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BRANO 1

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

Currently running at the Taft Museum of Art in Cincinnati, Ohio is an exhibition called Fakes, Forgeries and Followers, a collection of paintings and works of decorative art that aren't what they first seem. "Some of these works have been in storage for three decades or more, and we thought it would be interesting to bring them out and tell their stories," curator Tamera Lenz Muentz tells BBC Culture. "The stories of what they were thought to be originally, and what science and scholarship goes into determining a piece is not authentic, or not what it was believed to be."

For Muentz, fakes can play a valuable role in art history. "They can tell us about the art market at different periods," she says. "When you have objects that are in such high demand, of course, you're going to have people who are trying to cash in on that – not only artists mimicking other eras of art, but also dealers willing to do shady things to pass off something as something that it's not. I also think understanding what isn't real can help you learn more about the real thing."

Adattato da: "Vermeer's secrets: Why we're fascinated by art fakes" – BBC Culture
(<https://www.bbc.com/culture/article/20221130-vermeers-secrets-why-were-fascinated-by-art-fakes>)



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BRANO 2

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

Sprüth Magers gallery in London is presenting a solo show of US artist Gretchen Bender's work, exploring this pioneering artist as a precursor to the 21st-Century artists who create for and about the post-internet age. Born in Delaware in 1951, Bender studied art at the University of North Carolina at Chapel Hill in the 1970s. She rebelled against the traditional forms of art-making that were pushed on the curriculum at that time.

In the 1980s, struck by the stream of imagery, sound and information flooding through countless television channels, Bender developed a series of immersive "electronic theatre" installations. These works combined sound, video, sculpture and performance, critiquing the pull that corporate and media content had on the collective consciousness at the time. In these works, stacks of televisions show a nauseating barrage of images jostling for attention. Animated logos, Hollywood footage and clips showing Cold War military hardware flash before the viewer, overwhelming their senses.

Adattato da: "The 80s artists who predicted the future" – BBC Culture

(<https://www.bbc.com/culture/article/20230201-have-we-reached-mass-media-overload>)

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BRANO 3

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

In 1930, Henri Matisse, one of the giants of 20th-Century art, found himself in a discouraging creative slump. As he fell into a stylistic repetition, some critics, along with Matisse himself, wondered if the once-radical artist had lost his edge.

Now, a gorgeous, provocative exhibition at the Philadelphia Museum of Art shows how Matisse broke free of his painting stagnation in the late 1920s, and transformed into a revived decorative artist during the 1930s. Matisse in the 1930s is the first major exhibition to look at the painter's evolution during this phase of his long, creative life. It offers a rare opportunity to explore Matisse's process as he worked through a productive decline – especially relevant today, after many artists experienced isolation and creative paralysis during the Covid-19 pandemic.

The exhibition travels to France in March and along the way asks, how does an artist forge ahead after a creative slump? What does it take to maintain a creative drive over a lifetime? A recent Americans for the Arts study found that 64% of 20,000 artists surveyed said they experienced a decrease in their creative productivity during the pandemic.

Adattato da: "Matisse's The Dance: The masterpiece that changed history" – BBC Culture (<https://www.bbc.com/culture/article/20230118-matisses-the-dance-the-masterpiece-that-changed-history>)

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BRANO 4

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

It is 1917 and in Russia the Bolsheviks have seized power, de-throning the Tsar. Within a year, the royal family and their entourage lie dead as imperialism is violently dismantled to make way for Russia's radical new future. But one important remnant of the old order remains: the Imperial Porcelain Manufactory (IPM).

Renaming it the State Porcelain Manufactory, the Bolsheviks, under Vladimir Lenin, took control of this symbol of tsarist decadence, seeing surprising potential in for artistic innovation and the production of propaganda. Stocks of unpainted, snow-white china became a tantalising canvas for avant-garde artists keen to express their utopian ideologies and rouse enthusiasm for the new socialist era, giving this delicate, bourgeois material an unexpected, almost contradictory, second life.

On this re-imagined porcelain, bold images of smoking chimneys, telegraph wires and tower blocks took the place of the pastoral scenes they were once known for. They now appear in a book published to accompany the broadest exhibition of the revolutionary porcelain story ever staged outside Russia, Russian Avant-Garde – Revolution in the Arts, which opened at the Amsterdam branch of the Hermitage Museum in January.

Adattato da: "How teapots were used to spread Russian propaganda" – BBC Culture
(<https://www.bbc.com/culture/article/20220629-how-teapots-were-used-to-spread-russian-propaganda>)



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BRANO 5

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

For the first major survey of Cornelia Parker's work ever staged in London, Tate Britain has assembled nearly 100 of Parker's sculptures, installations, drawings, films and photographs, chronicling more than three decades of work.

Re-enactment is a crucial aspect of Parker's imagination and art, which often ropes our eyes into seeing familiar objects as if for the first time. In 2003 she intervened in French sculptor Auguste Rodin's iconic marble depiction of adulterous lovers by wrapping the famous marble kiss in a mile of string, and rechristening it *The Distance (A Kiss with String Attached)*. Simultaneously obscuring and accentuating the contours of Rodin's work, the string forces our eyes to unravel the profundity of a cultural touchstone that we have looked at so many times we no longer really see it.

Her carefully calibrated choice of a "mile of string" is an allusion to a famous prank played by the pioneering French avant-garde artist Marcel Duchamp, who in 1942 used the same length of string to web the inside of a museum displaying works by his fellow surrealists, making it extremely awkward to walk around and see the show.

Adattato da: "Cornelia Parker: The artist who likes to blow things up" – BBC Culture
(<https://www.bbc.com/culture/article/20220621-cornelia-parker-the-artist-who-likes-to-blow-things-up>)



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BRANO 6

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

A portrait painted by an acclaimed Victorian artist Richard Dadd while he was a long-term psychiatric patient is to return to the hospital where he spent 20 years, which is now also home to a museum. He painted "Portrait of a Young Man" 10 years after arriving at Bethlem Royal Hospital in South London. The identity of the sitter is unknown, but is thought to be either a fellow patient or Dr William Hood, the hospital's physician superintendent, who encouraged Dadd to continue to paint.

Dadd's mental health began to deteriorate while he was touring the Middle East in 1842. He suffered from delusions, and shortly after returning home he murdered his father, believing him to be the devil. At Bethlem, the world's oldest psychiatric hospital, but he was given painting materials and a workspace.

According to Jonathan Jones, the Guardian's art critic, "far from brutal places that tortured him, Victorian asylums gave Dadd a peculiar freedom from his own time. The pure personal vision his illness unleashed will always make him one of the most captivating British artists of the 19th century".

Adattato da: "Victorian portrait painted at Bethlem hospital by patient to go on show" – The Guardian (<https://www.theguardian.com/artanddesign/2023/jan/02/victorian-portrait-painted-at-bethlem-hospital-to-go-on-show-in-same-building>)

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BRANO 7

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

Co-curators Lesley Harding and Kendrah Morgan travelled to the UK in 2018 to begin the process of putting the exhibition "In Equilibrium" together. It's the first time Barbara Hepworth's work has been shown in a major exhibition in Australia, and includes more than 40 works from national, international and private collections – a fraction of the 600-odd sculptures in the prolific late British artist's oeuvre.

This major survey is significant, especially considering the way in which Hepworth was overlooked in her lifetime. Her contemporary, Henry Moore, has often been mistakenly credited with inventing Hepworth's famous piercing of the form, which places a literal hole in the sculpture. The technique, which Hepworth introduced in 1931, has had an enduring influence on modern abstract sculpture.

With the shifting social tides over the last decade, the sculptor is finally getting her due. "Hepworth's work really still feels very contemporary and fresh, and speaks to our current times with themes that are very universal.", says Harding, who is also artistic director of Heide.

Adattato da: "Of stone and wood: sculptor Barbara Hepworth steps out of Henry Moore's shadow" – The Guardian (<https://www.theguardian.com/artanddesign/2022/nov/26/of-stone-and-wood-sculptor-barbara-hepworth-steps-out-of-henry-moores-shadow>)

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BRANO 8

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

One of only two surviving Michelangelo cartoons is undergoing delicate and highly technical conservation work at the British Museum in an attempt to stabilise the fragile work for the coming decades. "Epifania", a preparatory same-scale drawing for a finished work created by the Italian master artist around 1550, has degraded and been subject to repeated repairs over its almost 500-year history.

"Michelangelo was one of the great draughtsmen of the 16th century. He worked into his 80s, but left only 600 drawings behind – an astonishingly small number given his long career," said Emma Turner, a senior conservator at the British Museum. "He is known to have burned some of his drawings in his studio before his death because he didn't want to reveal his working methods.

The cartoon was in Michelangelo's studio at the time of his death. It remained in Italy until the late 18th century, and then travelled to England, the Netherlands and back to England. It was acquired by the British Museum in 1895.

Adattato da: "British Museum works to restore 'rare and complex' Michelangelo drawing" – The Guardian (<https://www.theguardian.com/artanddesign/2022/nov/28/epifania-british-museum-restore-michelangelo-drawing>)



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BRANO 9

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

The idea is great: an exhibition of female abstract painters from the 1940s to the early 70s. Titled "Action! Gesture! Paint!: Women Artists and Global Abstraction", this show is intended, if not to overthrow the canon, then to revise the story: much of it is derived from abstract expressionism, in which the role of female artists has been consistently downplayed.

One asks why does so much (41 out of 150 is my estimate) come from a single private collection? And why does Gillian Ayres have so much space when other arguably more important artists are jammed up against their neighbours, or are reduced to being represented by single works?

Action! Gesture! Paint! You can imagine a film director shouting the title through a megaphone. When different artists are using unmixed and mostly undiluted paint straight from the tube, everything gets a bit homogenised. This makes it all hard work for the viewer. Some of the standout pieces only tangentially meet the show's theme.

Adattato da: "'A punch in the face' – Action, Gesture, Paint: Women Artists and Global Abstraction 1940-70 review" – The Guardian

(<https://www.theguardian.com/artanddesign/2023/feb/09/a-punch-in-the-face-action-gesture-paint-women-artists-and-global-abstraction-1940-70-review>)

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BRANO 10

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

This psychologically acute study of Renaissance adolescence was painted in about 1565. Yet in front of this painting by an artist known as the Master of the Countess of Warwick all that time collapses and you seem to be confronted by real young people, a bunch of severe teens whose turbulent emotions are squeezed into their stiff silken costumes and released in music.

Whoever painted this hypnotic study was much more than a jobbing portrait artist. This is a playful, dramatic work of art. Clearly, there was a stupendous artist at work in 1560s England – but they never signed anything and weren't even recognised as existing until the sharp eye of the Art historian Roy Strong in the 1960s spotted a similarity of style in a string of anonymous pictures. He dubbed this painter the Master of the Countess of Warwick.

It's not completely random to throw in the notion of a Mistress of the Countess of Warwick. Most professional artists in the Low Countries in the 16th century, where this enigmatic artist probably originated, were men but there were some women too, including the portrait painter Catharina van Hemessen. So, maybe "Master" is an unnecessary prejudice.

Adattato da: "Tudor Mystery review – who could have painted such medieval strangeness?" – The Guardian (<https://www.theguardian.com/artanddesign/2023/feb/01/tudor-mystery-review-who-could-have-painted-such-medieval-strangeness>)



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BRANO 11

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

In early-1980s Britain, dub reggae melded with post-punk in eerie laments of a disunited kingdom, beleaguered by economic decline and interracial strife. The National Gallery of Art's exhibition "This Is Britain: Photographs from the 1970s and 1980s" consists of about 45 recently acquired prints and a few issues of British photo magazines of the period.

Many of these black-and-white photos suggest the frustrations of life in '70s and '80s Britain, and a few show the aftermath of violence. In between the first gallery and the screening room are pictures, mostly made in the 1980s and usually in color, that depict a more affluent Britain.

The 1980s color photos appear more contemporary, but perhaps they're just as outdated as the 1970s work. Recent economic forecasts for post-Brexit Britain are not optimistic. While black-and-white photography is not going to make a major comeback, the discontented 1970s chronicled in "This Is Britain" may be due for a reprise of sorts.

Adattato da: "British photographs of the '70s and '80s showcase empire in decline" – The Washington Post (<https://www.washingtonpost.com/arts-entertainment/2023/02/08/national-gallery-of-art-this-is-britain/>)



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BRANO 12

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

When you read, in reports about a recent study getting considerable attention, that the increasing lack of definition in the art of J.M.W. Turner and Claude Monet correlates with an increase in air pollution during the Industrial Revolution, you might think: Wait.

You might also think, I wonder if anyone has thought this before? The answer is: Of course they have. It's commonplace in the literature on both Turner and Monet to link their visions with aspects of modernity, including human-made pollution. "Turner Whistler Monet," a 2005 exhibition at Tate Britain in London, even organized a conference around "the aesthetics of pollution," which discussed the idea that all three artists might have been provoked by pollution to abandon realism and seek out beauty in the modern urban environment.

So the connection is there, and it's valid. But to suggest that the increasing radicalism of Turner and Monet — their willingness to jettison clear outlines and old ways of painting — was the result of increased levels of sulfur dioxide in the atmosphere is to confuse internal creative choices with external stimuli.

Adattato da: "Art history, not air pollution, explains changes in Monet's paintings" – The Washington Post (<https://www.washingtonpost.com/arts-entertainment/2023/02/01/monet-paintings-pollution-study/>)

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BRANO 13

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

A unique performance of Gustav Holst's masterwork "The Planets" – played on a magnificent pipe organ rather than by an orchestra and punctuated by poems inspired by children's responses to the music – is to be staged in the suitably vast Salisbury Cathedral. The idea of the community music project is to introduce more people, young and old, to the 140-year-old "Father" Willis organ, one of the treasures of the cathedral.

It is also intended to get the children who took part and the adults who will watch and listen thinking afresh about the themes Holst's suite tackles – war, peace, joy and mysticism – which seem as relevant now as when he wrote the work a century ago.

The cathedral's education officer, Katherine Dolphin, said the children involved responded vibrantly to the music and the cathedral. A highlight for her was when a group of boys from one school spontaneously began dancing in the choir when the opening notes of Mars boomed out. "They were completely taken in by it – remarkable."

Adattato da: "Salisbury Cathedral pipe organ will breathe new life into Holst's Planets" – The Guardian (<https://www.theguardian.com/music/2023/jan/30/salisbury-cathedral-pipe-organ-new-life-holst-the-planets>)



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BRANO 14

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

In 1934, all of musical England gathered to celebrate the 75th birthday of one the country's most famous composers – Dame Ethel Smyth. After her death in 1944, Smyth spent several decades out of the limelight, but she is now coming back on to concert programmes and recording schedules. The CD release that blew me away this year was a new recording of Smyth's symphonic cantata "The Prison".

This is a wonderful opportunity. One of the best things about classical music is its diversity. There is so much music written by so many people, that if we only hear the same small number of works we're missing out on the richness that classical music can provide. Barbara Strozzi, Johannes Brahms, Julius Eastman, Jessica Curry and Errollyn Wallen are all technically "classical" composers, but what a world of difference between their sounds. It doesn't seem a coincidence that numbers of classical music listeners are increasing at the same time as names on programmes – and the people performing them – are starting to better reflect our world.

Adattato da: "Without Ethel Smyth and classical music's forgotten women, we only tell half the story" – The Guardian (<https://www.theguardian.com/music/2020/dec/02/ethel-smyth-classical-music-forgotten-women-canon-composition>)

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BRANO 15

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

If "The Notebooks of Leonardo da Vinci," the performance collage written and directed by Mary Zimmerman, no longer seems as revelatory as it did when it burst into existence at Chicago's Goodman Theatre in the mid '90s, it's partly because Zimmerman's trailblazing work has steadily raised theatrical expectations over the ensuing decades.

Inspired by Leonardo's voluminous record of his insatiable curiosity, the play dips in and out of the roughly 5,000 pages of surviving material the Italian polymath left behind from his excursions into anatomy, astronomy, architecture, botany, physics and, of course, painting. Zimmerman pays homage to an artist who exemplifies the high Renaissance ideal of the universal man.

At her best, Zimmerman sets in motion spectacle that dazzles the eye and tickles the mind. Her return to "The Notebooks of Leonardo da Vinci," an Old Globe presentation of last year's Goodman Theatre revival, unfortunately has the muffled vitality of a retrospective exercise. Try as I might to recapture the excitement of first seeing the work in New York in 2003, I was unseduced, visually and dramatically.

Adattato da: "Review: 'The Notebooks of Leonardo da Vinci' is more impressively acrobatic than it is exciting" – Los Angeles Times (<https://www.latimes.com/entertainment-arts/story/2023-01-31/review-mary-zimmerman-notebooks-of-leonardo-da-vinci-old-globe-review>)



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BRANO 16

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

Ruth Wilson has called a new stage role in the play "The Second Woman" in which she will perform the same scene repeatedly for 24 hours straight an "extraordinary, once in a lifetime experience".

The Golden Globe and Olivier award winner will star in the UK premiere of the internationally acclaimed epic The Second Woman at the Young Vic this spring. Playing Virginia, Wilson will enact a single, seven-minute scene on loop, with 100 different men performing opposite her as her lover Marty, one after the other. Most of the men are non-actors who have volunteered for the role.

The play, created by Nat Randall and Anna Breckon, sees the actors all follow the same short script – Marty arrives in Virginia's sitting room with a takeaway and an apology for "being so crude". When Virginia seeks emotional reassurance from him, how each man chooses to give that reassurance is an exploration of gender roles and shifting power dynamics.

Adattato da: "'Once in a lifetime': Ruth Wilson to star in 24-hour show The Second Woman at Young Vic" – The Guardian (<https://www.theguardian.com/stage/2023/feb/08/once-in-a-lifetime-ruth-wilson-to-star-in-24-hour-show-the-second-woman-at-young-vic>)

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BRANO 17

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

There was a community of sorts in that new state – all of us watching plays at our desks or our kitchen tables. This, we were told during COVID, was live digital streaming theatre, a form that overcame the limitations of real time and space. With lockdown this was all we could do, but the digital emanation continues to hold as we plot our way back to a new normal. Theatre took a battering during lockdown and theatre-makers did all they could to survive – Zoom plays and livestreams and online festivals. I'm all for technological and digital progress but don't call it theatre. Find a new name.

One argument for the digitalisation of theatre is that it addresses barriers to inclusion – people living in far-flung places; people unable to afford ticket prices; people with disabilities which limit access. As someone with a background in community arts, I challenge the notion that productions need be made available anywhere in the world. Instead, support your local theatre. Regional theatres are on their knees while the latest celebrity shows from London get streamed around the world.

Adattato da: "Regional theatres are on their knees – support your local one" – The Guardian (<https://www.theguardian.com/stage/2023/feb/10/covid-live-performance-regional-theatres>)



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BRANO 18

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

One of Britain's oldest theatres, the Oldham Coliseum, has said it will be forced to close after losing its Arts Council England (ACE) funding. The 138-year-old theatre, which helped launch the careers of some of Britain's best-loved actors, said it could not survive without a £1.8m subsidy over the next three years.

The Oldham Coliseum is the biggest theatre outside London to lose its ACE funding from April. The decision, which stems from a review aimed at rebalancing investment outside the capital, came despite Oldham being earmarked as a priority for "levelling up for culture" money by the government. In an interview with the Oldham Times last week, ACE's north area director, Sarah Maxfield, said the Coliseum's application for £1.8m over the next three years – which it had received in the last funding round – was deemed "very high risk" and not value for money.

The comedian Jason Manford added: "Someone at Oldham council should be absolutely ashamed that they have let this happen ... I'm sure the multistorey carpark or Safestore storage unit will bring the same joy."

Adattato da: "Oldham Coliseum to close after losing £1.8m arts subsidy" – The Guardian (<https://www.theguardian.com/culture/2023/feb/14/oldham-coliseum-set-to-close-after-losing-arts-funding>)

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BRANO 19

Legga il seguente brano a voce alta e risponda alle domande dell'esaminatore

On Tuesday, Colin Marr, director of the Edinburgh Playhouse theatre, told the Stage magazine that audience behaviour during musicals was the worst he had known in his five years in charge. "One of the main things we are trying to do is talking to producers about marketing." he said. "So, when we market shows let's not have phrases such as 'best party in town' or 'dancing in the aisles'" He said some marketing sends the message it is acceptable to sing along, "but actually, if you are in the row behind you don't want that".

"This is becoming far too regular an occurrence", he added, "not just in our theatre but in venues across the UK. There is a very small minority of people who come to our theatre and choose to sing, dance and talk throughout the show in a manner that disturbs others. They either don't know, or don't care, how much this spoils their fellow audience members' experience. When one of my team asks them politely to stop they become verbally abusive and, in some cases, physical. This is not acceptable."

Adattato da: "'Worst party in town': abusive audiences force UK musicals to tone down ads" – The Guardian (<https://www.theguardian.com/stage/2023/feb/14/no-party-uk-musical-ads-will-change-to-stop-bad-theatre-behaviour>)