

**SPECIAL COURT FOR SIERRA LEONE
OUTREACH AND PUBLIC AFFAIRS OFFICE**



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PRESS CLIPPINGS

Enclosed are clippings of local and international press on the Special Court and related issues obtained by the Outreach and Public Affairs Office

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Press clips are produced Monday through Friday.
Any omission, comment or suggestion, please contact
Martin Royston-Wright
Ext 7217

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The New Dawn (Monrovia)

Friday, 3 May 2013

Liberia: 'War Criminals Will Be Booked No Matter How Long They Run'

A Coalition for Justice in Liberia (CJL) two days symposium geared toward training staffers on how to unearth and report gross human rights abuses, including war related massacres taking place around the world, ended here last week with both participants and facilitators pledging to work together in order to end a "culture of impunity" by perpetrators of genocides. Most of the speakers at the ceremony vowed that war criminals that are living in the US and Europe will eventually be booked no matter how long they will run or evade justice.

The conference was held at the Brooklyn City Center (City Hall) and brought together a group of hardcore international human rights activists, lawyers and representatives, some from the US Department of Justice and the Department of Homeland Security and Naturalization based in Washington D.C. They were: Kathy Roberts, Legal Director, Center for Justice and Accountability (CJA), Yonina Alexander, Legal Fellow (CJA), Dr. Christopher Hayden of the U.S. Department of Justice, and Dr. Abbey Weiss, Clinical Psychologist, Center for Victims of Torture (CVT) among others.

Liberian Human rights journalists were also among the panelists at the forum; among them were CIVITAS' Director Mr. Hassan Bility and former Associated Press correspondent James Kokulo Fasuekoi. Mr. Bility who presently runs CIVITAS, a human rights group based in Liberia, suffered severe torture at the hands of Charles Taylor's securities prior to the fall of Taylor's regime. Bility spoke about his ordeals in the former dictator's prison and the process which led to his release. Taylor had agreed to free Journalist Bility but only if he Bility would agree to leave Liberia. Mr. Bility was later flown to Ghana, and then to the U.S. after the U.S. Embassy in Monrovia reached a compromise with the former warlord.

Journalist and author, Mr. James Fasuekoi who covered the civil war for more than a decade before escaping the country two years after Taylor became president, introduced a new dimension to the event. He screened vivid photographic slides of child-soldiers, mass starvation, massacres, warlords and rebel commanders, which brought fresh memories of the war. Some of Fasuekoi's war-images were so tasteless and ghastly that some members of the audience had to turn away from the screen. Among panelists for day two were University of Liberia Political Science Professor Alaric Tokpa and Mr. Tony Leewaye, a Minnesota based Liberian community mobilizer and social worker. Mayor Tim Wilson, Mayor of the City of Brooklyn Center was among U.S. officials who graced the event.

FrontPage Africa (Monrovia)

Monday, 6 May 2013

Liberia: Media - Security Relations - an Imperative for Consolidating Peace in Liberia

Opinion

A paper presented to mark World Press Freedom Day, May 3, 2013 in Buchanan, Grand Bassa County, Liberia

I no doubt feel privileged to have been chosen as one of four panelists to speak on the topic: "Media-Security Relations: An imperative for Consolidating Peace in Liberia." These are not just ordinary panelists but personalities of high stature and I hope I'll do justice to the topic at bar on this historic May 3rd 2013 World Press Freedom Day commemoration in this historic port city of Buchanan, Grand Bassa County.

I'm particularly marveled by the global theme for this year's World Press Freedom Day chosen by UNESCO- "Safe to Speak: Searching Freedom of Expression in All Media." As a panelist who has made professional journalism my vocation, what I especially like about World Press Freedom Day is that it's set aside not only "to create awareness about press freedom but to P also pay tribute to the bravery of Journalists and media workers who died around the world practicing their profession."

I or you would have been one of those professionals (not on this earth today) to have paid the ultimate price with our lives. But thank God that our lives have been spared to be in Buchanan yea Liberia today, where it's now relatively safe to speak. And I very much hope we'll keep it this way. I hope we'll keep it this way, when the last boot of the UN peacekeeping force, UNMIL leaves these grounds.

Consolidating the peace in Liberia remains an uphill task. It will even be much greater when security control throughout the length and breadth of our country is totally reverted to the government by UNMIL.

Indeed, the media and the security forces including the police, the Armed Forces of Liberia (AFL), etc. right to life, liberty and security are fundamental rights guaranteed in Article 11 of this country's constitution and Article 3 of the Universal Declaration of Human Rights.

Media-Security Relations

The history of this country is replete with incidents of strain, sometimes horrific encounters between Liberian state security forces and journalists not only during the war years but also at various stages during peace time, just to cite the arrests, maltreatment and jailing of journalists during the Samuel Doe and Charles Taylor regimes. The late Liberian broadcast Journalist Charles Gbenyon lost his life in the November 12, 1985 abortive coup that followed the late General Thomas Quinwonkpa's invasion from neighboring Sierra Leone. Before that, we saw periods where there were dangerously acrimonious relations between media practitioners (including the late Albert Porte and Tuan Wreh) during the Tubman and Tolbert regimes.

Motherboard
Monday, 6 May 2013

Tim Hetherington Was Not Interested in Photography Per Se

By Krishna Andavolu

Sebastian Junger On the Fearless Photojournalist



Courtesy of HBO

There's a moment in *Which Way Is the Front Line from Here*, Sebastian Junger's excellent new documentary about the life of acclaimed war photographer and Oscar-nominated British filmmaker Tim Hetherington, when Tim literally saves a man's life. It's 2003, and Tim's in Liberia embedded with the rebel group fighting to oust Charles Taylor. After a long march, the rebels make camp in an abandoned beer factory and set up a makeshift clinic for their wounded.

The scene starts gleefully. Tim gives a stand-up intro to the camera about the hard march they just took while cracking an ear-to-ear smile at the prospect of a cold one. It's throwaway footage, not part of the project that he and fellow war photographer James Brabazon were there to do. But it's one of those moments between moments that needed to be documented for its absurdity. The tough-it-out slogging of war reportage meets the eerie-but-hilarious coincidence of abandoned infrastructure. Spring Break: Liberia.

But things at the beer factory turn pear-shaped (probably after the rebels imbibe their share of suds) and the frantic energy of young rebels with guns transforms from showmanship to menace. The wild-eyed leader of the group accuses the only medic tending to the wounded of being a spy for the government. The medic is led into what looks like a loading dock and we see through Tim's camera as the rebel leader waves a pistol in the medic's face and threatens to execute him like he's done others in the past.

James Brabazon, who invited Tim to come along on the embed, steps back to get a wide shot. He's seen executions before. But Tim intervenes, grabbing the leader's gun and explaining that killing the only medic they have makes no sense.

"He did the right thing," Sebastian Junger told me last week when we met at HBO's headquarters in Manhattan. "I mean the rebels were out of control, on drugs, whatever. They were not a professional army. A lot of innocent people were getting executed and he knew that, and this is one he could stop. So he did."



Tim and Sebastian. Photo courtesy of HBO

Intervening during the course of documenting the atrocities of war is unusual for photojournalists, and what Tim did could easily be seen as a rookie mistake (It was Tim's first time covering war). But what becomes clear through *Which Way* is that Tim's project as a photographer was to look beyond the circumstances of conflict to find the harder-won truths of humanity. And his actions in that moment in Liberia exemplify both his compassionate spirit and the unfortunate lengths that his mission as an artist took him.

Tim died covering the Libyan revolution two years ago when he and a group of other journalists were struck by mortar fire in Misrata. Sebastian's film, which premiered recently on HBO, is a moving obituary. But it's also an extension of the collaborative work that Sebastian and Tim started when they made their Oscar-nominated documentary about a platoon of soldiers in the Korengal Valley of Afghanistan, *Restrepo*.

That film showed the bonds of love between men at the front line: the I-will-die-for-you relationships that holds together a unit through the harrowing moments of conflict. When you turn the camera away from the bombs and towards the men who launch them, you glimpse something eternal about our survival as a species: holding together.

Which Way goes one step further and points the camera at those who normally hold it. And it turns out that the urge to create, to make art, and find what's beautiful behind the horrid might be as essential to being a human as fighting others.

know that sounds cheesy as fuck but spending two hours in Hetherington's world is intoxicating. Here's more from my conversation with Sebastian, an enviably talented storyteller in his own right.

VICE: At one point in the film, Tim says that he's "not interested in photography per se." What do you think he meant by that?

Sebastian Junger: That was something he said many times in conversation with me and in interviews. You know I think someone of his creative talent and genius easily feels limited by things. And I think he saw the possibilities of photography, but was also very aware of its limitations. I think what he really wanted was to experience the world and understand the human struggle. That's really what he wanted. Photography was kind of his excuse to do that. He just also was extremely



talented and so became extremely good photographer, but it just wasn't the central narrative in his head of what he was trying to get out of the world—it was a means to an end.



Top: Cunningham, Korengal Valley, Kunar Province, Afghanistan, 2008. Bottom: Specialist Tad Donoho, Korengal Valley, Kunar Province, Afghanistan, 2008. Courtesy Yossi Milo Gallery

In making the film, did you learn something about him that you didn't know before?

I wasn't quite so aware of the gentler side of him. I didn't realize that until I saw the footage he shot from Sri Lanka. I'd known him in the context of war and that requires a certain set of characteristics and behaviors, and the way he was with children he photographed was so sweet and I just didn't quite ever see that, certainly not at work. And that was a really nice discovery and I kind of got to know him a little bit better in doing the film because I saw him in all these unguarded moments and, yeah that was really nice.

One unguarded moment that I thought was poignant was at the beginning of *Which Way*, where we see outtakes of Tim trying to explain what his mission as a photographer was all about, finding the right words but criticizing himself for being clichéd.

That was sort of classic Tim. He over thought everything and made his life a lot harder because of that. But he also understood the media and he understood what the media wants, what the media is satisfied with is a very low level of understanding. So you can sort of put out a boilerplate, humanistic sensitivity about the human struggle and no one's going to bat an eye—that's what they expect, it doesn't mean much, but it works fine. And Tim was smart enough to realize that that's really bullshit, and that anyone can pay lip service to that stuff and it doesn't mean anything and so he was self correcting because the media can't be bothered to correct in that situation, you know they're fine with the first thing he said, but

Tim wasn't fine with it and he realized he was not being honest and was not saying something of real meaning and so he kept correcting himself, that was classic Tim.

What did you learn from Tim?

I learned how to not focus on the obvious aspects of a story, and most dramatic aspects of a story, particularly combat. I learned to sort of look at what was happening one or two layers beneath in the sort of emotional realm. I learned to do that.

Did things you learned from Tim affect the way you told his story in the film?

It affected the traits of his that I focused on. This is sort of circular, but it got me to focus on that part of him that I had learned from.

Do you remember the first Time you met Tim?

Yeah it was at the departure gate a Heathrow airport on our way into Afghanistan on assignment for *Vanity Fair*.

You knew of him before?

Kind of, I mean I knew that this extraordinary film had been shot in Liberia and one of the reasons I chose Tim to work with. One of the reasons I wanted to work with Tim was because he was an excellent photographer so *Vanity Fair* wanted to hire him but also I knew that he could shoot video so I said 'look, I have this movie project, *Vanity Fair* has nothing to do with it, but you might be interested,' and he was.

What'd you guys talk about on the plane?

Girls probably, I don't remember. I probably told him a lot about what it was like over there. He really liked to laugh, big laugh. He was pretty close to perfect to people who encountered him. He was, psychologically, very complicated and had some real veins of deep unhappiness running through him, real torment. And eventually that came out in his relationships with other people who were close enough to him. I don't mean just romantic relationships, those too, but even in our friendship. He was complicated. But he was a really, deeply good person.

Bemba Trial Website (The Hague)

Tuesday, 7 May 2013

Central African Republic: Bozizé Soldier Says Rebels Committed Atrocities

By Wakabi Wairagala

Today, a former fighter under the rebellion led by deposed Central African Republic (CAR) president François Bozizé shifted some blame for atrocities committed in that country's 2002-2003 conflict from war crimes accused Jean-Pierre Bemba's militia to the Bozizé rebels, who he said were undisciplined and brutalized civilians.

Testifying under the court-given name 'Witness D04-56,' he told judges at the International Criminal Court (ICC) that his colleagues committed rape, murder, and pillaging, and that during these marauding operations, they spoke the Congolese language Lingala.

"We would take money, shoes, clothing, TV sets, and such things, commit rape and kill people," he said.

Defense lawyer Peter Haynes asked what languages the rebels spoke among themselves. French, Lingala, and the Central African dialect Sango, replied the witness.

Explaining the use of Lingala, the former Bozizé fighter said, "We used that language to commit those crimes because whenever we used it, the people of the CAR were ready to give up and comply much more easily."

The witness said the crimes he testified about were committed in various towns including Damara, Boy-Rabé, Sibut, PK12, and Fu between October 2002, when the rebels initially attempted to grab power, and March 2003, when they captured the capital Bangui.

Mr. Bemba has been on trial at the ICC since November 2010 over crimes his Movement for the Liberation of Congo soldiers are alleged to have committed during the Central African conflict.

He denies it was his soldiers who committed the crimes, instead blaming other armed groups that took part in the fighting.

The Congolese troops were in the neighboring country at the behest of its then president, Ange-Félix Patassé, who was faced with a coup attempt led by Mr. Bozizé, his erstwhile army chief.

A number of prosecution witnesses testified that the soldiers who committed the crimes were Congolese.

These witnesses said they could tell the nationality of the unruly soldiers because they spoke the Congolese language rather than Sango which Central African nationals would have used.

'Witness D04-56' started testifying in Mr Bemba's trial this morning.

Judges granted him protective measures including image and voice distortion during public broadcasts of his testimony, as well as frequent use of private session in order to protect his identity. He is testifying by way of video link.

He said the Bozizé rebels were poorly equipped and looting "wasn't anything out of the ordinary" but a "generalized" method of operation.

They did not wear uniforms and had limited food provisions. The few vehicles they used belonged to Chadian nationals who fought alongside them. The rebels would therefore take whatever they could from civilians, 'Witness D04-56' said.

Some of the stolen property was sold back to the population "so that we could earn some money in order to survive," the witness said. "Others took their goods back to the rebel headquarters ... we even tried to find little carts to put our booty on."

'Witness D04-56' gave details of the rape and murder incidents in closed session. He did not say whether or not Mr. Bemba's soldiers were involved in any criminal activity.

The witness said the rebel movement had neither training facilities nor a code of conduct on discipline and how to deal with the civilian population. He said the group comprised of an unnamed number of defectors from the national army and more than 500 recruits who were only given "accelerated training in weapons handling."

Tomorrow morning, the prosecution will start cross-examining 'Witness D04-56.'