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STREAMING

VICTIM / SUSPECT

DISCUSSION GUIDE

USING THIS GUIDE

This discussion guide was created to accompany screenings of the documentary *Victim/Suspect* with general audiences. The information and discussion questions are meant to deepen understanding of the issue of criminalizing victims of sexual assault and to examine the deeply held biases that allow this practice to continue. Issue area specialists—first responders, police officers, trauma counselors, journalists, etc— can certainly use this guide, but they may also choose to convene a discussion more specific to their issue area.

The guide is broken into sections — information about the film and the impact campaign, tips on facilitating a discussion or panel, a deep dive into rape myths and the role of journalists, and then discussion questions separated by themes: general post-viewing questions, questions concerning sexual assault, policing, and journalism. Finally, we include some action steps and ways to get involved. Feel free to mix and match questions from each category to best fit your audience and aims, and don't feel pressured to cover every detail.



DIRECTOR'S STATEMENT

Victim/Suspect is a film that follows Rae de Leon, a journalist working at The Center for Investigative Reporting, as she discovers a surprising number of legal cases nationwide that involve women reporting sexual assault to the police, only to be accused of fabricating their allegations. Embarking on her first solo investigation, Rae gathers firsthand accounts from numerous young women and interviews police and legal experts. Simultaneously, de Leon re-examines elements of the initial police investigations, unearthing telling recordings of police interviews of women reporting their sexual assault.

I was instantly drawn to the stories presented in this film because I love telling stories about women who are working outside of established structures, who are emerging in their fields, with hurdles and obstacles to overcome. My prior film *Roll Red Roll* is an immersive thriller that uncovers the deep-seated and social-media fueled “boys will be boys” culture at the root of high school sexual assault in America. It follows a social media sleuth and blogger, Alexandria Goddard, who unearths evidence of rape culture that divides the town of Steubenville, Ohio and forces them to reckon with the rampant misogyny in their schools and larger community.

In *Victim/Suspect* we examine police protocols and behavior using elements from reports, interrogations, and recorded interviews to reveal widely accepted beliefs about sexual assault that belittle women and minimize a victims' experience. De Leon works to address a national problem by concentrating on the harrowing individual stories from women who report they've been sexually assaulted and then turned into suspects after reporting. And we bear witness to women of *Victim/Suspect* as they navigate the trauma of their experiences and embark on their fight for justice.

At the core, this film is a love letter to investigative reporting; The carefully crafted relationship with a source, the slammed doors and dead end calls in an effort to get answers, the unrelenting effort to hold those in power to account. Filming de Leon on the ground, putting in the investigative work that police failed to do, was both fascinating and enraging. She investigates how systemic policing practices, often relying on faulty statistics or rape myths, motivate detectives to treat victims like suspects, creating a chilling effect for other survivors of violence.

– Nancy Schwartzman, Director and Producer



STATEMENT FROM RACHEL DE LEON

Victim/Suspect follows my journey as I report on my first solo investigative story. While working at The Center for Investigative Reporting – the oldest investigative nonprofit newsroom in the country – I found a headline that I couldn't believe or understand. A young woman reported being raped, and yet, she was the one who was facing years behind bars.

In the spring of 2018, my editor Amanda Pike and I decided I should fly out to Long Island to meet this young woman, and see whether her legal team's arguments were as damning as they sounded over the phone. It turned out her story was so much more than the headlines made it out to be, and she wasn't alone.

We ditched the idea that this would be a one-off story about a single unusual case, and began to look for others. I met Dr. Lisa Avalos, the only researcher I could find dedicated to this niche area, studying alleged victims who are accused of lying and criminally prosecuted. Dr. Avalos told me there were more.

As of today, I've collected more than 230 cases reported by the media nationwide.

During this search, I met a young woman who changed the trajectory and scope of my reporting. She was a freshman at the University of Alabama when she reported being raped in the early morning hours after a football game.

Five days later, she was the one in handcuffs. I watched the footage of her police interview – she looks exhausted, defeated, and despite the fact that she says again and again that the sex was not consensual, she apologizes to the detective for wasting his time.

I didn't understand how she got there. So she gave me permission to dig in. I knocked on doors, left voicemail after voicemail, and even sued the sheriff's office for records they refused to share with me.

What struck me in the course of my reporting is how culpable some journalists and reporters can be in contributing to the pain and retraumatization these young women experience. Because the police don't consider them a "victim," local newspapers abandon their ethical guidelines to hide their identities. They publish their arrests, mugshots and full names. I've found that some fail to do the bare minimum to corroborate details in the police's report.

I believe that exposing these young women to the public, without their consent, is irresponsible. With their names in the press they are often branded as liars or whores, and have their lives turned upside down. Rather than shaming these young women, who are adamant that they were assaulted, it seemed to me and my editor that the spotlight should instead be turned to the police and their investigative process.

My intent was never to answer whether or not someone was raped. Instead, I focused on the police, and whether their investigation was thorough and followed best practices. The risk of police getting this wrong is too high. The standards should also be high.

I am so grateful to the women who shared their stories on the record. I am also grateful to those who didn't. A victim's fight for justice and survival does not all look the same. For those whose fight is loud, I hope the public listens.

– Rachel de Leon, Producer and Reporter



NANCY SCHWARTZMAN | DIRECTOR & PRODUCER



Nancy Schwartzman is an Emmy and Peabody nominated documentary filmmaker and a member of the Directors Guild of America and the Academy of Motion Pictures and Sciences. She is the Director and Executive Producer of the 5-part original docu series [Sasha Reid and the Midnight Order](#) for Freeform/Hulu and Disney+ with XTR Studios. The show features a diverse cast of young women pooling their talents to fight violence against women and bring justice to victims. [Inside the Midnight Order](#) is the 5-part podcast produced by ABCAudio. Sasha Reid and the Midnight Order debuted #3 on Hulu its first week.

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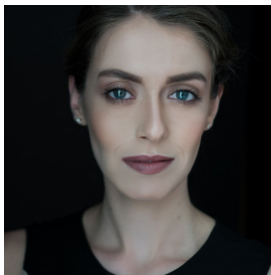
Her recent Netflix original feature, [Victim/Suspect](#), was nominated for [three Emmy Awards for Outstanding Direction, Outstanding Investigative Documentary and Outstanding Research](#) and won the award for Outstanding Research. The film is the winner of the RFK Journalism prize, nominated for the U.S. Documentary Grand Jury Prize at Sundance Film Festival in 2023 and the F:ACT Award at CPH: Dox. Produced with Netflix with the Center for Investigative Reporting and Motto Pictures, Victim/Suspect premiered on Netflix to 190 countries on May 23, 2023 and trended #6 in the United States, and in the top #10 globally in 28 countries. It is currently the #7 documentary viewed on Netflix.

Her debut feature documentary [Roll Red Roll](#) (PBS/BBC/Netflix) was nominated for a Peabody award, and exposed the notorious Steubenville, Ohio high school sexual assault case and uncovered the social-media fueled "boys will be boys" culture that let it happen. [Roll Red Roll](#) garnered 7 best documentary awards, premiered in 2018 at the Tribeca Film Festival and Hot Docs, and has screened at over 40 film festivals worldwide. The film opened theatrically with 100% on [Rotten Tomatoes](#). It was a Critic's Pick in [The New York Times](#) and reviewed in [The New Yorker](#), [Variety](#), [The Hollywood Reporter](#), the [Chicago Tribune](#) and the [Los Angeles Times](#) amongst others.

As a follow up to the documentary, she is the author of the non-fiction book [Roll Red Roll: Rape, Power and Football in the American Heartland](#) released in July 2022 with Hachette and received [stellar reviews](#) from the New York Times, Publisher's Weekly, Kirkus and Library Journal. This is a deep dive into the Steubenville, Ohio case and a follow-up from the award-winning film.

Her short films including [One Shot One Kill](#), for Mother Jones (2020) and [Anonymous Comes To Town](#) (2019), co-produced with the Tribeca Film Institute and Gucci's Chime for Change, xoxosms and The Line. Together, they have garnered over 5 million views.

RACHEL DE LEON | REPORTER & PRODUCER



Rachel de Leon is a reporter and producer for TV and documentaries for Reveal. She's worked as a videographer and producer for investigations about caregiver wage theft, fatal accidents at Amazon warehouses, and modern-day redlining. In 2018, she began researching cases of police arresting and charging young people with lying about rape, despite incomplete investigations and the use of questionable interrogation tactics.

De Leon graduated with a master's in journalism from UC Berkeley and a bachelor's degree in journalism from California State University, Northridge. She's based in the Bay Area.

FILM SUMMARY

Victim/Suspect chronicles journalist Rae de Leon's investigation into a disturbing pattern: young women report sexual assault to the police but instead of the perpetrators being brought to justice, the women are arrested for filing a false report. Working for The Center for Investigative Reporting, de Leon's exhaustive research uncovers a surprisingly large number of these cases nationwide. Re-examining law enforcement investigations, de Leon unearths telling recordings of police interviews with victims. Featuring firsthand accounts from numerous young women as well as interviews with police, investigators, and legal experts, *Victim/Suspect* raises crucial questions about how the criminal justice system views and treats sexual assault victims.

SELECTED PEOPLE FEATURED IN VICTIM/SUSPECT



EMMA MANNION

Emma Mannion is a dance instructor and a business owner. She runs a dance studio in her home state of New Hampshire. She is a survivor and hopes to enact positive change in the systems that victims encounter, so that her experience is never replicated again.



DYANIE BERMEO

Dyanie Bermeo is from Charlotte, North Carolina, and is a graduate of King University in Tennessee. Dyanie is part of a very large Latinx family, her family immigrating from Guayaquil, Ecuador. From her earliest years, Dyanie has had a drive to aid those that are discriminated against or adversely affected by our criminal justice system. However, when she experienced this on a personal level it became even more urgent. She is a survivor finding her way one step at a time.



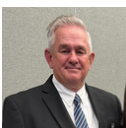
MEGAN RONDINI

Megan Rondini was a University of Alabama student who was 20 years old in 2015 when she reported to police that T.J. Bunn raped her. Police threatened her with false reporting charges during questioning. She took her own life 8 months later and T.J. Bunn was never criminally charged.



LISA AVALOS

Professor Avalos joined the Law Center faculty in 2018 at Louisiana State University. Her teaching and research interests are in the areas of criminal law and procedure, with an emphasis on sexual offenses and gender-based violence. She also teaches in the area of legal ethics. Professor Avalos's publications have appeared or are forthcoming in the *University of Illinois Law Review*, *Case Western Reserve Law Review*, *Brooklyn Law Review*, *Nevada Law Journal*, *Michigan Journal of Gender & Law*, *Vanderbilt Journal of Transnational Law*, *Fordham International Law Journal*, and others.



CARLTON HERSHMAN

Detective Carlton Hershman is a 32-year veteran of the San Diego Police Department, retiring in 2017. He has trained tens of thousands of law enforcement professionals, prosecutors, military personnel, sexual assault nurse examiners, and advocates. Det. Hershman served as an instructor at the San Diego Regional Law Enforcement Academy on sex crimes investigations, and is on staff at the training faculty for the Institute of Criminal Investigations, a government training agency. He is a member of the End Violence Against Women International Cadre of Experts. He is also a lifetime member of the California Sexual Assault Investigators' Association.



DETECTIVE COTTO

Detective Walberto Cotto Jr. is a sexual assault investigator for the Bridgeport, Connecticut Police Department who investigated Nikki Yovino's case. He admits to using 'ruses' to elicit confessions and speaks openly about using a ruse with Nikki Yovino.

IMPACT CAMPAIGN



The goal of our impact campaign is to help eradicate the practice of treating victims like suspects, and to provide victims and their allies with tools to safely guard against this practice.

Our Impact Campaign is Rooted in the Following:

- 1 People who report sexual assault deserve to be treated with respect and have their complaints thoroughly investigated.
- 2 Law enforcement agencies need to prioritize trauma informed and evidence-based training that teaches all officers how to **appropriately** handle sexual assault cases.
- 3 The bar for charging someone with false reporting of a sexual assault should be high given the risks — and policy should reflect this. If a law enforcement agency chooses to charge someone with false reporting, it should only be after a thorough, professional investigation has yielded evidence to establish that the report was false. The final determination should then be made in consultation with multidisciplinary community partners, including experts in trauma.
- 4 The practice employed by some reporters of taking police reports as “fact” and publishing the story without any independent verification should be questioned, and news outlets should do their own investigating before publishing.

BACKGROUND INFORMATION ON THE ISSUE

No one knows how often victims have been charged with falsely reporting a sexual assault. There's been little effort by law enforcement authorities to document how many assault victims are wrongfully arrested to understand the circumstances that lead victims to be accused of false reporting.

People do sometimes lie about rape, just like any other crime. Criminal justice experts estimate that 2% to 8% of sex crime accusations are false. However, rape denialism runs alarmingly deep in the law enforcement community, for male and female officers. It's common for police officers to overestimate the rate of false reporting of rape, even if they are assigned to work with victims of sex crimes. A 2010 study for the National Institute of Justice analyzed interviews with 49 detectives in different sex crime units and found that a majority of officers with limited or moderate experience (fewer than seven years) estimated that between 40% and 80% of all reports of rape were false. And a 2018 study published in *Violence and Victims* found that the more an officer believed in rape myths — the idea that women report rape after regrettable sex, for example, or that they bear responsibility if they were drunk — the higher they estimated the rate of false rape reports.

RAPE MYTHS

Rape myths are false beliefs about sexual assault that perpetuate harmful stereotypes, victim-blaming, and misinformation. Challenging these myths is crucial for promoting a more accurate understanding of sexual violence and justice for victims. Here are some examples:

“She was asking for it.”

Incorrectly implies the victim's behavior justifies assault, ignoring the fact that sexual assault is an act of violence.

“If it's not violent, it's not rape.”

Incorrectly defines rape, neglecting to recognize coercion, manipulation, and incapacitation as forms of sexual assault.

“Men cannot be victims of rape.”

Falsely perpetuates the notion that sexual assault only happens to women, dismissing the experiences of male victims.

“False accusations are common.”

Overestimates the prevalence of false reports, contributing to skepticism toward survivors; however, research consistently shows false accusations are rare.

“Stranger danger.”

Falsely suggests that sexual assault is primarily committed by strangers, disregarding the prevalence of assaults by acquaintances or intimate partners.

“Real rape victims fight back.”

Assumes a universal response to assault, overlooking the diverse reactions victims may have, including freezing or compliance.

“If they were drunk, it's not rape.”

Incorrectly suggests that being under the influence absolves responsibility, ignoring the importance of informed and voluntary consent.

Police and the public can be especially critical of so-called “acquaintance” rape cases (where the victim knows the suspect), which make up an estimated 80% of sexual assaults. (Source: [RAINN](#))

In recent decades, a large body of research has emerged showing the debilitating effects of sexual trauma on memory and behavior. Assault victims often can't recall details of their attack, even in the immediate aftermath. They frequently omit important information – like the fact that they performed a sexual act because they were too afraid to fight back – out of embarrassment or shame or fear that they won't be believed.

SEXUAL ASSAULT



- Sexual assault is alarmingly common. 1 in 3 women and 1 in 6 men will be sexually assaulted in their lifetimes. (Source: [CDC](#))
- Most assaults go unreported, with only 1/3 of sexual assaults reported to the police. (Source: [RAINN](#))
- Of the cases reported, the least likely result is the arrest and conviction of the perpetrator. (Source: [UML](#))

JOURNALISTIC ETHICS



Victim/Suspect exposes how journalists and news outlets often cause lasting harm to victims of sexual assault with their reporting. In the rush to report an arrest, journalists often fail to present a nuanced accounting of the facts, presume the victims' guilt, and expose their names and identifying information to the public. Standards of journalistic ethics are important to consider when discussing *Victim/Suspect*.

Journalists vow to:

- **Seek Truth And Report It**

Ethical journalism should be accurate and fair. Journalists should be honest and thorough in gathering, reporting and interpreting information.

- **Minimize Harm**

Ethical journalism treats sources, subjects, colleagues and members of the public as human beings deserving of respect.

- **Act Independently**

The highest and primary obligation of ethical journalism is to serve the public.

- **Be Accountable And Transparent**

Ethical journalism means taking responsibility for one's work and explaining one's decisions to the public.

(Read more: [Society for Professional Journalists](#))



FACILITATING THE DISCUSSION

Discussion about sexual assault can be difficult, especially for those with personal experiences, yet *Victim/Suspect* shows that tough conversations are necessary to raise awareness about and stop the practice of treating victims like suspects, and to be advocates for our friends, family and loved ones. We have created this guide to help you feel confident convening a discussion of *Victim/Suspect*. Some tips below:

- The questions included in this guide touch on the themes of the film: sexual assault and rape myths, failures of policing and journalistic practice, and the role of investigative journalists. You are not expected to get through every question. Pick and choose what works for your audience and aims.
- Let your audience be your guide, to an extent. Allow the conversation to flow in directions you didn't anticipate while being mindful of straying too far from the subject or letting a small group dominate the conversation. Subtly redirect the conversation if necessary.
- Lead with sensitivity. Remind audience members to speak only about their own experiences and not to make assumptions about others.
- If you hear audiences employing rape myths or incorrect information about sexual assault, correct them. We aim for these conversations to be educational and constructive, not perpetuating stereotypes of victim blaming or retraumatizing survivors.
- The film often brings up painful memories for audience members. Sometimes individuals sharing details of sexual violence can be triggering to other survivors in the space, so consider having a dedicated person on site at the event who can be a safe space for survivors to discuss their experiences. Leading a trauma-informed post-screening discussion should be a balance between maintaining a safe conversation and not silencing survivors who want to disclose their experiences. Allow people to share their experiences in a way that feels safe for your specific context. Never ask people to disclose more than they are comfortable or force the whole group to answer questions about personal experiences.
- Remind audiences that there are likely survivors in the room and lead with sensitivity. Provide space for attendees to connect further one on one, and consider asking a trained counselor to help facilitate the discussion.
- Make sure to read through this discussion guide and watch the film before facilitating your discussion. You'll want plenty of time to process your reaction to the film before shepherding others through a post-screening conversation.
- Consider organizing a panel as part of your discussion of *Victim/Suspect*. Possible panelists are listed below.

POSSIBLE PANELISTS BY THEME



JOURNALISM

- An investigative journalist that has worked on related stories.
- An editor from a news source that has revised publication guidelines, and vowed not to take police reports as fact without independent verification.



SEXUAL ASSAULT

- Victim's Rights Advocate
- Sexual Assault Counselor or social worker
- A survivor



CRIMINAL LEGAL SYSTEM

- Legal Scholars
- Criminal Justice Reform Advocates
- Police Officers, Detectives, Supervisors or Police Leadership

ADDITIONAL SOURCES OF PANELISTS

RAINN has a **Speakers Bureau** that includes survivors and people with different backgrounds and experiences. You can request a speaker [here](#).

EVAWI's Start by Believing Campaign has toolkits, videos, and graphics that prioritize listening to survivors of sexual assault.

End Rape on Campus' Speakers Series focuses on their Centering the Margins framework for students, faculty, community organizations, businesses, and groups interested in learning more about their role in ending sexual violence

DISCUSSION QUESTIONS

- **What are your initial feelings as the credits roll? Try to sum them up in 3 words.**

Facilitator note: Consider using an interactive polling software like [Poll Everywhere](#) to collect the responses to this question in a word cloud you can display. Alternatively, collect responses using sticky notes.

- **How has watching the film changed your understanding of sexual assault, investigative journalism, or policing? What surprised you?**

SEXUAL ASSAULT

- **Is sexual assault spoken of openly in your community? Why or why not?**
- **When you think of sexual assault or rape, what kind of case springs to mind?**
- **Did you know that the most common perpetrator of sexual assault is an unarmed white male known to the victim?**
- **When you hear or read about someone being sexually assaulted, do you ever find yourself asking questions like ‘was he/ she drunk? Was he/ she engaging in risky behavior?’ Where do you think those questions come from?**

i A TERM TO KNOW

Victim Blaming: *Putting the responsibility for a crime on the victim rather than the perpetrator by searching for something the victim ‘did wrong’ or a reason for the crime.*

- **How do our engrained beliefs or pre-concieved notions about sexual assault contribute to distrust of the victim?**
- **Have you heard rape myths being used by friends, family members, or the media? Why are these myths so hard to shake, in your opinion?**
- **Rates of reporting of sexual assault are much lower for black and brown people even though they experience sexual violence at higher rates than their white counterparts Source: [NOW](#)). Why do you think that is?**
- **What role does trauma play in how the victims acted during their interrogations?**

i TRAUMA RESPONSE TO SEXUAL ASSAULT

Trauma Response to Sexual Assault: Responses to sexual assault vary and are not always what people would expect. Some victims feel in shock, some may act like nothing has happened, or feel numb while others develop PTSD symptoms or have difficulty concentrating (Source: [Brown](#))

- **Montana recently passed a law making false reporting a more serious crime, with four years potential jail time if convicted (Source: [MT Gov](#)). Other state legislatures are exploring similar bills. Do you think this stems from increased rates of false reporting in those states, or a general distrust of sexual assault victims?**

POLICING

- In the film, we see police officers and detectives displaying a deep distrust of sexual assault victims. Where do you think that comes from?

i PERSPECTIVE MATTERS

A 2018 study found that the more an officer believed in rape myths, the more likely they were to distrust the victim's account (Source: [Violence and Victims](#))

- Detectives should finish the investigation into a sexual assault before charging anyone with false reporting, yet some of these victim/ survivors were charged with false reporting within a day of coming forward. Why do you think officers are in such a rush?
- What do you think about the interrogation practices that we see in the film?

i THE REID TECHNIQUE

The Reid Technique is a high pressure interrogation method developed in the 1950s. The technique involves a systematic process of questioning and psychological manipulation to create a conducive environment for the subject to admit guilt. It has been criticized for extracting a high rate of false confessions.

"Stripped to its bare essentials, the Reid technique is a guilt-presumptive, confrontational, psychologically manipulative procedure whose purpose is to extract a confession."

— Canadian Provincial judge Mike Dinkel, in a 2012 ruling

- Detective Cotto describes using 'ruses' every day in his work, essentially lying to suspects about the evidence he has. Did you know that police officers and detectives were allowed to lie to elicit a confession?
- Several European countries prohibit these coercive interrogation techniques, yet they're widely used in the US. Do you think this practice should continue in the United States? Why or why not?
- How would these interrogations be conducted differently if the officers began by believing victims and understood the role that trauma plays in sexual assault cases?
- How do the cases outlined in *Victim/Suspect* reveal larger structural problems with policing and the justice system in the US?
- What are some potential fixes to the problems exposed in *Victim/Suspect*? Will training be enough?

JOURNALISM

- At its heart, *Victim/Suspect* is about the hard and tireless work of an investigative journalist. What surprised you most about the lengths to which Rae de Leon had to go to get at the truth?
- Do you think this pattern of unjust policing would have been uncovered without her investigation?
- We see news outlets publishing the full names and photos of the women accused of false reporting, triggering a wave of online harassment for them. Does this seem ethical to you? Why do you think news outlets do this?
- Police often publish arrests for false reporting on their social media accounts leading to public shaming. Have you seen your local police department post about arrests on Facebook? What are the possible ramifications of this practice?
- Do you think the media has a fixation on false reporting of sexual assault? Why do you think these charges get so much attention?
- Has this film made you think any differently about the role of journalists in reporting on crimes?

CONCLUDING THE DISCUSSION

Conclude the discussion by summing up the major themes discussed, thanking your participants for their candor, and highlighting some resources and actions steps. We have compiled some possible calls to action and resources below. For further resources broken down by category, visit www.victimsuspectfilm.com.

RESOURCES

[What to Expect: Those Who Choose to Report After Experiencing Sexual Violence Seek Then Speak, EVAWI](#)
[You Have Options Program](#)
[Survivor's Sanctuary](#)
[Who Do I Tell? How Do I Tell? Toolkit](#)
[Rise's Sexual Assault Survivors' Bill of Rights](#)
[TransformHarm.org](#)

TAKE ACTION

For individuals motivated to get involved, we encourage you to:



1 Inquire about the crime publication standards at your local news outlets. *Victim/Suspect* shows the damage caused by reporting crime based on police statements or sources only. [This email template](#) includes links to resources for outlets who don't have a process in place for addressing this.

2 Share your story. The Center on Gender Justice & Opportunity at Georgetown Law is conducting [a study on women who report sexual assault to police but are arrested for giving police "false" information](#)—even though they are actually telling the truth.

3 Save and share these [tips and red flags](#) to watch for when reporting sexual assault. These quick reference tips can be saved in your phone – and we encourage everyone to take a deeper dive on the Resources page of our website.



Tips and Red Flags to Watch for When Reporting Sexual Assault

- 1 Police can lie about what evidence they have — or even that evidence exists — while interviewing you. Remember: Anything you say can be used against you.
- 2 Consider having another person with you when interacting with the police — either a lawyer, a victim's advocate, or both.
- 3 "I don't remember" or "I don't know" is a legitimate answer to any question asked by law enforcement. You can ask for a break or end the interview at any time.
- 4 Watch for signs that you are being treated as a suspect rather than a victim:
 - The investigator asks to download a copy of your cell phone.
 - The investigator presents a hypothetical to you "What if I told you I had X evidence?" "What do you think the suspect would tell me about what had occurred."
 - You are being asked the same questions repeatedly.
- 5 You are not obligated to agree to participate in the investigation or prosecution process during the interview.

i Note: None of the above is legal advice, and you should seek your own counsel, if you think you are becoming a suspect.

ACKNOWLEDGEMENTS

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