



THE INVISIBLE WAR

DISCUSSION AND RESOURCE GUIDE

THE MOVIE
www.invisiblewarmovie.com

THE CAMPAIGN
www.notinvisible.org

TABLE OF CONTENTS

ABOUT THE INVISIBLE WAR	3
Synopsis	3
About the Production	4
About the Filmmakers	5
Featured Subjects	6
Featured Experts	6
Featured Members of Congress	8
Featured Military Officials	8
 ABOUT THE ISSUE	 9
Military Sexual Assault and Trauma	9
Facts and Figures	10
 TALKING ABOUT THE INVISIBLE WAR	 11
Discussion Questions for General Audiences	11
Discussion Questions for Survivors	13
Discussion Questions for Veterans	14
Discussion Questions for Active-Duty Military	16
 HOSTING A SCREENING OF THE INVISIBLE WAR	 18
About Your Screening	18
Planning for Your Screening	18
Screening Checklist	19
At Your Screening	20
After Your Screening	20
 RESOURCES	 21
Advocacy	21
Healing	23
Helplines	25
 FILM CREDITS	 26

ABOUT THE INVISIBLE WAR

SYNOPSIS

From Oscar®- and Emmy®-nominated director Kirby Dick and Emmy®-nominated producer Amy Ziering comes THE INVISIBLE WAR, a groundbreaking investigation into one of America's most disturbing secrets: the epidemic of rape within the US military. Focusing on the powerful stories of several young veterans, the film is a moving examination of the staggering personal and societal costs of these assaults.

Meticulously researched, the film reveals that hundreds of thousands of service members have been assaulted over the past several decades, with nearly half of those assaulted being male. Combining interviews with high-ranking military officials and members of Congress with the devastating testimony of veterans, the film catalogues the conditions that have protected perpetrators and allowed this epidemic to continue.

Both a comprehensive inquiry and an insight into what can be done to bring about much-needed change, THE INVISIBLE WAR urges us all, civilian and military alike, to fight for a system that protects our men and women in uniform.



ABOUT THE PRODUCTION

The inspiration for *THE INVISIBLE WAR* came from a 2007 Salon.com article entitled “The Private War of Women Soldiers,” by Columbia University journalism professor Helen Benedict. When director Kirby Dick and producing partner Amy Ziering (*OUTRAGE*) read the article, they were astounded by Benedict’s reporting on the epidemic scale of rape in the military.

“We were extremely surprised by the extent of the problem, how damaging it was to people and the cover-up,” Dick says. “More than half a million soldiers have been sexually assaulted since World War II. That comes as a shock to everyone we’ve spoken to.”

The filmmakers were equally surprised to learn that no one had yet made a documentary on the topic. They immediately decided to make a film about the subject and started contacting survivors of military sexual trauma—both men and women. It proved to be a challenging task. “The military really keeps that information on lockdown,” Dick says. “If you’re in the military, you can’t speak to the press or you’ll be court-martialed. And if you get out, you can’t sue the military for anything that happened to you while in service.”

Add to that the victims’ difficulty in talking about what they’d experienced. “Many of them had met with reprisals for speaking out in the military, and here they were being asked to share their story again, only this time for the whole world,” Ziering says. “Whenever I’d ask any of them why they had elected to talk, they would say: I’m speaking now because I don’t want anyone to ever have to go through what I went through.”

As for speaking with military personnel, Dick says his team pursued leads very early in the filmmaking process and was only able to secure a series of high-level interviews in the Pentagon after much persistence.

“The military is capable of making profound, organization-wide cultural changes,” Dick observes. By way of evidence, he points to the way it has worked to deal with another corrosive issue: racism. In the 1960s and ’70s, the military campaigned against racism within its ranks. And while the effort didn’t eliminate racism, Dick says it’s now much less evident in the armed forces than in society at large.

“It’s an interesting model,” he says. “They were able to achieve change within a decade. They could do the same thing with sexual assault and they haven’t. Instead of the rate of assault in the military being double what it is in the civilian world, I’d like to see it be half. It’s an objective the military can achieve if it really sets out to do it.” The filmmakers hope *THE INVISIBLE WAR* will catalyze this change.

The filmmakers are equally adamant that *THE INVISIBLE WAR* is in no way an anti-military film. “All of our subjects were very idealistic and proud to have served,” Dick says. “Regardless of one’s opinion of the wars in Iraq or Afghanistan, we all can agree that people risking their lives should be protected from assault by their own soldiers. The military is the most effective fighting force when it comes to dealing with the enemy without. It’s really now time for them to start dealing with the enemy within.”

“Many of the victims have been unable to move forward because they’ve been disbelieved, exiled and discarded,” Ziering continues. “Our hope is that the film will be a healing tool for all the survivors who have felt abandoned despite all they have sacrificed and done for our country.”



ABOUT THE FILMMAKERS

KIRBY DICK (Director) is an Oscar®- and Emmy®-nominated documentary director. His most recent film, *OUTRAGE*, was nominated for an Emmy® and released by Magnolia Pictures and is a searing indictment of the hypocrisy of powerful, closeted politicians and the political and media institutions that protect them. In 2006, he directed *THIS FILM IS NOT YET RATED*, released by IFC Films. A breakthrough investigation of the highly secretive MPAA film ratings system, the film compelled the MPAA to make long overdue changes in the way it rates films. Dick's prior film, *TWIST OF FAITH*, is the powerful story of a man confronting the trauma of his past sexual abuse by a Catholic priest. Produced for HBO, it received a 2004 Academy Award® nomination for Best Documentary Feature. Dick's other films include *DERRIDA*, a complex portrait of the world-renowned French philosopher Jacques Derrida, which won the Golden Gate Award at the San Francisco Film Festival, and the internationally acclaimed *SICK: THE LIFE & DEATH OF BOB FLANAGAN*, *SUPERMASOCHIST*, which won the Special Jury Prize at the Sundance Film Festival and the Grand Prize at the Los Angeles Film Festival.

AMY ZIERING (Producer) is an Emmy®-nominated and award-winning Los Angeles producer and director. Her most recent film, *OUTRAGE*, was produced and distributed by Magnolia Pictures and had its television premiere on HBO. Ziering's previous release, *THE MEMORY THIEF*, which she produced, stars Mark Webber and Jerry Adler and is a thought-provoking examination of the relationship between empathy, narcissism and trauma. It was a New York Times critics' pick and won several festival awards. Ziering also co-directed and produced *DERRIDA*, a documentary about the world-renowned French philosopher and the philosophical movement known as deconstruction. The film premiered at the Sundance Film Festival, won the Golden Gate award at the San Francisco Film Festival, and was released theatrically by Zeitgeist Films. Ziering also produced Richard Cohen's critically acclaimed *TAYLOR'S CAMPAIGN*, a documentary about Ron Taylor, a homeless person who ran for a seat on the Santa Monica City Council. Prior to becoming a filmmaker, Ziering taught literature and film at Yale University and Bennington College.

DOUG BLUSH (Editor, Associate Producer) has been a documentary filmmaker for more than 15 years, with roles as a director, producer, editor, writer and cinematographer. His previous feature documentary editing credits include the crossword-culture hit *WORDPLAY*; the Academy Award®-shortlisted national debt primer *I.O.U.S.A.*; the film adaptation of *FREAKONOMICS*; and the feature documentary *OUTRAGE*. Blush also edited *THESE AMAZING SHADOWS*, a wide-ranging appreciation of the National Film Registry, and *SUPERHEROES*, an on-the-street documentary tracking the adventures of real life crimefighters, broadcast on HBO and released theatrically.

TANNER KING BARKLOW (Producer) was the co-producer of the Emmy®-nominated *OUTRAGE*, a searing indictment of the hypocrisy of powerful, closeted politicians and the political and media institutions that protect them. He was also the English assistant director on the 2011 Chinese film production *CASE SENSITIVE*, directed by Gil Kofman. Barklow has multiple scripts in development.

BIL WHITE (Animation and Graphics) is a director and designer specializing in mixed media animation. He has designed the titles and animations for the recent films *THIS FILM IS NOT YET RATED* and *OUTRAGE* by director Kirby Dick.

DEREK BOONSTRA (Editor) grew up in Colorado and has been living in Los Angeles since 2004. Since graduating with an MFA from USC in 2007, he has edited documentaries including *SQUARE ROOTS: THE STORY OF SPONGEBOB SQUAREPANTS* (2008) and *BAKER BOYS* (2010), which chronicled the lives of American soldiers stationed in Iraq during the "surge." More recently he edited the award-winning *SUPERHEROES*, which was acquired by HBO's summer documentary series, and contributed editing work to *THE BIG FIX*, an exposé about the BP oil spill, which screened at the 2012 Cannes Film Festival.

FEATURED SUBJECTS

KORI GIOGA, US Coast Guard

E-3 – Seaman

AIRMAN 1ST CLASS JESSICA HINVES, US Air Force, 2001-2011

Senior Airman E-4 Tactical Aircraft Maintainer (Fighter Jet Crew Chief) AFI: 2A353

MARINE OFFICER ARIANA KLAY, US Marine Corps

TRINA MCDONALD, US Navy

E-3 Seaman

LIEUTENANT ELLE HELMER, US Marine Corps

2nd Lieutenant; Public Affairs Officer

SEAMAN RECRUIT HANNAH SEWELL, US Navy

E-1 Fireman Recruit, Gas Turbine Systems Technician-Mechanical

SPECIAL AGENT MYLA HAIDER, Army Criminal Investigation Command

Sergeant

LIEUTENANT PAULA COUGHLIN, US Navy

Lieutenant

FEATURED EXPERTS

CAPTAIN ANU BHAGWATI, Director, Service Women's Action Network; US Marine Corps (Ret)

Bhagwati is the executive director of Service Women's Action Network (SWAN), a nonprofit human rights organization that advocates for and provides direct services to servicewomen, women veterans and their families.

STAFF SERGEANT STACE NELSON, Naval Criminal Investigative Service, US Marine Corps

Nelson served 13 years in the US Marine Corps as a military policeman, criminal investigator, marksmanship instructor and NCIS Special Agent.

CAPTAIN GREG RINGKEY, US Army JAG Corps

Ringkey served as an attorney in the US Army Judge Advocate General's Corps (JAG).

RUSSELL STRAND, Chief, Family Advocacy Law Enforcement Training Division

Strand has established, developed, produced and conducted the US Army Sexual Assault Investigations, Domestic Violence Intervention Training, Sexual Assault Investigations and Child Abuse Prevention and Investigation Techniques courses, and supervised the development of the Critical Incident Peer Support course. He is a recipient of the End Violence Against Women 2012 Visionary Award.

BRIGADIER GENERAL LOREE SUTTON, M.D., Psychiatrist, US Army

Sutton was the highest-ranking psychiatrist in the US Army and has served as director of the Defense Centers of Excellence for Psychological Health and Traumatic Brain Injury (DCoE) since November 2007.

SUSAN AVILA-SMITH, US Army Specialist (E-4); Founder & Director, VetWOW

Avila-Smith has participated as an active member of the veterans' community since 1995, specializing in development of VA benefit claims for victims of military sexual trauma.

BRIGADIER GENERAL WILMA L. VAUGHT, US Air Force

Vaught is the President of the Board of Directors of the Women In Military Service For America Memorial Foundation, Inc.

MAJOR GENERAL DENNIS LAICH (retired), us Army

Laich spent the last 14 consecutive years of his 35 years of service in command positions at the full Colonel through two-star level , a career that culminated in his command of the 94th Regional Readiness Command at Fort Devens, Massachusetts. His military awards include the Defense Distinguished Service Medal, the Legion of Merit and the Joint Meritorious Service Medal.

AMY HERDY, Journalist, "Betrayal in the Ranks"

Herdy co-authored a 2003 investigative series at The Denver Post, "Betrayal in the Ranks," which outlined how the military mishandles cases of sexual assault and domestic violence. The series spurred congressional reforms and was nominated for the Pulitzer Prize in 2004.

SUSAN BURKE, Attorney, Burke PLLC

Burke is an experienced and successful litigator, having defended and prosecuted a series of class-action lawsuits involving a wide range of topics, such as ERISA fiduciary obligations, disability discrimination in public housing, failure to provide mental health services, and toxic torts.

HELEN BENEDICT, Author, The Lonely Soldier

A professor of journalism at Columbia University, Benedict has testified twice to Congress on behalf of female soldiers. She lectures at colleges and military academies around the country about gender justice and the military.

GENERAL CLAUDIA KENNEDY, Retired Lieutenant General, US Army

In 1997, Kennedy was named Army Deputy Chief of Staff for Intelligence and became the first woman in the US Army to hold a three-star rank. In June 2010, she was appointed as chairwoman of the Defense Advisory Committee on Women in the Services, a committee appointed by the US Secretary of Defense that reports to the United States Department of Defense.



FEATURED MEMBERS OF CONGRESS

REP. CHELLIE PINGREE (D) Maine Rep. Pingree introduced legislation that makes it easier for veterans who have suffered sexual assault during their military service to get the benefits they deserve.

REP. LOUISE SLAUGHTER (D) New York Rep. Slaughter's Amendment to the National Defense Authorization Act requires the Secretary of Defense to create an education campaign to notify members of the Armed Forces of their rights in addressing retaliatory personnel actions after reporting sexual harassment or assault.

REP. MIKE TURNER (R) Ohio A co-chair of the Military Sexual Assault Prevention Caucus, Rep. Turner introduced the Defense Sexual Trauma Response Oversight and Good Governance Act (Defense STRONG Act) with Rep. Niki Tsongas. The bipartisan legislation, signed into law by President Obama, includes provisions that grant victims the right to a base transfer, the right to legal counsel and the right to confidentiality when seeking assistance from an advocate. It mandates enhanced training for sexual assault prevention at every level of the Armed Services.

REP. LORETTA SANCHEZ (D) California Rep. Sanchez, the highest ranking female on the House Armed Services Committee, successfully led the push to update sexual assault provisions in the Uniform Code of Military Justice and implement a sexual assault database. She is founder and co-chair of the Women in the Military Caucus.

REP. JACKIE SPEIER (D) California Rep. Speier routinely speaks on the House floor about men and women who have been raped or sexually assaulted while serving in the armed forces. She introduced H.R. 3435--The Sexual Assault Training Oversight and Protection Act—and has taken a lead role in working with veterans organizations to improve delivery of VA benefits to Bay Area veterans.

REP. TED POE (R) Texas Rep. Poe spoke on the House floor on Feb. 18, 2011, to denounce rape and sexual assault in the military and to encourage the support of survivors of violence.

REP. SUSAN DAVIS (D) California Rep. Davis is Chair of the Armed Services Committee and joined Rep. Turner and Rep. Tsongas in supporting the Defense STRONG Act.

REP. NIKI TSONGAS (D) Massachusetts Raised in a military family, Rep. Tsongas introduced the Defense STRONG Act with Rep. Turner and worked through the Armed Services Committee to improve health care services for female soldiers and to strengthen PTSD detection.

FEATURED MILITARY OFFICIALS

REAR ADMIRAL ANTHONY KURTA, Director, Military Personnel Plans and Policy Kurta formerly served as chief, Special Actions Division on the Joint Staff, and commanded Destroyer Squadron 24, deploying again with the John F. Kennedy Strike Group.

MAJOR GENERAL MARY KAY HERTOOG, Former Director, Sexual Assault Prevention and Response Office (SAPRO) Prior to her position at SAPRO, Hertog was the Commander, 2nd Air Force, Keesler Air Force Base, where she was responsible for the development, oversight and direction of all operational aspects of basic military training, initial skills training and advanced technical training for the Air Force enlisted force and support officers.

DR. KAYE WHITLEY, Former Director, Sexual Assault Prevention and Response Office (SAPRO) As the Director of the Sexual Assault Prevention and Response Office (SAPRO), Whitley was, until July 31, 2011, the Department of Defense's single point of accountability for all sexual assault policy matters and reported to the Office of the Under Secretary of Defense for Personnel and Readiness.

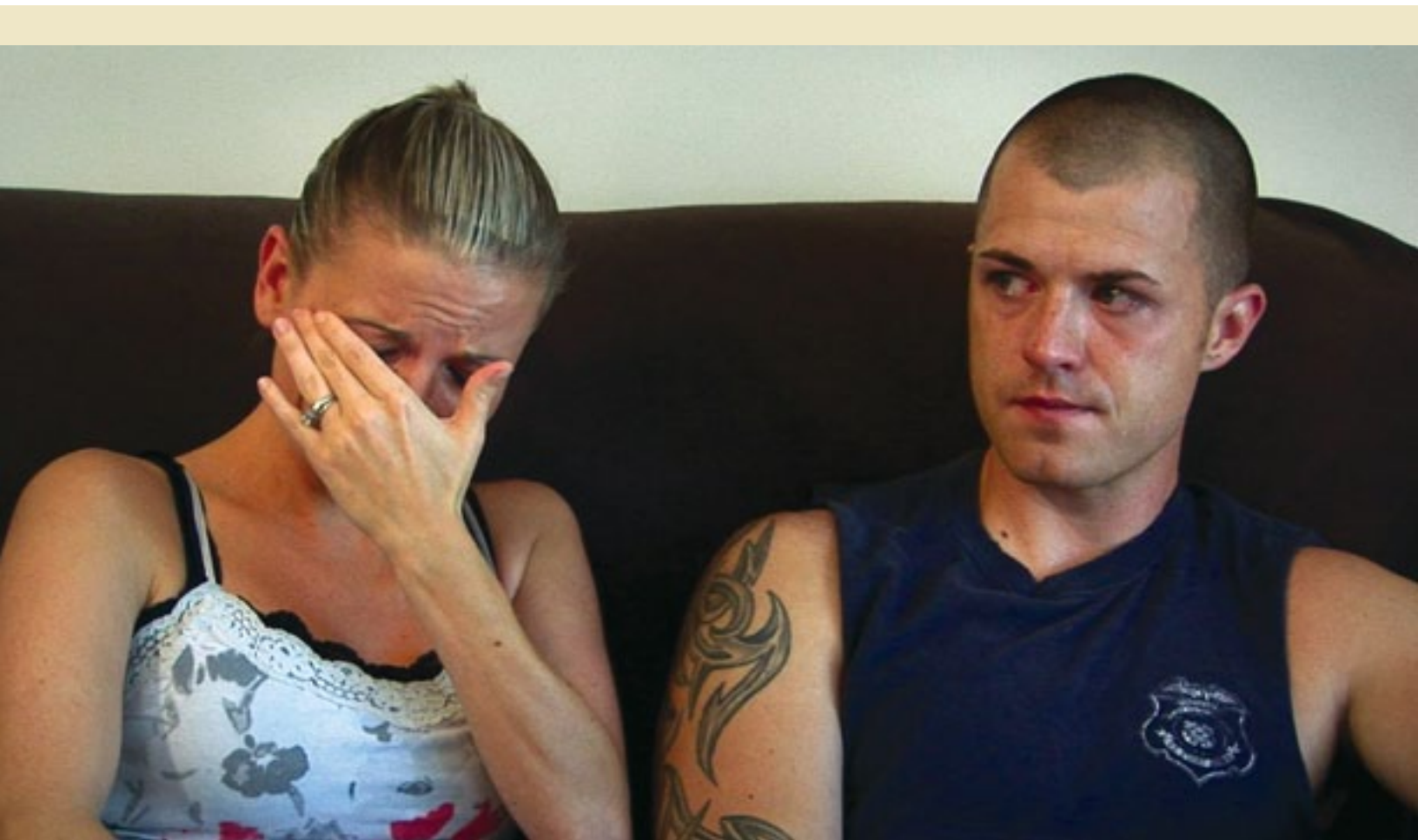
ABOUT THE ISSUE

MILITARY SEXUAL ASSAULT AND TRAUMA

Sexual assault, rape and sexual harassment has become an epidemic among both men and women serving in all branches of the US military. The Department of Defense (DoD) itself estimates that there were a staggering 19,000 violent sex crimes in the military in 2011, a 30 percent jump from 2010. But as testimony in *THE INVISIBLE WAR* reveals, institutional failure to protect those who report military sexual assault has led to gross underreporting of sexual abuse across the armed forces.

The Department of Defense (DOD) and the Department of Veterans Affairs define military sexual trauma, or MST, as the psychological trauma resulting from “a physical assault of a sexual nature, battery of a sexual nature, or sexual harassment which occurred while a veteran was serving on active duty or active duty for training.” Sexual harassment is further defined as “repeated, unsolicited verbal or physical contact of a sexual nature which is threatening in character.” (US Code, 1720D of Title 38)

MST often leads to long-term debilitating psychological conditions, including post-traumatic stress disorder (PTSD) and major depression. Moreover, some veterans who have experienced MST face overwhelming obstacles when applying for disability compensation from the Veterans Benefits Administration (VBA). Such rejection by the VBA often leads to intense feelings of betrayal, triggering further trauma and illness among veterans who have survived military sexual assault.



FACTS AND FIGURES

- In 2011, there were 3,158 cases of sexual assault reported within the US military.
- While sexual assaults are notoriously underreported in civilian life, this problem is exacerbated by military settings. The Department of Defense estimates that less than 14% of survivors report the assault, and that in 2010 alone, more than 19,000 sexual assaults occurred in the military.
- Prosecution rates for sexual predators in the military are astoundingly low—in 2011, officials received 3,192 sexual assault reports. But only 1,518 of those reports led to referrals for possible disciplinary action, and only 191 military members were convicted at courts-martial.

Source: United States Department of Defense

- In 2010, approximately 55% of women and 38% of men reported that their assailant sexually harassed or stalked them prior to the incident of rape or sexual assault.
- The Department of Defense does not maintain a military sex offender registry that can alert service members, unit commanders, communities and civilian law enforcement to the presence and movement of military sexual predators.
- Some evidence suggests that rape, sexual assault and sexual harassment survivors who have been treated in military medical settings experience a “second victimization” while under care, often reporting increased rates of depression and PTSD.
- While experiences of rape, sexual assault and sexual harassment are strongly associated with a wide range of mental health conditions for both men and women veterans, MST is the leading cause of PTSD among women veterans, while combat trauma is the leading cause of PTSD among men.
- Rape, sexual assault, sexual harassment and their attendant consequences are often risk factors for homelessness among female veterans. 39% of homeless female veterans who used Veterans Health Administration (VHA) services screened positive for MST in 2010.
- In 2010 alone, 108,121 veterans screened positive for MST. 45.7%, or 49,388, of these survivors were men. Also in 2010, 68,379 veterans had at least one VHA outpatient visit for conditions related to MST; 39% of these patients were men.
- The Veterans Administration (VA) spends approximately \$10,880 on healthcare costs per military sexual assault survivor. Adjusting for inflation, this means that in 2011 alone, the VA spent almost \$900 million dollars on sexual assault-related healthcare expenditures.

Source: Service Women’s Action Network (SWAN); June, 2011; Brittany L. Stalsburg

TALKING ABOUT THE INVISIBLE WAR

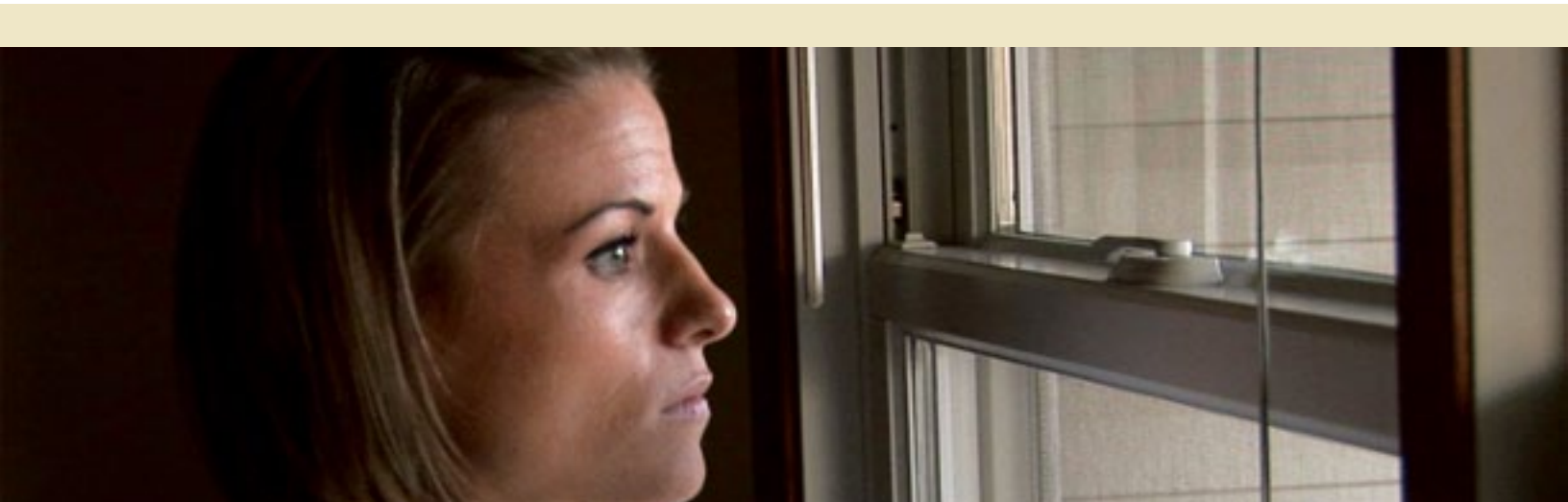
THE INVISIBLE WAR brings to light the epidemic of sexual assault within the US armed forces. We hope that it also has the power to spark dynamic, respectful and much-needed conversation about sexual assault, institutional power, trauma, healing and the steps necessary to effect widespread, systemic change in the way the US military prevents, responds to and prosecutes military sexual assault.

Whether you are discussing THE INVISIBLE WAR in a civilian or military setting, a classroom or community hall, or in a therapeutic context, we urge you to use the questions below to generate dialogue about the film and the issues it explores. You may wish to invite a trained mental health counselor to participate in your discussion, as the themes and issues uncovered by THE INVISIBLE WAR can be emotionally difficult for many audiences, and particularly for survivors of military sexual trauma.

QUESTIONS FOR GENERAL AUDIENCES

1. THE INVISIBLE WAR explores an intense and difficult subject. How did you feel as you watched the film? How did you feel when it ended? What do you think influenced your reaction? Your gender? Your connection to the military? Your connection to sexual assault survivors? Explain.
2. As you watched THE INVISIBLE WAR, did any single subject or personal story stand out to you more than the others? What about that person or his or her story was compelling to you? Why?
3. How did you feel about women serving in the military before watching THE INVISIBLE WAR? Did the film influence your opinion?
4. At the end of the film, the subjects are asked if they would encourage their children to join the military given the prevalence of sexual assault within the armed services. Were you surprised by their answers? How might you respond in the same situation?
5. What do you think the title of the film means? How would you define the “war” mentioned in the film’s title? Who are the combatants in this war? For whom is the war “invisible?” For whom is it “visible?” Do you think the release of the film will change the public visibility of the issue it investigates? How?
6. In the film, Family Advocacy Law Enforcement Training Division Chief Dr. Russell Strand says, “Masculinity cannot be victimized. Because if you’re a leader—a masculine person—and you’re victimized, then you’re weak.” What does this statement mean to you? What does it imply about the definition of masculinity within the armed forces? What about the definition of femininity?
7. Do you think it is possible for our society to respect women who are in positions of strength and authority? Do you think women are sexualized in all professions? Are circumstances different for women in the military, as compared to women in other professions?
8. How does the tension between the fear of retaliation and the desire for justice influence the women of THE INVISIBLE WAR as they make the decision to speak out about their assault? Do you think the risks they took were worthwhile? In their place, do you think you would have come forward?

9. Do you think our society has an obligation to protect those who protect us? What kind of obligation is it? Legal? Moral? Personal? Patriotic?
10. THE INVISIBLE WAR does not identify the perpetrators who sexually assaulted the subjects interviewed in the film. Why do you think the filmmakers chose to keep the assailants' identities private? Did you notice? How would the film be different if the assailants were named?
11. According to the Department of Defense, women make up only 14.4% of all active-duty service members. Do you think overhauls in recruitment practices would counter the epidemic of sexual assault in the military? If a higher proportion of women served, how might the situation change?
12. Experts in the film point out that military sex offenders who are not caught and prosecuted within the military justice system may return to civilian life and commit the same crimes against a civilian population. How does this affect your feelings about how rape should be prosecuted within the military?
13. In a press conference held in April 2012, Secretary of Defense Leon Panetta called sexual assault "a stain on the good honor of the great majority of our troops and their families." Do you think Secretary Panetta's metaphor is accurate? Why or why not?
14. THE INVISIBLE WAR reveals that many service members who report sexual assault and harassment are treated as though their dress, behavior or alcohol consumption encouraged the attacks. Why do you think this kind of "victim blaming" occurs? Have you heard these comments before?
15. In an interview on ABC's *The View*, Coast Guard Seaman Kori Cioca explained that her rape was preceded by months of harassment. What do you think is the relationship between harassment and assault? Is one tolerated more than another? Do you think that changes in the way harassment is punished would affect the incidence of rape?
16. Why do you think rates of military sexual assault are double what they are in civilian society? What explanations do the film's experts provide? Do you agree with them?
17. THE INVISIBLE WAR ends with a federal court's ruling that rape is an "occupational hazard" of military service. What is your reaction to this? If you were fighting this ruling in court, what evidence would you bring to counter this interpretation?
18. The *New York Times* called THE INVISIBLE WAR a "film devoted to women's rights." Do you agree? What about service members' rights? Human rights?



QUESTIONS FOR SURVIVORS

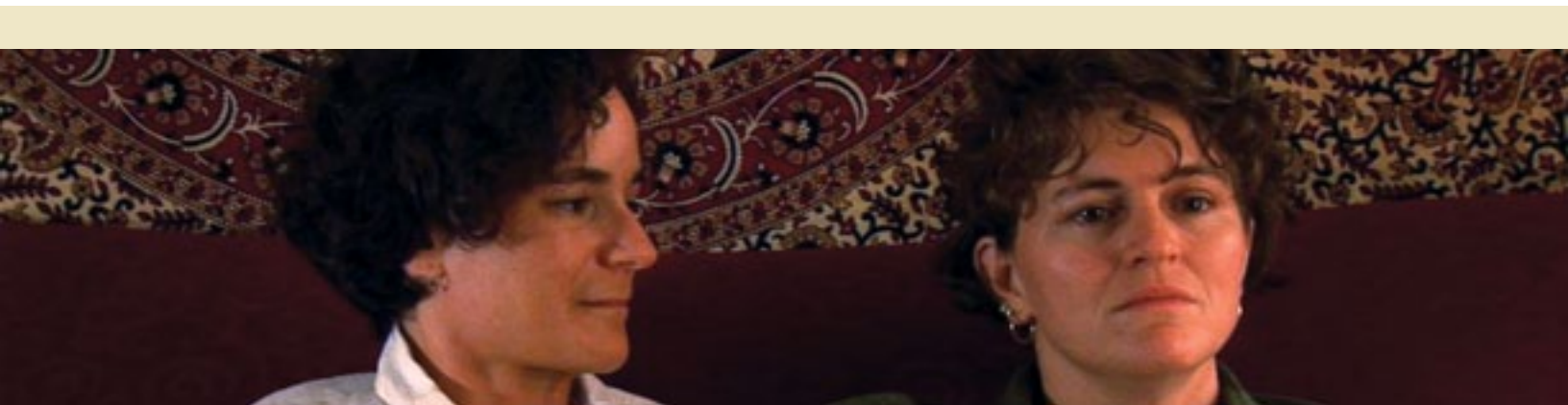
1. THE INVISIBLE WAR explores an intense and difficult subject that many survivors find both painful and important to watch. How did you feel as you watched the film? Sad? Angry? Frightened? Relieved? How did you feel when it ended?
2. Do you think the film can be used as a healing tool for survivors of military sexual assault? Why or why not?
3. As you watched THE INVISIBLE WAR, did any single subject or personal story stand out to you more than the others? What about that person or his or her story was compelling to you? Why?
4. Many survivors believe their case was an isolated incident and are surprised to learn how pervasive the problem of military sexual assault is. Did you feel this way? Did the film change your understanding of how widespread the problem is? How did it feel to hear the stories of other survivors?
5. Many of the subjects in the film describe instances of “victim blaming.” Did you experience similar treatment in your case? Why do you think “victim blaming” occurs? What could stop it?
6. Do you think the experiences of survivors of military sexual assault differ from the experience of civilian survivors of sexual assault? Why or why not?
7. THE INVISIBLE WAR depicts the military as failing to provide an environment in which survivors of sexual harassment and assault feel safe reporting their experiences. What changes do you think the military must make in order to encourage more reporting of military sexual assault? Did you report your assault? Why or why not? What would have made a difference in your case?
8. Film subject Myla Haider, a former special agent for the Army Criminal Investigation Command, explains that female investigators were not given sexual assault cases because they were “too sympathetic” to the survivors. What is your reaction to this? Do you feel that the gender of the commander, prosecutor or investigator can influence a sexual assault investigation?
9. What does it mean to call yourself a “victim” of sexual assault and what does it mean to call yourself a “survivor?” How do the two terms differ? What does each suggest about the experience? Which do you prefer for yourself? Which do you prefer others call you?
10. In 2010, 108,121 veterans screened positive for Military Sexual Trauma and nearly half (45.7%) of these survivors were men. Do you feel that male and female experiences of military sexual assault are similar? Different? From your experience, can male and female survivors relate to each other?
11. One of the film's subjects, Coast Guard Seaman Kori Cioca, mentions that she did not want to leave the military after she was raped. Did you experience a similar feeling? Why or why not? How did your military sexual assault impact your view of the military and your place in it?
12. Do you think that reforming the way sexual assault is prevented, responded to and prosecuted within the military can make the armed services safer for women? For men? What changes would have to be put in place to make you feel safe?
13. Many of the subjects featured in the film say that they would not recommend military service to their own children. Do you agree? Why or why not?

14. In the film, Coast Guard Seaman Kori Cioca cautions a young woman who is considering military service to “be careful” and reminds her that she still has time to back out and choose another path outside the military. What would you say to a young woman or man interested in joining the armed forces? Did anyone warn you about the possibility of sexual assault before you served? Would you warn someone else? Why or why not?
15. In a press conference held in April 2012, Secretary of Defense Leon Panetta called sexual assault “a stain on the good honor of the great majority of our troops and their families.” Do you agree with Secretary Panetta? How does being a survivor of military sexual trauma affect your sense of honor?
16. THE INVISIBLE WAR ends with a federal court’s ruling that rape is an “occupational hazard” of military service. Do you agree?
17. In an interview with *Documentary* magazine, film producer Amy Ziering explained that relatives of survivors often experience a “second-degree damage just being around [these] issues.” What is your reaction to this? How has your experience affected your friends and family?
18. Toward the end of the film, Coast Guard Seaman Kori Cioca suggests that women should be awarded a ribbon like the Purple Heart for being wounded while serving. Do you agree with Kori? Do you want to be identified or recognized as a survivor?

QUESTIONS FOR VETERANS

1. THE INVISIBLE WAR explores a subject that many veterans find difficult and emotionally draining to watch. How did you feel as you watched the film? How did you feel when it ended? How do you think your role as a veteran influenced your experience of the film?
2. Did you witness or hear about sexual harassment or sexual assault during your military service? How did you react? Would you respond differently now that you have seen the film?
3. In an interview about the film on ABC’s *The View*, film subject Lieutenant Ariana Klay comments that despite having the most technologically advanced military in the world, the United States is still struggling with a fundamental weakness: the prevalence of sexual assault. How do you feel about this contradiction between the power of the American military and its failure to adequately prevent, respond to and prosecute sexual assault within its ranks? Do you think solving this problem will make the American military better?
4. In a press conference held in April 2012, Secretary of Defense Leon Panetta called sexual assault “a stain on the good honor of the great majority of our troops and their families.” Does watching THE INVISIBLE WAR affect your feelings about having served? Why or why not?
5. In your experience, does the social environment and culture of the military permit, discourage or remain neutral about sexual harassment? What experiences shape your feelings about this?
6. Do you think THE INVISIBLE WAR can promote change within the military? Why or why not?
7. Did you participate in sexual harassment and assault training when you served? Do you think the film can be used as a tool for training and education for those on active duty? How does the film’s treatment of the issue compare to the sexual assault awareness or training tools you experienced while serving?
8. How do you feel about the fact that veterans or active-duty service members did not make the film? Do you think the filmmakers’ civilian status helps or limits their ability to investigate? Would the film have been the same had it been made by military officials? Why or why not?

9. Many experts in the film note that trust, respect, pride and camaraderie are integral to the military experience. How do you think the prevalence of sexual assault impacts these bonds?
10. One of the questions explored in the film is whether commanders have the training, the personal distance or the professional perspective to fairly determine the prosecution of sexual assault cases in their units. What do you think? Do you agree, as General Hertog states in the film, that commanders do not have a conflict of interest in adjudicating sexual assault cases in their units? Why or why not?
11. How does the tension between the fear of retaliation and the desire for justice influence the survivors' decisions to speak out? Do you think their risk-taking is worthwhile? In their place, do you think you would have come forward?
12. In his review of the film, *The New York Times* film critic wrote that "It is likely to fuel a growing perception of the military as a broken institution, stretched beyond its limits and steeped in a belligerent, hypermasculine mystique that has gone unchecked." Do you agree with this assessment? In your experience, was the military "hypermasculine?" Explain.
13. At the end of the film, the subjects are asked if they would encourage their children to join the military given the prevalence of sexual assault within the armed services. Were you surprised by their answers? Would you support your own daughter's decision to enter the military given what you've learned about military sexual assault? Your son's? Why or why not?
14. Does the portrayal of rape and sexual harassment in *THE INVISIBLE WAR* reflect or differ from your own experiences in the military? Do you think military policies regarding sexual assault have changed since you served? Do you think the situation is better or worse?
15. In the film, we see Coast Guard Seaman Kori Cioca struggle to navigate the bureaucracy of the Veterans Benefits Administration. What role do you think the government—including the VA—should play in assisting veterans who suffer from military sexual trauma, post-traumatic stress disorder, and the other consequences of military sexual assault?
16. A military career requires a collective mentality and the ability to follow orders and work within the chain of command. How do you think this culture can be reconciled with the needs and rights of individuals who have been targets of sexual assault and harassment? Based on your experience as a veteran, do you think the chain of command can appropriately respond to and prosecute sexual assault cases? Why or why not?
17. In 2010, nearly half of all veterans who screened positive for Military Sexual Trauma were men. Yet in the making of *THE INVISIBLE WAR*, the filmmakers had difficulty finding men who would tell their stories on camera, and most of the film's subjects are women. Do you think male veterans find their stories harder to tell? Why?
18. Having watched *THE INVISIBLE WAR*, do you find yourself inspired to support veterans who have suffered military sexual trauma? What do you think the veteran community can do, as a whole, to support survivors? What can you do personally?



QUESTIONS FOR ACTIVE-DUTY MILITARY

1. THE INVISIBLE WAR explores an intense and difficult subject. How did you feel as you watched the film? How did you feel when it ended? What do you think influenced your reaction? Your gender? Your role in the military? Your connection to sexual assault survivors? Explain.
2. As you watched THE INVISIBLE WAR, did any single subject or personal story stand out to you more than the others? What about that person or his or her story was compelling to you? Why?
3. Do you think the military has an obligation to protect its men and women from sexual assault? What kind of obligation is it? Legal? Moral? Personal? Patriotic?
4. What are the risks associated with standing up for someone who is the target of sexual harassment? Sexual assault?
5. In your view, what changes would need to be implemented within the military in order to truly have a “zero tolerance” policy against military sexual assault?
6. At the end of the film, the subjects are asked if they would encourage their children to join the military given the prevalence of sexual assault within the armed services. Were you surprised by their answers? Would you support your own child’s decision to enter the military given what you’ve learned about military sexual assault? Why or why not?
7. A military career requires a collective mentality and the ability to follow orders and work within the chain of command. How do you think this culture can be reconciled with the needs and rights of individuals who have been targets of sexual assault and harassment? Do you think the chain of command can appropriately respond to and prosecute sexual assault cases? What if the assailant is the target’s superior?
8. Today, a female American soldier in Iraq and Afghanistan is more likely to be raped by a fellow soldier than killed by enemy fire. Does this fact surprise you? Anger you? Were you aware of this statistic when you joined the military?
9. Do you know to whom you can report sexual harassment or assault if you or a fellow service person experiences such treatment? Would you feel comfortable doing so? Is information about how and to whom to report widely available?
10. One of the questions explored in the film is whether commanders have the training, the personal distance or the professional perspective to fairly determine the prosecution of sexual assault cases in their units. What do you think? Do you agree, as General Hertog states in the film, that commanders do not have a conflict of interest in adjudicating sexual assault cases in their units? Why or why not?
11. THE INVISIBLE WAR reveals that many service members who report sexual assault and harassment are treated as though their dress, behavior or alcohol consumption encouraged the attacks. Why do you think this kind of “victim blaming” occurs? Have you heard these comments before?
12. How would the military change if every sexual assault were reported? If every perpetrator were prosecuted and punished accordingly? In your view, how would this kind of “zero tolerance” response to sexual harassment and assault affect the military? How would it affect you personally?
13. Do you think that watching THE INVISIBLE WAR will affect your own behavior? Will you respond differently to sexual harassment or assault when you see it or hear about it? Why or why not?

14. In the film, two subjects testify about their personal experiences with military sexual trauma on camera, despite the fact that they are still active-duty military. How does their willingness to contribute to the film while actively serving—despite the risk of punishment—affect you? What does it mean to you that they took this risk?
15. The families of the survivors in the film were clearly deeply affected by the experiences of their loved ones. Lieutenant Ariana Klay's husband left active-duty in the wake of her assault. What does it mean for the military to lose not only the victims of assault, but also the service members who are their husbands, friends and fathers?
16. How do you feel about the fact that veterans or active-duty service members did not make the film? Do you think the filmmakers' civilian status helps or limits their ability to investigate? Would the film have been the same had it been made by military officials? Why or why not?
17. Many experts in the film note that trust, respect, pride and camaraderie are integral to the military experience. How does the prevalence of sexual assault impact these bonds? Have you had an experience in which a friendship or collegial relationship was impacted by an instance of sexual harassment or assault?
18. In a press conference held in April 2012, Secretary of Defense Leon Panetta called sexual assault "a stain on the good honor of the great majority of our troops and their families." How does Secretary Panetta's statement resonate with you? Do you agree or disagree?



HOSTING A SCREENING OF THE INVISIBLE WAR

ABOUT YOUR SCREENING

Film screenings held in group settings often have a unique ability to educate, inspire and spark discussion. Whether your screening brings disparate voices and communities together around the same story, or provides a safe and inclusive forum for audiences who share the same experiences and background, it can create an opportunity for thoughtful communication and powerful social and civic action. Before you host your own event, read through the tips below to ensure that your screening is one that fosters compassion, awareness and community building.

PLANNING FOR YOUR SCREENING

- Start by finding a good location for your event. You'll want to be sure that your venue is easy to find for members of your community, that it can accommodate a broad audience (young, old, people with disabilities) and that it's equipped with the audio-visual equipment necessary to show a film on DVD: a laptop or stand-alone DVD player, a projector and screen or television set that all can see, and a good sound system. To get started, try your local public library or high school auditorium, a local place of worship or a community center or cinema.
- Once you've decided on your venue, pick a date and time. End-of week events are typically better attended than screenings held on Monday or Tuesday nights, but they may also conflict with other community activities. Be sure that other nearby events won't diffuse your audience, and avoid scheduling events on religious holidays or during local sporting events or festivals.
- If you haven't already, license the film for your community event by applying to host a screening through Film Sprout, THE INVISIBLE WAR's campus and community screening organizer. Email invisiblewar@filmsprout.org to start the quick licensing process.
- Once you have licensed the film for your event, it's time to invite guests! Use the checklist below for some tips.



SCREENING CHECKLIST

THREE WEEKS PRIOR TO YOUR EVENT

- Join our online community by visiting the film's campaign website, notinvisible.org, and signing up for email action alerts and newsletters that will keep you informed about policy and legal changes that affect military sexual assault.
- Compile a contact list of potential audience members and divide it into groups that can be contacted via email and social media platforms, and those who you'll want to be in touch with in person, over the phone or through flyers placed in your community. Then start spreading the word!
- Visit notinvisible.org/resources to find national and local organizations that support military sexual assault survivors and have a presence in your community. Invite them to attend your event!
- Using the downloadable items available on the "Press" page at invisiblewarmovie.com, create an invitation to print out or send electronically to your guests. Be sure to include your date, time, admission or donation policies, directions and a link to THE INVISIBLE WAR website.
- Visit www.invisiblewarmovie.com/eflier to access a ready-made electronic flyer about THE INVISIBLE WAR, which you can use to share information about the film (including our trailer and social media platforms) with your guests.
- Connect with the film and with thousands of other audience members on Facebook at facebook.com/invisiblewarmovie and on Twitter at twitter.com/Invisible_War.
- Create a Facebook event, an Evite or an EventBrite listing for your screening. Begin to send event announcements and updates via your Twitter feed. If your audience isn't Internet-savvy, arrange a phone tree to spread the word among friends and colleagues the old-fashioned way.

TWO WEEKS PRIOR TO YOUR EVENT

- Issue a press release to your local newspapers and to the newsletters of local organizations like veterans groups, women's organizations and rape crisis centers. Be sure to send them to THE INVISIBLE WAR's "Press" page for downloadable film stills and a press kit.
- Post a comment about your screening on the film's Facebook page at facebook.com/invisiblewarmovie.
- Ask local schools, libraries and retailers if you can post your THE INVISIBLE WAR flyer on windows or bulletin boards. Equip a few volunteers with tape and thumbtacks, and send them on a posting mission!

ONE WEEK PRIOR TO YOUR EVENT

- Test-run your DVD and equipment. If you notice a problem with your DVD, contact THE INVISIBLE WAR team immediately at invisiblewar@filmsprout.org for a replacement. A few items to check:
 - Make sure the film plays all the way through.
 - Make sure your projector, audio and DVD player cables fit.
 - Make sure your sound is audible (even in the back of the room).
 - Make sure the picture projected on your screen or wall is the right shape and size. If the picture appears squeezed or elongated, adjust your player's "aspect ratio" settings until the picture looks right.
 - Make sure your venue space gets very dark, and that the screen can be seen from every chair.
- Double-check with your venue about day-of-event details such as parking procedures, room capacity, wheelchair-accessible entries, and policies on food and drink.
- Promote the film via Twitter, and be sure to include the Twitter handle [@Invisible_War](https://twitter.com/Invisible_War) and the hashtag [#notinvisible](https://twitter.com/notinvisible) in all tweets.
- Send reminders about your event via email and social media platforms.
- Create a simple itinerary for your event using the ideas below.

AT YOUR SCREENING

To ensure that your screening runs smoothly, consider following an itinerary similar to the one below.

INTRODUCTION (5 minutes)

Welcome your guests to your venue, ask them to silence their phones and tell them a little bit about your first experience viewing or hearing about THE INVISIBLE WAR. You might even explain what moved you to host THE INVISIBLE WAR for your community in the first place. Encourage your guests to stay beyond the film's credit roll for a post-film discussion. If you'll have special guests or panelists after the film, tell the audience a little something about them now.

SCREENING (95 minutes)

Dim the lights first to signal the beginning of the viewing experience (as in a movie theater). Once any rustling or chatter has stopped, hit play.

POST-FILM DISCUSSION (30 minutes)

After watching THE INVISIBLE WAR, your audience may feel inspired, angry, overwhelmed, reflective, sad or ready to speak out! Let a moment or two pass before you turn the lights up, to help transition your audience out of the emotional screening experience and into the discussion portion of the film.

Next, before you lose anyone, encourage your guests to turn their phones back on, and to take a moment to "Like" THE INVISIBLE WAR on Facebook (www.facebook.com/invisiblewarmovie) and follow @Invisible_War on Twitter before your discussion begins.

You might even ask guests to live-tweet about the discussion as it's taking place! Urge them to use the hashtag #notinvisible. Then, pass around the mailing list included in your screening kit so your audience members can receive THE INVISIBLE WAR news and updates, including information about how to work to change the US military's policies toward rape. Make sure to collect this sheet at the end of the night by asking the person at the back of the room to return it to you.

If you will have a guest speaker or discussion moderator, introduce them to the group now. If the conversation will be audience-generated, or if your group is small, you may wish to offer a few initial observations or use the "Talking About the Invisible War" section of this guide to inspire discussion and reflection from the audience.

AFTER YOUR EVENT

- The day after your event, send a thank you note to attendees through email and your social media networks, and be sure to thank any volunteers or special guests who helped make the night possible.
- Email or snail mail your mailing list sign-up sheet to invisiblewar@filmsprout.org so that your audience members can stay up-to-date with news about the film and the issue.
- Many audience members will want to know how they can learn more about THE INVISIBLE WAR, how they can purchase a DVD, or how they can host their own events. Send them on to notinvisible.org for more resources, and encourage them to follow us on Facebook and Twitter. Prospective screening hosts can email invisiblewar@filmsprout.org for more information.
- If you have photos from your event, post them to both your and THE INVISIBLE WAR's Facebook page to showcase your success!
- If you have feedback for the THE INVISIBLE WAR team, pass it along! What worked? What was difficult? We'd love to hear from you at invisiblewar@filmsprout.org.

RESOURCES

The following resources include organizations working to support and protect active duty service members, to improve the quality of veteran's lives and to effect policy change regarding sexual assault in the military. They also spotlight organizations focused on helping survivors and their families heal after the trauma of military sexual assault. And they feature helplines for veterans and active-duty service members who need emergency or ongoing support. Visit the websites below to learn more.

ADVOCACY



Protect Our Defenders honors, supports and gives voice to the brave women and men in uniform who have been raped or sexually assaulted by fellow service members. In particular, Protect our Defenders seeks to fix the military training, investigation and adjudication systems related to sexual violence and harassment—systems that often re-victimize assault survivors by blaming them while failing to prosecute perpetrators. Learn more at www.protectourdefenders.com.



IAVA is the first and largest nonprofit, nonpartisan organization for Iraq and Afghanistan veterans. With more than 200,000 member veterans and supporters nationwide, IAVA's programs include Smart Job Fairs, the New GI Bill calculator and the Community of Veterans, a veterans-only social network. Learn more at iava.org.



SWAN advocates for all military women, in order to increase their visibility and access to equal protection, opportunities and benefits. Its public education campaign presents the human rights obstacles and realities that military women experience. In addition, SWAN provides peer support, counseling referrals and legal referrals to both male and female veterans who have experienced MST and conducts extensive policy work on MST at the national level. Learn more at servicewomen.org.



The American Association of University Women Legal Advocacy Fund (LAF) works to combat sex discrimination in higher education and the workplace. LAF initiatives include community and campus outreach programs, a resource library and online advocacy tools, a Legal Referral Network and various research reports. LAF also provides support to workplace sex discrimination cases that have the potential to make a difference for all women. Learn more at www.aauw.org/act/laf.



Peace Over Violence, established in 1971, is a sexual and domestic violence, stalking, child abuse and youth violence prevention center headquartered in Los Angeles. It is dedicated to building healthy relationships, families and communities free from sexual, domestic and interpersonal violence. POV's innovative programs are comprehensive and include emergency, intervention, prevention, education and advocacy services. Learn more at peaceoverviolence.org.



A civil rights law firm located in Washington, DC, Burke PLLC is dedicated to ensuring that victims of rape and sexual assault obtain justice. Beginning in February of 2011, attorney Susan Burke began filing a series of lawsuits seeking justice for those who were raped or sexually assaulted during their military service and endured retaliation and harassment. Learn more at burkepllc.com/litigation/human-rights. For information on assisting or participating in the lawsuits, please contact Miranda Petersen at (202) 386-9631.



UltraViolet is a community of women and men fighting to expand women's rights and combat sexism everywhere, from politics and government to media and pop culture. With hundreds of thousands of members all over the country, UltraViolet members further the cause of full equality, empower women and fight attacks on women's rights. Learn more at weareultraviolet.org.



Futures Without Violence works to prevent and end violence against women and children around the world, from domestic and dating violence, to child abuse and sexual assault. Futures Without Violence works to advance the health, stability, education and security of women and girls, men and boys worldwide. Learn more at www.futureswithoutviolence.org.



Women's Media Center's Women Under Siege documents how rape and other forms of sexual violence are used as strategic tools in genocide and conflict from the 20th century onward. In the belief that understanding what happened previously might have helped us prevent or prepare for the mass sexual assaults of other conflicts, from Bosnia to the Democratic Republic of the Congo, the project seeks to heighten public consciousness of causes and preventions. Learn more at www.womenundersiegeproject.org.



Equality Now works for the protection and promotion of the human rights of women and girls around the world. Working with grassroots women's and human rights organizations and individual activists since 1992, Equality Now documents violence and discrimination against women, wields strategic political pressure to ensure that governments enact or enforce laws and policies that uphold the rights of women and girls, and mobilizes international action to support efforts to stop these abuses. Learn more at www.equalitynow.org.

HEALING



Give an Hour's mission is to develop national networks of volunteers capable of responding to both acute and chronic conditions that arise within our society. Their first target population is US troops and families affected by the wars in Afghanistan and Iraq and other post-9/11 conflicts. Give an Hour asks mental health professionals nationwide to literally donate an hour of their time each week to provide free mental health services to military personnel and their families. Individuals who receive services will be given the opportunity to give an hour back in their own community. Learn more at www.giveanhour.org.



The David Lynch Foundation's Operation Warrior Wellness program educates female veterans about the stress-reducing Transcendental Meditation technique to help them heal from traumatic stress and find inner peace, creativity and strength within themselves. Learn more at www.operationwarriorwellness.org/creating-resilient-warriors.html.



The only rape crisis center in the Greater Boston area, the Boston Area Rape Crisis Center serves 29 cities and towns, including US Coast Guard District 1 Boston and Hanscom Air Force Base. The Center provides free and confidential services to survivors of sexual violence of any gender and their families, friends and communities. The BARCC welcomes active duty, reserve and veteran service members. Learn more at www.barcc.org.



Educated Canines Assisting with Disabilities (ECAD) breeds and trains assistance dogs for clients with a wide variety of disabilities and needs. Under its program Project HEAL, ECAD provides service dogs to veterans and wounded warriors. These specially trained dogs pick up dropped objects, open and close doors, open refrigerators, pull wheelchairs, prevent overcrowding in public, interrupt nightmares and flashbacks, warn of approaching strangers and reduce anxiety and stress, all the while providing unconditional love and comfort. Learn more at www.ecad1.org.



The Invictus Foundation's mission is to heal the invisible wounds of war stemming from military related PTSD, Traumatic Brain Injury (TBI) and other manifestations of psychological trauma. Through state-of-the-art regional behavioral health centers that will provide a full continuum of behavioral health services, The Invictus Foundation serves this country's Military, National Guard, Reservists, Veterans and their families, regardless of their ability to pay.



Canines With a Cause is a nonprofit organization with the mission of helping shelter dogs find homes by training them to work as companion, therapy and service dogs for veterans in need. Individuals are eligible from any branch of the US armed forces and at any stage of their careers: active, reserve, National Guard, retired or veteran. Learn more at www.canineswithacause.com.



The Fatigues Clothesline Project is an awareness and art-based therapy program for military sexual trauma (MST) survivors and their families and a program to create dialogue between survivors, counselors and family members. Learn more at www.fatiguesclothesline.com.



Healing Combat Trauma is a blog that serves as a clearinghouse for therapeutic resources for veterans with combat-based Post-Traumatic Stress Disorder (PTSD). Learn more at www.healingcombattrauma.com.



The Institute for Rapid Resolution Therapy provides trauma training and certification for mental health and medical professionals to assist them in eliminating the effects of trauma in the lives of those they serve. The Institute for Rapid Resolution Therapy also provides trauma treatment for survivors of trauma without financial resources. All trauma practitioners certified by The Institute for Rapid Resolution Therapy provide pro bono services for survivors of trauma without access to quality trauma-informed care. Learn more at www.cleartrauma.com.



There & Back Again is a nonprofit reintegration program offered at no cost to veterans of all branches of the US Armed Forces. There & Back Again offers a structured program of yoga, meditation and alternative approaches to healing the whole body to help veterans transition back to their lives stateside. Veterans learn how to use breath awareness, meditation and yoga to manage their symptoms of PTSD, to improve their relationships with loved ones, to begin to fully participate in their lives, and to give back to their fellow veterans. Learn more at thereandback-again.org.



Yoga for Vets is a nonprofit organization that exists to welcome home war veterans and help them cope with stress of combat through yoga instruction. The Yoga For Vets website lists studios, teachers, and venues throughout the country that offer four or more free classes to war veterans. Learn more at www.yogaforvets.org.

HELPLINES

The hotlines listed below offer free and confidential support for sexual assault and resources for suicide prevention.



The National Sexual Assault Hotline, operated by RAINN (Rape, Abuse & Incest National Network), is a 24/7 free and confidential support service for survivors. Call 1.800.656.HOPE (4673) to be connected to your local rape crisis center or chat online with a trained RAINN staff member at online.rainn.org.



The DoD Safe Helpline, operated by RAINN on behalf of the Department of Defense, is a secure, anonymous and confidential crisis support service that connects members of the military community to live sexual assault professionals for one-on-one support. RAINN will not share your name or any other personally identifying information with DoD or your chain of command. Access the DoD Safe Helpline 24/7 from anywhere in the world by calling 877.995.5247 or visiting www.safehelpline.org. Or to find help near you, text your zip code, installation or base name to: 55-247 (in the US) or 202.470.5546 (outside the US).



The Peace Over Violence rape and battering hotlines provide information, support, referrals, accompaniments, advocacy, counseling and self-defense. This hotline is available 24/7 at 626.793.3385 or 310.392.8381 or 213.626.3393.



The SWAN Legal and Peer Support Helpline for Veterans helps callers navigate advocacy, legislation and MST services. The hotline is available Monday-Friday 10am-6pm EST at 888.729.2089.



The National Suicide Prevention Lifeline is a free and confidential nationwide network of crisis centers. This hotline is available 24/7 at 800.273.TALK. Or use the Lifeline Chat service at www.suicidepreventionlifeline.org/GetHelp/LifelineChat.aspx.

FILM CREDITS

A Film by Kirby Dick & Amy Ziering

Director	Kirby Dick
Producers	Amy Ziering Tanner King Barklow
Executive Producers	Regina Kulik Scully Jennifer Siebel Newsom Geraldyn White Dreyfous Abigail Disney Maria Cuomo Cole Sarah Johnson Redlich Women's Donor Network Nicole Boxer-Keegan Teddy Leifer
Editors	Doug Blush Derek Boonstra
Design & Animation	Bil White
Cinematography	Thaddeus Wadleigh Kirsten Johnson
Co-Executive Producer	Kimball Stroud
Associate Producer	Doug Blush
Interviewers	Amy Ziering Kirby Dick

Second Assistant Editors	Andrea Lewis Jason Zeldes
Online Editor	Matt Radecki
Colorist	Brian Hutchings
Additional Camera	Steven Bradford River Finlay Scott Jacobson Ian Kellett Aaron Kopp Michael Miller Marie-Joelle Rizk Gopi Shastri Michael JC Wooten
Production Sound	Tom Casetta Aaron DelGrosso Marianna LaFollette Bob Silverthorne Edward Patrick Alva
Assistant Editor	Amy Ziering
Additional Writing	Doug Blush
Original Song "Need Someone"	Mary J. Blige & Matriarch Entertainment/Chrysalis
Music Supervisor	Gary Calamar/GO
Re-Recording Mixer	Jeremy Grody

THE INVISIBLE WAR is a co-production of Chain Camera Pictures, Inc. and the Independent Television Service (ITVS), with funding provided by the Corporation for Public Broadcasting (CPB).

This film was supported by the Sundance Institute Documentary Film Program, the Fledgling Fund and the Funding Exchange. Fiscal Sponsorship is provided by the International Documentary Association.

