 78 min.
	12 Angry Men	US, 1957, S. Lumet, drama, 96 min.
	14 Days in May	UK, 1988, P. Hamann, documentary, 87 min.
	211: Anna	Italy, 2009, G. Massimetti, P. Serbandini, documentary, 89 min.
	60 years (of the European Convention)	Council of Europe, 2010, documentary, 5 min.
	A Man for All Seasons	UK, 1966, F. Zinnemann, biography, 120 min.
	A Short Stay in Switzerland	2009, S. Curtis, biography, drama, 90 min.
	A Small Act	US, 2010, J. Arnold, documentary, 88 min.
	A Time to Kill	US, 1996, J. Schumacher, thriller, drama, crime, 149 min.
	Accused # 1: Nelson Mandela	Germany, Denmark, UK, South Africa, Ireland, 2004, P. Lamche, documentary, 52 min.
	Afghan Star	UK, 2009, H. Marking, documentary, 87 min.
	Age of Stupid	UK, 2009, F. Armstrong, documentary, 92 min.
	Agronomist, The	US, 2003, J. Demme, documentary, biography, history, 90 min.
	Alive / Zhyvi	Ukraine, 2008, S. Bukovsky, documentary, 76 min.
	Amazing Grace	US, 2006, M. Apted, drama, romance, biography, 111 min.
	American Radical: The Trials of Norman Finkelstein	US, Canada, Israel, Lebanon, Palestine, 2009, D. Ridgen, N. Rossier, documentary, history, biography, mystery, war, 84 min.
	Amina	Yemen, 2006, Khadija Al-Salami, documentary, 75 min.
	Amistad	US, 1997, S. Spielberg, drama, mystery, history, 155 min.
	Amos & Andrew	US, 1993, E. Max Frye, comedy, crime, 96 min.
	Angels in the Dust	South Africa, 2007, L. Hogarth, documentary, 95 min.
	Anna. Seven years on the frontline	Netherlands, 2008, M. Novikova, documentary, 78 min.
	Apocalypse Now	US, 1979, F. F. Coppola, drama, war, 194 min.
	Ararat	Canada, France, 2002, A. Egoyan, drama, war, 115 min.
	Aung San Suu Kyi – Lady Of No Fear	Denmark, 2010, A. G. Bonne, documentary, 64 min.
	Avatar	US, UK, 2009, J. Cameron, fantasy, action, drama, adventure, 162 min.
	Babi Yar	Ukraine, 2002, L. Shtogarenko, N. Zaseyev, drama, 116 min.
	Babiy Yar: Lessons of History / Babiy Yar: Uroki Istorii	USSR, 1985, documentary, war
	Babiy Yar: The forgotten crime / Babiy Yar: Das vergessene Verbrechen	Germany, Belarus, 2003, J. Kanew, drama, 112 min.
	Bandit Queen	India, UK, 1994, S. Kapur, drama, 119 min.
	Battle for Haditha	UK, 2007, N. Broomfield, drama, 97 min.
	Battle of Algiers, The / La	Italy, Algeria, 1966, D. Pontecorvo, drama, war, history, 121 min.

battaglia di Algeri	
Battle of the Somme, The	UK, 1916, war, 98 min.
Beast, The / La Bestia	US, El Salvador, Guatemala, Mexico, 2010, P. Ultreras, drama, documentary, 77 min.
Beilis Case, The / Delo Beilisa	Russia, 1917, J. Soiffer / N. Breshko-Breshkovsky drama, 25 min.
Bend it like Beckham	UK, Germany, US, 2002, G. Chadha, comedy, 112 min.
Best Wishes for Tomorrow / Ashita e no yuigon	Japan, 2007, T. Koizumi, drama, 110 min.
Beyond Rangoon	UK, US, 1995, J. Boorman, action, 100 min.
Big Parade, The	US, 1925, K. Vidor, G. W. Hill, drama, romance, war, 130 min.
Billy Budd	UK, 1962, P. Ustinov, drama, adventure, 119 min.
Bitter Taste of Freedom, A	US, Sweden, 2011, M. Goldovskaya, documentary, 90 min.
Black Gold	UK, US, 2006, M. Francis, N. Francis, documentary, 78 min.
Black Hawk Down	US, 2001, R. Scott, action, drama, war, history, 144 min.
Blood Diamond	US, 2006, E. Zwick, thriller, drama, adventure, 143 min.
Bon élève (Le Mali et nous), Le	Italy, 2006, P. Quaregna, E. Grande, U. Mattei, L. Pes, documentary, 55 min.
Bopha!	US, 1993, M. Freeman, drama, 120 min.
Born into Brothels: Calcutta's Red Light Kids	US, 2004, Z. Briski, R. Kauffman, documentary, 85 min.
Bowling for Columbine	US, 2002, M. Moore, documentary, history, 120 min.
Boy in the Striped Pyjamas, The	UK, US, M. Hermann, drama, history, war, 94 min.
Boys from Baghdad High, The	US, UK, France, 2007, I. O'Mahoney, L. Winter, documentary, war, 88 min.
Budrus	Israel, Occupied Palestinian Territory, US, 2009, J. Bacha, action, biography, 70 min.
Burden of Virginity, The / Bremia devstvennosti	Uzbekistan, 2008, U. Akhmedova, O. Karpov, documentary, 32 min.
Burma VJ: Reporting from a Closed Country	US & others, 2008, A. Østergaard, documentary, 90 min.
Burning the Future: Coal in America	US, 2008, D. Novack, documentary, 89 min.
Burnt by the Sun / Utomlennye solntsem	Russia, France, 1994, N. Mikhalkov, drama, history, 151 min.
Butterfly's Tongue / La lengua de las mariposas	Spain, 1999, J. Cuerda, drama, 96 min.
Call + Response	US, 2008, D. Dillon, documentary, history, music, 86 min.
Calling the Ghosts	US, Croatia, 1996, M. Jacobson, K. Jelincic, documentary, war, 60 min.
Cameroon: Coming Out of the Nkuta	France, 2009, C. Metzger, documentary, 52 min.
Capo / Kapò	France, Italy, Yugoslavia, 1959, D. Pontecorvo, drama, war, history, 116 min.
Captive / Plenny	Russia, Bulgaria, 2008, A. Uchitel, drama, war, 80 min.
Carla's Song	UK, Spain, Germany, 1996, K. Loach, drama, romance, 127 min.
Carte Blanche	Germany, Switzerland, 2011, H. Specogna, documentary, 91 min.
Catch a Fire	France, UK, South Africa, US, 2006, Ph. Noyce, drama, 101 min.
Celluloid Closet, The	US, Germany, France, UK, 1995, R. Epstein, J. Friedman, documentary, history, 102 min.
Children of War	US, 2009, B. Single, documentary, 75 min.

Chinese Box	US, France, Japan, 1997, W. Wang, romance, drama, 99 min.
Chronicle of Nuremberg / Chronik des Nürnberger Prozesses, Die	Germany, 2003, C. von Salomon, TV, documentary, 57 min.
Circle / Dayereh	Italy, Switzerland, Iran, 2000, D. Panahi, drama, 90 min.
Citizen Havel / Obcan Havel	Czech Republic, 2008, M. Janek, P. Koutecký, documentary, 145 min.
Citizen King	US, 2004, O. Bagvel, N. Walker, documentary, biography, 115 min.
Closet Land	US, 1991, R. Bhardvadzh, thriller, drama, 94 min.
Color Air – Red / Le fond de l'air est rouge	France, 1977, C. Marker, documentary, 240 min.
Color Purple, The	US, 1985, S. Spielberg, drama, 154 min.
Conscience of Europe	Council of Europe, 2010, documentary, 5 min.
Constant Gardener, The	Germany, UK, 2005, F. Meirelles, drama, mystery, romance, 123 min.
Corporation, The	US, 2003, M. Achbar, J. Abbott, documentary, history, 145 min.
Country of My Skull	UK, South Africa, Ireland, 2004, J. Boorman, drama, 105 min.
Courageous Heart of Irena Sendler, The	US, 2009, J. K. Harrison, drama, war, biography, 95 min.
Courting Justice	South Africa, 2008, R. B. Koven and others, documentary, 54 min.
Crucible, The / Les sorcières de Salem	France, 1957, R. Rouleau, drama, history, 145 min.
Crude: The Real Price of Oil	US, 2009, J. Berlinger, documentary, 105 min.
Cry Freedom	UK, 1987, R. Attenborough, drama, biography, 157 min.
Crying Game, The	Japan, UK, 1992, N. Jordan, drama, thriller, 112 min.
Daisy Bates: First Lady of Little Rock	US, 2010, S. La Cruise, documentary, 60 min.
Dancer in the Dark	US and 9 countries, 2000, L. von Trier, musicals, drama, 135 min.
Darrow	US, 1991, D. Coles, TV, drama, biography, 101 min.
Day After Peace, The	UK, J. Gilley, 2008, documentary, 82 min.
Dead Man Walking	US, UK, 1995, T. Robbins, Drama, Crime, 122 min.
Death and the Maiden	US, France, UK, 1994, R. Polanski, thriller, drama, 103 min.
Death of Reasonable Doubt, The	US, 2012, T. Benedict, documentary
Defiant Ones, The	US, 1958, S. Kramer, crime, drama, thriller, 96 min.
Devil Came on Horseback, The	2007, US, R. Stern, A. Sundberg, documentary, 85 min.
Devil Operation, The	Canada, Peru, 2010, thriller, 69 min.
Diary of Anne Frank, The	UK, 2009, J. Jones, drama, war, biography, history, 100 min.
Diary of Anne Frank, The	US, 1959, G. Stevens, drama, war, biography, history, 152 min.
Dissidents / Dysydeny	Ukraine, 2007, O. Frolov, V. Shkurin, documentary, 7 x 26 min.
Distant Thunder	US, Canada, 1988, R. Rosenthal, drama, 114 min.
District 9	US, 2009, N. Blomkamp, fantasy, action, thriller, drama, 112 min.
Do you know your rights?	Russia, 2005, training video, 29 min.
Dr Zhivago	US, Italy, 1965, D. Lean, drama, romance, 197 min.
Dr. Martin Luther King, Jr.: A Historical Perspective	US, 1994, T. Friedman, documentary, biography, history, 52 min.
Dry White Season, A	US, 1989, J. Pelsi, thriller, drama, history, 97 min.
Eleanor Roosevelt Story, The	US, 1965, R. Kaplan, documentary, biography, 90 min.
Empire of the Sun	US, 1987, S. Spielberg, drama, 152 min.
Endgame	UK, 2009, P. Travis, drama, history, 109 min.
Enemies of the People	UK, Cambodia, 2009, R. Lemkin, T. Sambath, documentary, 93 min.
Enslavement: The True Story of Fanny Kemble	US, 2000, J. Keach, TV, drama, history, 120 min.

Equilibrium	US, 2002, K. Wimmer, fantasy, action, thriller, drama, 107 min.
Erik	Ukraine, 2010, P. Stepansky, documentary, 13 min.
Euthanasia, or the right to die	Russia, 2004, A. Yaroshevsky, documentary, 38 min.
Evil / Ondskan	Denmark, Sweden, 2003, M. Håfström, drama, sports, 113 min.
Executions	UK, US, 1995, (part I) D. Herman, A. Kumar, D. Monaghan; (part II) J. Doucett, A. Golovkin, P. Pacciani, documentary, 2x apr. 56 min.
Exonerated, The	2005, B. Balaban, drama, 95 min.
Familia	Sweden, 2010, A. Herskovits, M. Wiström, documentary, 82 min.
Family Life	UK, 1971, K. Loach, drama, 108 min.
Farewell my Concubine	China, 1993, K. Chen, drama, 171 min.
Fighting for Life in the Death-Belt	US, 2005, A. Elend, J. Marx, documentary, crime, 52 min.
Fighting the Silence	Netherlands, 2010, F. Velzen, I. Velzen, documentary, 53 min.
First Circle, The / V krughe pervom	Russia, 2005, G. Panfilov, drama, history, TV mini-series, x 45 min.
First Grader, The	Kenya, UK, 2010, J. Chadwick, drama, 103 min.
For Neda	US, 2010, A. Thomas, history, TV, 75 min.
For our and your Freedom	Russia, 2006, documentary, 40 min.
Formula of power. Afterword. Václav Havel / Formula vlasti. Posleslovie. Václav Havel	Russia, 2010, V. Ostrovsky, documentary, biography, 25 min.
Fury	US, 1936, F. Lang, crime, drama, noir, 92 min.
Fuse / Gori vatra	France, Bosnia-Herzegovina, Austria, Turkey, 2003, P. Zalica, drama, comedy, 105 min.
Gandhi	UK, India, 1982, R. Attenborough, drama, biography, history, 191 min.
Garage Olimpo	France, Italy, Argentina, 1999, M. Bechis, drama, 98 min.
Germany, Year Zero / Germania anno zero	Italy, 1948, R. Rossellini, drama, 71 min.
Ghosts	UK, 2006, N. Broomfield, adventure, drama, 96 min.
Ghosts of Cite Soleil	Denmark, 2006, A. Leth, M. Loncarevic, documentary, action, drama, 85 min.
Ghosts of Mississippi	US, 1996, R. Reiner, drama, 130 min.
Glory	USA, 1989, E. Zwick, history, war, 122 min.
God Grew Tired of Us: The Story of the Lost Boys of Sudan	US, 2006, Ch. Quinn, T. Walker, documentary, 89 min.
Good	UK, Germany, 2008, V. Amorim, drama, 96 min.
Goodbye Bafana	Germany, France, UK, Italy, South Africa, Belgium, Luxembourg, 2007, B. August, drama, biography, history, 140 min.
Granito	US, 2011, P. Yates, documentary, 103 min.
Grapes of Wrath, The	US, 1940, J. Ford, drama, 129 min.
Great Crimes and Trials of the Twentieth Century	UK, 1992, E. Allan, documentary, drama, crime, mystery, biography, history, x25 min.
Great Crimes and Trials of the Twentieth Century. Hitler and the Nuremberg Trials	UK, 1995, E. Allan, documentary, x26 min.
Green Mile, The	US, 1999, F. Darabont, crime, drama, fantasy, 189 min.
Green Wave, The	Germany, Iran, 2010, Ali Samadi Ahadi, documentary, 80 min.
Guernica	Czechoslovakia, 1978, E. Kusturica, short, drama, 25 min.
Half Moon / Niwemang	Austria, France, Iran, Iraq, 2006, B. Ghobadi, drama, 108 min.
Heading South / Vers le sud	Canada, France, 2005, L. Cantet, drama, 108 min.

Heart of Jenin, The	Germany, 2008, L. Geller, M. Vetter, documentary, 89 min.
Heart of Tibet	US, 1991, D. Cherniak, documentary, 59 min.
Hearts and Minds	South Africa, 1996, R. Ziman, thriller, drama, history, 113 min.
Heavy Metal in Baghdad	US, Canada, 2007, S. Alvi, E. Moretti, music, war, 84 min.
Hidden Agenda	UK, 1990, K. Loach, drama, thriller, 108 min.
Holocaust: The Story of the Family Weiss	US, 1978, M. J. Chomsky, series, drama, romance, war, history, 448 min.
Hope as a Witness to Life / Nadezhda kak Svidetelstvo Zhisni	Russia, 2007, A. Gres, drama, TV series, 42 min.
Hotel Rwanda	US, 2004, T. George, thriller, drama, war, 121 min.
How the War Started on My Island / Kako je poceo rat na mom otoku	Croatia, 1997, V. Bresan, comedy, war, 97 min.
Human Rights. A Look into the World / Prava Cheloveka. Vzgljad v Mir	Belarus, 2008-2011, TV series.
Human Trafficking	US, Canada, 2005, C. Duguay, TV, crime, drama, mystery, 176 min.
Hunger	US, 2010, V. Jean, documentary, 84 min.
Hunt for Justice	Canada, Germany, 2005, C. Binamé, TV drama, 89 min.
I Accuse / J'accuse!	France, 1919, A. Gance, war, 166 min.
I Want to Live!	US, 1958, R. Wise, drama, crime, biography, 120 min.
I Witness	US, Germany, 2003, R. Herrington, action, thriller, drama, 98 min.
If You Were Me / Yeoseot gae ui siseon	South Korea, 2003, Jae-eun Jeong and 4 others, drama, 110 min.
Illegal / Illégal	Belgium, France, Luxembourg, 2010, O. Masset-Depasse, drama, 90 min.
Impunity	Columbia, France, Switzerland, 2010, J. J. Lozano, H. Morris, documentary, 85 min.
In a Better World / Hævnen	Denmark, Sweden, 2010, S. Bier, thriller, drama, 119 min.
In Prison Awaiting Trial / Detenuto in attesa di giudizio	Italy, 1971, N. Loy, drama, 102 min.
In the Land of the Free...	US, 2010, V. Jean, documentary, 84 min.
In the Name of Humanity: The Hague Tribunal / Au nom de l'humanité – Le tribunal de la Haye	France, Belgium, 1999, E. Ajrulovski, documentary, 95 min.
In the Name of the Father	UK, Ireland, 1993, J. Sheridan, drama, biography, 133 min.
In the raid / En rade	France, 2011, R. Lekus, documentary, 53 min.
Incendies	Canada, France, 2010, D. Villeneuve, drama, mystery, war, 130 min.
Injection	US, 2006, M. Grant, documentary, 80 min.
Inside Guantanamo	US, 2009, National Geographic, documentary, 47 min.
Invictus	US, 2009, K. Eastwood, drama, biography, history, sports, 134 min.
Invisibles, The	UK, Canada, 2007, D. S. Goyer, crime, drama, fantasy, 102 min.
Iraq in Fragments	US, Iraq, 2006, J. Longley, war, 94 min.
Islam: What the West Needs to Know	US, 2006, B. Daly, G. M. Davis, documentary, 98 min.
Journey of No Return - Last Stop Frankfurt Airport / Reise ohne Rückkehr - Endstation Frankfurter Flughafen	Germany, 2010, Güclü Yaman, short, drama, history, 25 min.

Judge and the General, The	US, Chile, 2008, E. Farnsworth, P. L. Leverton, documentary, 84 min.
Judge John Deed	UK, 2001, G. F. Newman, drama, crime, detective, series, x60 min.
Judgment at Nuremberg	US, 1961, S. Kramer, drama, history, 186 min.
Jungle Radio, The	Germany, 2009, S. Jäger, documentary, 90 min.
Justice for Sergei	Netherlands, 2010, H. Hermans, M. Maat, documentary, 52 min.
Justice Unseen	Bosnia-Herzegovina, 2004, A. Arnautovic, R. Hodzic, documentary, 57 min.
Kandahar / Safar e Ghandehar	Iran, France, 2001, M. Makhmalbaf, biography, drama, war, 85 min.
Karol: A Man Who Became Pope / Karol, un uomo diventato Papa	Italy, Poland, 2005, G. Battiato, drama, biography, 186 min.
Kes	UK, 1969, K. Loach, drama, 110 min.
Khamosh Pani: Silent Waters	Germany, France, Pakistan, 2003, S. Sumar, drama, 99 min.
Khodorkovsky	Germany, 2011, C. Tuschi, documentary, drama, biography, 111 min.
Killing Fields, The	UK, 1984, R. Joffé, drama, war, history, 141 min.
King	US, 1978, A. Mann, TV series, documentary, drama
King Leopold's Ghost	US, 2006, P. Scott, O. Reese, documentary, 108 min.
Kiss of the Spider Woman	Brazil, US, 1985, H. Babenco, drama, 120 min.
Kite Runner, The	US, China, 2007, M. Forster, drama, romance, 128 min.
Korolyov	Russia, 2007, Y. Kara, drama, 130 min.
Kundun	US, 1997, M. Scorsese, biography, drama, history, 134 min.
La Haine	France, 1995, M. Kassovitz, drama, 98 min.
Ladies Tailor	USSR, 1990, L. Horowitz, drama, 89 min.
Lady, The	France, UK, 2010, L. Besson, biography, drama, 132 min.
Land and Freedom Germany,	UK, Italy, Spain, 1995, K. Loach, drama, war, history, 109 min.
Land of Lost Souls / La terre des âmes errantes	France, 2000, R. Panh, documentary, 100 min.
Laramie Project, The	US, 2002, M. Kaufman, drama, crime, 97 min.
Last Bunker, The / Ostanniy bunker	Ukraine, 1991, V. Ilyenko, drama, war, 85 min.
Last Dance	US, 1996, B. Beresford, thriller, drama, 103 min.
Last Days, The	US, 1998, J. Moll, documentary, war, 87 min.
Last Emperor, The	China, Italy, UK, France, 1987, B. Bertolucci, biography, drama, history, 163 min.
Last King of Scotland, The	UK, 2006 K. McDonald, thriller, drama, biography, history, 121 min.
Law Abiding Citizen / Law Abiding Citizen	US, 2009, F. Gary Gray, thriller, drama, crime, 108 min.
Leila	Iran, 1998, D. Mehrdzhui, drama, romance, 102 min.
Let Him Have It	France, 1991, P. Medak, crime, drama, history, 115 min.
Letter from Death Row, A	US, 1998, M. Baker, B. Michaels, thriller, drama, crime, 89 min.
Life is Beautiful / La Vita è bella	Italy, 1997, R. Benigni, drama, romance, war, 118 min.
Life of David Gale, The	Germany, US, UK, 2003, A. Parker, thriller, drama, crime, 130 min.
Life, Above All / Chanda's Secret	Germany, South Africa, 2010, O. Schmitz, drama, 100 min.
Like a Man on Earth / Come Un Uomo Sulla Terra	2008, A. Segre, D. Yimer, documentary, 60 min.
Lilya 4-ever	Denmark, Sweden, 2002, L. Moodysson, drama, crime, 109 min.
Liste de Carla, La	France, 2006, M. Schüpbach, documentary, 95 min.
Lost Angels: Skid Row is my Home	US, 2010, T. Q. Napper, documentary, 77 min.

Lost Boys of Sudan	US, 2003, M. Mylan, J. Shenk, documentary, 87 min.
M	Germany, 1931, F. Lang, thriller, crime, 108 min.
Magdalene Sisters, The	UK, Ireland, 2002, P. Mullan, drama, 119 min.
Malcolm X	US, Japan, 1992, Spike Lee, drama, biography, history, 202 min.
Man of Iron / Czlowiek z zelaza	Poland, 1981, A. Wajda, drama, history, 153 min.
Man of Marble / Czlowiek z marmuru	Poland, 1976, A. Wajda, drama, 165 min.
Mandela	US, South Africa, 1996, A. Gibson, J. Menell, documentary, biography, history, 118 min.
Mandela. Path to freedom	Discovery Chanel, 2007, documentary, 45 min.
Maria	Germany, France, Romania, 2003, K. L. Netzer, drama, 97 min.
McLibel	UK, 2005, F. Armstrong, K. Loach, documentary, 85 min.
Midnight Express	US, UK, 1978, A. Parker, thriller, drama, crime, biography, 121 min.
Milgram Experiment, The	US, 2009, P. Gibbs, short, drama, history, 15 min.
Milk	US, 2008, Gus Van Sant, drama, biography, 128 min.
Milosevic on Trial	Denmark, US and 7 others, M. Christoffersen, 2007, documentary, war, 120 min.
Minority Report	US, 2002, S. Spielberg, fantasy, thriller, 145 min.
Missing	US, 1982, Costa-Gavras, drama, history, mystery, 122 min.
Mississippi Burning	US, 1988, A. Parker, crime, drama, mystery, 128 min.
Moscow Siege, The	UK, 2004, P. Gordon, documentary, 47 min.
Moving the Mountain	UK, Canada, 1994, M. Apted, documentary, history, 83 min.
Mugabe and the White African	UK, 2009, L. Bailey, A. Thompson, documentary, 90 min.
Munich	Canada, France, 2005, S. Spielberg, thriller, drama, history, 164 min.
My Cousin the Pirate / Min fætter er pirate	Denmark, 2010, K. S. Jepsen, N. Farah, documentary, 40 min.
My Enemy's Enemy	France, UK, 2007, K. Macdonald, documentary, 87 min.
Mysteries of Nuremberg / Zagadki Nurnberga	Russia, 2009, P. Zelenov, A. Pankov, documentary, 104 min.
Narcissus Blossom / Le Temps de Narcisses / Ü Nergiz Biskivîn	Iraq, France, 2006, H. H. Ali, M. A. Salih, 80 min,
Nazi twin mystery	US, 2010, National Geographic, documentary, 48 min.
Nero's Guests	India, Finland, 2009, D. Bhatia, documentary, 55 min.
New Muslim Cool	US, 2009, J. Maytorena Taylor, documentary, 83 min.
New Ten Commandments, The	2008, J. Aubry and 10 others, documentary, 101 min.
Night and Fog / Nuit et brouillard	France, 1955, A. Resnais, documentary, short, war, history, 32 min.
No One Knows about Persian Cats / Kasi az gorbehaye irani khabar nadareh	Iran, 2009, B. Ghobadi, drama, music, 106 min.
No. 4 Street of Our Lady	US, 2009, B. Bird, J. Maltz, R. Sherman, others, documentary, biography, history, war, 90 min.
North / El Norte	US, UK, 1983, G. Nava, thriller, drama, adventure, 141 min.
Nuremberg / Nürnberger Prozess	Germany, 1997, M. Kloft, Spiegel TV, documentary, 103 min.
Nuremberg and his lesson / Nürnberg und seine Lehre	US, 1946, P. Lorenz, documentary, 78 min.
Nuremberg Trial	USSR, 1947, R. Carmen, E. Svilova, documentary, war, history, 58 min.
Nuremberg Trial. Yesterday	Russia, 2008, V. Osmikin, documentary, 2 x 47 min.

and Tomorrow. Mysteries of Nuremberg / Nyurnbergskiy proces. Vchera i zavtra / Zagadki Nyurnberga	
Nuremberg Trials, The [S. 1 The last battle, S. 2 Execution]	Russia, 2006, A. Zvyagintsev, series, documentary, 2x44 min.
Nuremberg Trials, The	Russia, 2006, A. Zvyagintsev, documentary, 44 min.
Nuremberg Trials, The Yesterday and Tomorrow	Russia, 2007, Kolesnik, documentary, series, 2x52 min.
Nuremberg. The Nazis in the face of their crimes / Nuremberg – Les nazis face à leurs crimes	France, 2006, C. Delage, documentary, 90 min.
Nuremberg: Nazis on Trial	US, UK, 2006, P. Bradshaw and 2 others, documentary, drama, history, 180 min.
Nuremberg: The Trial of Hermann Goering	Germany, 2006, M. Kloft, documentary, 95 min.
Nürnberg / Nuremberg	US, 2000, Canada, Y. Simoneau, series, drama, history, 180 min.
Oath, The	US, Yemen, 2010, L. Poitras, documentary, 90 min.
Official story, The / La historia oficial	Argentina, 1985, L. Puenzo, drama, 122 min.
Offside	Iran, 2006, J. Panahi, comedy, drama, sport, 93 min.
On the celebration and a party / O slavnosti a hostech	Czechoslovakia, J. Nemeč, 1966, drama, comedy, 71 min.
Once Were Warriors	New Zealand, 1994, Lee Tamahori, crime, drama, 102 min.
One Flew Over The Cuckoo's Nest	US, 1975, M. Forman, drama, 133 min.
One Man's War	UK, 1991, S. Toledo, drama, 91 min.
Only When I Dance	UK, 2009, B. Finzi, documentary, 78 min.
Ordinary Fascism	USSR, 1965, M. Romm, documentary, war, history, 130 min.
Osama	2003, Afghanistan, Ireland, Japan, S. Barmak, drama, 83 min.
Other Chelsea: A Story from Donetsk, The	Germany, 2010, J. Preuss, documentary, drama, 89 min.
Out in the Silence	US, 2009, D. Hamer, J. Wilson, documentary, comedy, family, 56 min.
Out of the Silence: The Fight for Human Rights	US, C. Olin, 1992, documentary, 60 min.
Outside the Law: Stories from Guantanamo	UK, 2009, P. Nash, A. Worthington, documentary, news, 75 min.
Oxygen starvation / Kysnevyy Holod	Ukraine, 1991, A. Donchik, drama, war, 92 min.
Paradise Now	Palestinian Territory, France, Germany, Netherlands, Israel, 2005, crime, drama, thriller, 90 min.
Passerby from San Souci / La passante du Sans-Souci	France, Germany, 1982, J. Rouffio, drama, 110 min.
Passion of Joan of Arc, The / La passion de Jeanne d'Arc	France, 1928, C. T. Dreyer Nilsson, drama, crime, biography, history, 96 min.
Pavee Lackeen: The Traveller Girl	Ireland, 2005, P. Ogden, drama, 87 min.
Persepolis	2007, France, US, V. Paronnaud, M. Satrapi, animation, biography, drama, 96 min.
Petition	China, Switzerland, UK, France, Belgium, Finland, 2009, Z. Liang,

	documentary, 124 min.
Philadelphia	US, 1993, J. Demme, drama, 125 min.
Pianist, The	Germany, France, UK, Poland, 2002, R. Polansky, drama, war, biography, 150 min.
Pipe, The	2010, R. O'Domhnaill, documentary, drama, 80 min.
Planet UN	France, 2009, R. Skiora, documentary, 52/60 min.
Plea / Guzaarish	India, 2010, S. L. Bhansali, romance, 126 min.
Power of One, The	US, France, Australia, 1992, J. G. Avildsen, drama, 127 min.
Pray the Devil Back to Hell	US, 2008, G. Reticker, documentary, 72 min.
Presumption of guilt / Presunto culpable	Mexico, 2008, R. Hernandez, D. Smith, documentary, 87 min.
Pretty Village, Pretty Flame / Lepa sela lepo gore	Yugoslavia, 1996, S. Dragojevic, drama, war, 115 min.
Price of Sugar, The	US, Dominican Republic, 2007, B. Haney, documentary, 90 min.
Process of Valladolid, The / Controverse de Valladolid, La	France, 1992, J.-D. Verhaeghe, history, 90 min.
Prosecutor	Canada, 2010, B. Stevens, documentary, 94 min.
Punishment Park	US, 1971, P. Watkins, thriller, drama, war, 88 min.
Purgatory / Chistilishche	Russia, 1997, A. Nevzorov, action, drama, war, 115 min.
Pushing the Elephant	US, 2010, B. Davenport, E. Mandel, documentary, 91 min.
Quest for Honor	US, 2009, M. A. Smothers Bruni, documentary, 63 min.
Quiet American, The	US, Germany, France, UK, Australia, 2002, F. Noyce, drama, mystery, romance, 101 min.
Rabbit Proof Fence	Australia, 2002, P. Noyce, drama, adventure, drama, history, 94 min.
Raise the Red Lantern / Da hong deng long gao gao gua	China, Taiwan, 1991, Y. Zhang, drama, 125 min.
Ratcatcher	UK, France, 1999, L. Ramsay, drama, 94 min.
Reckoning: The Battle for the International Criminal Court, The	US, 2009, P. Yates, documentary, 95 min.
Red Corner	US, 1997, J. Avnet, thriller, drama, crime, 122 min.
Redacted	US, Canada, 2007, B. De Palma, crime, drama, war, 90 min.
Redlight	US, 2009, A. Ezroni, G. Jacobson, C. Kiselyak, documentary, 72 min.
Regeneration	Canada, UK, 1997, J. MacKinnon, drama, war, biography, history, 96 min.
Rendition	US, 2005, S. Pannell drama, short
Résolution 819	France, Poland, Italy, 2008, G. Battiato, drama, history, 96 min.
Rifleman of the Voroshilov Regiment, The / Voroshilovskiy strelok	Russia, 1999, S. Govorukhin, drama, crime, 95 min.
Right to Die	US, 1987, P. Wendkos, drama, TV, 90 min.
Road to Guantanamo, The	UK, 2006, M. Whitecross, M. Winterbottom, documentary, drama, 95 min.
Rome, Open City / Roma, città aperta	Italy, 1945, R. Rossellini, drama, war, 100 min.
Romero	US, 1989, J. Duigan, drama, biography, 102 min.
Roots	US, 1977, M. J. Chomsky, D. Herman, D. Greene, series, drama, war, history, 573 min.
Rosa Parks Story, The	US, 2002, J. Dash, TV, drama, biography, 97 min.
Russian cracker, The	UK, 1999, J. Kent, documentary, 50 min.
Russian Lessons	Norway, Russia, Georgia, 2010, O. Korskaya, A. Nekrasov,

	documentary, 110 min.
Sakharov	US, UK, 1984, J. Gold, drama, biography, 119 min.
Salaam Bombay!	UK, India, France, 1988, M. Nair, crime, drama, 113 min.
Salvador / Salvador	US, 1985, O. Stone, thriller, drama, war, 123 min.
Sarabah	US, 2011, G. Bremer, M. L. Gambale, documentary, 60 min.
Savage Nights / Les Nuits Fauves	France, Italy, 1992, C. Collard, biography, drama, 126 min.
Schindler's List	US, 1993, S. Spielberg, drama, war, biography, history, 195 min.
Screamers	UK, 2006, C. Garapedian, documentary, music, 89 min.
Sea Inside, The / Mar adentro	France, Italy, Spain, 2004, A. Amenabar, drama, biography, 125 min.
Sense of Freedom, A	UK, 1979, J. Mckenzie, thriller, drama, crime, 81 min.
Shock Doctrine, The	UK, 2009, M. Whitecross, M. Winterbottom, documentary, 79 min.
Shooting Dogs	Germany, UK, 2005, M. Caton-Jones, drama, history, 115 min.
Short Film about Killing, A / Krótki film o zabijaniu	Poland, 1987, K. Kieslowski, drama, crime, 84 min.
Short Stay in Switzerland, A	UK, 2009, S. Curtis, drama, biography, TV, 90 min.
Shout!	Netherlands (the), 2010, E. Gould, S. Lubbe Bakker, documentary, 74 min.
Sleep Dealer	2008, A. Rivera, drama, sci-fi, 90 min.
Slumdog Millionaire	UK, 2008, D. Boyle, Loveleen Tandan, crime, drama, romance, 120 min.
Sometimes in April	US, France, 2005, R. Peck, war drama, history, 140 min.
Son of Babylon	Iraq, UK, France, Netherlands, United Arab Emirates, Egypt, Palestine, 2009, M. Al Daradji, drama, 100 min.
Soundtrack for a Revolution	USA, France, UK, 2009, B. Guttentag, D. Sturman, documentary, history, music, 82 min.
Sophie's Choice	US, UK, 1982, A. J. Pakula, drama, romance, 157 min.
Sorrow and Pity, The / Le chagrin et la pitié	France, Germany, Switzerland, 1969, M. Ophüls, documentary, war, history, 251 min.
Spanish Earth, The	US, 1937, J. Ivens, documentary, war, 52 min.
Spartacus	1960, S. Kubrick, action, adventure, biography, 184 min.
Speaking of Baghdad	US, 2009, G. Larkin, documentary, short, drama, 28 min.
Special treatment / Poseban tretman	US, Yugoslavia, 1980, Mr. Paskaljevic, drama, comedy, 94 min.
Spell your name / Nazovi Svoyo lmya	Ukraine, US, 2006, S. Bukovsky, documentary, 90 min.
State of siege / État de siège	France, Italy, Germany, 1972, Costa-Gavras, thriller, drama, 120 min.
Statement, The	Canada, France, UK, 2003, N. Jewison, thriller, drama, 120 min.
Stoning of Soraya M., The	US, 2008, P. Nowrasteh, drama, crime, 114 min.
Stories on Human Rights	Russia, Germany, 2008, M. Abramovich and others, short, 55 min.
Storm / Hannahs valg	Germany, Denmark, Netherlands, Sweden, Bosnia and Herzegovina, 2009, H.-C. Schmid, drama, 103 min.
Sus	UK, 2010, R. Heath, drama, 91 min.
Swan Lake. Prison / Lebedyne Ozero. Zona	USSR, Canada, Sweden, 1990, Y. Ilyenko, drama, 96 min.
Taking Liberties	UK, 2007, C. Atkins, documentary, 100 min.
Taking Root: The Vision of Wangari Maathai	US, 2008, A. Dater, L. Merton, documentary, 81 min.
Tankman, The	US, 2006, A. Thomas, documentary, 90 min.
Taxi to the Dark Side	US, 2007, A. Gibney, documentary, crime, war, 106 min.
Team, The	Canada, 2010, P. Reed, documentary, 56/80 min.

Tenth Man, The	US, 1988, J. Gold, TV, Drama, War, 100 min.
Terraferma	Italy, 2011, E. Crialesse, drama, 88 min.
Terror in Moscow France	UK, 2003, D. Reed, documentary, 60 min.
That Certain Summer	US, 1972, J. Johnson, drama, 73 min.
The One that Woke Stone Power / Toy, schto rozbudyv kam'yanu derzhavu	Ukraine, 2006, V. Onishchenko, documentary, 95 min.
The Right of the Father / Prawo ojca	Poland, 1999, M. Kondrat, action, thriller, drama, 97 min.
This Is My Land....Hebron	Italy, 2010, G. Amati, S. Natanson, documentary, 72 min.
This Prison Where I Live	UK, Germany, 2010, R. Bloomstein, documentary, 90 min.
Tibet: Cry of the Snow Lion	US, 2002, T. Piozet, documentary, history, 104 min.
Times of Harvey Milk, The	US, 1984, R. Epstein, documentary, biography, history, and 90 min.
Titicut Follies	US, 1967, F. Wiseman, documentary, drama, 84 min.
To Kill A Mockingbird	1962, R. Mulligan, crime, drama, mystery, 129 min.
To Shoot an Elephant / Disparar a un elefante	Spain, 2009, A. Arce, M. Rujailah, documentary, 112 min.
Torture: The Guantanamo Guidebook	UK, 2005, T. Carter, TV, documentary, war, 60 min.
Trials of Darryl Hunt, The	US, 2006, the US, R. Stern, E. Sundberg, documentary, crime, 106 min.
Trials of Henry Kissinger, The	US, Canada, Denmark, France, Britain, Australia, 2002, E. Jarecki, documentary, 88 min.
Two Men in Town / Deux hommes dans la ville	France, Italy, 1973, J. Giovanni (J. Damiani), drama, crime, 100 min.
Tying the Knot	US, 2004, J. de Sève, documentary, drama, history, 81 min.
Ukrainian Genocide: Testimony of One Witness / Ukrayinsky genocide: spovid odnoho svidka	Ukraine, 2009, P. Galayda, documentary, history, 26 min.
Unjust	Hong Kong, 2010, J. Bergsten, documentary, crime, 77 min.
Unusual Day, An / Una giornata particolare	Canada, Italy, 1977, E. Scola, drama, romance, war, 110 min.
Up the Yangtze	Canada, 2007, Y. Chang, documentary, 93 min.
Veer-Zaara	India, 2004, J. Chopra, musical, drama, romance, 192 min.
Victim / Kurbaan	India, R. de Silva, 2009, thriller, drama, 161 min.
Visitor, The	US, 2007, T. McCarthy, crime, drama, music, 104 min.
Vyacheslav Chornovil's Path / Doroha Vyacheslava Chornovola	Ukraine, 2006, T. Burma, documentary, 29 min.
Wall / Mur	France, Israel, 2004, S. Bitton, documentary, 96 min.
Waltz With Bashir / Vals Im Bashir	Israel, France, Germany, US, Finland, Switzerland, Belgium, Australia, 2008, A. Folman, documentary, animation, biography, 90 min.
War on Democracy, The	US, Australia, 2007, J. Pilger, documentary, 96 min.
Waste Land / Lixo Extraordinário	Brazil, UK, 2010, L. Walker, K. Harley, J. Jardim, documentary, 99 min.
Water / Agua	Canada, India, 2005, Deepa Mehta, drama, romance, 117 min.
Welcome to Sarajevo	US, UK, M. Winterbottom, 1997, drama, war, 103 min.
What to do in case of fire? / Was tun, wenn's brennt?	Germany, 2001, G. Schnitzler, drama, comedy, 101 min.

What's left of us / Ce qu'il reste de nous	Canada, 2004, H. Latulippe, F. Prevost, documentary, 77 min.
When Darkness Falls / När mörkret faller	Germany, Sweden, 2006, A. Nilsson. drama, 133 min.
When The Mountains Tremble	US, 1983, N. T. Sigel, P. Yates, documentary, 83 min
When we leave / Fremde, Die	Germany, 2010, F. Aladag, drama, 119 min.
Whistleblower, The	Canada, Germany, 2010, L. Kondracki, thriller, drama, biography, 112 min.
Wilde	UK, Germany, Japan, 1997, B. Gilbert, biography, drama, history, 118 min.
Windhorse	US, 1998, P. Wagner, drama, romance, war, music, 97 min.
Woman from the East	UK, India, 2012, D. Matharru. drama, family, 114 min.
Women are Heroes	France, 2010, Jr. documentary, 80 min.
Women in Shroud / Zanan dar kafan	Canada, Iran, 2009, F. Haerinejad, M. Reza Kazemi, documentary, 73 min.
Women's Prison / Zendan-e zanan	Iran, 2002, M. Hekmat, drama, 106 min.
World Apart, A	UK, Zimbabwe, 1988, C. Menges, drama, 113 min.
Year of Living Dangerously, The	Australia, 1982, P. Weir, drama, romance, war, 115 min.
Yes Men Fix the World	US, 2009, A. Bichlbaum, M. Bonanno, documentary, comedy, 87 min.
You Don't Know Jack	US, 2010, B. Levinson, TV, drama, biography, 134 min.
You Don't Like The Truth – Four Days Inside Guantanamo	Australia, Canada, UK, 2010, L. Côté, P. Henriquez, documentary, history, news, 100 min.
Z	France, Algeria, 1969, Costa Gavras, thriller, drama, crime, detective, 127 min.

About the Author



DR. IUR. VYACHESLAV (SLAVIK) BIHUN: SOME BIOGRAPHICAL FACTS

- **Ukrainian professional with a multi-disciplinary training.** He studied law and sociology, journalism and political sciences as well as foreign languages in universities and institutions in Kyiv and Lviv, the Hague and Heidelberg, Strasbourg and Torun, Florence and Hartford. He successfully (with honors) graduated from Law Faculty of the I. Franko Lviv National University (1997), Master's Program of the University of Connecticut School of Law (1998), PhD Program of the V. M. Koretsky Institute of State and Law of the National Academy of Sciences of Ukraine (2003).
- **Professional public figure.** Dr Bihun was the first leader of three newly founded youth legal organizations and institutions of civic society in the modern Ukraine: Law Student Union of the I. Franko Lviv National University (head, 1994-1997), the Ukrainian Law Students Association (president and CEO, 1996-1997), the Young Lawyers Council of Ukraine under the Ministry of Justice of Ukraine (head, 2007-2010). In the latter capacity, he initiated and organized with his colleagues the Ukrainian Week of Law, the Volodymyr M. Koretsky International Law Competition, co-initiated the Young Lawyers of Ukraine Forum. For his achievements, he was awarded the highest award of the Ministry of Justice of Ukraine «Honourable Decoration of the Ministry of Justice». Also he was recommended by the Council of Young Lawyers of Ukraine to be awarded the honorary title «Merited Lawyer of Ukraine», the highest professional state award in Ukraine.
- **Professional legal educator.** Dr Bihun was law instructor from student years (read his first lecture as a 2nd year law student (1993) at the professor's request; professionally in teaching since 2003). He has experience in teaching international students, coaching student teams for national and international competitions. A co-author of the first Ukrainian textbook on «Legal Didactics», recommended by the Ministry of Education and Science of Ukraine.
- **Professional philosopher of law.** Dr Bihun researches primarily in the areas of philosophy of law, European human rights law, constitutional law and comparative law. He was the first PhD student at V. M. Koretsky Institute of State and Law, the Ukraine's leading legal research institution, is executive secretary and a member of the editorial board of the international specialized journal «Philosophy of Law Issues». Doctor of Law since 18.06.2004. Dr Bihun prepare his second doctoral thesis in philosophy of justice (in 2011 published a monograph «A Philosophy of Justice as a Judicial Process»).
- **Professional legal journalist.** Dr Bihun published a first newspaper while in high school. Editor and editor in chief of a leading national professional publication «Legal Gazette» (2006-2008). Graduate of the School of Professional Journalism «New Ukraine» (2009). Independent journalist and documentalist (produced several documentaries).
- **Professional publicist.** Author of more than 500 publications in such genres as scholarly articles, translation, journalistic investigations and interviews (see the publication list at www.bihun.info).

**Presently Dr Bihun is a research fellow at
V. M. Koretsky Institute of State and Law of the National Academy of Sciences of Ukraine
and a lawyer of the Secretariat of the European Court of Human Rights.**

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