

Amleta was born to collect data and thus highlight, monitor, examine the differences in treatment between women and men in the entertainment world. Amleta stems from the need to replace sensations with numbers, figures, percentages: irrefutable and incontrovertible data.

Amleta's aim is to intervene to try to fill the gap that has emerged. Amleta knows that numbers tend to make things impersonal and therefore it-aspires to remind that the highlighted inequalities result in a lower quality of life and limit the possibility for women to imagine and plan their own future.

Amleta was born to ask to open up spaces where women can express their talents, exercise their creativity, their skills, their intelligence, and also have the possibility of making mistakes, as it has been granted to men for millennia.

Amleta believes in "meritocracy". For this very reason, Amleta is asking for more women to be in charge of theatres, to direct plays on the big stages, to write stories for the audience that fills the stalls. If Amleta sees few women holding this positions she does not make the mistake of confusing the cause with the effect.

Amleta was born to ask to use public funds correctly, not only in relation to the employment percentages but also to the cultural offer.

Amleta wants to see the side of the world left out of the narratives made so far. She wants more richness on stage, more stories, more points of view, more voices able to tell the complexity and variety of reality.

Amleta reminds that most of the people composing the audience, most of the paying public are women, and they have the right to see themselves represented through stories that talk about them in a balanced and non-stereotyped way. We remind that "the female image through which men read women was an invention of men".

Amleta was born because she considers it embarrassing to still have to talk about the need to fill the gender pay gap in 2020.

Amleta was born to remember that these requests are not concessions but the correct application of the principles of Italian Constitution.

Amleta knows that reality transforms the language just as the language transforms reality. She was born every time women were negated with words and declined as male, called "direttore", "drammaturgo", "tecnico". She was born every time the words of those who tried to denounce the gender gap were ignored, ridiculed, weakened, labeled as complaints or rhetoric.

Amleta believes that ~~even~~ women in the entertainment world have the right to live their motherhood peacefully, not only being able to take advantage of adequate income support but also avoiding all those obstacles and behaviors that give women the impression of having to atone for a fault when they decide to become mothers.

Amleta was born every time the glitter paint of the genius artist, the genius director, the genius actor was put on a harasser or an abuser. Amleta was born every time men, artists directors actors, did not take a stand regarding the abuses of harassers, thus endorsing the lie of a correlation between violence and creativity. She was born every time an aggressor's work was produced, an aggressor was rewarded or hired. She was born every time the victims who reported or denounced were not listened to or were led to believe that the abuse was a physiological step linked to their profession.

Amleta wonders why in Italy it is more natural to empathize ~~more~~ with the aggressor than with the victim and intends to do the exact opposite: she supports the victims, she declares zero tolerance on sexual harassment and abuse, she strongly condemns secondary victimization. She does not consider violence a private matter that every woman should deal with alone, but she invites us to assume collective responsibility.

We think that no woman should be forced to choose between her dignity and the job she wants to do.

Amleta was therefore born a long time ago and in many places. It's just that today we decided to give her a name.