

CONCORSO PUBBLICO, PER TITOLI ED ESAMI, PER IL RECLUTAMENTO DI N. 1 UNITÀ DI PERSONALE NELL'AREA DEI FUNZIONARI, SETTORE DELLE BIBLIOTECHE, CON RAPPORTO DI LAVORO A TEMPO INDETERMINATO E A TEMPO PIENO, PER IL PROFILO DI CONSERVATORE/CURATORE MUSEALE PRESSO L'UNIVERSITÀ DEGLI STUDI DI BERGAMO - CODICE SELEZIONE USBer25PTA003

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TRACCE PROVA ORALE

Busta n. 1 (busta non estratta)

1. Il candidato esponga cosa s'intende per Facility report di uno spazio espositivo e quali informazioni esso deve contenere.
2. Il candidato illustri quali strumenti si devono/possono adottare, ai sensi del Codice dei beni culturali e del paesaggio (D. Lgs.42/2004), per poter procedere a dichiarare di interesse culturale una collezione d'arte contemporanea, che possiede anche opere aventi meno di settant'anni e di autore vivente.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

In September 2011 a group of practitioners from the Walker Art Center, The Museum of Contemporary Art, Los Angeles, the Contemporary Arts Museum Of Houston, and the Whitney Museum of American Art launched a three-year research and evaluation initiative exploring the long-term and continuing impacts of their intensive teen programs. The programs, which were all launched in the 1990s, are variations on the "teen council" model - they each bring diverse youth together to work collaboratively with staff and artists at the museum, developing events, resources, and strategies to further engage teen audiences in the museum's activities. In 2011, when our current research began, each program had been in operation for between 13 and 19 years, and a total of 600 individual alumni had passed through the four programs. All of the members of the practitioner-researcher group shared that they had personally observed the transformative benefits of these programs in their experiences working directly with youth and alumni; the way participating teens came out of their shells, connected with art and community, and discovered new pathways.

Busta n. 2

1. Il candidato esponga cosa s'intende per Art Bonus e quali benefici detto strumento apporti per chi lo attiva e per chi vi aderisce.
2. Il candidato illustri, ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs.42/2004), quali sono i casi in cui raccolte di opere d'arte musealizzate pubbliche possono essere smembrate e alienate in tutto o in parte e come procederebbe per attivarsi in tal senso.

Accertamento lingua inglese

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A literature review revealed that while some substantive long-term evaluations of teen programs in science museums exist, few investigations had been done in the context of art museums. The primary goals of this study were to understand how participants in these programs are influenced by their experiences over time, and to explore impacts on the host institutions and larger community. At the same time, by looking at several pioneering examples of intensive teen engagement and empowerment in contemporary art institutions,

we hoped to learn about the critical features of a programming model that has proliferated widely both nationally and internationally. This article traces the development of four seminal teen council programs, each of which has served as a model and has helped to inspire similar initiatives at sister institutions. It also outlines the defining program characteristics and best practices that make these experiences so high impact for participants.

Busta n. 3

1. Il candidato illustri quali caratteristiche deve avere e come debba essere organizzato un deposito museale atto a contenere opere di tipologia eterogenea, ad esempio dipinti, fotografie e sculture in bronzo.
2. Il candidato esponga cosa s'intende per verifica d'interesse culturale, ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs 42/2004), a quali soggetti giuridici essa è applicabile e quali azioni si debbano attivare per avviarne la procedura.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

In 1991, the Association of Science-Technology Centers and the Wallace Foundation launched YouthALIVE!, an initiative which helped establish and support adolescent programs providing hands-on work and learning opportunities in dozens of science and children's museums. These programs were seen as a way for science museums to benefit youth, particularly those from low-income backgrounds, and to strengthen their ties to communities. Whereas the YouthALIVE! initiative was a coordinated movement designed to bring positive youth development programming and work opportunities into science museums nationally, contemporary art museums introduced intensive teen programs in a far more piecemeal fashion in the 1990s. However, in recent years this programming model has proliferated widely in contemporary art institutions - in addition to teen councils, a wide range of art, writing, work training, and leadership programs for teens are offered at art institutions throughout the U.S. and abroad.

Busta n. 4

1. Il candidato esponga cosa s'intende per restauratore qualificato ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs.42/2004).
2. Il candidato indichi cosa s'intende per messa in sicurezza delle opere d'arte conservate in una collezione museale o in un deposito e come procederebbe per attivarla in caso di urgenza.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

As part of our research, each of the participating institutions developed a detailed program profile outlining the origins and evolution of their teen programs. In each case, the museum had realized that teens represented an exciting and largely untapped audience, one that appeared to possess a developmental affinity for the sometimes transgressive and often experimental content of contemporary art. Teens could be targeted and engaged individually and independently, rather than as part of their schools or family units, bringing energy and fresh perspectives into the museum. The museums also recognized that youth could benefit in a variety of ways from increased access to the arts and opportunities to gain work and leadership experience in the museum setting. Each of the four museums included in this study

launched its program under a unique set of circumstances – such as expanding existing programming initiatives, responding to community needs, and experimenting with methods for making their spaces welcoming and relevant for youth.

Busta n. 5

1. Il candidato illustri quali sono le ragioni per concedere o non concedere opere musealizzate in prestito temporaneo ad altre istituzioni.
2. Il candidato illustri quali procedure metterebbe in campo per avviare una campagna di catalogazione di opere d'arte di tipologie differenti e quali dati essenziali le schede prodotte dovrebbero contenere secondo gli standard dell'Istituto Centrale del Catalogo e della Documentazione del Ministero della cultura (ICCD).

Accertamento lingua inglese

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Busta n. 6

1. Il candidato esponga quali sono gli elementi essenziali che lo statuto di un museo deve avere secondo i Livelli Uniformi di Qualità per i musei (D.M. 113/2018- Allegato I) ed il Codice etico dell'ICOM (International Council of Museums).
2. Il candidato indichi come procederebbe per organizzare l'allestimento espositivo di una collezione d'opere d'arte contemporanea eterogenee raccolte nell'arco di una vita da un illustre critico d'arte.

Accertamento lingua inglese

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The Museum of Contemporary Art Los Angeles (MOCA) launched its teen program in 1992, several years before any of the other sites included in this study. The pilot program, MOCA Mentors, served a small group of students from two nearby high schools, Jefferson High School and Belmont High School, where the art teachers were instrumental in selecting young people who were both creative and considered at-risk for dropping out of school. By the end of the first year, seven program participants had worked on various education department projects, curated and contributed their own work to an exhibition in a local gallery, and painted a collaborative mural in downtown LA. The original premise was that the experience and

access gained through the program would enable students to return to their schools as mentors to their classmates, sharing what they learned with their peers. Over time the MOCA Mentors program evolved and expanded into the MOCA Apprenticeship Program (MAP), serving 15 diverse high school students from across LA County each year, not just those considered at-risk or underserved.

Busta n. 7

1. Il candidato illustri cosa s'intende, ai sensi del Codice dei beni culturali e del paesaggio (D. Lgs.42/2004), per attestato di circolazione temporanea, chi lo rilascia e per quanto tempo esso sia valido, e quali procedure e documentazione sia necessaria per richiederlo.
2. Il candidato spieghi come organizzerebbe un sito web dedicato ad una collezione pubblica di arte contemporanea e quali informazioni esso dovrebbe comunicare per la sua promozione.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

From 1990-92, the Walker Art Center convened the Adolescent Think Tank. Comprised of educators, scholars, youth workers, and cultural leaders, members of the think tank considered new ways for cultural institutions to serve adolescent audiences. Shortly afterwards, the Walker developed and tested programs specifically designed to connect young people to contemporary art and artists, and in 1996, the Walker Art Center Teen Arts Council was born. Founded on the belief that the museum can be a place of transformation and growth for youth, the Walker established the Teen Arts Council to assist the museum in creating a safe and welcoming public space for teens. The TeenArts Council is comprised of approximately 12 teens from the Minneapolis/Saint Paul area who meet weekly at the Walker to plan and market events serving hundreds of other teens annually, and to design their own creative projects to augment the institution's offerings. The council has met and worked with established and emerging contemporary artists, organized exhibitions and events that highlight the work of teen artists, published original content in print and online, and collaborated widely with external organizations on events including artist talks, film festivals, exhibitions, and even an all-night art-making marathon.

Busta n. 8

1. Il candidato illustri quali sono le ragioni e le condizioni, ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs. 42/2004) e dei Livelli Uniformi di Qualità dei musei stabiliti dal D.M. 113/2018, per accettare un lascito, una donazione o un deposito a lungo termine di opere d'arte all'interno di un museo pubblico statale.
2. Per promuovere la conoscenza di una collezione museale di arte contemporanea, il candidato illustri con quali istituzioni museali o associazioni culturali di un determinato territorio proporrebbe di attivare una rete e con quali finalità e benefici per l'istituzione e per l'utenza.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

The Whitney Museum of American Art launched its teen program, Youth Insights, in 1997 as part of a larger education program expansion and development in the 1990s, in which new offerings were introduced for youth, families, and senior citizens with the goal of broadening and diversifying the museum's audience. In Youth Insights, community-based partner organizations nominated "at-risk" and "inner-city youth" to participate in a paid teen corps at

the museum. Twelve to 16 teens were selected, and served as the backbone for an intergenerational dialogue on American art and culture. The teens worked at the museum for one to four years and were trained to develop and present programs and facilitate in-gallery discussions with a range of audiences. In addition to serving as ambassadors to NYC teens through Youth to Youth tours, Artist and Youth Dialogues, and events like teen nights, they assisted with family and community programs and presented slide talks at local senior centers.

Busta n. 9

1. Il candidato indichi quali sono i documenti da ottenere e le procedure da mettere in campo per prestare ad una mostra sul territorio nazionale un'opera tutelata ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs. 42/2004).
2. Il candidato illustri con esempi concreti quali attività proporrebbe e quali strumenti adotterebbe per coinvolgere studenti universitari di corsi di laurea umanistici o delle Accademie di belle arti nella promozione di una raccolta museale di arte contemporanea.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

The Contemporary Arts Museum of Houston (CAMH) began to reconsider its strategies for introducing diverse audiences to contemporary art in the mid-1990s. CAMH created a Teacher's Advisory Committee composed of arts educators from the kindergarten to university level. After a year-long research and evaluation process, the committee produced "A Plan for Educational Programs for School Audiences for the Contemporary Arts Museum," a report that included recommendations for strengthening arts integration, museum-school collaborations, professional development, and artist involvement. In addition, the report strongly recommended that the museum introduce more adolescent programming, which led to the creation of the Teen Council in 1999. The programmers at CAMH hoped to fill a void created by budget cuts to arts programming in Texas schools and looked to other institutions, including the Walker and MOCA, as models for their efforts. By bringing teens into direct contact with working artists, the program would build on the natural affinity that teens have for contemporary art, while providing behind-the-scenes experience in a respected art institution.

Busta n. 10

1. Il candidato illustri cosa s'intende, ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs. 42/2004), per prevenzione, manutenzione e restauro.
2. Nel caso di un intervento di restauro su di un bene culturale appartenente ad una collezione museale di proprietà pubblica, il candidato esponga quali parametri e procedure dovrebbe valutare e adottare per proporre un affidamento diretto del lavoro.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

In exploring the history, format, and features of the four programs included in this project, the practitioner-researcher study group agreed that there were certain shared characteristics that defined this programming model. In each, a contemporary art museum had reached out to and engaged a group of diverse young people in roles where they received sustained training, mentoring, behind-the-scenes access, and the opportunity to help shape and deliver programming within the institution. In addition, the group found that despite their distinct origins, each program had evolved similarly over time, gravitating towards a more unified

model of engagement in which teens are positioned as ambassadors to youth within their communities. Features such as number of participants, duration, and weekly contact hours stabilized across the four institutions. Definitions of diversity evolved as well, as program staff looked beyond reaching underserved or at-risk audiences or youth from particular partnership schools and organizations, and sought to engage a broader swath of young people from a range of socio-economic, ethnic, geographic, and academic backgrounds.

Busta n. 11

1. Il candidato illustri cosa s'intende, ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs. 42/2004), per tutela e valorizzazione del patrimonio culturale.
2. Il candidato esponga con esempi concreti quali azioni adotterebbe per reperire fondi privati e pubblici finalizzati all'adeguamento strutturale e/o tecnico espositivo di ambienti destinati alla conservazione permanente di opere eterogenee d'arte contemporanea.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

Over the past two decades, contemporary art museums have developed and refined a model for giving diverse young people a voice within the institution, providing experiences that appear to have lasting importance for both participants and the institutions themselves. Of course, the value of engaging and empowering teens within cultural institutions is not limited to contemporary art spaces - exemplary teen programs that combine principles of positive youth development with collections-based content and behind-the-scenes access abound in history, science, children's, and encyclopedic museums, as well as botanical gardens and zoos. While contemporary art has special resonance for some, the specific content specializations of different institutions provide unique opportunities for engaging young people around their individual areas of interest and opening vast possibilities for lifelong learning and development. At the same time, empowered youth can bring fresh perspectives and new voices into our museums, creating dynamic programs and resources.

Busta n. 12

1. Il candidato esponga cosa s'intende per ente competente ed ente schedatore secondo gli standard catalografici nazionali dell'Istituto Centrale del Catalogo e della Documentazione del Ministero della cultura (ICCD).
2. Nell'ambito della promozione e comunicazione di una collezione di opere d'arte contemporanea appartenute ad un noto critico d'arte del XX secolo, il candidato proponga con quali strumenti e/o dispositivi ne prevederebbe la narrazione in sede di allestimento museale e quali contenuti testuali prediligerebbe per ottenere una comunicazione alla portata di tutti che sia il più possibile completa.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

This study seeks to answer the question: "How do contemporary art museums design and implement their education programming to acknowledge and engage populations that are underrepresented in the arts, specifically African American teenagers?" The role of contemporary art museums becomes increasingly important as the gap created by the defunding of art classes in schools, disproportionately in schools in low-income neighborhoods, continues to increase. The contemporary art museum is a dynamic agent in advancing pluralistic education to develop. Unbound by the restrictions of a standard

curriculum and with a commitment to contemporary art, the museum can encourage a broad view of humanity and celebrate variety in culture. This paper will review the historical context of education departments in art museums and the more recent inception of teen programs within those departments. It will then discuss the current literature surrounding empowerment programs in an age highly concerned about diversity and outreach.

Busta n. 13 (busta non estratta)

1. Il candidato esponga cosa s'intende, ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs. 42/2004), per museo, biblioteca e archivio.
2. Per poter far fronte a spese di restauro di opere d'arte tutelate, il candidato illustri quali azioni proporrebbe per poter ottenere finanziamenti dal Ministero della cultura.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

For this paper I will discuss teen programming in contemporary art museums and its reach to people of color. By critically analyzing the purpose and function of the programs I will emphasize their value and room for growth. To do this I will start by looking at the discrimination from the art world towards people in the African American community, a community that has been underrepresented in the arts, in terms of staff, artists exhibited, and visitors, especially within mainstream museums. This will offer context to the issues within teen programming and emphasize the need to systemically include African Americans in the museum. Not only has this group been excluded in many artistic spaces and therefore devalued as equally talented and capable as white artists, the push for their inclusion has not led to simply equal representation. Instead they have been welcomed with racism that has proven incredibly difficult to extinguish from the institution. Any progress towards a more racially just society, must include a continued analysis of the institutional forms of discrimination still practiced. Since the American art museum appeared in the late 19th century there has been glaring underrepresentation of people of color and women in the institution.

Busta n. 14

1. Il candidato indichi quali sono i dati essenziali che un inventario di opere d'arte di proprietà di un istituto culturale/museo deve possedere.
2. Il candidato illustri quali servizi aggiuntivi, nell'ambito di un museo di proprietà pubblica, proporrebbe e quali procedure, ai sensi del Codice dei beni culturali e del paesaggio (D.Lgs. 42/2004), attiverebbe per concederne l'affidamento a terzi.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

I grew up surrounded by art and art education in non-formal environments because both of my parents are artists. It was not until I got into college that I realized that art education was not valued as a vital piece to youth development and therefore many students do not have access to it. I began formal research on arts education after the summer of 2013 when I took part in the Getty Multicultural Summer Internship at the Santa Monica Museum of Art. I found SMMoA to be unique in the way they were engaging students to discuss the social tensions that tug on them each day using the contemporary art as the jumping off point. I was inspired by the young people's reception of contemporary art and how that connection was

transformative for so many who had the opportunity to experience it. This led me to conduct research for the Undergraduate Research Center of Occidental College on the community impact of contemporary art museum teen programming, using Santa Monica Museum of Art as my case study. I want to expand on this research by looking at four contemporary art museums with innovative teen programs and look specifically at their inclusion practices to minority students.

Busta n. 15

1. Il candidato illustri con esempi concreti cosa s'intende per accessibilità delle collezioni di un museo.
2. Il candidato indichi quali procedure adotterebbe per spostare in modo permanente tutta o parte di una collezione di opere d'arte di proprietà statale da una sede ad un'altra di un medesimo ente.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

In the discussion of the inclusion of black people in contemporary art museums, I chose to look at the efforts of the education department, a department given the immense task of accessibility and outreach to youth. Although contemporary art museums have had an instructive role since they became public cultural spaces, actual education departments are a relatively new addition with an even more recent focus on youth programming. These programs are a response to the need to make the art institution more inclusive after a long history of practices that did not do so.

Art museums started to appear in Europe around the late 1700s as spaces for the wealthy to enjoy and share their private art collections with select guests. There was a shared idea among this group of art collectors that lower class people could not understand art and therefore did not need to be a part of this world. This intentional form of hierarchy and exclusion prevented the lower class from being able to engage in art, in the museum setting.

Busta n. 16

1. Il candidato esponga che cosa s'intende per accessibilità dei dati in ambito digitale e quali siano i casi previsti di legge per eventuali restrizioni alla pubblicazione dei medesimi sia con riguardo alle persone/artisti rappresentati che in riferimento alle opere appartenenti ad una collezione di arte contemporanea.
2. Nell'ambito della valorizzazione del patrimonio culturale di un museo, il candidato indichi quali parametri e quali priorità valuterrebbe per pianificare gli interventi di restauro necessari ad una corretta fruizione delle opere.

Accertamento lingua inglese

Il candidato legga ad alta voce e traduca il seguente brano.

During the mid 20th century wealthy whites started to move to the suburbs while minorities and lower income people stayed in the cities near the museums, a period known as white flight. Although the neighborhoods around the museum started to change demographically, the museums visitor base and outreach did not which deepened the classist divide. The cultural programs were not made for all cultures and did not provide access for the "urban poor" to enjoy and learn about art in this type of institution. In the 1960's and 70's women and people of color, full of the urgency and inspired by the voices of the civil rights movement, began to pressure museums to step outside of the elitist roles they had been perpetuating for

decades. This was a period of high political energy and activism as the voices of many who had been silenced came forward in large numbers. The civil rights movement was heard and felt by all, even those who tried their best to ignore it. With the pressure from activists, museum administrators began to change their understanding of the institution's role in society as more than just a space for the wealthy to experience high culture. Those who were being excluded, women and people of color, were leading this political pushback.