!e!

leadership energia imprenditorialità

Lei
Leadership
Energia
Imprenditorialità
—
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promuove il ruolo delle donne
nel mondo del lavoro
—
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Lei
Leadership
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**CAREER
SERVICE**
Cogli il frutto
del lavoro

Editoriale

Nello scrivere queste poche righe di apertura per il nuovo numero di *Lei*, sfogliando e leggendo i diversi contributi che abbiamo raccolto grazie al lavoro di ricerca e di indagine di tutta la nostra squadra (docenti, collaboratori esterni e interni e studenti), sono venuti alla luce ancora una volta preziosi profili di donne che stanno lasciando tracce di valore sia nel mondo del lavoro che nel contesto sociale e culturale in cui agiscono e sono certa che conoscerle e 'leggere' di loro sarà d'ispirazione e di stimolo anche per voi come lo sono state per me.
Sono rimasta anche molto colpita dagli spunti di riflessione e dai riferimenti emersi nel corso delle interviste, che richiamano temi importanti e caratterizzanti il momento storico e sociale che noi tutti stiamo vivendo e mi riferisco alla sostenibilità ma anche al nuovo concetto di eco-cosmologia, alla centralità dell'essere umano e al cambiamento che pervade tutti gli aspetti della vita odierna, alla sensibilità umana e al tema importante dell'educazione dei bambini e dei giovani che saranno i protagonisti di domani. Inedito il doppio ritratto di un'insegnante e dirigente scolastica attiva a Venezia, Suor Vittorina, e Claudia Cadorin, oggi in pensione ma che ha dedicato alla scuola quarant'anni di lavoro ricco di spinte e scelte pedagogiche innovative e che, in qualità di educatrice, si è molto impegnata proprio nel trasmettere alle nuove generazioni i valori del rispetto e della dignità delle donne.
Ampio spazio in questo numero trova sempre l'arte, ponte che collega persone, culture e luoghi anche lontani, dall'Uzbekistan di Gayane Umerova, all'Artide canadese di Jennifer Karch Verzé, all'Amazzonia e la nuova Guinea di Lucia Veronesi, vincitrice della XII edizione (2023) di Italian Council del Ministero della Cultura.
Non mancano poi lo sport, la comunicazione digitale, l'imprenditoria femminile e il tema delle discipline STEM, con l'intervista a una studiosa di fama internazionale, Mor Harcol Balter, professoressa ordinaria di Computer Science di Pittsburgh e presidentessa di ACM SIGMETRICS, la cui conferenza si è svolta a Venezia a giugno, e quella a Debora Guma, Group Chief Information Officer dell'azienda De'Longhi.
Nella rubrica «Donne e Diritti», raccontiamo inoltre l'avvio di un'indagine a Ca' Foscari sulla violenza di genere.
E questa è solo una breve sintesi di quanto troverete voltando pagina e io vi auguro una buona e interessante lettura!

a cura di
Sara Bonesso
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Imprenditoria femminile: lezione di leadership

Un articolo di *Forbes* del 2022 raccomanda di investire in aziende guidate da imprenditrici, in quanto ci sono evidenze che donne e imprenditorialità siano un binomio vincente. Eppure, il cosiddetto *entrepreneurship gap* dimostra un panorama in cui le imprese femminili sono in netta minoranza rispetto a quanto un'affermazione così promettente farebbe pensare. Partiamo da qualche dato.

Globalmente, secondo il Women's Entrepreneurship Report del 2023, solo un imprenditore su quattro è donna, ed è proprio in Europa, dove le donne hanno circa il 25% di probabilità in meno rispetto agli uomini di essere alla guida di un'azienda, che si registrano i tassi più bassi di imprenditorialità femminile. Anche in Italia le imprese femminili rappresentano una minoranza essendo solo il 22% della totalità di quelle attive (Unioncamere 2023).

Nonostante gli interventi volti a colmare questa disparità, sono ancora radicati fattori culturali che rallentano l'accesso all'imprenditorialità da parte delle donne. Infatti, gli stereotipi di genere fanno sì che all'immagine della donna più difficilmente venga associata la figura imprenditoriale. Questo porta le donne, ad esempio, a esprimere di meno l'intento imprenditoriale. Secondo OECD e Unione europea (2023) gli uomini hanno una probabilità 1,72 volte maggiore di essere lavoratori autonomi rispetto a una donna (dato che di poco si discosta dall'1,82 registrato nel 2013). Un'altra conseguenza degli stereotipi è legata al maggiore impegno nelle responsabilità familiari e domestiche a carico delle donne, che spiega come in periodi di crisi, come quello vissuto durante l'emergenza Covid, le imprese femminili abbiano registrato una chiusura del 40% in più rispetto agli uomini.

Gli studi scientifici però dimostrano che l'esercizio degli stili di leadership, fondamentali nelle attività imprenditoriali, richiede l'attivazione di un insieme di comportamenti efficaci che trascendono considerazioni legate al genere, superando in questo modo i tradizionali stereotipi che associano alle donne rispetto agli uomini solo alcune tipologie di comportamento. Tuttavia, sono ancora pochi gli studi che vanno a esaminare gli stili di leadership e il profilo di competenze necessarie per guidare con efficacia le organizzazioni di donne imprenditrici.

Grazie alla collaborazione con la Camera di Commercio di Treviso e Belluno, il team del Ca' Foscari Competency Centre ha condotto una ricerca su questo tema coinvolgendo trenta imprenditrici delle due province che operano in settori a tipica connotazione maschile, come la meccanica, il legno, l'edilizia o i trasporti, e che nel periodo della pandemia hanno registrato una performance economica positiva.

La ricerca ha messo in luce la complessità del profilo di competenze e la complementarità degli stili di leadership attivati delle imprenditrici intervistate. In particolare, sono emerse come distintive le competenze della consapevolezza di sé (valori, punti di forza e aree di miglioramento) e della fiducia in sé, ma anche la capacità relazionale espressa dall'empatia, e i comportamenti legati all'innovazione (pensiero visionario, orientamento al cambiamento, osservazione, orientamento al risultato). Nel campione analizzato, gli stili che risultano maggiormente associati a un profilo imprenditoriale di successo sono quello ispiratore, aggregatore e supportivo, che esprimono una leadership finalizzata a creare una squadra che condivida una visione comune del futuro, ma anche attenta al benessere delle persone e al loro sviluppo professionale.

I risultati di questo studio rappresentano un'opportunità per riflettere sull'evoluzione della figura imprenditoriale, indipendentemente dal genere, e possono ispirare interventi educativi e di policy finalizzati alla diffusione di una cultura che promuova lo spirito imprenditoriale femminile.

I risultati della ricerca sono stati presentati nell'ambito del convegno *Donne e Imprenditorialità: Costruire la leadership del futuro*, tenutosi presso la Camera di Commercio di Treviso il 26 gennaio 2024. La ricerca, realizzata con il contributo scientifico del Ca' Foscari Competency Centre dell'Università Ca' Foscari Venezia, è il risultato di una collaborazione con la Camera di Commercio di Treviso-Belluno, l'Osservatorio Economico e Sociale, e il Comitato Imprenditoria Femminile di Treviso-Belluno.

Il convegno ha rappresentato anche un'occasione interessante per approfondire il percorso imprenditoriale di alcune delle partecipanti alla ricerca.[1]

1 La presentazione dei risultati è disponibile al link: https://www.tb.camcom.gov.it/CCIAA_formazione.asp?cod=2301.

English Corner

Traduzioni a cura di
Ilaria Da Col e Anna Battistella

My skills
Capacità al centro

edited by
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Female Entrepreneurship: A Leadership Lesson
An article published by *Forbes* in 2022 suggests investing in companies led by female entrepreneurs because evidence shows that women and entrepreneurship form a winning combination. But the 'entrepreneurship gap' illustrates a landscape in which women-led businesses are a small number than what we imagine after reading *Forbes'* quote. Let's start with some data.
Globally, according to Women's Entrepreneurship Report (2023), only one entrepreneur out of four is a woman. In Europe, where women in comparison to men are less likely by 25% to be the leader of a company, the lowest rates of female entrepreneurship are recorded. Even in Italy, female companies are a minority, they represent 22% of the total (Unioncamere 2023).
Despite the actions designed to fill this gap, rooted cultural factors slow down the access to entrepreneurship by women. Indeed, gender stereotypes do not allow an instant association of the female image to the entrepreneurial figure. This leads women, for example, to barely express their entrepreneurial intent. According to OECD and European Union (2023), men are 1.72 times more likely to be self-employed than a woman (in 2013 this data corresponded to 1.82). Another consequence of stereotypes is connected to the higher responsibility of women towards family and domestic care. This explains how during crisis, for example during the Covid pandemic, the closure rate of female enterprises was 40% more than male enterprises.
However, scientific research demonstrates that the exercise of leadership styles, essential in entrepreneurial activities, requires a set of efficient behaviours. These behaviours transcend gender observations and go beyond traditional stereotypes that associate specific behaviours with women rather than men. Nevertheless, studies that focalize on leadership styles and on the skills required to guide organizations of women enterprises are still a few.
With the collaboration of the Chamber of Commerce of Treviso and Belluno, Ca' Foscari Competency Centre's team conducted research on this topic. The research involved 30 female entrepreneurs from Treviso and Belluno that work in sectors characterized by traditional male connotations, such as mechanics, wood and transports, that during the pandemic observed a positive economic performance.
The research highlighted the complexity of the skill profile and the complementarity of leadership styles used by the interviewed entrepreneurs. In particular, skills such as self-awareness (values, strengths and weaknesses) and self-confidence appeared distinctive, but also the relational skill expressed by empathy and behaviours related to innovation (visionary thinking, change orientation, observation, result orientation) emerged. In the analysis, the inspiring style, the aggregate style and the supportive style are those mainly associated with a successful entrepreneurial profile. These styles express leadership with the goal to commit team members toward a shared vision of the future, but also to promote a caring workplace culture and to support people's professional growth.
The results of this study represent an opportunity to reflect on the evolution of the entrepreneurial role, regardless of gender, and can inspire educational interventions and policies aimed at spreading a culture that promotes female entrepreneurship.
The results of this research were presented during the conference *Donne e Imprenditorialità: Costruire la leadership del futuro*, held at the Chamber of Commerce of Treviso on 26 January 2024. The research, realized with the scientific contribution of Ca' Foscari Competency Centre of Ca' Foscari University of Venice, is the result of a collaboration with the Chamber of Commerce of Treviso-Belluno, Osservatorio Economico e Sociale (Economic and Social Observatory) and Comitato Imprenditoria Femminile di Treviso-Belluno (Female Entrepreneurship Committee of Treviso-Belluno).
The conference represented an opportunity to deepen the entrepreneurial path of some women who took part in the research.[1]

1 The result presentation is available at: https://www.tb.camcom.gov.it/CCIAA_formazione.asp?cod=2301.

Wannabe Her
Da grande vorrei essere Lei

Ilaria Da Col
Ca' Foscari Progetto Lei

in conversation with
Costanza Angelini
Project Coordinator, UBISOFT Milan

Wannabe Her is a column dedicated to discovering and promoting innovative, 'out of the ordinary'. or hard-to-access professional roles in fields that may interest Ca' Foscari students.
In this issue, we delve into an area still relatively unknown in the Italian job market but whose strategic importance is growing exponentially: the gaming sector, which involves a plethora of professional figures, including that of project coordinator, currently held by Costanza Angelini at UBISOFT Milan.

Introduction
The video game industry represents one of the fastest-growing sectors globally, with economic potential surpassing many other entertainment fields. In 2023, its market value reached 180.3 billion dollars, with projections to grow to 256.97 billion dollars by 2025. This expansion is driven by a combination of factors, including increased demand for digital entertainment, technological innovation, and the growing penetration of the internet and mobile devices. Amidst this exponential growth, Italy is playing an increasingly significant role. Although the Italian video game market constitutes only a fraction of the global total, its dynamism has notably increased in recent years, generating revenues exceeding 2 billion euros in 2022 (+16.3% compared to 2021). Additionally, the sector is opening up to female participation: a traditionally male-dominated industry is finally beginning to recognize and value the contributions of women, not only as players but also as developers and leaders. According to IIDEA data, the percentage of female gamers has surpassed that of male gamers both nationally and globally (51% versus 49%). In Italy, the number of women employed in the gaming industry is on the rise, thanks in part to initiatives like Women in Games Italia, which are fostering a supportive and mentoring community for female professionals, promoting a more equitable environment rich with economically interesting opportunities, even for recent graduates embarking on their first experiences.
The professions within the video game world do not necessarily require technical knowledge and/or a passion for video games: we explore what seems to be a paradox with Costanza Angelini, Project Coordinator at UBISOFT Milan.

Project Coordinator: Duties
Given the dynamic nature of the job, involving a multitude of actors and tasks, no two days are the same. Generally, the crucial role of the project coordinator is to ensure that video game development projects are completed efficiently and on time, ensuring the quality of the final work alongside the well-being of the Game Designer team. To achieve this, the profession typically includes activities such as:
planning and organising project goals, deadlines, and deliverables, as well as activities, with detailed timelines of the various completion milestones;
resource management, which includes the allocation and optimization of the budget, personnel, and equipment;
coordinating and supporting the team, which involves assigning tasks based on each member's inclinations, skills, and availability, providing operational assistance, motivating the team, facilitating workflow and internal, inter-departmental, and stakeholder communications to ensure collective alignment with project goals;
monitoring project progress using project management tools (such as Jira, Trello, or Asana) and regularly drafting reports;
proactively identifying potential risks or obstacles to smooth project progression, timely reporting, managing, and resolving issues, often in collaboration with team members;
creating and updating project documentation;
engaging with stakeholders, which includes regular status meetings to discuss project progress and address any questions, as well as collecting and potentially integrating their feedback into the project.

Hard Skills and Soft Skills Required
It is interesting to note that for someone starting a career as a project coordinator, whether in the gaming sector or elsewhere, soft skills are more strategic than technical ones. While familiarity with video game development processes and experience with project management software such as Jira, Trello, Asana, or Microsoft Project are highly valued, what truly makes a difference are the skills that can be directly tested in the field. This is why the selection process for this role often involves multiple interviews and practical tests. Specifically, organisational skills, excellent communication abilities to interact with internal and external teams, leadership to guide and motivate them, and empathy to understand their needs, characters, and difficulties are crucial. Time management skills are essential – though there's a bit of a reprieve here, as the experience at Ca' Foscari and organising exam sessions provide significant training in this area. Additionally, the ability to work under pressure and maintain composure, learning to view deadlines positively and 'amicably'; foresight regarding potential delays or issues that might arise with a project (for example, meeting an unrealistic deadline previously set by company executives); and finally, problem-solving skills to address such situations, are all required.

Required Educational Background
What has been stated so far might suggest that to pursue a career in this field, an economic-informatics path, with a Bachelor's degree in Computer Science, Computer Engineering, or Business Management, followed by a master's degree or a gaming-related master's program, is strongly recommended (if not compulsory). Indeed, understanding the technical and computer aspects of the gaming world can be helpful, and universities are equipping themselves accordingly with a series of new degree courses and training programs in game design and video game development. Nonetheless, the highly innovative nature of this sector, combined with the cross-functional role of the project coordinator, allows individuals from very different and more 'creative' backgrounds to approach it. This includes degrees in Marketing, Foreign Languages (such as Costanza's case), History, and Psychology.

How has your educational background supported your career? What gaps did you have to fill?
Certainly, my experience at Ca' Foscari has helped me understand how to manage and optimise my time to the fullest because individual study leaves a lot of room for personal responsibility – and this is neither a trivial nor a common aspect across all universities. Additionally, I have always combined my studies with the development of my numerous personal projects. What could be further developed is the integration with the job market: for example, it would be great if there were more professionalising Minors aligned with industry trends (in the case of Japanese, for instance, localization for gaming and the tourism sector). Furthermore, intensifying campus conferences would greatly help in understanding which path to take and broadening one's horizons, similar to the activities offered by the Lei Project. As for my gaps, I am fortunate to have training included in my contract, with dedicated, paid, and incentivized hours; I have supervisors who are always willing to help and answer my questions, and I study through the ULearn platform, which is partnered with the company, making training even simpler. I believe continuous training plays an essential role, alongside on-the-job experience, and nowadays it is even easier to fill any gaps through online courses, workshops, and seminars in game development and project management to stay updated on the latest trends and methodologies. Additionally, courses offering specific certifications are highly valuable.

How do you view the gaming sector in terms of opportunities for university students in Italy?
In Italy, I believe it is a sector that will experience significant growth in the coming years. Many small, independent studios are emerging, and they will increasingly seek staff, while more people will want to delve into video game studies. Thus, it is an industry on the rise, even abroad, although it has suffered from mass layoffs due to an excessive increase in staff to respond to the sector's boom during Covid. In Italy, there is undoubtedly potential for growth and career opportunities for young people, especially since the Ministry of education and culture is opening up to the gaming world as a pedagogical tool through gamification. We are seeing more and more video games applied in museums, educational institutions, and corporate environments (Barilla, for example, has its own video game to entertain users while they wait for an order and to train its employees). In reality, we are constantly immersed in 'play': for instance, the fact that the Zoom call button is in a particular place is because clicking it activates attention, making it engaging, and everything that involves engagement between a user and something IT-related is essentially a video game. The opportunities are there and they are numerous; it's just a matter of seizing them.

How should one approach this world?
Perhaps the biggest challenge lies in finding junior positions, as many are senior or mid-level; but there is always the possibility to gain experience through university. For example, Ca' Foscari offers many internship opportunities abroad, including a placement with Keywords, a major video game translation company in Madrid. Alternatively, one can simply scour LinkedIn for opportunities and find companies like Nintendo in Germany offering work experiences to university students. Naturally, a passion for the gaming world is required, and having done some related activities (even small personal projects) shows your genuine commitment to working in the sector.

You are the spokesperson of a demographic, women, that is currently underrepresented in your industry. In what way do you think a woman can add value and make a difference in the gaming sector?
Firstly, from a social standpoint: in the past, if you played video games, you were considered a 'tomboy', almost stigmatised. The paradigm shift that is happening is crucial to overcoming the gender concept linked to the sector. From a more technical perspective, women's perception leads them to notice aspects and subtleties, even related to a more inclusive user experience, that men might not immediately see. It is proven that the way women experience a video game is different from that of men, just as every individual has a different experience; women have more peripheral vision, while men prefer the central elements on the screen. Therefore, adding women to your team means having the opportunity to fine-tune a product, making it more appealing and inclusive than it already is.

What advice would you give to a recent graduate or someone still studying who is at the beginning of their career and aspires to hold a role like yours?
The first piece of advice that comes to mind is: if you realise at some point that you want to do something, it doesn't matter where you start, but you need to begin; take advantage of every opportunity, as every experience can be professionally useful. It is also important to cultivate your passions – soft skills are strategic – and try to combine them with a career if possible; work hard, participate in as many initiatives and projects as possible without sacrificing your social life, but consciously defining your priorities repeatedly over time (because, naturally, they change as we change). Keep your eyes open to capture trends and seize opportunities, and do networking, create relationships with contacts who might remember you or whom you might need in the future. Sometimes getting a 25 in an exam instead of your 30 with honours, to favour an interview or an outing to meet people in the sector, is much more valuable strategically. Accept rejection, especially at the beginning, and persevere; be proactive in asking for feedback after a job interview: at worst, they won't respond, but at best, they will not only give you useful advice but also remember you. Have the humility to acknowledge your mistakes, the courage to change paths if you realise you've taken the wrong one, and the perseverance to do everything possible to achieve your goals, listening but not being overly influenced by others' opinions. Learn to say yes to new proposals, opportunities, and connections, but also to say no, rejecting internship or job offers that do not reasonably recognize the professionalism you have acquired, or renegotiating the terms.

Biography
Costanza Angelini currently works as a producer in the video game industry. Always passionate about video games, she enrolled in the degree course in Languages, Cultures, and Societies of Asia and North Africa, with a focus on Japanese studies. In 2018, she launched her 'PodCost' in collaboration with Radio Ca' Foscari, a geek-themed podcast where she interviews prominent figures from the industry. During the same period, she joined the online editorial team of 'Clorogaming', working as an article writer and proofreader, combining her love for writing with video game reviews.
After spending time in Tokyo in 2022 and earning her degree, she secured an internship as a video game localiser at Wabbit Translations. Shortly thereafter, she obtained a position as a Brand Marketing Intern at Electronic Arts in Milan. This internship allowed her to independently manage various marketing launch campaigns, solidifying her skills and acquiring new ones, while further expanding her network of contacts. During this time, she became acquainted with and eventually an ambassador for the Women in Games Italia association. In February 2024, she was hired by Ubisoft Milan as a project coordinator, where she is currently responsible for coordinating the artistic team in the development of various video game titles.

LEI & The World

Stephanie Lindsay
Student in Environmental Humanities, Ca' Foscari University of Venice

in conversation with
Dr. Lidia Guzy
Director of MA Anthropology and former Head of the Department of Religious Studies at University College Cork (UCC/Ireland)

Lidia Guzy specialises in the study of the cultures of indigenous communities in Asia and South America, on which she based the innovative theory of 'eco-cosmologies' in sustainability research.

Lidia, please tell us about your work with marginalized cultures in relation with your development of the theoretical concept of eco-cosmology.
I developed the eco-cosmology concept from long-term research on indigenous cultures and extensive fieldwork, based primarily in the Adivasi indigenous Indian context and during my post-doctoral research on endangered music and dance traditions, as well as indigenous museum concepts. The neo-animism turn in the study of religions and the ontological turn in anthropology inspired my personal grasp of eco-cosmological complexities.
Eco-cosmology is a critical term for a dualistic and anthropocentric perspective (of the colonial and post-colonial era), which is the common, scientific Western perception of the world or a positivistic understanding of the dualism between nature and culture. As an anthropologist, I do not accept that it's really objective to rely only on one logical principle or ra-

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