

SCHEDA N. 1

A) LA DISCREZIONALITÀ TECNICA

B) GLI ORGANI DI GOVERNO DELL'UNIVERSITÀ

C) LA DIFFERENZA TRA BILANCIO UNICO DI ATENEO E BILANCIO CONSOLIDATO DI ATENEO

D) A CHE COSA SERVE IL PROGRAMMA EXCEL?

E) READ AND TRANSLATE THE FOLLOWING TEXT

Europe's cultural heritage is a rich and diverse mosaic of cultural and creative expressions, an inheritance from previous generations of Europeans and a legacy for those to come. It includes natural, built and archaeological sites, museums, monuments, artworks, historic cities, literary, musical and audiovisual works, and the knowledge, practices and traditions of European citizens. Cultural heritage enriches the individual lives of citizens, is a driving force for the cultural and creative sectors, and plays a role in creating and enhancing Europe's social capital.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/cultural>)

SCHEDA N. 2

- A) IL REGOLAMENTO SUI TERMINI DEI PROCEDIMENTI AMMINISTRATIVI (art. 2 Legge 241/1990)**
- B) LA NOMINA DEL PRORETTORE E LE SUE COMPETENZE**
- C) ASPETTO FINANZIARIO ECONOMICO E PATRIMONIALE RILEVATO DALLA COEP?**
- D) CHE COSA SI INTENDE PER "CARTELLA DI LAVORO" IN UN PROGRAMMA MS-EXCEL E COME SI INSERISCE UN FOGLIO DI LAVORO**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

While policy in this area is primarily the responsibility of Member States, regional and local authorities, the EU is committed to safeguarding and enhancing Europe's cultural heritage through a number of policies and programmes. Europe's cultural heritage is supported by a range of EU policies, programmes and funding, notably the Creative Europe programme. EU policies in other areas that take increasing account of heritage span from research, innovation, education, environment, climate change and regional policies to digital policies. Consequently, funding for cultural heritage is available under Horizon 2020, Erasmus+, Europe for Citizens and European Structural and Investment Funds.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/cultural>)

SCHEDA N. 3

A) I SILENZI SIGNIFICATIVI

B) LE FUNZIONI DEL SENATO ACCADEMICO

C) IL PRINCIPIO DI CASSA

**D) UN FOGLIO DI LAVORO COME E' DIVISO? MI FAI VEDERE COME SI
ATTRIBUISCE UN NOME AD UN FOGLIO DI LAVORO**

E) READ AND TRANSLATE THE FOLLOWING TEXT

EU Member States pursue policy collaboration on cultural heritage through the Council of Ministers for Education, Youth, Culture & Sport, and through the Open Method of Coordination. Running since 2019, the Commission expert group on cultural heritage advises on how to implement EU policies for cultural heritage. It involves Member States, associated countries, European cultural heritage networks, civil society organisations and international organisations, as well as EU institutions. One of the most important features at EU level is the European Framework for Action on Cultural Heritage (2018), which reflects the common set-up for heritage-related activities at European level.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/cultural-heritage>)

SCHEDA N. 4

A) IL SILENZIO RIFIUTO

B) L'ABILITAZIONE SCIENTIFICA NAZIONALE

C) IL PRINCIPIO DI COMPETENZA ECONOMICA

D) E' POSSIBILE IMPORTARE DEI DATI DA UN FOGLIO EXCEL A UN DOCUMENTO MICROSOFT WORD? MI FAI VEDERE COME SI PROCEDE?

E) READ AND TRANSLATE THE FOLLOWING TEXT

Emerging from a range of crises, Europe faces growing social inequalities, diverse populations, populism, radicalisation and other threats. Supporting the role of culture is a vital aspect of building social cohesion. Culture is essential for avoiding conflicts and for conflict resolution. It is an ideal means of communicating across language barriers, empowering people and facilitating social cohesion, including among refugees, migrants and host populations. It prevents marginalisation of people based on their cultural identity, socio-economic status, age and other factors. Cultural participation also improves health and well-being.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/cohesion-and-well-being>)

SCHEDA N. 5

A) LA PARTECIPAZIONE AL PROCEDIMENTO AMMINISTRATIVO

B) I PROFESSORI UNIVERSITARI

C) I "CENTRI GESTIONALI"

D) IN EXCEL PER APPLICARE DEI BORDI AD UNA CELLA COSA SI DEVE FARE?

E) READ AND TRANSLATE THE FOLLOWING TEXT

The Commission aims to enhance social cohesion by promoting culture and cultural life and by strengthening access to culture through civic engagement, promoting cultural initiatives and growing a sense of individual empowerment and democratic consciousness. The Commission's policies and initiatives in this area give particular attention to the interests and needs of disadvantaged groups, such as, for instance, young people, older generations, individuals with disabilities, people from a migrant or refugee background and people living in poverty or material deprivation.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/cohesion-and-well-being>)

SCHEDA N. 6

A) I FINI DELL'ATTIVITÀ AMMINISTRATIVA

B) I RICERCATORI UNIVERSITARI

C) TIPI DI CONTABILITÀ ADOTTATI DALL'UNIVERSITÀ DEGLI STUDI DI PERUGIA

D) IN EXCEL PER SOMMARE LE CELLE QUALE TASTO SI DEVE UTILIZZARE?

E) READ AND TRANSLATE THE FOLLOWING TEXT

The Commission has led on a variety of initiatives harnessing the power of culture and cultural diversity for social cohesion and well-being. Since 2008, the Commission has identified social cohesion as one of the priority areas of its cultural policy. The European year for intercultural dialogue (2008) and the Platform for Intercultural Europe (2008-2013) can be highlighted in this respect. Between 2017 and 2019, the Commission also convened an Open Method of Coordination EU Member States' expert group which produced guidelines for policy makers and cultural institutions on the theme 'From social inclusion to social cohesion: the role of culture policy' (2019).

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/cohesion-and-well-being>)

SCHEDA N. 7

A) LA SEMPLIFICAZIONE AMMINISTRATIVA

**B) LA CONSULTA DEL PERSONALE TECINCO AMMINISTRATIVO
BIBLIOTECARIO E CEL**

C) IL PRINCIPIO DELLA PRUDENZA

**D) IN EXCEL SE SI VUOLE INSERIRE UNA NUOVA COLONNA MI FA VEDERE
COME SI PROCEDE?**

E) READ AND TRANSLATE THE FOLLOWING TEXT

Following the Covid-19 pandemic and its huge impact on our daily lives, the European Union has increased its attention to the contribution of culture to health and well-being and aims to address it at a larger scale and in a more strategic way. Already in 2020, DG EAC organised an online workshop for EU Member States on culture and active ageing as well as on the topic of culture, health and well-being. This workshop was part of the Council Work Plan for Culture 2019-2022. In 2021 the preparatory action Bottom-Up Policy Development for Culture & Well-being in the EU was launched with the aim to facilitate the exchange of knowledge and experience among decision-makers and practitioners at European, national, regional and local levels.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/cohesion-and-well-being>)

SCHEDA N. 8

- A) I SOGGETTI LEGITTIMATI ALL'ACCESSO AGLI ATTI**
- B) I PERCORSI DI FORMAZIONE POST LAUREA**
- C) LA RESPONSABILITÀ ERARIALE**
- D) COME SI INSERISCE IL FORMATO IN VALUTA IN UN FOGLIO EXCEL?**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

The European Union (EU) Gender Equality Strategy seeks significant progress towards a gender-equal Europe by 2025. The Strategy presents policy objectives and actions to deliver on the commitment of the von der Leyen Commission to achieve a Union of Equality. All citizens, regardless of their sex, gender identity and expression, sex characteristics, sexual identity; racial or ethnic origin, age, religion or belief and any disability, must be able to pursue their chosen path in life and have equal opportunities to thrive, participate and lead. Presidency Conclusions on gender equality in the field of culture adopted in December 2020, underline the potential of culture to advance gender equality and acknowledge persistent gender inequalities in the sector.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/gender>)

SCHEDA N. 9

- A) L'ISTRUTTORIA PROCEDIMENTALE**
- B) ANVUR- AGENZIA NAZIONALE PER LA VALUTAZIONE DELLE UNIVERSITÀ E DELLA RICERCA**
- C) IL BUDGET ECONOMICO**
- D) LA FUNZIONE DI "INCOLLA SPECIALE" A CHE COSA SERVE?**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

Intersectional gender gaps persist in almost all cultural and creative sectors, with individuals experiencing discrimination based on their gender, other personal characteristics and identities. The available data shows that female artists and cultural professionals across the EU typically have less access to creation and production resources, are paid much less than men and are underrepresented in leadership and other decision-making positions, as well as on the art market. Women are frequently victims of sexism, gender stereotypes and sexual harassment. In France, for example, women constitute 52% of all Performing Arts students.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/gender->)

SCHEDA N. 10

A) VIZI DI ANNULLAMENTO DEL PROVVEDIMENTO AMMINISTRATIVO

B) LE FUNZIONI DEL COLLEGIO DEI REVISORI DEI CONTI

C) LA NOTA INTEGRATIVA AL BILANCIO CONSUNTIVO”?

D) IN WORD COME SI GIUSTIFICA UN TESTO?

E) READ AND TRANSLATE THE FOLLOWING TEXT

The 2015-18 Work Plan for Culture cites the cultural and creative sectors, the creative economy and innovation as one of its four its main priorities for cooperation in cultural policymaking. The New European Agenda for Culture and 2019-2022 Work Plan for Culture underline the importance of cultural and creative sectors for innovation, job creation, cohesion and well-being of societies. Cultural and Creative sectors operate within ecosystems. At the heart of this ecosystems approach is the idea that cultural and creative sectors work in an inter-twined way with different sectors adjacent to their own, or with completely different sectors, and also in a cross-sectoral way. This has been pointed out by the OMC report on "The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors".

(fonte:<https://culture.ec.europa.eu/policies/selected-themes/ecosystem-supporting-artists>)

SCHEDA N. 11

- A) LA CONFERMA E GLI ATTI MERAMENTE CONFERMATIVI**
- B) I REGOLAMENTI DI ATENE**
- C) PROGRAMMAZIONE E BUDGET**
- D) IN WORD COME SI GIUSTIFICA UN TESTO?**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

To implement the Work Plan for Culture 2019-2022, the Commission launched a study on the status and working conditions of artists and cultural and creative professionals that will be followed by an OMC group, as well as a Voices of Culture dialogue on artists' working conditions. These actions build upon previous initiatives such as the 2012 OMC report proposing key principles for a strong framework to support the mobility of artists and cultural professionals (a stock-taking meeting took place in 2016). There is also the European Parliament's 2006 study on the Status of Artists in Europe, or the 2018 OMC group on Innovation and entrepreneurship in the culture and creative sectors, which recommends that recommended looking more closely at working conditions.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/ecosystem-supporting-artists>)

SCHEDA N. 12

A) IL POTERE DI AUTOTUTELA

B) I DIPARTIMENTI UNIVERSITARI

C) APPROVAZIONE DEL BILANCIO DI ATENEO E "ESERCIZIO PROVVISORIO"

D) IN UN DOCUMENTO IN WORD COME RIESCO A TROVARE UNA PAROLA CHE MI INTERESSA?

E) READ AND TRANSLATE THE FOLLOWING TEXT

Mobility, whether for work, study, research, co-production, or participation in a residency or exchange programme, is an integral part of the regular practice and career of artists and cultural professionals. Mobility may not be simply a matter of personal choice, but also of professional survival. The mobility of artists and cultural professionals is essential for a variety of reasons, including:

- accessing new career opportunities, audiences and markets
- creating jobs in the cultural and creative sectors
- promoting cultural diversity and intercultural dialogue
- networking and building partnerships

Artists and cultural professionals are frequently highly mobile, touring to display their work and performing in multiple countries. Improving the conditions for mobile artists also helps to sustain their livelihoods.

(fonte: <https://culture.ec.europa.eu/culture-in-the-eu/mobility-of-artists-and-cultural-professionals>)

SCHEDA N. 13

A) IL CONFLITTO DI INTERESSI

B) IL COLLEGIO DI DISCIPLINA

C) MODALITÀ DI REGISTRAZIONE DEGLI EVENTI CONTABILI

D) IN UN DOCUMENTO WORD CHE COSA E' UN'INTERLINEA E COME SI MODIFICA?

E) READ AND TRANSLATE THE FOLLOWING TEXT

The Commission supports and complements the actions of Member States to reduce barriers to mobility for artists and cultural professionals. It seeks to improve the environment for mobility by providing funding and opportunities, and ensuring that information and advice is comprehensive and readily available. Mobility is embedded in certain actions of Creative Europe, the EU's programme for culture, where it can be part of cooperation projects, networks or platforms. However, a new funding scheme for the mobility of artists and cultural professionals has been created, ensuring congruity between policy dialogue at the EU level and the EU's programme for culture.

(fonte: <https://culture.ec.europa.eu/culture-in-the-eu/mobility-of-artists-and-cultural-professionals>)

SCHEDA N. 14

A) LA DIRIGENZA PUBBLICA

B) SCUOLE INTERDIPARTIMENTALI DI ATENEO

C) LA CORTE DEI CONTI

D) COME SI MODIFICA IL CARATTERE DI UN TESTO: ES. TESTO CON TIPO CARATTERE ARIAL, STILE CARATTERE CORSIVO E DIMENSIONI 12?

E) READ AND TRANSLATE THE FOLLOWING TEXT

Together with the European Commission, the Member States have also been collaborating on the mobility of artists and cultural professionals since 2008 through the Open Method of Coordination (OMC). As a voluntary but structured cooperation framework between the EU governments, the OMC continues to facilitate the exchange of good practices and fosters peer-learning. In 2011, a dedicated Expert Group convened by the Commission issued a set of guidelines (Mobility Information Standards) on quality standards for establishing information and advisory services for artists and culture professionals. In 2012, an OMC EU Member States' expert group issued a policy report proposing five key principles for building and maintaining a strong framework to support the mobility of artists and cultural professionals, while another OMC group completed a Policy Handbook on Artists' Residencies in December 2014.

(fonte: <https://culture.ec.europa.eu/culture-in-the-eu/mobility-of-artists-and-cultural-professionals>)

SCHEDA N. 15

A) LE FONTI DEL DIRITTO NEL RAPPORTO DI PUBBLICO IMPIEGO CONTRATTUALIZZATO

B) CREDITI FORMATIVI UNIVERSITARI

C) LE VARIAZIONI DI BILANCIO

D) INDICARE QUALI SONO I PASSI DA SEGUIRE PER SALVARE UN DOCUMENTO. ES. SALVA IL TESTO INDICATO CON IL NOME "IL DIRETTORE GENERALE" E IN DESKTOP

E) READ AND TRANSLATE THE FOLLOWING TEXT

The EU has strong and vibrant cultural and creative industries. These are not only essential for Europe's cultural diversity, strengthening social cohesion and increasing Europe's attractiveness internationally. They are among the continent's most dynamic sectors. According to Eurostat figures, cultural and creative industries employ 8.7 million people in the EU, equivalent to 3.8% of the total workforce in the EU, representing 1.2 million enterprises. Eurostat produced over the last years an extensive database on culture. The "Guide to Eurostat culture statistics" from 2018 summarises this work, describing the different fields of culture statistics available at EU level, as well as the methodology used for their compilation. However, there are still data missing at EU level for many indicators and sectors.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/data-on-the-cultural-sector>)

SCHEDA N. 16

- A) LE CONSEGUENZE DISCIPLINARI DELLA VIOLAZIONE DEGLI OBBLIGHI CHE GRAVANO SUL DIPENDENTE PUBBLICO**
- B) LA c.d. TERZA MISSIONE**
- C) IL FONDO MINUTE SPESE**
- D) INDICARE QUALI SONO I PASSI DA SEGUIRE PER SALVARE UN DOCUMENTO IN PDF. ES. SALVA IL TESTO INDICATO CON IL NOME "IL DIRETTORE GENERALE" E IN DESKTOP IN FORMATO PDF.**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

Accurate statistical information on the cultural and creative sectors contributes to the Commission's work in identifying effective measures to support these sectors and developing relevant EU policies. Statistics are also essential to cultural and creative professionals; one of the barriers to finance is the lack of sufficient and reliable data in the sector. This lack of data limits cultural organisations' capacity, in particular small and medium sized enterprises (SMEs), to secure funding from investors and institutions. In addition to Eurostat's regular work on cultural statistics, the European Commission has produced or commissioned several studies that contribute to delineate the complexity of cultural and creative sectors and their contribution to EU economic growth.

(fonte: <https://culture.ec.europa.eu/policies/selected-themes/data-on-the-cultural-sector>)

SCHEDA N. 17

A) IL WHISTLEBLOWING NELL'AMBITO DELLE MISURE DI PREVENZIONE DELLA CORRUZIONE

B) LE PROCEDURE DI RECLUTAMENTO DEI DOCENTI UNIVERSITARI

C) LE SCRITTURE CONTABILI DI INTEGRAZIONE E RETTIFICA

D) COME SI EFFETTUA E COME SI INSERISCE UN COMMENTO IN UNA REVISIONE DI UN TESTO WORD E COME SI ELIMINA

E) READ AND TRANSLATE THE FOLLOWING TEXT

In line with the Treaty on the Functioning of the EU, the European Union (EU) is committed to promoting Europe's diverse culture in its international relations. The EU is party to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the main legislation in this area. Since 2007, promoting culture as a vital element in EU international relations has been one of the three main objectives of the European Agenda for Culture. This dedication was renewed as part of the 2018 New European Agenda for Culture. In order to devise an effective strategy for cultural relations, the Commission has carried out a large-scale mapping and consultation process in across 54 countries in the context of the 'Culture in EU External Relations' Preparatory Action, with support from cultural institutes and organisations.

(fonte: <https://culture.ec.europa.eu/policies/international-cultural-relations>)

SCHEDA N. 18

A) LA TRASPARENZA E GLI STRUMENTI A DISPOSIZIONE DEL PRIVATO

B) I PROFESSORI A CONTRATTO

C) IL CONSEGNETARIO DEI BENI

D) COME SI INSERISCE UNA TABELLA IN UN DOCUMENTO WORD?

E) READ AND TRANSLATE THE FOLLOWING TEXT

Cultural heritage is an important expression of cultural diversity that deserves protection. The EU can play an important role in the safeguarding of cultural heritage around the world by providing training, skills development and knowledge transfer activities to partner countries. The engagement of all stakeholders in the new strategy is key to its success and they play an active role.

The stakeholders are:

- governments from partner countries
- local cultural organisations and civil society
- the Commission
- the European External Action Service
- the European Parliament
- other EU Institutions
- EU Member States and their cultural institutes.

(fonte: <https://culture.ec.europa.eu/policies/international-cultural-relations>)

SCHEDA N. 19

A) I RAPPORTI DI LAVORO DI DIRITTO PUBBLICO

B) LA VALUTAZIONE DELLA RICERCA

C) IL CONTROLLO STRATEGICO

D) COME SI EFFETTUA IL CONTROLLO ORTOGRAFICO IN UN DOCUMENTO WORD?

E) READ AND TRANSLATE THE FOLLOWING TEXT

European Spaces of Culture preparatory actions are implemented by EUNIC (EU National Institutes for Culture), aiming to identify innovative collaboration models between European and local actors in third countries, supporting cultural projects relevant to the local context. For example, the project 'The Grid' in the USA is a cooperation of EUNIC Silicon Valley, the EU Delegation in Washington D.C. and several partners. The Grid incorporates art thinking into the development of new technologies and jump-starts a conversation between artists, technologists, and policy makers from Europe, Silicon Valley and beyond. The Urban Cult Lab'Africa brings six fab labs – digital fabrication laboratories – in West Africa together to co-design cultural events including artists' residencies, live events and exhibitions.

(fonte: <https://culture.ec.europa.eu/policies/international-cultural-relations>)

SCHEDA N. 20

A) IL PIANO DELL'ANTICORRUZIONE

B) LE VIOLAZIONI DEL CODICE ETICO

C) LE "IMMOBILIZZAZIONI" MATERIALI?

D) COME SI CONTEGGIANO LE PAROLE IN UN DOCUMENTO WORD?

E) READ AND TRANSLATE THE FOLLOWING TEXT

Cultural and creative industries (CCIs) operate in a complex business environment, where they are defined by the standard regulations concerning businesses as well as intellectual property rights, taxation and many other issues. The policies and legislation governing these fields (i.e. the regulatory framework) should therefore work to facilitate artistic creation and enable business activities, while promoting and preserving Europe's cultural diversity. The culture sector, like many others, is undergoing considerable and rapid change in the wake of the digital revolution. In response to these changes, governments are increasingly identifying a need for continuous assessment in order to ensure the sector's regulatory framework remains fit for purpose.

(fonte: <https://culture.ec.europa.eu/policies/regulatory-framework>)

SCHEDA N. 21

- A) L'ATTIVITÀ DI DIRITTO PRIVATO DELLA PA**
- B) LE ASPETTATIVE DEL PERSONALE DOCENTE E TECNICO AMMINISTRATIVO UNIVERSITARIO?**
- C) IMPUTAZIONE DEI COSTI PLURIENNALI**
- D) INDICARE I PRINCIPALI STRUMENTI PER LA FORMATTAZIONE DI UN TESTO (PARAGRAFI, CARATTERI, ETC..)**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

None of the founding documents of the European Union proposes a strict and restrictive definition what culture is, leaving it at the discretion of the Member States and individuals to define it, based on their national, local and individual sensibility. The legal basis of the Creative Europe programme, the only European Union programme specifically devoted to supporting culture, provides nevertheless an open-ended definition of cultural and creative sectors. The introduction to the Treaty on European Union (TEU) refers to "drawing inspiration from the cultural, religious and humanist inheritance of Europe". It also specifies that one of the aims of the European Union is to "respect its rich cultural and linguistic diversity, and [...] ensure that Europe's cultural heritage is safeguarded and enhanced".

(fonte: <https://culture.ec.europa.eu/policies/eu-competences-in-the-field-of-culture>)

SCHEDA N. 22

A) I CONTRATTI DI RILEVANZA COMUNITARIA

B) I CORSI DI STUDIO

C) INVENTARIO DEI BENI MOBILI

D) COME SI INSERISCE L'INTESTAZIONE IN UN DOCUMENTO WORD: ES. INSERIRE IL NOME DELL'UNIVERSITÀ DEGLI STUDI DI PERUGIA IN ALTO A DESTRA ED IL LOGO DELL'UNIVERSITÀ

E) READ AND TRANSLATE THE FOLLOWING TEXT

With individual EU Member States responsible for their own policies for the cultural sector, the role of the European Commission is to help address common challenges. These include the impact of digital technologies, changing models of cultural governance and the need to support the cultural and creative sectors in innovating. The Commission carries out its actions in line with strategic documents on cultural cooperation as well as its own priorities, established for a given Commission term. In order to ensure that the social and economic role of culture is acknowledged in wider EU policy making and actions, the Commission works on a number of key themes. It also makes sure that the complex nature of cultural and creative sectors is reflected in relevant EU legislation.

(fonte: <https://culture.ec.europa.eu/policies/eu-competences-in-the-field-of-culture>)

SCHEDA N. 23

A) IL PRINCIPIO DI BUONA FEDE E DI TUTELA DELL’AFFIDAMENTO (ART. 5 DLGS N. 36 DEL 31 MARZO 2023)

B) GLI ORGANI DI CONTROLLO DELLA QUALITÀ

C) LE FONTI DI FINANZIAMENTO DELLE UNIVERSITÀ

D) COME SI INSERISCE UNA NOTA A PIE’ DI PAGINA IN UN DOCUMENTO WORD

E) READ AND TRANSLATE THE FOLLOWING TEXT

Member States define their priorities for cultural policy making at EU level in multi-annual Work Plans adopted in form of conclusions by the Council of the EU. Next to the New European Agenda for Culture and in line with its strategic orientation, the Work Plan is established as a strategic and dynamic instrument of EU cultural cooperation that addresses current political developments and set priorities, with due regard for the EU principles of subsidiarity and proportionality. The current Work Plan for Culture covering the period 2023-2026 sets out four priorities for European cooperation in cultural policy-making:

- artists and cultural professionals: empowering the cultural and creative sectors
- culture for the people: enhancing cultural participation and the role of culture in society
- culture for the planet: unleashing the power of culture
- culture for co-creative partnerships: strengthening the cultural dimension of EU external relation

(fonte: <https://culture.ec.europa.eu/policies/strategic-framework-for-the-eus-cultural-policy>)

SCHEDA N. 24

A) LE FASI DELLE PROCEDURE DELL’AFFIDAMENTO (ART. 17 D.LGS 36/2023)

B) I TITOLI DI STUDIO RILASCIATI DALLE UNIVERSITÀ

C) METODO DI RILEVAZIONE DEGLI EVENTI DI GESTIONE

D) CHE TIPO DI FILE HA COME ESTENSIONE .JPG?

E) READ AND TRANSLATE THE FOLLOWING TEXT

Article 21 of the EU Charter of Fundamental Rights prohibits discrimination for any reason such as sex, race, colour, ethnic or social origin, genetic features, language religion or belief, political or other opinion, membership of a national minority, birth, disability, age or sexual orientation. Prohibiting discrimination and protecting fundamental rights are important elements of the EU legal order. Even so, discrimination against certain groups persists throughout the Union. The European Parliament is fully committed to tackling this problem and to promoting equality in the EU’s legislation and policies.

(fonte: <https://www.europarl.europa.eu/about-parliament/en/democracy-and-human-rights/fundamental-rights-in-the-eu/promoting-equal-opportunities>)

SCHEDA N. 25

- A) LA SORVEGLIANZA SANITARIA
- B) LE STRUTTURE DIDATTICHE DELLE UNIVERSITÀ
- C) PATRIMONIO LIBERO E PATRIMONIO VINCOLATO
- D) CHE COSA E' UNA MAILING LIST?
- E) READ AND TRANSLATE THE FOLLOWING TEXT

The Union recognises and respects the right of persons with disabilities to benefit from measures designed to ensure their independence, social and occupational integration and participation in the life of the community. The Union is a party to the United Nations Convention on the Rights of Persons with Disabilities and has an important role in promoting, protecting and monitoring of the Union's implementation of the Convention. The European Parliament is strongly committed to fighting racism and xenophobia. It has called on the Union and its Member States to take action to prevent and combat racism and xenophobia through education, promoting a culture of respect and tolerance.

(fonte: <https://www.europarl.europa.eu/about-parliament/en/democracy-and-human-rights/fundamental-rights-in-the-eu/promoting-equal-opportunities>)

SCHEDA N. 26

- A) LA DELEGA DI FUNZIONI DA PARTE DEL DATORE DI LAVORO IN MATERIA DI TUTELA DELLA SALUTE E DELLA SICUREZZA DEI LAVORATORI NEI LUOGHI DI LAVORO: REQUISITI E LIMITI**
- B) FUNZIONI DEL CONSIGLIO DI AMMINISTRAZIONE**
- C) COSA EVIDENZIA IL CONTO ECONOMICO?**
- D) CHE DIFFERENZA C'E' TRA UNA PEC ED UNA FIRMA DIGITALE?**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

The right to an effective remedy is enshrined in Article 47 of the Charter of Fundamental Rights. It ensures that in case of violations of rights guaranteed by EU laws, individuals can go before a court to claim that their rights are respected. The Charter of Fundamental Rights of the European Union also establishes that in all judicial proceedings concerning EU laws, everyone has the right to a fair trial: "A fair and public hearing within a reasonable time by an independent and impartial tribunal previously established by law and that everyone should have the possibility of being advised, defended and represented".

(*fonte:* <https://www.europarl.europa.eu/about-parliament/en/democracy-and-human-rights/fundamental-rights-in-the-eu/ensuring-access-to-justice>)

SCHEDA N. 27

- A) I DISPOSITIVI DI PROTEZIONE INDIVIDUALI**
- B) LA TUTELA DELLE PARI OPPORTUNITÀ NEL SISTEMA UNIVERSITARIO**
- C) CONSEGNETARIO EI BENI IMMOBILI**
- D) PEC e POSTA ELETTRONICA ORDINARIA**
- E) READ AND TRANSLATE THE FOLLOWING TEXT**

In a digital society where personal data are constantly collected, used and distributed, citizens should be able to decide freely how to use their own personal data to avoid abuse. Article 8 of the Charter of Fundamental Rights provides the right for everyone to the protection of personal data concerning him or her. Such data must be processed fairly for specified purposes and on the basis of the consent of the person concerned or some other legitimate basis laid down by law. Everyone has the right of access to data which has been collected concerning him or her, and the right to have it rectified. Compliance with these rules shall be subject to control by an independent authority.

(fonte: <https://www.europarl.europa.eu/about-parliament/en/democracy-and-human-rights/fundamental-rights-in-the-eu/adapting-to-the-digital-age>)