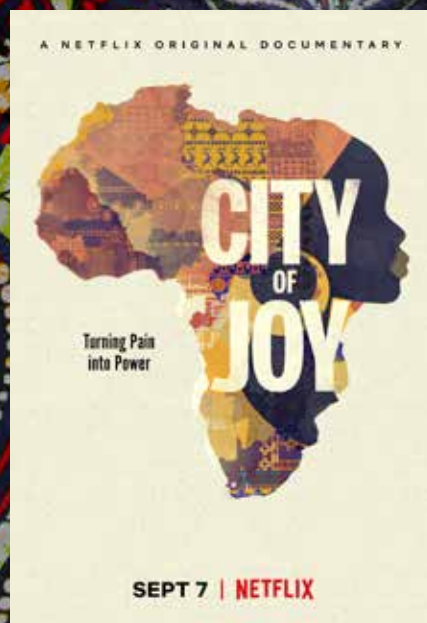
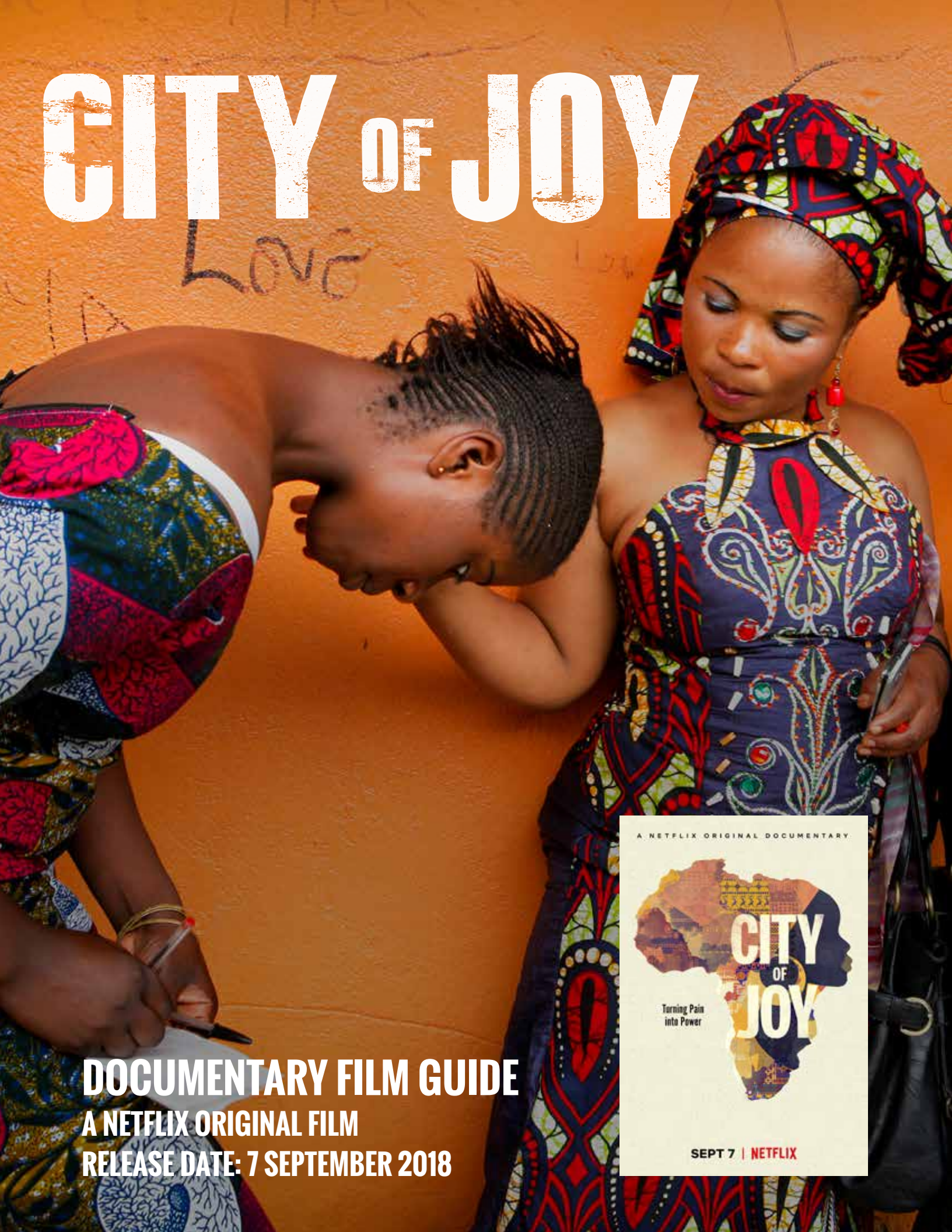


CITY OF JOY



DOCUMENTARY FILM GUIDE
A NETFLIX ORIGINAL FILM
RELEASE DATE: 7 SEPTEMBER 2018



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ABOUT THIS GUIDE

Whether you are new to V-Day or have been with us in the movement for many years, know that you are joining a network of activists who will be holding screenings around the world to celebrate the work of City of Joy, honor the women leaders of the Congo, and spread the message of City of Joy far and wide, inspiring women leaders everywhere.

As CITY OF JOY the film made its way across the festival circuit, winning numerous audience awards, we have seen firsthand the power of the message of “Turning Pain to Power.”

City of Joy is a transformational leadership community for women survivors of gender violence, located in Bukavu, in eastern Democratic Republic of Congo, a region plagued by an ongoing proxy war for the area’s vast mineral resources. City of Joy shelters and serves 90 survivors of gender violence aged 18 to 30 at a time.

To date, 1472 women have graduated from the CITY OF JOY. 1472 women who have healed, nurtured, studied, and empowered have joined into a network of love and revolution in over 64 villages and urban areas in DRC. 1472 women have released massive trauma and horrific memories. 1472 women have danced, sung, learned their rights, performed plays,



developed agricultural skills, and come to love their bodies. 1472 women have become leaders in their communities, and are no longer stigmatized for being raped. They are forces of energy and determination, entrepreneurs of small businesses, initiators of collectives, journalists, restaurants owners and farmers with new land, educators and advocates on sexual violence, volunteers in a self-created recruiting network for new women at COJ, immigration workers, tailors, students, and herbalists. 42 graduates are employed at V-World Farm, the City of Joy's sister project.

The story of City of Joy is the story of love and community. It is the story of what happens when women who are sexual survivors live together in community, heal each other, and create their destiny on their own terms. The change which is seen at City of Joy shows that the most abused can become the most powerful. That one can turn poison into medicine, isolation into community, shame into self love, silence into story. This is the story of what happens when women have time to heal and truly release and transform trauma, when women are loved and held and nurtured and treated with deepest kindness, dignity and intention. They can heal when they agree, believe, and commit to the idea that healing is for themselves and for their communities: the community changes and so does the country. City of Joy is a place where leaders are born. Its graduates are fierce, capable women who are committed to their communities and to the future of Congo. City of Joy staff takes great care to keep in touch with graduates as they transition back into life outside of the City of Joy, visiting them on the ground and helping to activate and connect the large network of graduates. Graduates have formed collectives of City of Joy graduates across Congo and are in turn referring new candidates to the center.

Our gratitude to the first class at City of Joy who shared their experiences and to the filmmakers for capturing this story with such heart and grace.



FILM SYNOPSIS

Devastated by 20-plus years of violence, the eastern Democratic Republic of Congo is often referred to as “the worst place in the world to be a woman.” This film brings a very different story from the region.

CITY OF JOY, directed by first-time director Madeleine Gavin, follows the first class of women at a revolutionary leadership center in eastern DRC called City of Joy, from which the film derives its title, and weaves their journey as burgeoning leaders with that of the center’s founders (Dr. Denis Mukwege, 2018 Nobel Peace Prize laureate, women’s rights activist Christine Schuler Deschryver and radical feminist Eve Ensler, author of *The Vagina Monologues*) - three individuals who imagined a place where women who have suffered horrific rape and abuse can heal and become powerful voices of change for their country.

A story about the profound resilience of the human spirit, CITY OF JOY witnesses Congolese women’s fierce will to reclaim hope, even when so much of what was meaningful to them has been stripped away.

MULTIMEDIA GALLERY



Photo Gallery



Netflix Trailer



Social Media/Graphics/Invite Template/Downloadable Flier



THE SUBJECTS



CHRISTINE SCHULER DESCHRYVER has called Bukavu her home all her life. As Director of V-Day Congo and City of Joy, she oversees all aspects of V-Day's work on the ground in the Congo, including the City of Joy and coordinating campaign activities on the local, provincial, and national levels. After her best friend was raped and murdered in 1998, Christine devoted her life to the women of Congo and to ending 'sexual terrorism.' She is an internationally renowned human rights activist who has worked as a teacher, an administrator for CARE CANADA, and, for 13 years, as an administrator for the German Technical Cooperation, where she oversaw a staff of over 100. She was named one of *The Guardian's* Women of the Year for 2011 and travels widely advocating for Congolese women's rights.



JANE MUKUNILWA is a Congolese women's rights activist. A survivor who was instrumental in envisioning V-Day's City of Joy project in Bukavu. She graduated from the first class and is now part of the City of Joy staff.



DR. DENIS MUKWEGE is the founder and medical director of Panzi Hospital and Foundations. In 1999, Panzi opened amid instability, violence, and an unprecedented epidemic of rape as a weapon of war. A testament to resilience and strength, the Panzi model he developed grew into a globally renowned, groundbreaking holistic healing center. Dr. Mukwege's vision and methods provide medical care in concert with psychosocial services, literacy and vocational training, legal assistance, and family and community reintegration services. With the help of other surgeons, physicians, clinicians, and nearly 500 staff, Dr. Mukwege and Panzi have treated more than 85,000 survivors of sexual violence. He has received numerous awards for his human rights work, including the European Parliament's 2014 Sakharov Prize. 2018 Nobel Peace laureate Dr. Mukwege sits on the advisory committee for the International Campaign to Stop Rape and Gender Violence in Conflict, and is an icon on the 2016 TIME 100 list by *TIME Magazine*.



EVE ENSLER is the Tony Award-winning playwright, activist, and author of the award-winning, theatrical phenomenon *The Vagina Monologues*, published in 48 languages, performed in over 140 countries and recently heralded by *The New York Times* as one of the most important plays of the past 25 years. Eve's plays include *Lemonade*, *Extraordinary Measures*, *Necessary Targets*, *OPC*, *The Good Body* (Broadway and National Tour), and *Emotional Creature* and most recently *Fruit Trilogy*, which debuted Off-Broadway in June of 2018. Her books include *Insecure At Last: A Political Memoir* and *The New York Times* bestseller *I Am An Emotional Creature*. She recently finished performing *In the Body of the World*, adapted as a one-woman show from her

acclaimed memoir, to rave reviews at Manhattan Theatre Club after its debut at the American Repertory Theater. Film credits include *THE VAGINA MONOLOGUES* (HBO, 2002) and co-producer of the film *WHAT I WANT MY WORDS TO DO TO YOU* (Winner of the Sundance Film Festival Freedom of Expression Award 2003, PBS, 2003).

Eve is founder of V-Day, the 20-year-old global activist movement to end violence against all women and girls (cisgender, transgender and gender non-conforming) and Mother Earth, which has raised over 120 million dollars to end violence, and the founder of One Billion Rising, the largest global mass action to end violence against women and girls in over 200 countries. She is a co-founder of the City of Joy, a revolutionary center for women survivors of violence in the DRC, along with Christine Schuler Deschryver and Dr. Denis Mukwege. She is a contributor to *The Guardian* and was named one of *Newsweek's* "150 Women Who Changed the World" and *The Guardian's* "100 Most Influential Women." She is the 2018 recipient of the Lucille Lortel Lifetime Achievement Award and the Lily Award. A survivor of violence, Eve has dedicated her life to ending violence against women and girls.

THE FILMMAKERS

MADELEINE GAVIN, Director, works in both narrative and documentary film, primarily as an editor. She is currently working with director Reed Morano on *I THINK WE'RE ALONE NOW* starring Peter Dinklage and Elle Fanning. Madeleine was nominated for an Emmy for her work on Rebecca Cammisa's Academy Award-nominated documentary, *WHICH WAY HOME*, and recently completed Cammisa's new HBO documentary, *ATOMIC HOMEFRONT*, about radioactive waste in downtown St. Louis.

Madeleine has edited several Sundance and Independent Spirit Award-winning films. Recent narrative and documentary credits include Katherine Dieckmann's *STRANGE WEATHER*, starring Holly Hunter; Damian Harris's *WILDE WEDDING* starring Glenn Close and John Malkovich; Participant Media's *A PLACE AT THE TABLE*, directed by Kristi Jacobson and Lori Silverbush; Abby Epstein's *THE BUSINESS OF BEING BORN*; Scott McGehee and David Siegel's *WHAT MAISIE KNEW*, starring Julianne Moore; Miranda July's *THE FUTURE*; Jacob Aaron Estes' *MEAN CREEK*, among others. Madeleine has taught in the writing program at NYU Tisch School of the Arts and in the Graduate Film Program at Columbia University. *CITY OF JOY* is her first film as director.

ALLYSON LUCHAK, Producer, is an Emmy Award-winning film producer of feature documentaries. Her credits include programming for PBS, CNN Films, and HBO, including several films for Academy Award-winning director Jean-Xavier deLestrade. She produced *THE STAIRCASE*, which *The New York Times* described as "a masterpiece", premiered at IDFA and has been broadcast in over 65 countries. Her film *PET CRIMES*, made for HBO, was winner of the 2013 Television Academy Honors Award for "Television with a Conscience." Recently Allyson was a story producer on *HUMAN*, directed by Yann-Arthus Bertrand, Academy

An aerial photograph of a village with a prominent church spire, set against a backdrop of green hills. The image is dark and moody, with text overlaid in a bold, distressed font.

THE FILMMAKERS

WE HAD
NO EXPERIENCE WITH
WAR.

Award winner Alex Gibney's *ZERO DAYS*, which premiered at the 2016 Berlin Film Festival and produced *CITY OF JOY* before it aired on Canal +. Her film, *ENLIGHTEN US* premiered at the 2016 Tribeca Film Festival and is currently airing worldwide on Netflix following its international broadcast.

Allyson is currently producing *THIS IS NOT A MOVIE*, directed by Sundance Alumni Yung Chang, for the National Film Board of Canada along with other international co-producers and developing a documentary series with Gaumont Television, producers of the Netflix series *NARCOS*.

TAYLOR KRAUSS, Cinematographer, has camera work featured in recent films including Eugene Jarecki's *PROMISED LAND* and *THE HOUSE I LIVE IN*; David France's *THE DEATH AND LIFE OF MARSHA P JOHNSON*; Edet Belzberg's *WATCHERS OF THE SKY*; and Ken Burns & Lynn Novick's *THE VIETNAM WAR*. As the founder of *VOICES OF RWANDA*, an archive dedicated to video testimonies of rescapés for use in memorialization, research, and genocide education; and *VOICES OF YEZIDI*, an archive established to document the 2014 Genocide Against the Yezidi by ISIS; Taylor is deeply engaged in issues of genocide, oral history, and ethnography, and currently sits on the Advisory Board of the Yale Genocide Studies Program. Taylor brings more than a decade of experience in the Great Lakes Region of Africa to bear with his work on *CITY OF JOY*.

TONY BENSUSAN, Production Sound Recordist, has been in film for more than 35 years, primarily as a sound recordist. His work has spanned everything from narrative and documentary film to work with various foreign news services and corporate and ad agency work. Tony is of South African descent and, since the release of Nelson Mandela, most of his work has been concentrated around social documentary in various African countries.

LISA RINZLER, Additional Cinematographer, has been Director of Photography on the feature films *POLLOCK*, *MENACE II SOCIETY*, *TREES LOUNGE*, and *THREE SEASONS*, among others. Rinzler was awarded the Independent Spirit award for *THREE SEASONS* and *MENACE TO SOCIETY*. She was awarded an Emmy for *THE SOUL OF A MAN* directed by Wim Wenders. Ms. Rinzler's documentary work includes *ROBERT FRANK DON'T BLINK*, *MAE MAXIMA CULPA*, and Alex Gibney's *SILENCE IN THE HOUSE OF GOD*, as well as the New York section of *BUENA VISTA SOCIAL CLUB*. Ms. Rinzler has worked with Martin Scorsese and David Tedeschi on *50 YEAR ARGUMENT* and is currently shooting Wim Wenders's new documentary with Pope Francis. She was Additional Camera on *NO DIRECTION HOME* about Bob Dylan and *PUBLIC SPEAKING* about Fran Lebowitz.



DIRECTOR'S STATEMENT

The eastern part of the Democratic Republic of Congo has endured 20 years of devastating violence. It is estimated that up to 8 million people have been murdered and hundreds of thousands of women have been raped and tortured. Rape has been used as a weapon of war in the conscious destruction of community to get at the precious resources in the area. Congo is often referred to as the worst place in the world to be a woman for all these reasons and more. CITY OF JOY tells another story of that region. What drew me to this project was hearing stories from Congolese women a couple of years before we ever started shooting this film. At the time, my mind was blown open by the horror of what I was hearing. These were women who had suffered horrific rape and gender abuse, had experienced devastation to their communities, their families, their homes, their bodies. They had in many cases lost everything that was meaningful to them. It was crushing to imagine both what they had been through and how they could go on.

But equally arresting was the palpable resilience of these women. My daughter was young at the time, and I was sure that if I had seen her endure what these women had or if my daughter had witnessed such things, I would collapse and my life would be over, period. The fact that these women could find ways to create meaning in their lives after such experiences was awe-inspiring. This is what initially drew me to this story.

One of the things I felt strongly about in the making of CITY OF JOY is that I wanted this film to have its own language, both tonally and structurally. I understood that I could make a film that was explicit about some of the DRC's history and that told the story of what was going on with women in Congo. But I wasn't really interested in making a film that was too straight ahead because I had seen films where I felt like I got a lot of information but didn't really experience anything. I wanted to make a film that allowed audiences to feel what I felt when I first went to Congo - the tremendous strength, vitality, and commitment that these individuals had to each other and to imagining a future for themselves and their country.

It was important to me that the audience not go numb in the watching of this film, or be so torn up that they shut down and stopped listening. So the balancing between the devastation of what these women had suffered and the incredible force of hope and joy that they embodied was something I grappled with a lot. The shifting tones between pathos, humor, irreverence, and joy were something I strived for, trying to keep the film visceral and surprising in its emotion and arc.

To this end, I used all sorts of methods and found myself inventing things along the way. I tried to create the feeling of nostalgia, shooting visual elements that represented a past world and the subsequent loss of that world. I worked a lot with sound and music and the interaction of these elements. I saw the war as a sort of character of its own that we revisit throughout the film, learning bits and pieces each time. I tried to give enough history but not too much, and I questioned myself constantly in this regard. This was a real challenge and I hope an audience finds it satisfying but this lacing of elements and tonal shifts was very important to me.



Host a screening of CITY OF JOY in your community by following Netflix's guidelines for educational screenings:

Netflix Grant of Permission for Educational Screenings

Netflix is proud to present original documentaries that speak to our users in a meaningful way. We know that many of you are as excited about these films as we are; and because of their informational aspects, you'd like to show them in an educational setting – e.g., in the classroom, at the next meeting of your community group, with your book club, etc.

Consequently, we will permit one-time educational screenings - “one-time screening” means that you can't hold screenings several times in one day or one week, but if, for example, you're an educator who wants to show the film once a semester over multiple semesters, that's okay.

Educational screenings are permitted for any of the documentaries noted with this information, on the following terms:

- The documentary may only be accessed via the Netflix service, by a Netflix account holder. We don't sell DVDs, nor can we provide other ways for you to exhibit the film.
- The screening must be non-profit and non-commercial. That means you can't charge admission, or solicit donations, or accept advertising or commercial sponsorships in connection with the screening.
- Please don't use Netflix's logos in any promotion for the screening, or do anything else that indicates that the screening is “official” or endorsed by Netflix.
- We trust our users to respect these guidelines, which are intended to help you share and discuss our documentary content in your community.

To the extent your institution requires you to demonstrate that you have a license for your screening, please show them this page: <https://media.netflix.com/en/only-on-netflix/280785>

Trigger Warning: Prepare to Support Survivors and Audience Members

Be sure to make your audience aware of the content of the film prior to screening. Stories about sexual assault, rape and sexual and physical torture are relayed in the film. You may consider having a social worker, therapist, and/or rape crisis counselor on hand to support viewers and survivors who might be triggered.



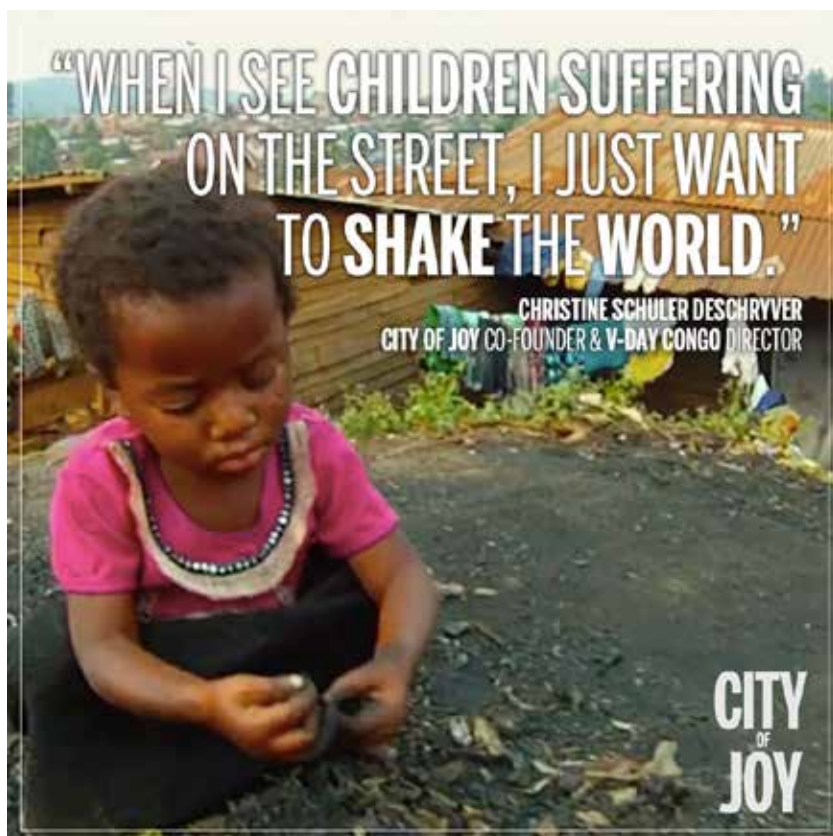
BACKGROUND

City of Joy: The Center in Congo

City of Joy is a transformational leadership community for women survivors of gender violence, located in Bukavu, in eastern Democratic Republic of Congo, a region plagued by an ongoing proxy war for the area's vast mineral resources. As the regional conflict has played out since 1996, widespread political upheaval, displacement, disease, and unimaginable sexual violence have ripped apart communities. While the devastation is deep, Congolese communities are moving forward with an eye towards building a peaceful and equitable future.

Internationally known as an example of what is possible when women are given the chance to live in community and heal themselves, the City of Joy was conceived, is owned, and is run by native Congolese and V-Day Congo, the local hub of the global V-Day activist movement to end violence against women and girls that was founded by playwright Eve Ensler in 1998. The center has flourished since it first opened its doors in 2011. It is a place where women heal themselves from their past trauma through therapy and life skills programming and the essential ingredients needed to move forward in life - love and community.

Serving 90 survivors of gender violence aged 18 to 30 at a time, the City of Joy has graduated 1472 women leaders through 17 classes to date. Graduates have integrated back into their communities as true leaders, sharing the skills and information they learned at the City of Joy with their peers and families, starting small businesses, leading at the community level, and returning to school to further their education. In so many ways, the center is a success.





CITY OF JOY: THE METAPHOR

While the City of Joy is a physical place, it is also a metaphor for turning pain into power.

The City of Joy is different from other traditional NGO direct-service programs. It does not use a sponsorship model, and it does not view the women it serves as individuals that need to be saved; rather, the City of Joy aims to provide women with the opportunity to heal and redirect themselves in a community on their own terms. Its philosophy is grounded in the belief that:

- Each woman is unique, valuable to her society, and has a right to be treated with dignity, respect, love, and compassion.
- Women are not broken “victims”; rather they are survivors who have been through unjust gender traumas.
- Each woman is capable of activating her own ability to recover, heal, and be an empowered and transformational leader.
- Rebirth is possible.

Like all communities, the City of Joy has its own culture; one that is grounded in love and respect for each other and the unique experiences each woman brings to the table.

10 GUIDING PRINCIPLES OF THE CITY OF JOY

CREATED BY **WOMEN**
SURVIVORS AND STAFF

1. TELL THE TRUTH.
2. STOP WAITING TO BE RESCUED. TAKE INITIATIVE.
3. KNOW YOUR RIGHTS.
4. RAISE YOUR VOICE.
5. SHARE WHAT YOU'VE LEARNED.
6. GIVE WHAT YOU WANT THE MOST.
7. FEEL AND TELL THE TRUTH ABOUT WHAT YOU'VE BEEN THROUGH.
8. USE IT TO FUEL A REVOLUTION.
9. PRACTICE KINDNESS.
10. TREAT THE LIFE OF YOUR SISTER AS IF IT WERE YOUR OWN.



LIFE AT THE CITY OF JOY

The City of Joy's revolutionary Vagina Warrior Program aims to provide a safe and empowering community for survivors of gender violence who have demonstrated leadership qualities. The center focuses on giving women the space and time to heal themselves from trauma, build self-esteem and skills, and gain valuable leadership training. The range of activities women experience over the course of their stay is breathtaking. From leadership training on rights awareness, judiciary, community activism, and media and communications to specialized psychosocial care, massage, self-defense, and comprehensive sexuality education and training in public health, the center prepares women not only to integrate back into their communities with confidence, but to lead. Women graduate having conquered literacy and are exposed to everything from physical education, culinary arts, gender rights, nutrition, civic and political education, self-defense, theater, and dance to craft-making and on-site farming and agropastoral training at V-World Farm, the center's sister program. At the tech center, women learn basic computer literacy, helping to better prepare them for the current global workplace.

Graduates of the City of Joy are fierce and capable women who are committed to their communities and to the future of Congo. City of Joy staff takes great care to keep in touch with them as they transition back into life outside of the City of Joy, visiting them on the ground.

Origins

The idea for the City of Joy was homegrown. When Dr. Denis Mukwege of Panzi Hospital invited Eve Ensler to travel Bukavu in 2007 to meet with and learn from women survivors of violence, she was most interested in knowing what solutions they felt would work in the face of such horrible violence. It was these women who birthed the idea of the City of Joy, saying what they most wanted was a place to live in community so that they could heal - in essence, they wanted a place to turn their pain to power. And so the City of Joy was born. Under the leadership of Congolese activist Christine Schuler Deschryver and in partnership with women survivors, construction for the City of Joy began in August 2009, down the road from Panzi Hospital. V-Day opened the City of Joy in February 2011, and the first class of women began in June of that year. In June 2018, the City of Joy graduated its 13th class.

Conflict in the Congo

The history of the Democratic Republic of Congo is steeped in the blood of colonialism. In the 1880s, the Congo Free State was the personal cash cow of King Leopold II of Belgium, who - seeing great opportunity in an increased demand for rubber - greedily exploited the country's bountiful natural resources through barbaric forced labor. Under Leopold's wicked colonial regime, an estimated 10 million Congolese died as a result of disease and exploitation, reducing the population by half. Countless women were raped.



The colluding forces of colonialism, racism, and predatory capitalism continued to impact Congo's fate. In 1908, the state became the property of the Belgian government, which continued to plunder Congo's natural wealth. Colonialism gave way to a nationalist movement that came to a head with independence in 1960, and the ascent of Patrice Lumumba and Joseph Kasavubu, who both fought for power backed by warring Cold War allies. When Lumumba was assassinated, Joseph Mobutu began a brutal 32-year reign, renaming the country Zaïre.

The Rwandan genocide, in which 800,000 Rwandan Tutsis and moderate Hutus were killed by a Hutu regime touting Hutu Power ideology, dramatically changed the course of Congo's history. When a Tutsi government took over Rwanda, the genocide spilled over the Rwandan borders as the Hutu "genocidaires" who committed the atrocities in Rwanda fled into

Congo. Mobutu's favored treatment of them emboldened Laurent-Désiré Kabila and others to oust him.

In 1997, Kabila took control of the country, but was assassinated. His son, Joseph, replaced him in 2001 and, in 2006, became the first democratically elected president since Congolese independence. Kabila's term came to an end at the end of 2016, however he held on to power. After much violence and international pressure he announced in the summer of 2018 that he would not seek re-election in the December 2018 elections.

Since that time, a regional proxy war - the largest since WWII and involving Angolan, Zimbabwean, Ugandan, Namibian, Burundian, and Rwandan troops - has been fought on Congolese soil.

Conflict between warring militias over the regions mineral-rich land, political/ethnic power, and its vast natural resources has claimed 6 million lives in the DRC through armed conflict, hunger, and disease. While multinational companies continue to extract cassiterite, wolframite, coltan and gold ore to be used in electronics such as mobile phones and laptops, hundreds of thousands have been displaced and advocates on the ground report that more than half a million women and girls have been raped and sexually tortured.

Girls as young as 9 months and women as old as 80 have been abused in unimaginable ways, their bodies literally torn apart. They have endured sexual slavery, kidnapping, recruitment of young girls into armed forces, and forced prostitution. Those women who survive the brutality are more often than not ostracized due to the stigma attached to rape, leaving them with little to no economic opportunity to care for themselves and their children. Young girls who are raped are sometimes left to fend for themselves. As before the war, discrimination against women and girls underlies the violence perpetrated against them. And the current climate of impunity allows sexual violence to flourish.

The current situation in the Congo - which includes political instability and violence - has not deterred the work of City of Joy. It is as urgent as ever.

DISCUSSION QUESTIONS

- ☐ What is the long-term impact of colonialism on a society?
- ☐ What is the cause of the war in Congo?
- ☐ What strategy do militias use to gain control of mines?
- ☐ What role do multinational companies and conflict minerals play in the sexual violence taking place in the Congo?
- ☐ Why do you think the war in Congo has gone largely unrecognized?
- ☐ What is the impact of trauma on a person (adult or child), a community, and on activists trying to address the violence?
- ☐ What power do words and stories hold? What does telling the truth about one's own experience as a survivor of sexual violence do for an individual? For their family and community? How does it change feelings of shame or lack of love (such as in the case of babies born of rape)?
- ☐ Why do families sometimes ostracize survivors of sexual violence?
- ☐ What does it mean to transform pain into power?
- ☐ For survivors of violence, what is the impact of living in community vs. living an isolated life?
- ☐ What do Jane, Tulizo, and Rousseau's stories say about transformation and healing?
- ☐ What do Dr. Mukwege, Eve, and Christine have in common? How are they different?
- ☐ How are women changed when they leave the City of Joy?
- ☐ How is the City of Joy a metaphor? What does it symbolize?
- ☐ Where do you think we need a City of Joy?
- ☐ Do you believe women can heal from sexual violence?

INSPIRED TO LEARN MORE?

Read more about City of Joy at the following links:

City of Joy website CityofJoyCongo.org

Women Left for Dead-and the Man Who's Saving Them, Eve Ensler, Glamour, 31 July 2007

<http://www.glamour.com/story/rape-in-the-congo>

Fighting Congo's Ills With Education and an Army of Women, Jeffrey Gettleman, The New York Times, 6 February 2011

<http://www.nytimes.com/2011/02/07/world/africa/07congo.html>

City of Joy: New hope for Congo's brutalised women, Katharine Viner, The Guardian, 8 April 2011

<https://www.theguardian.com/world/2011/apr/09/city-of-joy-congo-women-rape>

The Secret War Crime, Aryn Baker, Time, 21 March 2016

<http://time.com/war-and-rape/>

The Netflix Documentary 'CITY OF JOY' Spotlights A Women's Rights Issue Americans Are Overlooking, Lia Beck, Bustle, 13 August 2018

<https://www.bustle.com/p/the-netflix-documentary-city-of-joy-spotlights-a-womens-rights-issue-americans-are-overlooking-exclusive-trailer-10060257>

TAKE ACTION/NEXT STEPS/TURN PAIN TO POWER

SUPPORT THE WORK OF CITY OF JOY: The City of Joy and V-Day's Congo related work would not be possible without the generosity of countless individuals. This outpouring of giving and solidarity has fueled women's healing, helping young Congolese women transform their pain into power.

GiveJOY, **DONATE** today - at CityofJoyCongo.org/Donate

READ more about City of Joy - visit CityofJoyCongo.org

SHARE THE FILM: Spread the word to your networks & on social media. Encourage friends to watch and/or host a screening of CITY OF JOY in their community.

STAY CONNECTED: To receive updates about the center and the film - future screenings, and more, visit CityOfJoyCongo.org/subscribe