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[] December 2011
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IN THE MATTER OF THE LEVESON INQUIRY

WITNESS STATEMENT OF ROB GREENER

I, **ROB GREENER**, Journalist, of The Northern and Shell Building, Number 10 Lower Thames Street, London, EC3R 6EN, **WILL SAY AS FOLLOWS:**

- A. I am the Picture Editor of The Daily Star. I make this statement in response to a request of the Leveson Inquiry (the "Inquiry") to the solicitors for Northern & Shell dated 1 December 2011 to provide witnesses who might attest to the circumstances pictures used in newspapers might be bought or obtained.
- B. I confirm that all matters in this statement are true and, unless I specify to the contrary, are based upon my own knowledge and a review of the relevant documents. Where matters are not within my own knowledge, I state the source and believe the same to be true.
- C. For convenience, I have reproduced as subheadings the questions asked of me in the 1 December letter.

Please provide a brief description of your career history to date

1. By way of introduction, I began my career in the London News Service Picture Agency in 1981. Following a year spent there I worked for 5 years at Scope Features, before moving to the London Daily News Picture Desk. I then worked at the Sunday People on the news desk, before joining the Daily Star.

I have been employed by the Daily Star for 23 years, and 9 years ago was appointed as Picture Editor.

How are the photographs which appear in your newspaper obtained? The Inquiry assumes that some are bought from paparazzi or other freelance photographers, and others are taken by staff photographers. Are there any other sources of photographs?

2. It is correct that we obtain photographs from agencies, and indeed the paparazzi. However, we retain two staff photographers, and four regular freelancers. We do use picture agencies, but rarely deal directly with paparazzi photographers. We are increasingly seeing submissions of photographs from amateur photographers.

Please provide a copy of any code of practice or manual which regulates the activity of your employed photographers. What sanctions are imposed if your photographers fail to act in accordance with that code? How many times have you imposed sanctions on your employed photographers over the last four years? Please give specific examples. If there is no code, then please explain how photographers are given guidance as to which photographs it is appropriate to take?

3. We do not use a specific code of practice. However my team are extremely professional and are aware of the Editors Code of Conduct that govern the behaviour of photographers. Furthermore, if the photographers are ever in doubt about how to proceed in a certain situation then they will always call and I will use my experience to provide guidance. I can say for certain that they are not the sort of photographers who go around chasing people, or brazenly invade a person's privacy.

How do you ensure that photographs taken by your employed photographers have not been taken in a private context, or taken in a situation that has caused distress or fear to the subject of the photograph? How often do you refuse to publish a photograph on the grounds that it was taken in a context of harassment, or without regard to privacy?

4. I will always ask my photographers about the context of their photos. That way I can be sure that no rules have been broken, and that the photos they have submitted can be legitimately placed in the newspaper. Furthermore, they are always keen to air any concerns they might have, and in that case I will provide them with guidance.

To what extent do you, or can you, regulate the conduct of agency photographers?

5. This is not within our control. The only way to censure an agency is by not using their pictures.

How do you ensure that photographs taken by agency photographers have not been taken in a private context, or taken in a situation that has caused distress or fear to the subject of the photograph?

6. Again, as with our staff photographers, we always ask about the context in which the photographs were taken. If we are unsure about a photo, then we simply will not publish it.

What sanctions are you able to impose against photo agencies or individual photographers if you discover that photographs have been taken in an unacceptable context?

7. It is not part of our practice to blacklist agencies; if we are unhappy with a certain photo we will not use it, and the agency will therefore not be paid

What measures are taken to ensure that any photo provided to your newspaper by an employed photographer or otherwise has not been digitally altered?

8. We receive somewhere in the region of 10,000 pictures a day from agencies, so it is impossible to check the authenticity of every photograph. The photos we provisionally decide to use however are always checked, and where

suspicious are raised, we will call the agency and check that nothing has been altered.

Did your newspaper instruct any photographer, employed or otherwise, to follow or take photographs of the mother of Hugh Grant's baby (Tinglang Hong) before or after the birth of her child?

9. No.

Was an employed photographer from your newspaper present outside the home of the mother of Hugh Grant's baby in the first two weeks of November 2011?

10. No.

Were you offered pictures of the mother of Hugh Grant by any agency or individual photographer? Were any pictures purchased?

11. We were provided with pictures by an agency, and I believe that we used two such photos.

Has your newspaper published any photographs of the mother of Hugh Grant's baby?

12. As above, we published two photos. However we were content that the photos were taken in a public place, and not in a context which could be deemed private.

Did your newspaper instruct any photographer, employed or otherwise, to follow or take photos of Kate McCann on her return from Portugal in September 2007? Did your newspaper publish any photos of Kate McCann taken in this period? If so, did the picture editor inquire into the context in which the photos were taken? If so, what in your view justified the publication of these photos?

13. We never sent our own staff to follow, or indeed take photos of Dr McCann during that period. We did however use a local, bona fide agency that several other papers were using at the time for the same purpose, and my understanding is that the agency was only ever commissioned in response to developments in the story. Furthermore the agency always tried to contact the McCann's advisers prior to the taking of any photos, and I know that the photographers we used made sure to remain outside of the McCanns' private cul de sac. Despite any criticisms of media intrusion, the McCann story was of great interest to the British public, and indeed the taking of photos was one method of keeping the issue in the press, which, we hoped, might help the family in their continued search for Madeleine.

Has your newspaper ever published photographs of the children of JK Rowling? If so, what is the justification for such publication?

14. No.

Did your newspaper ever instruct a photographer, employed or otherwise, to take photos up the skirt of Charlotte Church? Has your newspaper ever published photos taken up the skirt of Charlotte Church, or up the skirt of any other individual? What is the justification for such publication?

15. No. I am aware from having been offered such photos that occasionally photos have been taken of celebrities which might be termed 'up skirt'. However the photos we have used in this regard have always been the result of some accident; a person getting out of a car perhaps, or where a gust of wind might lead to something akin to the famous Marilyn Monroe shot. Such photos are only ever used where the context of the shot renders it humorous. But we would never publish a photograph where the intention of the photographer is to gain an 'up skirt' shot. We in fact actively say to agencies that we are simply not interested in that type of picture.

Is there anything else you would like to add?

16. I am concerned that the criticism being leveled at the industry at present is quiet unfair and unjustified; the packs of photographers as seen on television are simply not newspaper staff photographers, and they are certainly not employees of The Daily Star. Many of them are not professional photographers, but amateurs who are subject to no code of practice or ethics. The behaviour of these photographers therefore should not impinge upon the reputation of the newspapers. The reality is however that the public's interest in celebrities has become insatiable, and while we cannot of course control or influence unregulated amateur photographers, we can ensure that our staff photographers abide by a strict moral and ethical code.

STATEMENT OF TRUTH

I believe that the facts stated in this Witness Statement are true.

ROB GREENER

Dated: [] December 2011