

I, the undersigned, declare that:

I do not lend my services, name, image, presence, or work to an institution when doing so contributes—in my conscience—to the normalization or legitimization of a situation incompatible with the fundamental rights protected by the Italian Constitution, international law, and the laws derived therefrom.

Our Constitution, in addition to recognizing and guaranteeing the fundamental rights of the individual¹, establishes basic principles intended to guide national foreign policy in all its aspects—specifically in Articles 10² and 11³, which affirm, respectively, the conformity of the Italian legal system with generally recognized norms of international law and the repudiation of war. On this basis, as authors and artists—as well as human beings—we oppose any form of policy that tramples upon respect for fundamental human rights in the name of economic, ethnic-religious, colonial, racist, or patriarchal agendas. Our refusal is particularly categorical, and our stance resolute, when fundamental values of international law are at stake—such as the prevention and punishment of the crime of genocide⁴ and the principle of the self-determination of peoples.

In practice, these values are upheld by the work of international courts: in recent years, the International Criminal Court has issued arrest warrants for Israeli Prime Minister Benjamin Netanyahu and former Defense Minister Gallant for war crimes and crimes against humanity. The International Court of Justice, in particular, is addressing the accusation of genocide perpetrated by Israel—brought by South Africa and a growing number of other states—and has already affirmed, in four orders starting with that of January 24, 2024, its jurisdiction in the matter, issuing specific requests to Israel for the protection of the population of Gaza, all of which have gone unheeded. Furthermore, in its opinion of July 19, 2024, the same Court—affirming the illegality of the Israeli presence in the occupied Palestinian territories—imposed a series of obligations regarding non-cooperation and non-recognition upon all other States.

As artists, we are responsible for creating imagery. Consequently, our actions and the circulation of our work are deeply related to our personal and professional reputation as well as our honour. This concerns our moral integrity, our humanity, and the impact our choices have on the public: it is our inviolable right not to be associated with States and institutions that fail to act in accordance with international law and the Italian Constitution.

In Italy, this right is grounded in Article 20 of the Copyright Law; when interpreted broadly, this article protects an author's moral right to defend the integrity of their work—not only against material alterations but also against the context of its use. Associating one's work (or artistic performance) with a context of systematic human rights violations, war crimes, or apartheid constitutes an act prejudicial to the author's honour and reputation, no different from the physical manipulation of the content⁵. Moreover, every person—and every artist to a greater extent—has the right to protect their name (Art. 7 of the Civil Code) and their image (Art. 10 of the Civil Code) from uses that might harm their honour and reputation. The use of an author's name, image, or talent—or the screening, public performance, presentation, communication, or any other use of their work (especially if it implies an apparent ideological alignment or endorsement)—may also constitute an infringement of the right to one's image and personal identity; this is understood as the right not to have a public image, a set of

views, or a system of values and actions attributed to oneself that do not correspond to one's own.

Precisely because we are artists, we retain moral rights—and an ethical stance—safeguarding the dignity of our work, which is inherently collective given the nature of filmmaking. Unlike economic rights, these rights—which are inalienable and imprescriptible—protect us against any use that would harm the integrity or dignity of the work. Article 142 of the Copyright Law stipulates that, in the presence of "serious moral grounds," we have the right to request the withdrawal of our work; in this instance, such a request is justified by limiting the scope of use—specifically, by imposing a territorial restriction.

Based on the foregoing, and asserting my inviolable right, I therefore request that neither my work nor my image be associated in any way with cultural events organized by or in collaboration with governments (or with cultural institutions that have not distanced themselves from the government policies of their own country) that systematically violate fundamental human rights or commit genocide, apartheid, and war crimes, as is the case with Israel.

Sincerely,

¹ Art. 2: The Italian Republic recognizes and guarantees the inviolable rights of the human being, both as an individual and in the social groups where human personality is expressed, and requires the fulfillment of the mandatory duties of political, economic, and social solidarity.

² Art. 10: The Italian legal system conforms to the generally recognized rules of international law. The legal status of foreigners is regulated by law in conformity with international provisions and treaties. A foreigner who is prevented in their own country from effectively exercising the democratic freedoms guaranteed by the Italian Constitution has the right of asylum within the territory of the Republic, under conditions established by law. Extradition of a foreigner for political offenses is not permitted [cf. Art. 26].

³ Art. 11: Italy repudiates war as an instrument of aggression against the freedom of other peoples and as a means for settling international disputes; it agrees, on conditions of equality with other States, to such limitations of sovereignty as may be necessary for a legal order ensuring peace and justice among Nations; it promotes and encourages international organizations furthering such ends.)

⁴ As provided for by the Convention on the Prevention and Punishment of the Crime of Genocide, adopted by the United Nations General Assembly on December 9, 1948, and also known as the Genocide Convention. This international treaty entered into force on 12 January 1951.

⁵ These principles are also confirmed at the international level in the Berne Convention for the Protection of Literary and Artistic Works (Art. 6bis, para. 1), which provides that "Independently of the author's economic rights, and even after the transfer of the said rights, the author shall have the right to claim authorship of the work and to object to any distortion, mutilation or other modification of, or other derogatory action in relation to, the said work, which would be prejudicial to his honor or reputation."