2 (L100 pm) 3 MS CAROLINE HAWLEY (called) 4 Ifousekeeping 5 MR POLLARD: Caroline, thank you for coming. I think it is 6 fair to say we will not be detaining you all that 7 long 8 A. I assumed it would be fairly short, given my limited 9 involvement. 10 MR POLLARD: unless there is something in depth you want 1 to tell us that you haven't already, but I assume that 12 is not the case. 13 Mr Maclean will ask you a few questions. I might 1 dive in with one if it seems appropriate. Your bundle 15 assist, Mr Spafford, is there, and he has a couple of 1 procedural comments first of all. 19 MR SPAFFORD: Thank you for coming in. Just to say 18 been the dear are transcribing this for you. At the end 20 of the process you will be given the transcript, and 21 have an opportunity to concert and any tynographical 22 errors in it. 23 Secondly just to mention confidentiality. Obviously 2 you kindly signed the agreement that we sent to you. 25 This is a confidential process. It is important that Page 1 1 that be understood and applied. So could you, for the 2 record, just confirm you received the document and 3 understand if? 10 A. A thav received it. I understand it, I think I sent you 5 back the signed copy. 11 MR MACLEAN: Can I just ask you about your involvement with 8 Newsnight, as at November/December last year? 12 A. At the time there was no involvement with 8 Newsnight hefore. I had worked with Meriton Jones on and 12 investigation about bogus homb detectors being sold to 13 Iraq and other countries. So I knew Meirion of the material. I had wat keen a ware of his death, yee. I think I probably was in the country. 10 Judy value of the page 1 with the 15 a Newsnight, as at November/December last year? 10 A. A the received it. I understand it, I think I sent you 5 back the signed copy. 10 MR MACLEAN: Can I just ask you about your involvement with 9 Newsnight before. I had worked with Meriton Jones on an 12 investigation in the day of the Christmas party. 19 Q. To which bit of the BDC wore you natured at the stage?		1	Friday, 23 November 2012	1	A. Yes.			
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125 party? 125 O. They weren't going to the party themselves?		1		1	•			
I V		25	party?	25				
Page 2 Page 4			Page 2	<u> </u>	Page 4			

- A. They weren't at the party, I don't think. It was mainly 1
- for people who had covered the Arab Spring. 2
- Q. So it was a big thank you for your contribution to some 3
- of the biggest news stories of the year, Mr Thompson 4
- 5 says in his invitation.
- A. Yes, and I had been in Libya and Bahrain that year. 6
- Q. So they weren't --7
- A. They weren't there, they --
- Q. They weren't saying, "Bend his ear". 9
- A. No, it is really difficult to remember exactly what was 10
- said when. Um, I -- I think they were -- they had the 11
- feeling that Peter Rippon had been lent on from on high. 12
- Later that day I had the opportunity, by coincidence, to 13
- 14 meet with on high at the party, so I raised it with him.
- Now when I say -- I should be clear that "on high" 15
- I -- they didn't specify, they didn't say, Mention 16
 - Mark Thompson and they certainly didn't say, "Raise it
- 18 with him at the party".
 - Q. I know it is difficult to remember these short
- conversations, but what your statement doesn't say is 20
- that when you spoke to Mark Thompson you had any 21
- discussion about the tributes. All that you talk about 22
- in this paragraph is the Newsnight investigation. 23
- 24 A. Yes.

17

19

Q. You don't suggest here that you had any discussion with 25 Page 5

A. Above him, yes.

- Q. But no details?
- 3 A. No.
- 4 Q. So where is this party?
- A. Take place?
- Q. Rooms 4 and 5 on the 6th floor. How salubrious 6
- 7 a surrounding is this?
- A. Quite a bland room, with no mulled wine and mince pies, 8
- 9 as I have seen reported.
- MR POLLARD: No mulled wine? 10
- A. No mulled wine, no mince pies. 11
- MR MACLEAN: It is from 6 to 8, so it is a pre-dinner drinks 12
- 13 party?
- 14 A. Yes.
- Q. So not substantive -- not much food, nibbles or 15
- 16 something?
- A. I can't remember. There may have been nibbles. A lot 17
- of people standing around. 18
- Q. And you were speaking to Mark Thompson anyway about 19
- something else when the conversation lulled, is that 20
- 21

24

- A. Yes. I was with a group of people. You see it shows 22
- how fallible your memory is. I thought I was with 23
 - somebody else and then, since this has all come to
- light, two people have come to me and said, "I was there 25 Page 7
- Mr Thompson about what BBC1 was doing on Boxing Day or 1
- what tributes the BBC had put out or were planning to 2
- 3 put out to Savile.
- A. My memory of the conversation is really limited. It 4
- was -- it was a Christmas party a long time ago. I may 5
- have mentioned the tributes. I may not. 6
 - O. Before we get to the party, your recollection is that
- the beef, if you like, that Jones and MacKean had was 8
- that the story had been canned and that the BBC was 9
- planning to run some tributes to Savile. You got both 10
- those messages, did you, in your discussion with them? 11 A. I definitely had the impression -- well I knew that they 12
- were upset that the investigation had been dropped. 13
- 14 Q. Yes.

7

- A. What I'm saying now is with the benefit of hindsight, in 15
- retrospect, knowing that date was 20 December. And 16
- I now know that that was quite a while after it was 17
- dropped, because obviously my impressions now are 18
- coloured by what I have seen in the papers. 19
- 20 Q. Sure.
- A. So I -- I'm pretty sure they were upset that the 21
- tributes were going ahead. 22
- Q. Right. You got the message from them that they thought 23
- 24 that Peter Rippon had been leant on from some person or
- 25 persons higher up --

Page 6

- at that conversation", and I thought I was with someone 1
- else entirely. It just shows how little you remember. 2
- Q. Who are the people who place themselves at that 3
- A. Allan Little. He remembers Mark Thompson saying there
- is a firewall between him and this kind of 6
- decision-making.
- 8 Q. In News?
- A. In News. And Hannah Barnes, who works in current 9
- affairs, who rang me the day of The Times story and said 10
- something along the lines of, "I'm glad you said that 11
- because I've been thinking about this". 12
- Q. And this was The Times story --13
- A. The Times story in which I'm quoted as contradicting 14
- Mark Thompson's version of events. Although I had just 15
- been in Baghdad, to be honest I had not really followed 16
- what had been happening. 17
- Q. This was fairly recently, The Times story? 18
- A. This was The Times story, I think I gave it to you as 19
- part of --20
- Q. Is this the one with Helen Boaden and Jimmy Savile on 21
- 22 the front page --
- 23 A. Yes.
- Q. -- big picture, recently? 24
- 25 A. Yes.

Page 8

2 (Pages 5 to 8)

1 order for us both to know what we were talking about, Q. Yes? 2 I must have said -- I think I must have said something, 2 A. Yes. 3 but exactly what I said, how much I said~... Q. Right. So we can date that. 3 When I had this conversation with Hannah when she 4 A. Yes. 5 rang me up, she said there was the sense that this was Q. Who was the person that you thought you were with that 5 6 something serious but she doesn't know if the word 6 it turns out you weren't? 7 7 A. Well, I thought -- I thought I was with Jacky Martens, "paedophile" was used or not. who is a producer on the 10 O'Clock News, but I must 8 MR POLLARD: Right. 8 9 MR MACLEAN: You have said subsequently, in a rather long 9 have been with her at a different part of the chain of emails with Mr Webster from The Times: 10 10 conversation or for a different part of the event. 11 "I think I must have mentioned the broad context of Q. Right. So part of your recollection, as it were, of 11 12 the investigation, but genuinely don't remember the this discussion has been assisted by what these other 12 two people have subsequently said to you about it? 13 words I used." 13 We have seen the emails, he presses you quite hard A. Well, Allan remembers the word "firewall". I don't 14 14 to tell him that you told Mark Thompson that it was --15 15 remember that. I remember him just saying, "That's not the investigation was into allegations of sexual abuse, the kind of decision I would be involved in taking. 16 16 and you stopped short of that. But he presses you, 17 That kind of thing doesn't cross my desk." But I'm 17 fairly enough you might think, on, first of all, why you remembering that vaguely. I think Allan probably has 18 18 think you must have mentioned the broad context of the 19 a more forensic memory than I do. 19 20 investigation, and then secondly if you did mention the Q. That kind of discussion about a firewall, that sounds as broad context of the investigation, that must have been 21 21 if you were talking about the Newsnight story not being 22 sexual abuse, or perhaps even paedophile abuse. 22 run --A. My problem is I really don't remember exactly what 23 23 A. Yes. Q. -- rather than any BBC1 tribute programme? 24 I said. 24 Q. When you came away from this conversation, Mark Thompson 25 25 A. Yes. Yes. Page 11 Page 9 1 essentially saying: Q. You were focusing on --"It's nothing to do with me. There's a firewall, 2 A. Yes. My recollection of the conversation, the main 2 thing I remember is me asking why was it dropped, and 3 I don't get involved ". 3 When you left that conversation, did that -- what 4 him saying, "Nothing to do with me". In just the 4 message did you take away? Did that strike you as 5 5 broadest sense. perfectly straightforward and sensible or something odd Q. Did you get the sense that this was all news to him, he 6 6 7 or~...? had never heard of this story? Or he knew about it and 7 A. I think I took what he said at face value and I relayed 8 he was saying, "It's nothing to do with me"? 8 9 it to people later. Or was he saying, "I don't know anything about this 9 Q. So you went back, did you? When did you speak to 10 10 at all"? A. I formed the impression that he didn't know about it. 11 Meirion Jones again? 11 A. I think the following day. I probably went to Newsnight 12 Q. This was news to him? 12 or was down in Newsnight and I said, "Oh, I raised it 13 A. That it was news to him. 13 with Mark Thompson and he said, 'I wasn't involved'". 14 14 Q. Right. Q. And they said? A. Which is what Hannah said to me as well. She thought it 15 15 A. Again, I know this is unsatisfactory, but I don't 16 16 was news to him as well. remember -- I didn't know whether it was Liz or Meirion, 17 Q. She said that to you recently? 17 but Meirion has since told me that it wasn't him it was 18 A. Yes. Because she called me up the day of The Times 18 19 Liz that I had mentioned it to. 19 article. MR POLLARD: The following day? MR POLLARD: So you must have been -- to get any 20 20 A. It may have been other people in the Newsnight office as 21 conversation going at all, if this was new to him, you 21 well. I think it was the following day. 22 must have been sort of setting the scene for him? 22 MR MACLEAN: Then did you have any reason to think about 23 A. I think I must -- if I came away with the impression, 23 24 this any further? which I did, and -- and -- and I'm not quite sure what 24 A. Not really, until, um -- until Meirion told me that 25 25 it it's based on -- that he didn't know about it, in Page 12 Page 10

- 1 A. I probably spoke about it to colleagues in my office, in there were press reports about the conversation. 2 the World Affairs unit. 2 I think it was in February, I think, in one article. 3 Q. In London? 3 Q. There was the article in The Oldie written by someone A. Um-hm. 4 called Miles Goslett. Q. At the time? 5 A. Yes. 6 A. Yes. 6 Q. Do you know him? 7 7 A. No. Q. I'm only interested now in late 2011 and up to, say, the Q. Which had trailed in Guido Fawkes the day before, and 8 February piece. 8 9 A. Um, I -- I talked to people at -- I talked to either 9 then there were various articles, one in the 10 Meirion or Liz in Newsnight. Maybe there were other 10 Sunday Mirror on 8 January before that. people there. Maybe Meirion and Liz weren't there, it 11 A. I didn't see that. I think there was a Daily Mail 11 was other people who were in Newsnight at the time. But 12 story -- there was a Daily Mail story about an angry 12 I definitely said to someone at Newsnight that I had had journalist cornering Mark Thompson at a Christmas party, 13 13 the conversation, and I'm pretty sure that I mentioned 14 but I can't remember if that was later in the year. 14 it to colleagues as well, in my department. 15 Q. These stories about the angry journalist at the party, 16 Q. Did you see the piece in February, when it was 16 if we infer that's supposed to be you, did you have any 17 published, in The Oldie? 17 discussions or contact with The Daily Mail or the 18 18 Sunday Mirror or The Oldie or Miles Goslett? A. I think I did, yes. A. No, nobody contacted me at all until I was in Baghdad in 19 Q. Can I just show it to you, if I can find it? 19 October and Meirion called me and he wanted to know the 20 A. Sure. 20 Q. It is bundle 5, I think, page 88. 21 21 date of the Christmas party. And --A. Shall I read it all? 22 Q. That was --23 Q. If you want to read it. I was just going to show you 23 A. He asked me if I was -- if I would talk to Panorama. the bit probably most pertinent to your rather walk-on I said I was in Baghdad, and then Panorama called me and 24 24 25 role in this. they said, "Can you talk?" And I was about to go into 25 Page 15 Page 13 Do you see in the last column, the big capital T, 1 an interview and said no. And they said, "We will call 1 "The BBC has serious questions." 2 2 you back tomorrow." 3 A. Yes. 3 I never heard from them. I had an email from O. Towards the end, about a dozen lines from the bottom: Channel 4, which I assumed was about this because it was 4 4 "When asked if BBC director Mark Thompson knew of 5 5 from -- it was from Paraic O'Brien, who was covering it the Newsnight report the BBC refused to comment, but from for Channel 4, and then when I got back I had an 6 6 email from Ben Webster saying, "Can we have a background 7 a source has told me that Thompson was tackled about the 7 axing of the report at a pre-Christmas drinks party, so 8 8 chat?" he cannot claim to be ignorant of it." 9 9 So I called Sarah Ward-Lilley who -- she is now head 10 A. Um-hm. of News gathering, but then she was deputy head, but she 10 Q. Did you have a -- form a view as to who that source 11 has always been involved in pastoral issues at the BBC. 11 12 might be? And I said I was not really sure what to do. 12 13 A. No. 13 MR POLLARD: Involved in what? Q. You didn't form a view about that? 14 14 A. Pastoral issues. 15 15 MR POLLARD: Okay. Q. But you had only spoken to a small number of people 16 A. So I called her and said, "I don't know what to do", and 16 she, I think, called Peter Horrocks and said, "You 17 about this. 17
 - Q. Had you worked with -- you said you had worked with
 - 19 Meirion Jones in the past. Had you worked with

A. I thought it must be someone on Newsnight.

- 20
- 21 Peter Rippon?
- 22 A. Um --

18

- Q. Had he ever been your editor at any stage? 23
- A. Yes. Because I was working on Newsnight when he took 24 25 over as editor.

Page 16

A. Um-hm.

18

19

21

22

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20

should reply to anyone who asks you specifically and you

MR MACLEAN: Right. So to whom did you -- apart from

Q. -- and Meirion Jones and Liz MacKean, was there anyone else to whom you spoke about the Thompson conversation?

Page 14

Mark Thompson in the presence of a couple of other

should give a statement."

people at a party --

4

7

- Q. That's about four years ago-ish?
- A. 2008, I think. 2
- Q. Did you have a view, casting your mind back to about 3
- a year ago from now, as to the state of relationships in 4
- 5 the Newsnight office between the editor and the staff?
- A. I think I formed the impression that they thought he had 6 7
 - a relatively closed door policy. That he wasn't --
- Q. A little inaccessible, or too much hands off, or what? 8
- A. I mean, I'm pretty sure when I -- when I've been
- involved in doing some things for them, he wasn't hands 10
- off, that he has viewed things before they went to air. 11
- 12 So it wouldn't necessarily --
- MR POLLARD: What do you mean by, "Closed door policy"? 13
- A. I'm trying to think exactly what I do mean. 14
- 15 That some people maybe didn't find him as
- 16 approachable as they might.
- 17 MR POLLARD: Okay.
- A. I don't think I mean anything more than that. I don't
- know if that is a fair comment, if that is based on one 19
- or two conversations with people or whether that was 20
- 21 a genuinely widely held view.
- MR POLLARD: We're talking around this time. 22
- 23 A. No, no I don't know around that time. Sorry, I'm
- talking about 2008/2009. 24
- 25 MR POLLARD: I see, yes.

Page 17

- 1 A. Because I just -- I worked for Newsnight for a few 2
- 2

1

- MR POLLARD: He would be pretty new then. 3
- 4 A. Yes. So --
- 5 MR POLLARD: Okay.
- A. So he was very new. So it's probably not -- I probably 6
 - don't have enough of a view for it to be very valid.
- MR MACLEAN: Can you just help us with the distinction
- between the editor of the programme and the executive 9
- producer? Now you may or may not know this, the 10
- Newsnight piece that they were doing on Jimmy Savile, 11
- Peter Rippon was -- fulfilled both those roles. 12
- 13
- 14 Q. He was editor of the programme and he was executive
- producer. Normally Liz Gibbons --15
- 16
- 17 Q. Or at least often Liz Gibbons was executive producer on
- 18 pieces like this.
- 19 A. Yes.
- Q. So I want to get straight in my head what role the 20
- editor of a programme would have in a piece like this 21
- and what role the executive producer would have. In 22
- this case Peter Rippon had both hats on. So if we 23
- hypothetically took a piece that, say, you were doing 24
- 25 with Liz Gibbons -- it doesn't matter who it is --

Page 18

- 1 A. Yes.
- Q. -- as executive producer, and then you have an editor of
- 3 the programme. What would you expect the editor of the
 - programme to do, as such, before the piece aired, if
- 5 anything?
- 6 A. We're talking about the editor of the programme,
 - Peter Rippon, rather than the person actually outputting
- 8 the programme that evening?
- 9 Q. Yes, exactly. So you are doing a piece about whatever
- it is. You have an executive producer and then you have 10
- the editor of the programme. So what involvement would 11
- you expect typically the editor of the programme to have 12
- in the piece before it was aired on Newsnight one 13 14
 - particular evening?
- A. I think if it is something controversial I would imagine 15 that he would see it. He or she would see it.
- 16 Q. At what stage? Once the edit was pulled together or 17
- 18 before that?
- 19 A. I don't know. If I was working on something
- 20 controversial I would -- I might want some input before
- it was pulled together. But you might get that input 21
- 22 from Liz.
- 23 Q. Right, so --
 - A. But I didn't -- I don't know enough about the workings
- 24 of Newsnight because I wasn't working with them at the 25

Page 19

- time.
- Q. I'm not asking you about -- I'm trying to divorce it
- from the personalities of Peter Rippon and Liz Gibbons. 3
- 4 A. Yes.
- Q. I'm just asking you in the abstract: if you are the 5
- reporter and I'm the executive producer and there is the 6
- editor of the programme. You come to me with -- you are 7
- researching a story, you have been on an it for a couple 8
- 9 of weeks --
- A. You have probably commissioned it, maybe. That is 10
- certainly how -- I would go to Liz. I would have gone 11
- to Liz with a story and say, "Are you interested?" 12
- O. Once you get to the script -- you would write the 13 14
 - script, would you?
- 15 A. Mostly yes.
- Q. Draft of the script, and then you would send it to the 16
- executive producer, would you, not to the editor of the 17
- 18 programme?
- 19 A. Not to the editor, no.
- Q. If you had some interviewees on film, not edited down 20
 - yet, but just rushes of interviews, at what stage would
- you expect the executive producer to look at those? 22
- A. I mean when I've worked on things before, it might be at 23
- 24 the very -- it might be at the very end.
- 25 Q. After ---

Page 20

21

- A. Um, the executive producer might have looked at 2
- a script --
- Q. Because what happened here --3
- A. -- but not seen the interviews.
- Q. What happened here was that Peter Rippon was sent --5
- Liz MacKean and Meirion Jones worked on the script. 6
- 7 There were some iterations. It wasn't the final
- 8 script -- there is a question of whether it can be
- properly described as a script at all, but such as it 9
- was, it was sent to Peter Rippon and he looked at that. 10
- But at the stage when the story wasn't -- had been not 11
- persisted with, he hadn't at that stage looked at the 12
- 13 filmed interviews. And he said to us, "Of course
- I would have done, I would have looked at the film after 14
- 15 editing when it had been pulled together, before it was
- 16 finally broadcast."
- A. That makes sense. That sounds right. 17
- 18 O. That sounds right to you?
- 19 A. Yes.

1

2

- O. That would be a role he would be fulfilling primarily as 20
- the executive producer of the piece, as opposed to the 21
- 22 editor of the whole show, or can't you make that
- 23
- A. Honestly, I don't know. Because I think editors do the 24
- job of he had editing in different ways. 25

Page 21

- Q. When is the story commissioned? How can I tell when my
- story has been commissioned or if it has not yet been
- 3 commissioned?
- A. I'm trying to think on stories I have done for 4
- Newsnight, I did something for them earlier this year on 5
- a hospital in Jordan that is treating Iraqis and 6
- Syrians, people who have been -- had their faces blown 7
- off. So I went to Liz and she said, "Yes, I'll take
- it". And then she's got to sort out -- we've got to
- sort out with the producer the budget. So once money 10
- has been committed then you definitely know you are 11 12
- commissioned.
- Q. Right. I am sure there must be grey areas where you are 13
- working on something and seeing if it is coming 14
- 15 together.
- A. I think it is probably a different process if you are 16
- working for a programme and there is not any kind of --17
- 18 any financial implications.
- Q. Have you ever heard of something called the Managed 19
- 20 Programmes Risk List?
- 21 A. No.
- Q. I thought that might be the answer. I won't ask you any 22
- 23 more questions about that.
- MR POLLARD: Can I just ask you about the conversation that 24
- you had on the 20th with either Meirion or Liz --25

Page 22

- A. Yes.
- MR POLLARD: -- before the drinks thing. To put it simply,
- how het up were they about this? This is probably 3
- a week to ten days after the story has finally been 4
- 5 dropped. Still pretty steaming?
- A. They were -- they were angry. They were angry enough
- 7 for me to think that if I've got the opportunity to ask
- 8 someone about it, I will, because I know them, I've
- 9 worked with them before.
- 10 MR POLLARD: Did you tell them that you were going to the
- 11 drinks thing?
- 12 A. I can't remember.
- 13 MR POLLARD: So they didn't -- they didn't say, "If you get
- 14 the chance --"
- 15 A. No.
- MR MACLEAN: And they didn't say, "That sod so-and-so has 16
- 17 spiked this programme", or this is -- you know, "We've
- 18 been done over by... " whoever.
- 19 A. I don't think they named anyone.
- MR POLLARD: But presumably they were -- they were not 20
- pleased with Peter Rippon for having taken the decision, 21
- 22 were they?

24

- A. They were very unhappy that the decision had been taken 23
 - to drop it.
- MR POLLARD: Yes, yes. Okay. 25

Page 23

- MR MACLEAN: Okay. Mr Jones says that he came to see you
- 2 after The Oldie piece.
- 3 A. Yes.
- Q. And you had another discussion then about Mark Thompson. 4
- I think Meirion Jones's account is that after the party
- you then went -- you had the discussion with 6
- Liz MacKean, I think he says?
- A. It's possible.
- Q. And he says, I think, that he didn't speak to you
- 10 about it --
- 11 A. At that time.
- Q. -- until after The Oldie piece. 12
- 13 A. Yes.
- Q. That's your understanding of what he says? 14
- A. That's my understanding of what he says yes. 15
- Q. And your position is you can't really remember who you 16
- 17 spoke to after the party?
- A. No. Does that sound odd? I genuinely don't -- I know 18
- I spoke to one or both of them. I think I spoke to one 19
- or both of them. I know I mentioned it at Newsnight. 20
- I'm pretty sure I spoke to colleagues about the 21
- conversation in the office where I work. 22 23
- Q. Have you ever been involved in a piece of journalism of your own which has carried some sort of reputational 24
- 25 risk to the BBC?

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6 (Pages 21 to 24)

- A. No. Well, no.
- 2 Q. No?
- A. I was thinking I had to do for Newsnight the, um, 3
- 4 Sachs-gate story.
- MR POLLARD: Was that an on the day story? 6
- 7
- 8 MR MACLEAN: So this was the Jonathan Ross, Russell Brand,
- 9 Andrew Sachs telephone message?
- 10
- 11 Q. What is your understanding of what the rules are if some
- part of the BBC News organisation is doing a piece of 12
- 13 journalism that is critical of the BBC corporately or
- 14 more generally? Coming back to Mr Thompson's firewall
- 15 comment.
- 16 A. Coming back to working on the Sachs-gate story, I just
- remember thinking this is going to be very carefully 17
- scrutinised. And in fact, as I remember, we'd gone out 18
- 19 to do some vox pops about what people thought about it,
- 20
- and we'd spoken to some younger people who said, "We
- 21 don't really care", and some older people who said,
- 22 "This is very serious". And as I remember we were told
- 23 not to put in the vox pops from the younger people
- 24 saying this is not serious because the BBC had taken the
- 25 decision that it was very serious.

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- So you do know that when it comes to a BBC story it 1
- is going to be watched pretty closely and there will be 2
- 3 more editorial involvement than on other stories.
- I remember being taken into the glass box --4
- 5 MR MACLEAN: Whose glass box?
- A. The editor's glass box. I cannot remember if it was 6
- Peter or someone else editing, but there was certainly 7
- 8 concern about us using vox pops saying it is not very
- 9 serious.
- Q. You know who David Jordan is? 10
- A. I didn't know before all of this who he was. 11
- Q. Did you know before all of this what -- I think the 12
- shorthand is "EdPol", editorial policy -- did you 13
- 14 understand how it fits into the editorial
- 15 decision-making and if so how?
- A. Not really. I haven't done very many stories. Because 16
- I generally do news and foreign news, so I have not had 17
- many dealings with them. I know when we wanted to do 18
- some undercover filming with men who were selling bogus 19
- bomb detectors that Meirion took that to EdPol. 20
- Q. So they are a kind of --21
- A. They tell you whether it is okay to do that. 22
- Q. A kind of ethical advice line? 23
- 24 A. Yes.
- 25 Q. Or decision-maker?

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- A. Yes. 1
- Q. Right.
- MR POLLARD: Can I just ask, the story that you did with
- Meirion, the bomb detector story.
- 5 A. Um-hm.
- 6 MR POLLARD: How long did that take, roughly?
- 7 A. Um, certainly several weeks. It was quite a slow burn
- 8 thing because I -- I just went to him with the idea
- 9 saying, "I think we should investigate these bomb
- 10 detectors because I think people are dying because they
- 11 are being used".
- 12 MR POLLARD: Yes.
- 13 A. And he's a very impressive investigator.
- 14 MR POLLARD: Is he? Yes.
- A. Um-hm. I wouldn't have known how to start. I just knew 15
- that I thought it was a good idea to look into it. But 16
- 17 he -- he found us the whistleblower who gave us the
- card, who worked with this man Jim McCormick who was 18
- selling lots of them to Iraq and he gave us a card which 19
- was supposed to detect the TNT and detected nothing at 20
- 21

24

- 22 So he's an impressive investigator, Meirion.
- MR POLLARD: And how would you describe his sort of working 23
 - methods?
- A. He's very dedicated and consumed. I mean he -- consumed 25 Page 27

may be the wrong word, but he's --1

- MR MACLEAN: Obsessive? 2
- A. No, I wouldn't say that. But he's -- he's extremely 3
- 4 hard working.
- Q. Very driven?
- A. Very driven, yes. 6
- 7 Q. Determined?
- 8 A. Yes.
- Q. And once he's got, to mix my metaphors, once he has the 9
- bit between his teeth on the story, he goes for it, does 10
- 11
- A. I think he wants to carry it through. Like I said, 12
- I wouldn't have known where to start with investigating 13
- 14 bogus bomb detectors and he --
- MR POLLARD: And the story got on and it was quite high 15
- 16 profile, was it?
- A. It got on. Newsnight led with it. The Government then 17
- decided that they were going to ban their export to Iraq 18
- and Afghanistan and we followed it up with the two 19
- subsequent stories for Newsnight. So he's -- he's 20
- determined -- he's passionate about his work. 21
- MR MACLEAN: You had an exchange with him in August of this 22
- year, the strap line of the email is something to do 23
- with Mr Assange. I don't want to get into him. You 24
- 25 replied, on 15 August saying:

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		 _	
,	"I wat hymnoid into Datas D. who I assume is		
1	"Just bumped into Peter R, who I assume is		
2	Peter Rippon, who described you as a jewel in the BBC		
3	Crown."		
4	A. How did that come about?		
5	Q. How did that come about, yes?		
6	A. Meirion and I had been working on a story about		
7	Julian Assange. Meirion had contacts in the Ecuadorian		
8	embassy. I think we had either he had just		
9	secured I'm not sure about the exact timing of this,		
10	but he did secure interviews, which I did, with		
11	Julian Assange in the embassy. And I think it was at		
12	that time that I got off the tube at White City and		
13	I humped into Peter Rippon and we talked about the		
14	Julian Assange story, and then I said, "Meirion is		
15	great, isn't he"? Because I said, "This is all Meirion,		
16	he had the contacts, he enabled it", and I said,		
17	"Meirion is great, isn't he?" And Peter said, "Yes,		
	~		
18	a jewel in the BBC's Crown".		
19	MR MACLEAN: He said that with or without irony, did he?		
20	A. No, I think it was without irony. I certainly got the		
21	impression it was without irony.		
22	Q. And then Mr Jones's response to you, "Jewel in the Crown		
23	was an ITV series, but never mind". One might infer		
24	that was slightly disparaging about Peter Rippon, is		
25	that fair, a fair inference?		
	Page 29	 	
,	A Y 223-14 a Dr. atra 24 b ab a make		
1	A. I didn't really give it much thought. Q. He's picking up on the point that it is not quite right,		
2	that there is something inapt about describing a BBC		
4	person as being a Jewel in the Crown because that was an		
5	ITV programme?		
6	A. I got the impression Peter Rippon was genuine when he		
7	said it.		
8	Q. Okay. Anything else?		
9	MR POLLARD: I don't think so, no.		
10	MR MACLEAN: Okay.		
11	MR POLLARD: Thank you for coming.		
12	A. You're welcome. I'm sorry my memory isn't it is just		
13	really hard to remember things a long time ago		
14	especially when when they are informal.		
15	MR POLLARD: Yes.		
16	A. I you have know I didn't go to MR POLLARD: A few canapés and you were faint with hunger.		
17	•		
18	MR MACLEAN: Thank you. MR POLLARD: Thank you.		
19 20	(2.47 pm)		
21	(The interview concluded)		
22	(The interview constance)		
1	MS CAROLINE HAWLEY (called)1		
23			
	Housekeeping1		
24			
	Questions by MR MACLEAN2		
25			
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