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Hera★



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BRAND NEW FACTUAL DRAMA HONOUR AIRS THIS MONTH

Two part factual drama, Honour, starring Keeley Hawes, airs on ITV this month. Written by Gwyneth Hughes and directed by Richard Laxton, Keeley stars as the real-life detective who brought five killers to justice in the heartbreaking true story of Banaz Mahmod, the young Londoner murdered for falling in love with the wrong man.

Produced by Hera Pictures in association with Buddy Club, Honour tells the powerful story of Detective Chief Inspector Caroline Goode's passionate search to discover the fate of missing 20-year old Banaz.

DCI Goode discovered that Banaz had been to the police five times to report threats to her life from members of her own family. Appalled that her own colleagues had missed multiple chances to save a young woman's life and prevent a so-called "honour" killing, Caroline vowed that she would not rest until she finally got justice for Banaz. It was a promise that quickly became personally consuming. This tense and emotionally vivid drama brings Caroline's long and unwavering quest to life.

Honour is a 2 x 60 factual drama which was commissioned for ITV by Head of Drama, Polly Hill. Richard Laxton (Mrs Wilson, Burton and Taylor, An Englishman in New York) directed both episodes and Alliea Nazar produced. Liza Marshall, Gwyneth Hughes (Vanity Fair, Dark Angel, Remember Me), Peter Kosminsky and Keeley Hawes executive produce.

Hera Pictures founder Liza Marshall has previously worked as Head of Drama for Channel 4. She is also formerly Head of Scott Free London, the film and television company founded by Ridley Scott. Most recently she was responsible for the hit drama Riviera and the highly acclaimed mini series The State. She now runs Hera Pictures who recently produced Temple, 8 x 60 for Sky, starring Mark Strong, Carice van Houten and Danny Mays. A second series is now underway. Honour is Hera Pictures' first drama commission for ITV.

Commented Polly Hill: "Gwyn's scripts beautifully and sensitively tell the story of DCI Caroline Goode's investigation into the tragic murder of Banaz Mahmood. I am proud to work with Liza and Hera Pictures, to bring this important story to screen on ITV."

Commented Liza Marshall: "At Hera Pictures we are committed to telling stories about remarkable women, so I feel privileged to bring Gwyneth's sensitive and skilful script to screen and to shine a light on the bravery of Banaz, and Caroline's dedication to achieving justice for her. I am delighted that Polly and the team at ITV share our passion for this story and we couldn't have hoped for a better actress than Keeley to take on this role."

Commented Gwyneth Hughes: "Banaz Mahmood met her brutish death on the orders of her own father and uncle, which I find profoundly unsettling. This story shows the sheer heroism and dedication of the police officers who hunted down her killers. Caroline Goode and her team felt real love for this girl they'd never met. I found their unusual warmth and humanity deeply moving."

Commented Keeley Hawes: "It was a privilege to work on Honour as Buddy Club's first ever project. In a time where honour killings are still rife, it is critical to shine a light on such an important subject. Banaz Mahmood's story, and DCI Goode's subsequent investigation, is certainly one that needs to be told and I am proud to be a part of it."

Honour is distributed internationally by ITV Studios Global Entertainment.

Buket Komur is *Banaz Mahmood*



WRITER AND EXECUTIVE PRODUCER, GWYNETH HUGHES

How did you become involved with Honour?

“Liza Marshall, who now runs Hera Pictures, came to me about five years ago and showed me Deeyah Khan’s 2012 documentary ‘Banaz: A Love Story’ and said there was an opportunity to tell this story as a drama. I remembered Banaz’s face and the story in the newspapers at the time of her murder, thinking it was just awful, sad and terrible.”

Why turn this story into a TV drama?

“A drama reaches a much bigger audience and with a subject as important as this you really want people to understand something that is happening in our country, so I was honoured to be asked to try to bring it to the biggest possible audience.”

How much did you know about the subject of so-called honour killings, violence and oppression?

“I knew about it in a general way. But until you really get into it and meet people who have been affected by it, you can’t understand the terrible fear and isolation that goes

together with it. Banaz was killed because she had left her husband - who abused her - and then fell in love with someone else, bringing shame on her family, as they viewed it. But one of the police officers involved said to me that he didn’t think it ever really was about Banaz. It was about those two brothers. Her father Mahmud and uncle Ari and their competition to be the top dog. I remember saying to him, ‘Even in her murder the girl is not the important thing?’ And he said, ‘Yes, that’s exactly right.’

“I hadn’t understood before that the level of perceived sin and damage done to the family by the errant - in their eyes - young woman is so profound that the people who want to get rid of her don’t just want to kill her. They want to erase her memory from the face of the Earth.

“There are still sections of the community who think the men who killed Banaz did nothing wrong.

“But we don’t want to condemn a whole community or a whole nation for the sins of a minority. So it was very important to me to find Kurdish voices who were solidly and morally against this practice. I was very fortunate to meet the Kurdish interpreter who actually worked on the case for DCI Caroline Goode and her team, and the human rights activist Diana Nammi. They are both brave and extraordinary people, and both appear as characters in the drama.

Who was Banaz?

“Banaz was by all accounts a very sweet, gentle, lovely, young woman. She came to this country from Iraq with her family when she was 10 and had to adapt to a new life here. She had her sisters and they all went off to school together where they learned English.

“She was going to college to do her NVQ in health and social care, that’s what she wanted to do, she wanted to look after people, she wanted to have a normal life, she wanted to be a family person.

“Banaz wasn’t at all a rebellious or difficult young woman. The rebellious one was her older sister Bekhal who had run away from home. She climbed out of the window and ran away because she couldn’t stand the levels of control and the beatings.”

What does Honour focus on?

“When the story begins, Banaz is already dead but the police don’t know that. She is treated as a missing person who has reported to the police, on several occasions, that she is being threatened by her family. Those threats haven’t been taken seriously enough by the police and now Banaz has disappeared.

“Because she is now classed as a vulnerable missing person, her case comes into the serious crime unit where DCI Caroline Goode has just been promoted and this is her first job. The drama follows Caroline as she begins to unravel an incredibly complex, challenging and very upsetting story as her first case as a senior investigating officer.



“They call it an honour killing, but there is absolutely no honour. It is simply plain organised and premeditated murder.”

– Gwyneth Hughes, Writer

“At the start Caroline did not know anything in detail about honour crime, she had to find out and did that in the belief that Banaz was out there and could be rescued, so the discovery that Banaz was dead before even Caroline came along is devastating for her.

“The police knew who the killers were because Banaz had handed the police a list of names of the people who would be responsible if she was murdered, but they had to find the evidence and that was really difficult because the family and community closed down.”

How were Banaz and her boyfriend Rahmat targeted?

“Banaz met and fell in love with Rahmat after leaving her husband. Young men in the community watch the young girls for any infraction of the rules. Things like if a girl is wearing a skirt or too much make up, has dyed her hair a different colour, particularly if she is seen with a boy. The young men police the girls and report back to these huge extended families. It is very distressing. Banaz and Rahmat were spotted together and her uncle was told.

“Everybody involved in this drama was emotionally affected by this story. It is just so terrible. We saw the real life video of Banaz, which we re-stage with an actress. You see this beautiful, skinny, anxious, frightened young woman in the real footage telling you how badly she was affected by the physical abuse she got from her husband. Telling a police officer that her life is in danger and the question Banaz then asks is: ‘What can you do for me?’ That is so haunting.

“And Banaz died for what? Because, as Rahmat said in front of the judge and jury in her murder trial: “They chose for her another husband. But Banaz chose me.”

How do you reflect on writing and making Honour?

“It was a real privilege to do it, a real privilege to inhabit that world and to talk to people whose courage in really adverse and terrible circumstances was exemplary.

“They call it an honour killing, but there is absolutely no honour. It is simply plain organised and premeditated murder.

“Nobody knows quite what to call this, because using the word ‘honour’ in these circumstances seems so grotesque, so the preferred current police phrase is, ‘so-called honour-based violence’. Nobody wants the beautiful, dignified and courageous word ‘honour’ to be forever associated with these sordid and misogynistic crimes.”

And there are thousands more of these stories?

“It happens all over the world, to thousands of women and it is getting worse. There are more reports yet fewer prosecutions. It is very difficult to bring these cases to court and to get a successful prosecution because everybody shuts up and protects each other. That is probably one of the reasons why the figures are rising.

“Banaz was killed by her own family, so if Rahmat had not reported Banaz missing nothing might ever have happened. Young women just disappear, they are not missed and nobody ever hears from them again.

“Banaz disappeared from her college and nobody noticed. It also happens when girls vanish from school and the family can say they have just gone back to their country of origin.

"Our film is a tribute to a lot of courageous people, first among them Banaz herself, of course. But I particularly want to salute her sister Bekhal, who risked her own life when she chose to stand in the witness box and give evidence against their father. And I will always remember my meeting with her beloved Rahmat, who never really recovered from her loss. Ultimately our story is about these two brave young people, their love for Banaz, and their inspiring refusal to accept a destiny of oppression."



Rhianne Barreto is *Bekhal Mahmud*

PRODUCER, ALLIEA NAZAR

Why turn this story into a TV drama?

“A TV drama can access more people. We can delve deeper emotionally and perhaps take more time than one might do in a documentary. For me, it’s about accessibility, we want to reach as large an audience as possible.

“Once I had read the script I felt this was a story that had to be told. Especially when I found out so-called honour abuse is increasing rather than decreasing. I’m from a Muslim background myself so I had to really think very carefully about representation, about the consequences of telling such a story.

“I thought I knew about this subject but it was only when I started this project that I realised how little I did. This has been a journey of discovery for me.

Could you expand a bit more about this journey?

“The journey included attending events such as Karma Nirvana’s ‘Day of Memory’ to remember those who’ve lost their lives to honour violence. It was an education, emotionally and intellectually. [For information about Karma Nirvana see page 44] The day helped me form a greater understanding of this kind of violence which I came to learn wears many different faces.

“During the development of Honour, we also had the opportunity and privilege to work alongside another charity, IKWRO, founded by the indomitable and inspiring human rights activist Diana Nammi. She and her team, work to protect Middle Eastern and Afghan women and girls at risk of forced marriage, honour-based violence, child marriage, female genital mutilation and domestic violence and seek to promote their human rights and by doing so, they themselves face adversity.

“Additionally, in order to maintain legal and factual accuracy, we also sought the expertise of Nazir Afzal OBE, former Chief Crown Prosecutor for the North West of England and formerly Director in London, overseeing and prosecuting some of the most high-profile cases in the country, including that of Banaz Mahmood. Nazir is an eminent authority in the legal areas of child sexual exploitation, violence against women and honour-based violence, so to say we felt incredibly fortunate to have him amongst our team of advisors both leading up to production, during and post, would be an understatement. He schooled us in numerous ways and we were the richer for it.”

How would you describe Gwyneth’s Hughes’ scripts?

“Gwyneth is an extremely sophisticated writer whose scenes always work on multiple levels. She explores and unpicks things in a very deft and subtle way and forces us to ask questions. She humanises everybody in a way that makes that story universal.

“Although it’s about a particular group of people there is a universality to the suffering she depicts within the story. The complication of family, bereavement, loss, rage and domestic violence.”

What does a producer do?

“The producer oversees all aspects of the production from the creative through to the financial. It’s a bit like being a football manager, you rally lots of people and help ensure the smooth running of the production. The main job, for me, was to facilitate the vision of our writer Gwyneth Hughes and our director Richard Laxton throughout the production, and at all times to support our cast and crew and keep them safe and happy. Also to ensure people are collaborating and working together, to ensure the actors have clarity and the director has what they need. As a producer you are shepherding a production, hopefully gently, but you steer and guide it in the direction it needs to go alongside the executive producer, who in this case was the wonderfully talented Liza Marshall.”



“It is an incredible privilege to be able to remember the life of Banaz - she is not forgotten and we must ensure her death wasn't in vain.”

– Alliea Nazar, Producer

What were the main challenges in making this drama?

“When you are dealing with real people there is a huge weight of responsibility. It can keep you up at night because these things matter and you are dealing with real people’s lives. The challenge is balancing a very fragile ecosystem between the production and the true events of what happened and the real people involved.

“You have a responsibility to deliver an authentic, truthful vision of what happened, while also delivering a drama, that is a huge challenge. It is an incredible privilege to be able to remember the life of Banaz - she is not forgotten and we must ensure her death wasn’t in vain.”

What were your thoughts about Banaz asking police for help and failing to get it?

“For me, it was just overwhelming sadness and, of course, disappointment in a system that, perhaps, didn’t have the skills or the knowledge to deal with such a case at the time. You do feel a level of anger on behalf of any woman that suffered this violence and Banaz had asked for help.

“There were police failures which have been acknowledged, but also a set of officers after that, who did everything they could to bring about justice for this girl who could no longer defend herself.”

What does Keeley Hawes bring to the role of DCI Caroline Goode?

“One of the joys of making this drama has been not only getting to know Keeley but also, Caroline Goode. She is so interesting, dedicated and knowledgeable. There is so much humility to her, but such a steely determination, she’s a truly inspirational woman.

“Keeley Hawes brings not only a wonderful, rich, complex performance, with incredible heart, empathy and humanity to the role, but also a humbleness which is true to Caroline. The performance is subtle and we have tried to be very respectful.”

Can you tell us about Buket Komur who plays Banaz?

“Buket Komur is a very new, young actress who is currently at university. To play a real life character is nerve-racking for any performer, but to play a person who has been murdered in such

tragic circumstances is a responsibility of some magnitude and one Buket shouldered with grace, respect, skill and maturity beyond her years.

“We actually filmed her scenes in a pre-shoot - scenes which depicted the real-life interviews Banaz gave to the police when she was seeking their help. Buket shot all of her material in one day and her performance and portrayal of Banaz was so affecting, it left everyone quite visibly moved. Each time I watch her performance, I’m moved to tears.

“Ultimately, she was a joy to work with and she blew us away. I’m sure she’s got a bright future in the industry.”

How do you reflect back on producing Honour?

“It has been pivotal in terms of the weight of responsibility and the phenomenally talented people I had the opportunity to work with. As well as meeting the real people involved like Caroline Goode, and women who have survived honour-based violence and the relatives of victims. I have found them to be a complete inspiration and the process truly humbling.

“It has been a privilege to be able to tell this story, to try and keep Banaz’s memory alive and to raise awareness. But there is no positive end to this story, a woman lost her life. What we can do is try to advocate for change. Hopefully this landmark case can continue to serve as an example of what can happen when things go wrong.”

Keeley Hawes is *DCI Caroline Goode*

KEELEY HAWES PLAYS DCI CAROLINE GOODE

How did you and your production company Buddy Club become involved with Honour?

“I had started Buddy Club almost at the same time as I was sent the scripts for Honour. It was with ITV and it was still at a very early stage at that time.

“I didn’t know anything about the story, I’d never heard of Banaz Mahmod or Caroline Goode, but when I read the scripts I was completely taken with this story. I thought it was something I would really love to be involved with.

“I had been an executive producer on The Durrells but apart from that, in my 33 years in the business, I didn’t have any experience on that side. So it was very generous of Liza Marshall of Hera Pictures to allow me to come in, in that capacity, and it worked really well.

“It was a big learning curve. I thought, ‘I am going to need to know this so well, from the inside out.’ So I was involved in

conversations that, as an actor, you’re not privy to, all of that was very useful and it worked very well for everyone.

“I had also just worked with the director Richard Laxton on *Mrs Wilson*, so he came to mind for me and Liza had always wanted to work with him. I thought he would be brilliant for this, and he was.”

How much did you know, if anything, about honour killing and violence?

“My knowledge was virtually zero and what I thought I knew was probably wrong. It’s difficult to remember back now but I had no real idea about it - which is part of the problem, that none of us are armed with any knowledge about it, as the police weren’t in this case, including, initially, Caroline Goode’s team.

What was it like meeting Caroline Goode?

“When Caroline first saw my name she had no idea who I was, which was fantastic. Having watched the 2012 documentary

'Banaz: A Love Story' and read the scripts, we met and had a cup of tea.

"It was fascinating to meet Caroline but my representation of her as a character is certainly not an impression. I took aspects of her character, her confidence, her relationship with her team, all of those things, which are all there in the writing as well. It is an honour to play her, which of course carries the weight and responsibility of playing a real person. If you met her in the street you would have no clue about all of the extraordinary things that she does.

"Also what I love about her is she always gives thanks to her police team. She is like the director we have on set, someone who enables everybody else to do their job really well."

How did you feel when you watched the real life video footage of Banaz asking a police officer for help, fearing she could be murdered?

"Watching the documentary I sat in total stunned silence and then had a very quiet afternoon. It is an incredibly moving

documentary and won an Emmy for good reason. Banaz is so vulnerable in those videos; both mentally and physically fragile.

"However she is extraordinary because she has such strength at the same time, to be doing what she is doing and sitting there being interviewed, you can really see how Caroline and her team, and anybody who watches that, will feel the same. The immense sadness you feel watching that young woman. If you thought you could find her, help her or get justice for her, then you would, as Caroline did.

"Caroline has since gone out of her way to be part of the education process since this case. Things have changed because of this landmark case. If just one person feels they can reach out to a charity, or what they are going through is not normal because of this drama, then the whole endeavour has been worthwhile."

Did Caroline and her former police team visit the set?

"The whole team came to set one day, along with Caroline. They watched a bit of filming which was quite nerve-racking to say



“I hope our drama serves the memory of
Banaz. That is very important.”
– Keeley Hawes, DCI Caroline Goode

the least. It must be very strange to walk on to a set and see people portraying you.”

What struck you about the police investigation into Banaz’s murder?

“They really were determined to get justice for Banaz. To find her body and also extradite two of the guilty men back from Iraq, something that had never been done before.

“I asked Caroline, ‘Were you very emotional? Did it affect you in that way every day? Or do you become hardened to these things?’ Because you imagine the police don’t have time to be emotional, and she had been doing this job for a long time. Caroline said, ‘Yes, of course I got emotional. How could you not?’

It was a very emotional job for everyone working on this drama. Inevitably, all of us took the job home with us at night. Not a moment went by when we weren’t talking or thinking about Banaz. I still find it emotional today. The image of Banaz will always move me.”

Was it important that it was a woman who led the police team who obtained justice for Banaz?

“Yes, I think it was. I think it was meant to be that it fell onto Caroline’s desk.”

How should Banaz be remembered?

“She was hugely courageous. Letting people know this is not right and it won’t be tolerated.”

How do you reflect back on making Honour?

“So many things set this story apart, firstly Banaz and her courage and bravery in going to the police and continuing to go to the police. Giving them a list of names of people who would be responsible for her death, that is extraordinary.

“Then we have another amazing woman in Caroline Goode, who wouldn’t take no for an answer. Although they are in many ways very, very different, in that way Banaz and Caroline are quite

similar, in their tenacity and inner strength.

“Obviously everything I do is important to me but there is a huge, additional responsibility that comes with this particular drama. Not only playing a real person and representing all of the people in the story but the main responsibility is because it’s about Banaz and keeping her memory alive.

“I hope our drama serves the memory of Banaz. That is very important. I also hope it may give people the confidence to speak out if they are in that situation or have an inkling that someone else might be going through anything like what Banaz had to suffer. That would mean it had been a real success as far as I’m concerned.”

Caroline Goode



CAROLINE GOODE

Caroline Goode was the senior investigating officer leading the police team in the Banaz Mahmud case. She retired from the Metropolitan Police in 2014 after 33 years having led over 100 murder investigations. She still trains police officers and other front-line workers about so-called honour killings and violence.

What were your thoughts when you were approached about being involved in Honour?

“A drama like this is a great platform for talking about this subject, one I’m keen to raise awareness about. Hopefully Honour will reach a broad audience, bringing this to the attention of people who might otherwise have been unaware of something that is happening the length and breadth of the country and is actually increasing in prevalence at the moment.

“Honour-based violence affects a lot of young women and some men. It is pretty much overwhelmingly women victims

we see in this country and honour-based violence cuts across all cultures and religions.”

What circumstances led to you investigating Banaz’s 2006 disappearance?

“I was a Detective Inspector working in the Homicide and Serious Crime Command out of Lewisham Police Station in London. In fact this was the first investigation that I led as Acting Detective Chief Inspector, the first time I had run an investigation for myself so I had the role of senior investigating officer in this case.”

Who was Banaz?

“Banaz was an Iraqi-Kurdish young woman who was 20 years old at the time she was murdered. She had come to the UK when she was 10 with her family and they were fleeing from the regime of Saddam Hussein. They came from a semi-autonomous region in the north of Iraq with a Kurdish regional government.

“She attended local schools and when she was 16 had an arranged marriage to a man who abused her. Banaz later left her husband and came back to live with her family in South London.

“That, in itself, is viewed as dishonourable conduct and can be justification in its own right for having women killed. Then she started a relationship with another man that the family disapproved of and that really sealed her fate.”

How much did you know at the outset both about the Kurdish community and so-called Honour killing and violence?

“I knew nothing about either. It wasn’t a community I’d ever had any previous dealings with, neither had I had any dealings with honour-based violence. I really had to learn on the hoof. I was lucky in as much as I found another police officer - Det Insp Brent Hyatt - who had investigated the murder of a young woman called Heshu Yones in 2003. He was able to give me an idea about the way the whole system worked.

“It was also very difficult to know who to go to in the community who could be trusted to give me advice. Working with charities and that sort of thing is absolutely vital for the success of the investigation and at the time I didn’t have many of those contacts. But Det Insp Hyatt did have those contacts and I found that absolutely invaluable. IKWRO, Southall Black Sisters and Karma Nirvana in particular were extremely helpful.”

The Kurdish community, among several others, condemns so-called honour killings. But what is the thinking of the minority of people who still believe in it?

“In some communities the honour of the whole community rests on the conduct of its women. There is a very strict code by which women have to live their life. It’s predominantly around modesty and chastity.

“If a woman transgresses any of that moral code then quite often the family or the wider community will feel they have to punish that woman and sometimes kill her in order to restore the honour of the whole community. There is a real concept of belonging to a wider community rather than just an individual or



“Banaz’s death has been a catalyst for change within police forces. There has been so much training that has gone on. I’ve provided a lot of it myself.” –Caroline Goode

a small family unit. It's about the whole of the wider community.

"It might be being independent, taking a job, refusing an arranged marriage or leaving a marriage. Something maybe as trivial as having driving lessons or smoking a cigarette in the street, having a boy's number in your phone, it could be any number of things.

"But also it might just be supposition and rumour. It doesn't even have to be something that a woman has actually done. It could just be rumours about her conduct that gets her into trouble. When men are killed it tends to be more about their sexuality or the fact they are having a relationship which a woman's family disapproves of."

Did you hope to find Banaz alive?

"At the outset we viewed Banaz as a vulnerable missing person and very much hoped she would be found alive. There were so many different hypotheses of things that could have happened, we had to keep a very open mind.

"It became obvious very quickly she wasn't missing of her own volition. It was also obvious that her relationship with her boyfriend Rahmat was being conducted against the will of her family so we quickly began to fear for the worst. There was no use of her mobile phone or her bank account, she hadn't taken any clothes and her passport was still at the home address."

How did you feel when you learned Banaz, fearing for her life, had asked police for help on a total of five previous occasions and not received any?

"I felt terribly, terribly sad. It's like being punched in the stomach. It's an awful feeling when you look through the trail of contact that Banaz had with police prior to her death and you get that sinking realisation that potentially we had missed opportunities to keep that young person alive. Of course you can never say with any certainty that she would still be alive if she had been treated any differently, but also there is a good chance she would be.

"There is one particular video clip where Banaz is being interviewed by a police officer and Banaz says, 'Now that I have

given you my statement, what can you do for me?’ That gets me absolutely every time. Because the fact is we didn’t do anything for her and she had such faith in us and such faith in the system. It is really haunting. You see how scared and isolated she was.

“Although the police officers were well intentioned, perhaps sometimes they did the wrong thing but for the right reason. There was an officer who attempted to contact Banaz at her home address and to follow up on the inquiry there. Today that’s the very thing we would train officers not to do, you’d try to get someone into a private situation where they are free to talk to you. That officer just didn’t know that, we simply didn’t know very much about honour-based violence in those times.

“Banaz’s death has been a catalyst for change within police forces. There has been so much training that has gone on. I’ve provided a lot of it myself. To try and educate officers not to make the same mistakes the Met Police and West Midlands Police made in Banaz’s case.

“I’m now retired from the Met after 33 years of service. The police are far from perfect and they recognise there is more work to be done but it is incomparable to the knowledge we had back in 2006, there have been sweeping improvements.

“Having said that, there was an HMIC (Her Majesty’s Inspectorate of Constabulary) investigation about three years ago that showed that still only three forces in the whole of the country were completely competent to deal with honour-based violence. That shows you how much work there is still to be done.”

Why was Banaz murdered by her own family?

“Banaz’s father and uncle had a distorted sense of honour which led them to disapprove of her conduct. In their eyes, they felt they had to kill her to restore their family’s honour. As far as her father was concerned, he had already lost some of his status in the community because a few years earlier another one of his daughters had gone into the care of social services.

“That was because the father had resented that daughter’s

westernised behaviour - wanting to wear make-up and westernised clothing - and he had beaten her to try and keep her in line. The fact that she was in the care of Social Services led to criticism from the wider Kurdish Community because Mahmud was viewed as being unable to control his daughters. He was already under pressure. The uncle was a very powerful man in the community. He was comparatively wealthy compared to other Kurdish people, he owned a couple of businesses. He couldn't afford to be made to look stupid, so it's about maintaining their status within the community."

Are there still people who think the men who killed Banaz did nothing wrong?

"Absolutely there are. There are many communities that practise honour-based violence. This is not about singling out Kurdish people or Muslim people. It cuts across many communities and cultures.

"Statistics from the Honour-based violence charity Karma Nirvana show that actually the prevalence of this is growing, it's not something that is going away with the older generations. It is actually still being carried out in this country and across the world."

“By telling this story maybe we can help people living under the control of honour systems realise that it’s not them who are wrong or at fault.”
– Richard Laxton, Director



DIRECTOR, RICHARD LAXTON

How much did you know about honour abuse and violence before this production?

"I was aware of the idea of so-called honour based violence and the toxicity of shame driving extreme abuse. I had my own experience of abuse and the societal carried shame of being a gay man growing up in the 1970s and 80s. I remembered the Banaz case but had no idea of the extent of the heartbreaking brutality that she suffered nor the fact that she had turned to the police for help so often before she was tragically murdered.

"When I read the scripts, I was floored by the power of the story and Gwyneth's screenplay. I then watched the 2012 documentary 'Banaz: A Love Story' before I met Liza Marshall of Hera Pictures.

"I was considering directing another drama at the time but having read Honour there was no choice. I felt this was a story that needed to be told. My hope is that in some way we can

try to help puncture the shame that stops people reporting honour based abuse. The shame I had carried came from my belief was I was 'wrong', there was something inherently bad about me. By telling this story maybe we can help people living under the control of honour systems realise that it's not them who are wrong or at fault.

"When we spoke to Karma Nirvana, the British charity which supports victims of honour-based abuse, they explained that often it tends to be their nearest and dearest that are abusing them, making it even harder to report. Perpetrators will use shame to ensure victims don't report it."

Why turn this story into a TV drama?

"Telling this story as drama allows us to reach as wide an audience as possible. The audience's way into the story is via Caroline played by Keeley Hawes, one of the UK's most loved actresses, and I hope this casting will bring audiences to this issue and allow them to connect to a world that, like me, they may have little knowledge of, via a character who also joins the

case with a lot to learn about this issue. Through drama we can show the characters with an intimacy and closeness that will bring the audience into the emotional heart of the story.”

What is your prime job as a director?

“My primary job is to bring the audience into the heart of the story and its core characters. By creating emotional connectivity I hope there may be a more compassionate understanding of difference. We all share feelings of love, fear, vulnerability, regardless of where we come from.”

What attracted you to the scripts written by Gwyneth Hughes?

“Gwyneth has an extraordinary skill in capturing the core of this story and writing the emotional heart of the characters. When I read the screenplay I was struck by the delicacy of tone and compelling dramatisation.”

What are your thoughts about the fact Banaz was murdered despite asking police for help?

“When I see the real life police video footage of Banaz coming to a police station and saying, ‘This is happening to me,’ I find it

so heartbreaking. I hugely admire her strength and courage but I’m also heartbroken that she was a victim of this crime. It seemed she was alone in her pain and despair and tragically invisible to those who she was asking to help her.

“DCI Caroline Goode’s subsequent work was remarkable because she was utterly determined that she was not going to let this young girl be ignored any more. She says she was just doing her job but she and her team did not rest and overcame every hurdle to get justice for Banaz.”

Banaz’s murder was brutal and deeply shocking. How do you deal with that?

“I was very conscious of striking the balance between telling the story and not exploiting the brutality and shock of what happened. We all agreed from the start that we would never depict Banaz’s murder in any way. Instead Gwyneth wrote a scene where Caroline reads the translation of a phone call where one of the accused is boasting about her assault and murder. It is still very affecting and the audience experience, via Caroline, the brutality of the crime and the impact on Caroline personally.”

Moe Bar-El is *Rahmat Suleimani*

EXECUTIVE PRODUCER, LIZA MARSHALL

Can you tell us about the journey to bring this story to screen?

“Writer Gwyneth Hughes and myself have been developing this story for a very long time, several years in fact. As we got deeper into research and Gwyneth spoke to Banaz’s sister Bekhal, her late boyfriend Rahmat, to Karma Nirvana and IKWRO as well as, of course, to Caroline Goode, we realised that since Banaz’s death, honour based abuse has been rising and convictions have been falling. We became more determined than ever to make the drama - to keep Banaz’s memory alive by bringing the story of the police investigation to as wide an audience as possible.

“ITV have been a brilliant partner and we were thrilled when they came on board and so whole-heartedly supported our vision. I am very pleased with the final drama but always felt confident as Gwyneth is a writer whom I really admire, both for her huge experience as a story teller but also for her deep

humanity and emotional sensitivity. She has taken the responsibility of telling this true story very seriously and conducted a huge amount of research over years.”

How did Keeley come on board?

“Keeley was the actress we most wanted to play Caroline so we were delighted when she read the script and instantly responded to it. She was very affected by Banaz’s story and related to the idea of a woman going to the wire to get justice for another woman. I think she has given a brilliant, nuanced and truthful performance and shown Caroline’s passion in a way that will draw the viewer into the heart of this true story. Keeley also came on board as a producer with her new company, Buddy Club - she was instrumental in bringing our director Richard Laxton on board who she was very keen to work with again after *Mrs Wilson*.”

As an executive producer what do you look for in a drama?

“At Hera Pictures we are an all-female team. We are very focused on telling bold, original and emotionally truthful stories about women, especially stories that have been overlooked in the past. Making dramas like *Honour* is a huge privilege and a huge responsibility.

“They need very careful handling and on this show, we tried to work with the most creative, diverse and experienced team we could. While Head of Drama at Channel 4, I worked on many dramas that were either true stories or inspired by them, from *Boy A* with Andrew Garfield, to Samantha Morton’s *The Unloved* to collaborating with Peter Kosminsky on dramas from *Britz* to *The State*. You always soul search and think very hard about what will be gained by telling a story through drama but in a news-saturated world, it is often drama that grabs people by the heart and challenges them to walk in the shoes of characters who may be very different to themselves, hopefully becoming more empathetic as a result.”



“Making dramas like Honour is a huge privilege and a huge responsibility” - Executive Producer Liza Marshall

OFFICIAL POLICE INTREPRETER NAWZAD GELLY

How were you involved in the inquiry into the death of Banaz Mahmood?

"I worked as a translator on the murder inquiry of Banaz Mahmood for about two years. Throughout the entire time of my work on this case I could not get my head round the series of adamant atrocities of a father collaborating with his brother to murder his own daughter for being in love!

"I have been working as a Kurdish interpreter for the police for 23 years and can affirm that I had never been so overwhelmingly devastated as I had been on Banaz's case which required continual compulsive clearing of my mind when listening to the recorded conversations of the crime accomplices relaying, with loud laughter, their callous actions.

"Returning to my family with suppressed deep sadness and putting an insincere smile on my face after a long day of depressing work was not an easy job. The flashback of the tape recordings I worked on would sometimes make me see Banaz on my daughters' faces."

Mark Stanley is *DS Andy Craig*



EPISODE SYNOPSSES

EPISODE 1

DCI Caroline Goode first hears of Banaz Mahmood when her boyfriend reports her missing. Caroline discovers that Banaz had been to the police five times to report threats to life, even presenting a list of people wanting to kill her for shaming her family.

Caroline searches for the people on Banaz' list. Ringleader Uncle Ari is questioned but denies the charges. Caroline speaks to estranged sister Bekhal and Kurdish activist, Diana Nammi and realises that this could be a murder enquiry. It is confirmed when one of the suspects confesses over the phone to the rape, torture and murder of Banaz.

EPISODE 2

Caroline gets a lead from the phone taps sending the search to Birmingham, where Banaz' body is found. But any chance of DNA evidence is scuppered when they find a leaking pipe has destroyed all the evidence. Thanks to Keilly's 'phone farming', Banaz' father is charged, as well as her Uncle Ari and soon the case is brought to the Old Bailey.

It looks like the defence will win until Bekhal gives courageous evidence behind a screen. The two men are handed life sentences. Caroline manages to get the first ever extradition from Iraq to the UK to bring the last two perpetrators to justice.



Alexa Davies is *Keilty Jones* ⁴⁰

CHARACTER CREDITS

| | |
|---------------------------|-------------------|
| DCI Caroline Goode | KEELEY HAWES |
| Bekhal Mahmod | RHIANNE BARRETO |
| Rahmat Suleimani | MOE BAR-EL |
| Keilly Jones | ALEXA DAVIES |
| DS Stuart Reeves | MICHAEL JIBSON |
| Diana Nammi | AHD KAMEL |
| Banaz Mahmod | BUKET KOMUR |
| DC Sarah Raymond | AMANDA LAWRENCE |
| Nawzad Gelly | NASSER MEMARZIA |
| DS Andy Craig | MARK STANLEY |
| Mahmod Mahmod | UMIT ULGEN |
| Behya Mahmod | FISUN BURGESS |
| Det Chief Supt Phil Adams | DAVID KENNEDY |
| Ari Mahmod | SELVA RASALINGHAM |
| Ari's Solicitor | SHIRAZ KHAN |
| Ali Abbas Homar | SAMMY BROLY |
| A&E Nurse | ELLA KENION |
| Mahmod's Solicitor | GRAEME HAWLEY |
| PC Lorna Wilson | ANGELA BULL |
| Mohammed Hama | WAJ ALI |
| Jo Matthews | ANDREA HALL |

PRODUCTION CREDITS

| | |
|----------------------------|---------------------|
| Writer/ Executive Producer | GWYNETH HUGHES |
| Executive Producer | LIZA MARSHALL |
| Executive Producer | PETER KOSMINSKY |
| Executive Producer | KEELEY HAWES |
| Producer | ALLIEA NAZAR |
| Director | RICHARD LAXTON |
| Head of Production | GAIL KENNETT |
| Line Producer | CAROLYN PARRY-JONES |
| Costume Designer | LAUREN MILLER |
| Hair & Make Up Designer | SAMANTHA KININMONTH |
| Casting Director | AMY HUBBARD CDG |
| Music By | MATTHEW HERBERT |
| Director of Photography | LAURENS DE GEYTER |
| Sound Recordist | GRANT BRIDGEMAN |
| Editor | DAVID BLACKMORE |
| Consultant | CAROLINE GOODE |



'I have brought shame on my family'
'I am dishonourable'
'I have been disowned'

Three small phrases with earth shattering consequences. Have you ever heard of Honour Based Abuse and Forced Marriage?

Karma Nirvana is an award-winning National charity supporting victims and survivors of Honour Based Abuse and Forced Marriages. They provide the only national helpline supporting victims and helping professionals around disclosures and best practise on how to handle such cases. The helpline is free and accessible to anyone who has concerns or is experiencing abuse.

Honour Based Abuse is not determined by age, faith, gender or sexuality and the helpline will support all victims. Karma Nirvana provides training to the Police, Social Services and in schools. We act as expert witnesses in court and attend awareness raising events nationally and internationally. In addition, we lobby government and after ten years of campaigning, forced marriage became a criminal offence in 2014.

Did you know in **2019** our helpline supported:

- 2,180 new victim cases
- 11,500 contacts
- 1,833 females
- 175 males
- 273 children
- 89 victims were LGBTQ
- 19 pregnancies were concealed from parents/family

Data from the Karma Nirvana Helpline over last 3 years shows that Honour Based Abuse cases have **increased by 109%**, from 927 to **1946 in 2019** and Forced marriage cases have **increased by 82%**, from 483 to **880 in 2019**.

This abuse happens everywhere and it is everyone's responsibility to know how to spot the signs. It is not **culture**, it is **abuse** and more importantly a safeguarding matter.

Karma Nirvana was founded in 1993 by the survivor, activist and author, Jasvinder Sanghera CBE who escaped a forced marriage by running away from home at age 16 years old. Jasvinder has been a campaigner for 26 years and is the author of The Sunday Times bestseller, *'Shame'*, *'Daughters of Shame'* and *'Shame Travels'*.

Karma Nirvana: 0800 5999 247, support@karmanirvana.org.uk

IKWRO - Women's Rights Organisation is an award-winning charity founded (as the Iranian and Kurdish Women's Rights Organisation) in 2002 by Executive Director, Diana Nammi in response to the "honour" killing of her British-Iraqi interpreter. As testament to its success and in response to huge need, IKWRO has expanded and now provides unique and vital support for women and girls from all Middle Eastern, North African and Afghan communities living in the UK who are at risk of "honour" based abuse, child and forced marriage, female genital mutilation and domestic violence and raises awareness of and promotes women's rights.

IKWRO provides direct services for women and girls, including advocacy, training and counselling. **Last year, IKWRO, who speak nine languages, received 2500 calls and provided support in 480 cases. In 2015, IKWRO opened the UK's first specialist Middle Eastern women's refuge.**

IKWRO's work is life-saving and transformative: When Amina arrived at IKWRO's refuge she was suffering from severe depression and panic attacks. Amina had fled sexual exploitation and "honour" based violence. Amina was suicidal and for a time she was sectioned in a mental health hospital. IKWRO worked closely with the mental health professionals and when Amina returned to live at the refuge, IKWRO supported her with intensive practical and emotional support. Gradually, Amina built up strength and IKWRO supported her to move on, into independent living. Recently, Amina called IKWRO to share the wonderful news that she has been accepted to do a PHD. Amina says: "without the support that I received from IKWRO, I would not be alive today."

IKWRO is regularly called upon to share expertise with government, academics and media and to train professionals from bodies such as the police, social services and schools.

IKWRO tirelessly campaigns for better laws and their effective implementation, as well as for appropriate resources to uphold the rights of women and girls and ensure their safety. **Successes include the Justice for Banaz Campaign which led to the first extradition from Kurdistan-Iraq to the UK of perpetrators of the “honour” killing of Banaz Mahmood, the UK’s criminalisation of forced marriage and the first national review of policing of “honour” based violence.** IKWRO is currently leading the Safeguard Futures Ban Child Marriage Campaign to make child marriage a crime in England and Wales with Payzee Mahmood, Banaz’s sister, who is IKWRO’s Ambassador. IKWRO are Co-Chairs of Girls Not Brides UK.

IKWRO has received national and international recognition; Diana Nammi, IKWRO’s Founder and Executive Director was named in a list of 150 women who shake the world by Newsweek and The Daily Beast, she received the Special Jury Women on the Move Award from UNHCR, The Forum and Migrants Rights Network, the Woman of the Year Award, was selected as one of BBC’s 100 Women, won Red Magazine’s Charity/ Community Women of the Year Award and has been bestowed an Honorary degree of Doctor of Law at the University of Essex and also at the University of St Andrews.



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