

Thank you for your response to our letter. We appreciate that Sundance has conducted a due diligence process given the serious issues raised and has recognized the need to examine how filmmakers approach sensitive subjects.

After considering all of the statements issued by the filmmaking team, the Swedish Film Institute, and your organization, as well as consulting with those who are working with the Yazidi community in Iraq, we continue to affirm there are serious ethical and consent violations raised by the women featured in the New York Times article. We have not seen their concerns and those raised by other advocates acknowledged and addressed.

We remain concerned about the coercive factors that make it difficult for people to come forward publicly about their claims.

- Because director Hogir Hirori stayed in the same house where women lived after five years of enslavement, he was perceived to be part of the rescue team.
- Some women fear if they speak publicly about their concerns about the film, their relatives will not be rescued, and that there will be retaliation against survivors in hiding who choose to keep their children.
- There are scenes in the film in which consent could not have been possible at the time of filming because they were documenting precarious, invasive rescues.
- That the rescued women likely had post-traumatic stress disorder (PTSD) raises further questions as well as ethical concerns about their capacity to consent.

These coercive conditions under which consent was obtained in Syria have not been addressed.

Sharing the stories of Yazidi women is important in order to bring awareness to the atrocities they face and to support efforts to achieve justice. But we assert that a more ethical approach would have centered the participants' safety and well-being in how the documentary was produced, filmed, and edited. The methods used by the filmmakers of Sabaya fall far short of best practices and guidelines. In addition to the newer guides we have both mentioned, such as the Murad Code and Dart Centre report, examples of existing editorial policies for working with traumatized survivors exist, such as these from the [Australian Broadcasting Corporation](#).

As a counterpoint, we are sharing our [blog post by filmmaker Jennifer Huang](#), who has been working with a transition house in the Philippines for sex-trafficked girls. She describes the methods and precautions she has used over the past six years to ensure that the girls' well-being is the foremost concern of the production. Had the filmmakers of Sabaya taken more care and time in their production process, the current complaints would not have occurred.

We appreciate the Sundance Institute's interest and commitment to furthering a field-wide dialogue around informed consent and trauma-informed filmmaking. For all of us with different roles in the industry, in our well-meaning efforts to help those depicted in documentary films, we must be careful to ensure that we minimize the harms created by the process of filmmaking itself that constitute violations of not only consent but ethical practices.

As part of this effort, Re-Present Media will be co-hosting a dialogue series with [MIRA](#) to feature the work of filmmakers who have worked with survivors of sexual violence and abuse in their films. This series will provide an opportunity for filmmakers, festivals, funders, distributors, and

others in our industry to have an in-depth view into what survivor-informed and led filmmaking looks like from those engaged in this process.

We welcome the Sundance Institute to partner with us on this series or on other opportunities for tangible actions on these issues.