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CONCORSO PUBBLICO, PER ESAMI, PER LA COPERTURA DI N. 1 POSTO A TEMPO PIENO E INDETERMINATO DI “CONSERVATORE DI MUSEO” – INDIRIZZO ARCHEOLOGICO (CATEGORIA D - POSIZIONE ECONOMICA D1)

Prova orale – TRACCE

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Quali accorgimenti è opportuno avere per proteggere la propria postazione di lavoro da virus informatici?

Spiega la differenza tra un database e un foglio di calcolo

In Microsoft Excel che cosa si intende per "area di stampa"?

Prima di scansare un documento a cosa serve impostare la risoluzione?
Descrivi un esempio di situazione in cui un backup potrebbe essere fondamentale

Indicare cosa si intende con il termine SPAM, riferito alla posta elettronica?

Descrivere le caratteristiche dell'intestazione e piè pagina in Microsoft Word?

Qual è la differenza tra la dimensione di un file e la sua risoluzione in un file immagine?

Che cosa si intende per "estensione" di un file?

Indicare alcune delle principali caratteristiche di un programma per la gestione dei fogli di calcolo

Se dovessi ridurre il "peso" di un file immagine, quali operazioni potrei fare?

Qual è la differenza tra Hardware e Software?

Cosa si intende per "backup" e perché è importante?

Cosa si intende con l'acronimo PEC e in che casi si può utilizzare?



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In Ms Word la funzione di "anteprima di stampa" per che cosa è utile?

Da cosa dev'essere caratterizzata una password per definirsi sicura?

Cosa si indica con il termine Slide in Ms PowerPoint?

Specificare cosa si intende con "stampa unione" nel programma Ms Word, e indicarne un possibile utilizzo

Perché potrebbe essere utile condividere una cartella su una rete?

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Cosa si intende con il termine Segnalibro in un browser?

È possibile inviare un messaggio e-mail per conoscenza nascosta? Se sì come?

Un gigabyte di dati equivale a circa quanti megabyte?

Si possono scrivere delle funzioni all'interno delle celle di Ms Excel? Se sì può fare un esempio

www.nome@com potrebbe essere un indirizzo internet corretto?

Conoscenza lingua inglese

Civilization, as a symbol of the constant evolution of human society, represents the cumulative wealth created by mankind in the process of transforming the world. It not only encompasses the relations among individuals and between people and society, but also defines the relations between nations through constant interaction and mutual learning. Intangible cultural heritage, as the crystallization and shared spiritual wealth of human civilization, carries an irreplaceable cultural mission in the context of the Global Civilization Initiative. At a time when the destinies of nations are intertwined, we must acknowledge the diversity of global culture, respect the culture of all nations, draw insights from different civilizations, and join hands to address the common challenges faced by mankind. Only then can we truly have a diverse and vibrant civilization for all mankind.

There are 1,157 World Heritage properties in 167 countries as of July 2023, and a great many of them are tourist destinations. World Heritage sites are recognized for their outstanding value to all humanity; they also create jobs, generate incomes, support local activities through art and craft, and can foster sustainable tourism. The relationship between World Heritage and tourism is a two-way affair: World Heritage properties are major tourist attractions and the tourism sector has the ability to "present" World Heritage to the public and to help create greater awareness among communities about their importance and realize their economic benefits.

Without proper management and sustainable practices, the threats posed by the fast-growing tourism industry risk causing irreversible damage to the sites' unique values. This makes it clear that the balance between accessibility and conservation can be maintained only through sustainable tourism. By preserving the natural and cultural assets will not only protect our shared heritage but also build a more sustainable and compassionate future for the planet.



UNESCO is making efforts to determine the impacts of tourism on World Heritage sites and find ways to better protect the World Heritage properties. The primary goal of the UNESCO 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage is to identify, protect, conserve, present and transmit the cultural and natural heritage of outstanding universal values of the World Heritage sites to future generations.

The success of implementing the convention's objectives at every site relies on how the World Heritage community responds to the opportunities and challenges presented by tourism. The convention embraces the concept of "sustainable development", in this context, tourism, and along with the tourism industry, collaborates with relevant agencies, conservation bodies and local communities responsible for safeguarding cultural and natural heritage. Together, they can play a pivotal role in helping achieve this essential goal of sustainable development.

The question of "who owns archaeological artifacts" isn't one that's easily answered. Each country and each region within each country has its own laws regarding the right to cultural property. Most of these laws have a set year established that draws the line between which objects belong to the state or country, and which are essentially "finders keepers." For instance, in New Zealand, all items found after April 1, 1976 are property of the Crown.

The Antiquities Act of 1975 states that anything found must be reported to the Ministry of Culture and Heritage within 28 days. Then the ministry decides what to do with it. If the item was found before 1976, then it belongs to whoever found it. Legitimate archaeologists are in favour of these kinds of laws because they help protect the integrity of the site. Professionals in the field do not keep, sell or trade artifacts they uncover. Their goal is to record history, plain and simple, and if possible, move the objects as a collection for research and display.

A spokesman from the Department of Communities, Housing, and Local Government - which leads of the planning reforms, said: "We know that our archaeological treasures are irreplaceable and we are determined to protect them. "Archaeology is all about showing people their cultural background, it is about education of our children and where they came from. It is a big employer that contributes several billion pounds to the UK economy and it is also a major contributor to cultural tourism as well." He said the new legislation "needs to take much greater regard to the cultural and heritage importance of some of those areas which are now vulnerable to development".

Dylan Davis, doctoral student in archaeology at Penn State, said that archaeologists can use a wide range of technologies to better see and understand how people have interacted with earth systems. This includes older methods such as photography but also includes newer technology, such as satellite imagery and LiDAR (Light Detection and Ranging), which provide detailed information of the surface below. A hypothetical example would be a research report that incorrectly states an observed community was directly responsible for destroying a rainforest, said Davis. Using the data from the report, the government then could potentially create laws that negatively affect the observed community. "As technologies become more and more sophisticated and powerful, we have a responsibility to recognize the ways in which their application may infringe on communities' rights."

For the preservation and protection of antiquities or archaeological sites of Bangladesh "the Antiquities Act, 1968" was enacted. Under the law, the term "antiquity" means— any ancient product



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of human activity, movable or immovable, illustrative of art, architecture, craft, custom, literature, morals, politics, religion, warfare, science or of any aspect of civilisation or culture; any ancient object or site of historical, ethnographical, anthropological, military or scientific interest; and any other ancient object or class of such objects declared by the Government. The precondition for such sites or objects is— it must be ancient. For the purposes of this Act, “ancient” means anything belonging or relating to any period prior to the preceding hundred years. As per the Act, antiquities are of two types- “immovable antiquity” and “movable antiquity”. Immovable antiquities are to be preserved in-situ and the movable antiquities are to be protected exsitu, for instance, through museums.

Archaeologists study the physical objects, places, and landscapes that humans create, modify, or interact with. Their goal is to learn more about human histories and experiences. Archaeologists investigate the physical traces of human activities, which are sometimes called material culture. Obtaining government-issued permits, and often permissions from local affiliated communities, is a must before any archaeological research. To apply for permits, archaeologists must also typically create a plan that clearly outlines research questions and details all the planned procedures, including the potential impacts of the work. Local governments require these plans as a way to protect archaeological heritage for future generations. The first question archaeologists in any region ask is: what responsibilities come with engaging with these peoples and their belongings and stories?

Heritage is a value that can be handed down the generations. It could be in the form of customs, culture, locality, buildings, archives and manuscripts. They represent a bygone era, and the innate characteristic and values of a society and nation. Heritage buildings are a good example of this as they exude unique architectural, aesthetic, political and social features of a different time. These heritage buildings exude their own emotions through their unique historical identity. Hence, the conservation of heritage buildings is pertinent, especially in enhancing the society’s knowledge on history. Apart from conserving buildings, we should also consider ideas on how we could find a balance between new development and preserving the national heritages. Conserving heritage buildings is an artwork itself that needs careful study and patience.

Museums are often thought of as places that collect, care for, display and interpret objects. While valid in many ways, this view omits the human element of museums. An alternative approach is to think of museums as places that collate and share human experiences. This is the view put forward by Salvador Salort-Pons, Director of the Detroit Institute of Art in a recent article. More fundamentally, Salort-Pons describes museums as spaces for empathy and “a bonding medium for our society”. Of course, there is one fundamental choice: whether to find, create and share stories in the first place. Perhaps that is a moot question, though. As museum consultant Leslie Bedford wrote almost two decades ago, “Museums are storytellers. They exist because once upon a time some person or group believed there was a story worth telling, over and over, for generations to come.” For museums, like humans, stories are a natural part of life. It’s just a matter of choosing which stories to tell and how.

By facilitating encounters with culture, the museum can help those it reaches become more active social agents in their communities. But, access to culture needs to be expanded into the incorporation of and participation in culture and eventually into the creation of culture. Museums in the country can act as cultural mediators. The challenge now is how to develop participatory



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strategies that facilitate links between cultural objects and individuals. We have a danger of falling into complacency. In our case, we have an extraordinary collection, we have the support of many people, we are part of the excellent Pan- Atlantic University. But all that is not enough if we, like other art museums in the country, want to be agents of change, even if small. Our museum is very much aligned with the pledge of the United Nations' 2030 Agenda for Sustainable Development: "Leave no one behind". We believe that as museums, we have a responsibility, and multiple opportunities, to contribute towards the achievement of this goal.

Climate protestors say they are taking to major museums, in part, because these cultural institutions aren't telling these stories. In fact, museums like the American Museum of Natural History and Amsterdam's Van Gogh Museum have been pressured in recent years to cut the funding they receive from fossil fuel companies, the greatest contributors to global carbon pollution. "The function of art is for people to be able to understand the world that they live in and reflect on the human condition, but big art isn't fulfilling that function," Mukhopadhyay said. "That's the reason for us to be in museums: to tell people that we are in the middle of an emergency, and it is the time now for you to face that emergency."

Back in 1990, Semper described a museum as "an educational country fair" – and this is more true today than ever. In the United States alone, around 80% of museums provide educational programmes for children, and spend more than \$2 billion per year on educational activities, according to the American Alliance of Museums. What's more, traditional museum spaces are also offering interactive exhibitions and opportunities for children. The Tate in London offers a dedicated website for children about art – Tate Kids – which allows children to play games and quizzes, watch videos about art and be inspired to make their own creations at home. Museums are just as important to the future as the future is to museums. Not only can our museums bring history to life, but they can also shine a light on both our present and our future – a light which can be hard to find elsewhere.

In scientific commentary published in the journal *Nature Ecology and Evolution*, led by associate professor Mike Morley at Flinders University (Australia), a group of archeological scientists strongly advocate for the use of modern scientific techniques to support claims such as those made about *Homo naledi*. "Fortunately, there are a range of state-of-the-art techniques that scientists can use to study the many forms of evidence for human evolution—the fossils, artifacts, and even the sediments (or dirt) from which they have been recovered. These techniques are crucial when attempting to identify features such as the burials they claim to have found at Rising Star Cave." The experts argue that one key scientific technique that is gaining traction in the field is known as micromorphology. This technique involves the microscopic analysis of sediment that surrounds fossils or archeology. By studying intact blocks of sediment removed from archeological trenches, microscopic clues can be pieced together to reconstruct the past environments.

The city of Boston has collected more than 1 million artifacts through its Archaeology Program over the past 40 years. Those artifacts — and the process of preserving them — is being done at Boston's newly re-opened Archaeology Lab. Joe Bagley: "We have a saying here that 'It's not about the stuff, it's about the story.' And archaeologists know a lot about what these things are and some of the story, but the story is really only completed when other people have a chance to actually look at it and interpret what we're finding. Because, to me, a ceramic shard can tell me about dates and



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locations of where trade was happening. But to a ceramicist, they could tell me about what kind of techniques are being used or what kind of technology went into actually firing those pot shirts.

Curators conduct in-depth research on the museum's collection, providing historical context and scholarly interpretations. Their research often leads to exhibitions, publications, and educational programs, enriching public understanding of art, history, and culture. Curators conceptualize, plan, and organise exhibitions. They curate artworks, artefacts, and multimedia elements to create compelling narratives that engage and educate museum visitors. This involves extensive research, selection, and arrangement of items for display. The modern museum curator is a versatile professional, blending deep knowledge of art and history with innovative approaches to engage diverse audiences. Their role extends beyond preserving artefacts; they are cultural custodians, educators, and storytellers, shaping museums into dynamic and inclusive spaces for learning and inspiration.

"It could be politicians, philosophers, writers, artists, of course, [or] architects and graphic designers and fashion designers – whoever wants to give a new interpretation based on his or her own knowledge. That is design." In particular, McGuirk noted the sense of Chinese history that runs through the show, which includes a large floor installation made up of fragments of sculptures that were destroyed by the Chinese government when it demolished the artist's Beijing studio without warning in 2018. "In human development, we focus on how to construct new things. But sometimes, by constructing new things, we destroy the old. And we make sure they give the space to the new," said Ai.

A law devoted to the protection and study of historical sites in the province has created a dilemma for the Nova Scotia Museum: once an artifact has been unearthed, where on earth can it go? Nova Scotia's Special Places Protection Act, introduced in 1989, makes it illegal for anyone to go hunting for archeological artifacts without a heritage research permit. The same legislation also requires archeologists to hand over whatever they find to the province once an area has been excavated and the items cannot be rejected. "We've got well over 500,000 [artifacts] and I think we will be nearing a million before too long," said Catherine Cottleau-Robins, the curator of archaeology for the museum. Storage problems aren't unique to the museum's archeology department. The museum's department of cultural history routinely refuses donations that are similar to items it already has, including clothes, jewelry and antique tools.

My position at LACMA (Los Angeles County Museum of Art) is a two-year postdoctoral curatorial fellowship and I applied for the job in the summer of 2015. Due to my background in archaeology, specifically in elite contexts in which we tend to discover the kind of fine, artful objects that we like to see in museums, it was a good fit. Many pieces in museum collections weren't scientifically excavated. They came to museums across the world through the art market, so a part of their story is missing. It's a shame that their archaeological provenience is not available to us. It's our responsibility as curators to do our best to bring meaning to these works, whether that's through collaboration with conservation labs in conducting technical analyses, or through creative installations in gallery settings. There are a lot of complicated ethical challenges in dealing with art of the ancient Americas in a museum setting. In order to tackle those successfully, transparency is the best policy.



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Attention is a moral act. The key to becoming a better person, Iris Murdoch wrote, is to be able to cast a “just and loving attention” on others. It’s to shed the self-serving way of looking at the world and to see things as they really are. We can, Murdoch argued, grow by looking. Culture gives us an education in how to attend. The best of the arts are moral without moralizing. Dostoyevsky’s “Crime and Punishment” is an inquiry into the knowledge of right and wrong, told through the eyes of one who suffers, with all the pity and sorrow that involves. The best of the arts induce humility. In our normal shopping mall life, the consumer is king. The crucial question is, do I like this or not? But we approach great art in a posture of humility and reverence. What does this have to teach me? What was this other human being truly seeking?

“Blood art” is not a term we typically use to describe treasures taken from colonial subjects. But how are they any different from blood diamonds and conflict minerals? The concept of “blood diamonds” grew out of violent 1990s conflicts in Africa and usually refers to diamonds mined by African rebel groups to fund insurgencies against legitimate governments. What defense can there be for holding on to looted objects, then? The standard answer is that returning works from major institutions in the West would come at the cost of preservation, worldwide knowledge and admiration. Yet true education about such objects is already minimized. The polite little information cards under these artifacts rarely tell viewers that the plundered objects helped fund colonial violence. Proudly owning and displaying stolen art are no less shocking than proudly owning and displaying diamonds that play a role in killing people. If you wouldn’t do one, don’t do the other.

We live in a global society. Our age has roots in exploration, colonialism, and imperialism starting in the late 1400s. But our more viscerally and immediately interconnected world arose recently, facilitated by the rise of international jet travel in the late 1950s, modern economic globalization in the 1990s, and the launch of internet-connected cellphones in the 2000s. Museums, then, served a unique role: They brought the world to their communities. In fact, through the mid-20th century, “Bringing the world to Denver” was the tag line for the Denver Museum of Natural History (now the Denver Museum of Nature & Science, or DMNS, where I work). Its curators traveled the globe and collected ethnographic objects and natural specimens for display and research.

The main function of museums has traditionally revolved around collecting, preserving, researching and displaying objects. In the last 50 years, a greater emphasis has been placed on exhibitions, interpretation, learning and audiences. Furthermore, the number of museums has grown dramatically in this period, with an incredible range of themes and subjects covered. Displays are still constructed essentially around objects, thus making material culture a key constituent of most museum interpretation narratives. Today, museums are viewed in many different ways. They are seen as businesses, storehouses of collections, exhibition and display venues, educational establishments, research organisations, communal spaces and places of memorialisation. Museums are often driven in new directions by national and local government policy. Curators continue to curate exhibitions and displays, shaping the main historical narratives and object interpretation alongside their colleagues involved in what is now called ‘learning’.

Yet what is striking is the instability and diversity of archaeology, in addition to its global success as a phenomenon well beyond what is usually called a discipline. Doubtless thanks to Foucault, the category “archaeology” now appears everywhere: history and literature, philosophy and law. And the word’s resonance in terms of the history of science is clear. For instance, beyond archaeology’s long



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connection to the natural sciences, in the nineteenth century the promoters of the nascent social sciences saw the practice as constituting a method that mirrored the role of statistics. That this claim was made might seem remarkable, but only goes to demonstrate that the archaeological phenomenon deserves more scholarly attention than it has so far received.

Museums are places for learning as well as for the collection and preservation of natural and cultural objects. By studying such objects minutely, specialists advance knowledge. More casual visitors acquire knowledge that is new to them, along with inspiration, deeper understanding and vivid memories attached to the artifacts they observe. The centrality of objects makes museums very different learning environments than schools. Museum visitors learn about the objects they see by reading about them on placards or in guidebooks or hearing about them from docents or audio guides. But they also notice and think about aspects of those objects that arise from their previous experience, interests and knowledge, actively engaging with them and deriving meaning from them rather than simply absorbing what they are told. While learning about the subject of the exhibit, they are also learning how to learn in this independent manner.

Traditional museum experiences sometimes lack regard for differing ability levels and perspectives, causing certain groups to feel excluded—including disabled communities. It is essential to create environments that are both physically and culturally accessible—meaning all audiences have access to the information and objects being presented and can learn from them. The implementation of universal design (UD) and universal design for learning (UDL) allows museums to acknowledge and embrace diverse audiences with a variety of ability levels. The High Museum of Art in Atlanta has showcased this principle through its Outside the Lines exhibition. This immersive maze experience was designed in coordination with the Center for the Visually Impaired in Atlanta, incorporating a variety of textures, textiles, and means of interaction. The format encouraged all visitors to touch, experience, and play within the space.

"Portraiture stands apart from other genres of art as it marks the intersection between portrait, biography and history. They are more than artworks; when people look at portraits, they think they are encountering that person," says Alison Smith, chief curator at the National Portrait Gallery in London. "It's that fellowship of human beings. Whereas in the past it was really a mark of rank or status or celebrity, I think now portraiture is more about existentialism. It's about psychology, who they are and how they fit into society. It's about identity," says Smith. Whether Emperor, actor, activist or everyday person on the street, that is something we all share – and explains why portraiture will never cease to command our attention.

"Historical and archaeological resources are tangible evidence of our past," said Dr. Amy Turner, National Environmental Policy Act, Natural and Cultural Resources planner for Arnold Air Force Base. "They are the physical evidence of human activity. These include a site, object, landscape or structure important to a group of people. They provide information about past societies, environments and our nation's history. However, these are finite resources, what remains of era from decades past is all that will ever exist from a specific time and place. Once a resource is looted, damaged or changed without documentation, the information it could have told us is lost. "Archaeological sites provide information and understanding of past human behaviour and culture," said Shawn Chapman, base archaeologist. "The farther you go back in history the fewer written records of events exist, particularly from the Civil War era and earlier and, if they do exist, they may



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be incomplete. By studying the artifacts left behind, archaeologists can reconstruct what they ate, how they lived, where they lived and much more.”

When people create an art piece they can show their feelings in ways that they can't express using words. Sometimes students can use art to help them overcome an obstacle they are facing. They might make a piece of art when they are angry. That anger will then be transferred from the student to the paper where it will transform into beauty. If you are ever having trouble overcoming an obstacle then art is the perfect medicine. When students create an art piece they feel free because nothing is either wrong or right. Nothing is the best and nothing is the worst. Lastly, art programs help us improve our school and real world related skills. Art expands student's creativity and out-of-the-box thinking. Art helps us with patience. Art also helps students make connections. How does my art piece connect to the world?

As archaeologists, we mostly work with tangible materials – and their associated technology and social organization. As a discipline with a long tradition of relying on technological change and social complexity, we get into the trap of classifying cultures into stages of development, or worse, conflating artifact features and ethnicity. This begs the question whether archaeology and/or archaeologists should participate in the discussion about what is authentic. Should we maintain the charge given to us – legally and to a certain extent, public perception – to verify the authenticity of sites, artifacts, or even cultural identity? But who defines value or what is valuable? This concept effectively drowns out the voice and agency of marginalized populations to explore their past. Archaeology is potentially able to amend this by collaborating and/or engaging various stakeholders, particularly descendant communities. Critical archaeological knowledge provides the venue where people can be unshackled from nationalist myths. As our friend Dr. John Terrell said, we cannot learn from history when it is only a reflection of our own history, thought, and experiences.