



**Universidad**  
Zaragoza

## Trabajo Fin de Máster

La gestión de un concurso de arte en el ámbito anglosajón: una exposición sobre el cambio climático vista por el arte de concepto en el Museo de Zoología de la Universidad de Cambridge

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A project management for an art competition in the United Kingdom: a temporary exhibition about the climate change from the concept art perspective at the University Museum of Zoology Cambridge

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## Resumen

El Museo de Zoología de la Universidad de Cambridge, que alberga más de tres millones de objetos de historia natural incluyendo especímenes del viaje Beagle de Charles Darwin, forma parte del consorcio de ocho museos de la Universidad de Cambridge. Comparte el edificio de David Attenborough con nueve organizaciones de conservación de la biodiversidad de enfoque internacional, así como con el Departamento de Zoología de la universidad, actuando como un centro nacional para la conservación ambiental, con el museo como imagen pública revitalizada.

En este contexto, el presente proyecto propone la creación de un concurso de arte de concepto, y su consiguiente exposición, poniendo especial énfasis en la protección del medio ambiente a partir de la conexión existente entre la disciplina artística y la ciencia, tratando de sensibilizar y concienciar al público, de forma global, sobre las consecuencias del cambio climático.

## Abstract

Home to more than three million natural history objects, including specimens from Charles Darwin's Beagle voyage, the University Museum of Zoology Cambridge belongs to the consortium of the eight museums of the University of Cambridge. The museum shares the David Attenborough Building with nine internationally focused biodiversity conservation organisations, as well as the University's Department of Zoology, creating a national hub for biodiversity conservation, with the museum as a reinvigorated public face. In this context, this project suggests the creation of a concept art contest, and its succeeding exhibition, giving special emphasis to the importance of environmental conservation and the existing connection between arts and sciences, trying to raise public awareness about the climate impact and its consequences.

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## 1. Contexto del proyecto

### 1.1. Antecedentes

El Museo de Zoología de la Universidad de Cambridge alberga una colección de más de dos millones de especies, en la que están integrados los cinco reinos animales: desde uno de los esqueletos en exposición más grandes de Gran Bretaña como una ballena aleta de más de 21 m de largo, hasta la colección de escarabajos que Charles Darwin recolectó durante su estancia en Cambridge<sup>1</sup>.

El museo se constituyó en 1865 en el sitio de los Nuevos Museos, aunando las colecciones del Museo de Anatomía Comparativa y de la Sociedad Filosófica de Cambridge. La mayor parte de las especies se adquirieron entre 1865 y 1915 a partir de colecciones privadas de conchas, insectos y aves que fueron compradas o donadas, y de las expediciones inglesas a África, Australia y al sudeste asiático, de donde trajeron insectos, invertebrados marinos, peces, anfibios, mamíferos y aves<sup>2</sup>. Actualmente, forma parte del Departamento de Zoología de la Universidad de Cambridge y, además de estar abierto al público, sus colecciones son utilizadas por investigadores y estudiantes de todo el mundo en su estudio académico.

No obstante, varias exposiciones temporales acogidas en el museo entre 2007-2019 muestran el interés de la institución por relacionar la ciencia con el arte y concienciar a los visitantes sobre la importancia de proteger el patrimonio natural. Ya en el año 2007/2008, la Fundación RSPB (*Royal Society for the Protection of Birds*), *The Wild Life Trusts* y el Museo de Zoología de Cambridge organizaron un concurso de fotografía cuyo fin era mostrar la belleza de los pantanos y su fauna a través de las imágenes aportadas por los participantes. De este modo, se pretendía concienciar a los visitantes del trabajo efectuado por instituciones inglesas para revertir cuatro siglos de daño en los pantanos de Reino Unido<sup>3</sup>.

Unos años más tarde, tras la remodelación del Museo efectuada entre 2013 y 2018, se llevó a cabo otra exposición temporal donde la naturaleza volvía a conjugarse con el arte. Se titulaba *Still Life: The art of Taxidermy* (Naturaleza Muerta: el arte de la Taxidermia) y se realizó desde Julio a Septiembre de 2018. La colección presente en la exhibición era obra de Jack Fishwick<sup>4</sup>, firme defensor de la taxidermia como forma de arte basada en la comprensión profunda y la observación cuidadosa del mundo natural.

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<sup>1</sup> UNIVERSITY OF CAMBRIDGE, *Collections in the Human & Natural Sciences*, Cambridge University Museums, Cambridge, 2001, p. 4.

<sup>2</sup> <http://www.museum.zoo.cam.ac.uk/about-us/our-history> (consultada día 09/10/2019).

<sup>3</sup> Véase Anexo 6.1 para sus bases y criterios de participación.

<sup>4</sup> Jack Fishwick: profesional taxidermista líder en Gran Bretaña. Con más de cuarenta años de experiencia ha trabajado para museos nacionales, artistas y coleccionistas privados de todo el mundo. Ha ganado campeonatos internacionales y ha actuado como juez e instructor en los eventos de taxidermia más importantes del mundo (<http://www.museum.zoo.cam.ac.uk/whats-on/still-life-art-taxidermy>). Consultada el día 18/09/2019).

Por último, la disciplina artística y la ciencia volvieron a encontrarse en el Museo de Zoología, precisamente en la última exposición temporal celebrada en el mismo, abierta al público desde mayo a septiembre de 2019. Fue protagonizada por las obras del artista y naturalista Jonathan Kingdon (1935-), cuyos dibujos derivaban de las disecciones de cadáveres de animales que llevó a cabo en África. Además, mediante sus pinturas y esculturas se pretendía explorar el análisis científico de la evolución animal tras muchas décadas de observación<sup>5</sup>.

En este contexto de actuaciones que relacionan el arte con la zoología es donde se enmarca nuestra la propuesta de creación del concurso- exposición, *The Museum of Zoology Art Prize* (El Premio del Museo de Zoología al Arte), en el Museo de Zoología de la Universidad de Cambridge. En este sentido hemos revisado algunos antecedentes directos del proyecto, puesto que existen una gran cantidad de concursos en materia artística en todo el mundo. A continuación, recogemos un breve resumen de aquellos que han servido como principales referencias en la elaboración de este trabajo. En España y en Reino Unido hemos revisado a fondo las bases de algunos, de especial interés para nosotros.

En el territorio español nos han servido especialmente tres:

- Premio de Arte “Santa Isabel de Aragón, Reina de Portugal” en Aragón, convocado por primera vez en 1989 con el objetivo de incentivar, promover y difundir la creación e innovación artística. Se dirige a artistas empadronados en el territorio aragonés que quieran participar tanto de forma colectiva como individual. Con temática y técnica libre, los integrantes pueden optar a dos premios: el primero dotado de 9.000 euros, además de un accésit de 5.000 euros. Por otro lado, tanto las obras premiadas como aquellas seleccionadas son exhibidas en el Palacio de Sástago localizado en la capital aragonesa.
- Premio de Pintura “Indalecio Hernández” en Extremadura, convocado por primera vez en 1996 por el Ayuntamiento del municipio extremeño de Valencia de Alcántara con la colaboración del Instituto Cultural “El Brocense” de la Diputación provincial de Cáceres y la Fundación Indalecio Vallejo con el fin de homenajear al pintor local. Está dirigido a cualquier artista de origen europeo, y cuenta con un premio único de 1.800 euros y un accésit de 900 euros. Tanto las obras premiadas como las seleccionadas en la fase final son expuestas en la Fundación Indalecio Hernández.
- Certamen Nacional de Pintura “Adolfo Córdoba” en Andalucía, celebrado por primera vez en el año 1998 con el fin de conmemorar el Día del Níspero en Sayalonga, un municipio

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<sup>5</sup> ASHBY, J., *Evolution as inspiration*, Cambridge, Cambridge Conservation Initiative and The University Museum of Zoology Cambridge, 2019, p. 5.

localizado en la provincia de Málaga. A partir de una técnica libre, el tema de las obras debe estar relacionado con Sayalonga y el Níspero. El certamen cuenta con un único premio dotado de 1.500 euros, y las obras seleccionadas son expuestas en el Museo Morisco de Sayalonga.

Otros tres nos han servido de modo especial en el territorio inglés:

- “Fens through a lens” en Cambridge. Llevada a cabo entre 2007 y 2008, la competición de fotografía lanzada por las fundaciones RSPB y *Wildlife Trust*, junto con el Museo de Zoología de la Universidad de Cambridge contaba con varias categorías, distintos premios en efectivo, y la oportunidad de exponer las fotografías en el museo.
- “The Holly Bush Emerging Woman Painter Prize” en Hampstead. Establecido en 2016 y patrocinado por el histórico pub *The Holly Bush* de Hampstead, el concurso se dirige a todas las pintoras residentes en Reino Unido o Europa. Tiene como objetivo apoyar y celebrar la trayectoria de pintoras emergentes, y otorga como premio un cheque de £1.5000 así como un espacio en la Exposición Flux de Londres. Además, cuenta con otros dos premios, uno valorado en £500 en efectivo, y £250 en cupones de *Cass Art* (comercio líder en material artístico en Reino Unido).
- “Art Gemini Prize” en Londres. Fundado en la ciudad de Londres en 2012 por Jimmy Lek<sup>6</sup>, ha recibido más de 5.000 artistas de 35 países de todo el mundo. Se trata de una competición independiente abierta a cualquier artista del mundo con el objetivo de promocionar el arte contemporáneo de artistas internacionales o nacionales, tanto emergentes como establecidos. Con un premio de \$35.000 y un segundo premio procedente del voto del público, las obras ganadoras y seleccionadas se exponen tanto en Londres como en Singapur.

En el concurso- exposición que se propone llevar a cabo en el Museo de Zoología de la Universidad de Cambridge, y cuyas características se irán detallando a lo largo del presente proyecto, se prevé ahondar en uno de los temas más actuales en materia medioambiental: el calentamiento global y el cambio climático. La conexión entre el arte y la ciencia se materializará a través de las obras presentes en la exposición, las cuales plasmarán la visión del artista sobre el impacto del cambio climático en nuestro planeta.

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<sup>6</sup> Jimmy Lek: fundador y organizador del Premio Art Gemini. Nacido en Singapur, Lek es un entusiasta del arte y ha participado durante muchos años en varios proyectos de arte, incluidas exposiciones en Singapur y Londres (<https://www.artgeminiprize.com/the-team/>. Consultada día 20/09/2019).

## 1. 2. Finalidad

La finalidad de este proyecto es la realización de un concurso de arte *concept*<sup>7</sup>, *the Museum of Zoology Art Prize* (El Premio del Museo de Zoología al Arte), que sería lanzado por el Museo de Zoología de la Universidad de Cambridge en colaboración con el Iniciativa de Cambridge por la Conservación<sup>8</sup> y la empresa *Jagex*<sup>9</sup>. Se ha tomado contacto con ambas instituciones y estarían dispuestas a establecer dicho acuerdo: por una parte, la Iniciativa de Cambridge por la Conservación y el Museo de Zoología de la Universidad de Cambridge trabajan actualmente unidos en mostrar los esfuerzos que la ciudad inglesa está llevando a cabo para mantener la biodiversidad para las generaciones venideras en varios proyectos conjuntos<sup>10</sup>; y por otra parte, la empresa de videojuegos *Jagex* tendría la oportunidad de expandir su práctica a un público nuevo y, así, alcanzar más jugadores. Además, podría reforzar positivamente su imagen de marca al verse inmersa en un proyecto cuyo fin reside en la protección y mejora del medio ambiente.

En el concurso podrán participar todos aquellos artistas de concepto residentes en Reino Unido, independientemente de su nacionalidad, que estén interesados en mostrar sus obras en uno de los mejores museos de la región de Cambridgeshire. El tema de las ilustraciones conceptuales deberá estar relacionado con los retos ambientales a los que se enfrenta el planeta: combatir el cambio climático y sus efectos. El primer premio estará dotado de £2.000, mientras que el segundo recibirá una suma de £1.000. La obra más votada por el jurado popular recibirá £750.

Tanto las obras seleccionadas como las ganadoras se exhibirán en una de las salas del Museo de Zoología de la Universidad de Cambridge como protagonistas de la exposición “*Concept art for the end of climate change*” (El arte *concept* por el fin del cambio climático) y formarán parte del catálogo de la misma.

Con todo ello se pretende concienciar al público general y a las generaciones más jóvenes sobre la importancia de respetar el planeta y cuidar la biodiversidad, a partir de las obras expuestas en el museo y de las variadas actividades que plantea el proyecto.

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<sup>7</sup> El *concept art* o arte de concepto es una forma particular de ilustración, cuyo objetivo principal es expresar, antes de la creación del producto terminado, un diseño, una idea o un estado de ánimo que se utilizará en una película, un videojuego, una animación o en un cómic. Pretende transmitir la visión general del diseño en lugar de especificar todo en términos exactos desde el principio. Hace referencia los diseños de preproducción, que pueden ser aplicados a la escenografía, diseño de moda o diseño arquitectónico de forma general. Por su parte, el artista conceptual debe tener en cuenta aspectos del entorno, del movimiento de los personajes y su historia: elementos de contexto que van más allá de la imagen estática e instantánea, pero que pueden servir como transición a las siguientes escenas. Su propósito es el de explorar rápidamente ideas y comunicarlas de la manera más efectiva posible, optando por la tecnología digital por ser más rápida y precisa. La interpretación de ideas y de cómo se realizan es donde la creatividad individual del artista se pone en evidencia, pero ésta, a su vez, está fuera de su control, porque la visión final no depende de él.

<sup>8</sup> Véase Anexo 6.2 para más información sobre la Iniciativa de Cambridge por la Conservación.

<sup>9</sup> *Jagex Ltd.*: empresa fundada en 2001 con sede en Cambridge creadora y propietaria del famoso videojuego *Runescape*. Hoy en día es considerada una de los desarrolladores y editores de videojuegos más grandes y respetados del Reino Unido (<https://www.cambridgesciencepark.co.uk/company-directory/jagex-games-studio/> (consultada día 10/10/2019)).

<sup>10</sup> <http://www.museum.zoo.cam.ac.uk/about-us/our-history> (consultada día 10/10/2019).

### 1. 3. Análisis del entorno

El Museo de Zoología de la Universidad de Cambridge está situado en el centro histórico de Cambridge, ciudad capital del condado de Cambridgeshire, localizada al suroeste de Reino Unido. La ciudad limita al norte con la región de Lincolnshire, al este con las regiones de Norfolk y Suffolk, al sur con Essex y Hertfordshire, y al oeste con Bedfordshire y Northamptonshire. Tiene una población estimada de 129.000 habitantes, siendo 25.000 estudiantes y cuenta con una superficie de unos 41 km<sup>2</sup>. Es considerada la segunda ciudad más grande del condado, y la quincuagésima cuarta urbe mas grande de Reino Unido<sup>11</sup>.

Es posible acceder a Cambridge en coche, tren, autobús o avión. Situada a tan sólo 70 km de Londres, existe un buen servicio de trenes y autobuses “Cambridge-Londres”, que permite viajar con facilidad a la capital inglesa, o visitar Cambridge durante una estancia en Londres. Además, está conectada por tren con ciudades contiguas como King’s Lynn, Norwich, Bury St Edmund e Ipswich. En autobús, se puede llegar Norwich y Peterborough, de forma directa, aunque el destino más recurrente sea Londres.

Por vía aérea, la ciudad de Cambridge cuenta con un aeropuerto de dos destinos: Manchester y Gothenburg (Suecia). No obstante, el aeropuerto de Londres- *Stansted* se encuentra a aproximadamente 40 km del centro de la ciudad, hecho que facilita la recepción de turistas.

En cuanto a sus recursos propios, Cambridge es una ciudad histórica de fama internacional que atrae a una media de 550.000 turistas al año (según la Oficina Nacional de Estadística), posicionándose como la quinta ciudad más visitada de Reino Unido después de Londres, Edimburgo, Birmingham y Liverpool<sup>12</sup>. En el estudio más reciente llevado a cabo en 2018 por *VisitBritain* se observa un aumento de turistas del 0’63% respecto al año 2017, acogiendo a un total de 700.400 viajeros, quienes permanecieron una media de 4 o 5 noches en la ciudad, un 5’07% más que el año anterior<sup>13</sup>. Una parte importante del éxito y la atracción de Cambridge reside en la alta calidad de su entorno natural y de su arquitectura, ya que Cambridge es una ciudad compacta con un próspero centro urbano e históricos espacios verdes<sup>14</sup>. Cuenta con más de 1.500 edificios de interés local, que contribuyen a definir el paisaje urbano de la ciudad y un entorno paisajístico de renombre rodeado por zonas de importancia histórica y cultural tales como The Backs, Grantchester Meadows y Stourbridge Common<sup>15</sup>.

Evidentemente, un fuerte atractivo turístico de la ciudad es la distinguida universidad, fundada en 1209 y considerada la tercera mejor universidad del mundo (según el Ranking Académico de

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<sup>11</sup> <http://worldpopulationreview.com/world-cities/cambridge-population/> (consultada día 23/09/2019).

<sup>12</sup> Véase Anexo 6.3 para tabla de las ciudades más visitadas de Reino Unido.

<sup>13</sup> Véanse Anexos 6.4 para gráficos de recepción de turistas en Cambridge (2018) y 6.4.1. para gráficos circulares con características de los turistas recibidos en Cambridge (2018).

<sup>14</sup> “Cambridge City Council Annual Monitoring Report 2017”, PDF, December 2017, p. 14.

<sup>15</sup> *Ibidem*, p. 7.



Universidades del Mundo (ARWU) publicado por *Shanghai Academic Consultancy* en 2019)<sup>16</sup>. Está compuesta por 31 colleges, cuyas arquitecturas son de gran interés cultural, y es posible visitarlas. Otro de los atractivos de la ciudad son los ocho museos pertenecientes al departamento “Museos de la Universidad de Cambridge”, cuyas colecciones resultan de gran interés para viajeros, siendo recursos para investigadores, estudiantes y público de todo el mundo<sup>17</sup>. A diferencia de otros museos, los museos de la Universidad se establecieron principalmente como colecciones para la investigación académica y la enseñanza, proporcionando una fuente única de datos históricos y etnográficos<sup>18</sup>.

El Museo de Zoología<sup>19</sup> es una parte integral del Departamento de Zoología de la Universidad de Cambridge y juega un papel importante para muchos de los estudiantes del departamento, ofreciendo salas de demostraciones con fines educativos y colecciones con importantes especies. Los comisarios, el equipo de gestión de colecciones y los conservadores del museo están disponibles para ayudar a los estudiantes a todos los niveles<sup>20</sup>. Acoge alrededor de 75.000 visitantes al año<sup>21</sup> y cuenta con una oferta variada de visitas, charlas y eventos. Además, comparte el edificio denominado *David Attenborough Building* con la Iniciativa de Cambridge por la Conservación (CCI), localizada en “La nueva zona de Museos”<sup>22</sup>.

#### 1.4. Organización gestora

En la organización gestora para el concurso- exposición *Museum of Zoology Art Prize* se van a ver implicadas tres instituciones, porque, como ya hemos anunciado, se va a establecer un acuerdo colaborativo entre el Museo de Zoología de la Universidad de Cambridge, la Iniciativa de Cambridge por la Conservación y la empresa de videojuegos *Jagex*.

Los administradores del Museo de Zoología tendrán las competencias de gestión tanto del concurso como de la exposición, facilitando las áreas necesarias del museo para exhibir tanto las obras seleccionadas y ganadoras. Serán los encargados de la producción, ejecución y seguimiento del proyecto, además de proporcionar de entre su plantilla a uno de los miembros del jurado para la selección de las mejores obras.

El Museo de Zoología y la Iniciativa de Cambridge por la Conservación trabajan unidos en varios proyectos conjuntos a lo largo del año. Un miembro de la Iniciativa de Cambridge por la Conservación actuará como cocomisario de la exposición y estará presente en el proceso de

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<sup>16</sup> Véase ranking en el siguiente enlace: <http://www.shanghairanking.com/arwu2019.html>.

<sup>17</sup> “Further Information. Events Apprenticeship Trainee”, PDF, University of Cambridge Museums and Fitzwilliam Museum, August 2019, p.7.

<sup>18</sup> UNIVERSITY OF CAMBRIDGE, *Collections in the Human & Natural Sciences*, Cambridge University Museum, Cambridge, 2001, p. 6.

<sup>19</sup> Véase Anexo 6.5 para vistas 3D del Museo de Zoología y alrededores.

<sup>20</sup> <https://www.zoo.cam.ac.uk/study/facilities> (consultada día 02/10/2019).

<sup>21</sup> <https://www.museum.zoo.cam.ac.uk/about-us> (consultada día 02/10/2019).

<sup>22</sup> Véase Anexo 6.6 con mapa de la “Nueva Zona de Museos”.

selección de obras estableciendo un criterio científico y supervisando que las obras plasmen la importancia del desarrollo sostenible y el respeto por la naturaleza. Además, colaborará con el museo en las actividades a realizar en relación con la exposición, formando parte de charlas o moderando debates. La experiencia en arte de concepto vendrá de la mano de la empresa *Jagex*, quien estará presente en la difusión y comunicación del proyecto. De este modo, proveerá plataformas especializadas en arte de concepto para divulgar el concurso al público adecuado y dispondrá de un diseñador gráfico encargado del diseño del catálogo y de posters. Además, un miembro de la empresa estará presente a la hora de seleccionar las obras adecuadas para la exposición. También colaborará con el museo en las actividades a realizar en relación con la exposición, a partir de talleres y esponsorizando los premios.

En cuanto a mi papel en el presente proyecto, se trataría exclusivamente de intentar convencer al Museo de Zoología sobre la realización del concurso- exposición, puesto que la institución ya cuenta con los recursos humanos suficientes para su planteamiento y ejecución.

### 1. 5. Análisis transversal

Debilidades	Amenazas
<p>Inexperiencia en el desarrollo de concursos en materia artística</p> <p>Personal reducido para la elaboración del proyecto</p> <p>El estilo (<i>concept art</i>) es poco conocido por los profesionales del museo</p> <p>Los voluntarios del Museo de Zoología no están relacionados con la disciplina artística</p>	<p>Prestigio (y competencia) de otros museos en Cambridge destacables por sus colecciones artísticas (<i>Fitzwilliam Museum</i> o <i>Kettle's Yard</i>)</p> <p>Limitar o restringirnos en exceso y que los artistas residentes en el Reino Unido no estén interesados en participar en el concurso</p> <p>Poca recepción de los visitantes a la exposición</p>
Fortalezas	Oportunidades
<p>La Universidad es una institución con siglos de prestigio y reconocimiento</p> <p>El Museo está situado en el enclave histórico y cultural de la ciudad</p> <p>Cuenta con instalaciones aptas para la exposición</p> <p>Instituciones punteras van a colaborar para poner profesionales al servicio del proyecto</p>	<p>Concienciar a los visitantes sobre el cambio climático y calentamiento global a través del arte</p> <p>Dar a conocer a nuevos artistas en un museo de renombre internacional</p> <p>Atraer a un nuevo sector al museo: diseñadores, artistas <i>concept</i>, ilustradores...</p> <p>Ofrecer experiencia para voluntarios que colaboren en el proyecto</p>

## 2- Definición del contenido del proyecto

### 2. 1. Destinatarios

El concurso *Museum of Zoology Art Prize* va dirigido a todos artistas de concepto mayores de 18 años y asentados en Reino Unido, de indistinta nacionalidad, sexo o religión. De entre todas las ilustraciones presentadas, se seleccionarán 25 o 35 (dependiendo de las dimensiones) para formar parte de la exposición celebrada en el Museo de Zoología de la Universidad de Cambridge tras la deliberación de los jueces del concurso, pero sólo tres serán remuneradas económicamente<sup>23</sup>. Tanto artistas emergentes como establecidos están invitados a participar en el concurso y dar a conocer sus dotes artísticas. Podrán presentar un máximo de dos obras, inéditas o realizadas en los últimos tres años de su carrera profesional, y con *copyright* de las imágenes. Aquellas piezas que hayan sido presentadas previamente a otros certámenes o premios, no serán aceptadas. Será condición indispensable para la participación en el concurso que los artistas acepten los términos y condiciones propuestos por los administradores del Museo de Zoología antes del envío de las obras<sup>24</sup>. Los artistas deben ajustarse a los criterios de participación expuestos por la organización del concurso<sup>25</sup> y firmar el formulario de inscripción<sup>26</sup>.

Una vez que las mejores obras hayan sido seleccionadas y dispuestas en el museo, cualquier persona será bienvenida a visitar de forma totalmente gratuita la exposición *Concept art for the end of climate change* (El arte de concepto por el fin del cambio climático). Estará abierta a todos los públicos: desde niños y familias a personas de avanzada edad, fijando una horquilla de edad establecida entre los 7 y los 80 años. No obstante, algunas actividades llevadas a cabo en relación a la exposición, delimitadas al público por la edad de participación y su costo.

La exposición se dirige especialmente a todas aquellas personas interesadas en el ámbito artístico y medioambiental, de modo especial, a quienes sienten fascinación por el arte de concepto, la ilustración y el diseño de personajes. Esto es, tanto artistas como individuos relacionados con dicho entorno, como por ejemplo coleccionistas o estudiantes de grados y másters relacionados con el arte, la cultura y la gestión de museos, entre otros.

Cada obra de arte dispuesta en la exposición tendrá la función de transmitir una idea o concepto relacionado con el calentamiento global y el impacto del cambio climático en la biodiversidad y en la sociedad con el fin de concienciar a los visitantes sobre la importancia de tomar medidas para detener la alteración del clima e invertir su impacto, tal y como expresa Naciones Unidas en el

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<sup>23</sup> Véase Anexo 6.7 para ver ejemplos de ilustraciones conceptuales que podrían formar parte de la exposición, a partir de las distintas categorías temáticas que proponemos: causas y efectos, soluciones o visiones futuras del cambio climático.

<sup>24</sup> Véase Anexo 6.8 para Términos y condiciones del concurso.

<sup>25</sup> Véase Anexo 6.9 para Criterios y bases de participación del concurso.

<sup>26</sup> Véase Anexo 6.10 para Formulario de inscripción al concurso.

objetivo 13: Acción por el Clima<sup>27</sup>, como uno de los 17 objetivos de desarrollo sostenible para transformar nuestro mundo<sup>28</sup>. De este modo, se desarrollarán actividades en relación al contenido de la exposición para todas las personas interesadas en el mismo.

Las ilustraciones conceptuales exhibidas podrán ser objeto de venta, y será el museo quien tenga la competencia de proporcionar (a título personal) el contacto del artista a quien pertenece la obra.

## 2.2. Contenidos

El proyecto a desarrollar integra dos contenidos principales: un concurso y una exposición. En primer lugar, se prevé la realización de un concurso de temática *concept* llamado, *The Museum of Zoology Art Prize*, lanzado por el Museo de Zoología en colaboración con la Iniciativa de Cambridge por la Conservación y la empresa de videojuegos *Jagex*, siendo los administradores del museo de Zoología quienes gestionen la suscripción de los artistas y sus obras al concurso.

En segundo lugar, un jurado compuesto por tres miembros (procedentes de las instituciones nombradas con anterioridad) serán los encargados de seleccionar las obras ganadoras y aquellas que formarán parte de la exposición *Concept art for the end of climate change*. Los artistas serán los encargados de llevar al museo las ilustraciones conceptuales impresas sobre lienzo el día determinado por los administradores de la exposición, las cuales se dispondrán en la sala de demostraciones (*Demonstration Room*) del Museo de Zoología de la Universidad de Cambridge, localizada en la galería inferior del museo.

La exposición tendrá una duración de cuatro meses aproximadamente, desde mediados de mayo hasta mediados de septiembre, la entrada será gratuita y contará con actividades dirigidas a un público variado<sup>29</sup>.

## 2.3. Objetivos

Los objetivos principales que persigue este proyectos son los siguientes:

2.3.1. Sensibilizar y profundizar en uno de los retos medioambientales a los que se enfrenta el planeta, el cambio climático, el cual será tratado de forma objetiva y positiva, siendo conscientes de que no se puede evitar, pero sí se pueden reducir sus efectos y adaptarnos a sus

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<sup>27</sup> Véase Anexo 6.11 para más información sobre el objetivo 13: *Acción por el Clima: por qué es importante para las empresas*.

<sup>28</sup> En septiembre de 2015, la comunidad internacional adoptó un conjunto de 17 ambiciosos objetivos sobre desarrollo sostenible. Cada uno de los cuales cuenta con propósitos específicos que deben cumplirse en 2030 (<https://www.unenvironment.org/explore-topics/sustainable-development-goals>). Consultada día 14/10/2019).

<sup>29</sup> A fin de ajustarse el máximo posible a la realidad en la que se enmarca este proyecto, el concurso- exposición se plantea para los años 2021- 2022, puesto que el Museo de Zoología de la Universidad de Cambridge ya cuenta con un programa de exposiciones para verano de 2020 y 2021.

consecuencias. Es posible combatir el cambio climático a partir de la aplicación de medidas a pequeña y gran escala que ayuden a frenarlo. Sobre este tema se ahondará durante el proceso de desarrollo y ejecución del proyecto, tanto por parte de profesionales en materia medioambiental como por los artistas presentes en la exposición y el concurso.

2.3.2. Divulgar las causas y los efectos del calentamiento global y las formas de combatir el cambio climático al mayor número de personas posible. Una correcta comunicación entre los administradores del proyecto (en los que quedan integrados los organizadores del concurso *Museum of Zoology Art Prize*) y de la exposición será fundamental, para transmitir la información de forma correcta y coherente a los artistas del concurso, a los participantes de las actividades propuestas y a los visitantes de la exposición.

2.3.3. Fomentar la relación existente entre el desarrollo de la ciencia y la creación artística, fundamentada en la colaboración de profesionales de ambas disciplinas para realizar un concurso dirigido a artistas de concepto. Fantasía e imaginación se mezclarán con el retrato de una naturaleza sometida a la acción del ser humano y con la representación de imágenes que muestren la experiencia del artista frente a ello. Los científicos presentes en la administración del concurso y de la exposición aportarán su punto de vista para la apropiada adecuación de los contenidos del proyecto.

2.3.4. Atraer al Museo de Zoología de la Universidad de Cambridge a un nuevo tipo de público interesado en el arte y sus nuevas formas de materialización (artistas de concepto, ilustradores, diseñadores, coleccionistas, estudiantes etc.), siguiendo los preceptos del artículo tercero del Código de Ética para Museos<sup>30</sup>.

2.3.5. Alentar al público interesado a explorar colecciones para inspirarse, aprender y disfrutar. Normalmente, las ilustraciones conceptuales llevadas a cabo por dichos artistas se pueden observar en plataformas digitales y no físicas. En la exposición celebrada en el Museo de Zoología las obras se dispondrán impresas sobre lienzo, a modo de cuadro.

## 2.4. Estrategias

Las estrategias establecidas para el desarrollo del presente proyecto se dirigen a varios propósitos, como fomentar la conexión arte- ciencia, favorecer la concienciación sobre el cambio climático y divulgar las consecuencias del calentamiento global.

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<sup>30</sup> Véase Anexo 6.12 que recoge el Código de Ética para Museos en Reino Unido.

#### 2.4.1. Estrategias relacionadas con el fomento de la conexión arte/ciencia:

- Se plantea la creación de un concurso de arte de concepto donde las obras presentadas plasmen ideas y/o conceptos de los artistas acerca del calentamiento global y el cambio climático: sus causas y efectos, soluciones o visión futura.
- También se prevé la instauración de una jornada de charlas (dispuestas una vez por semana y durante un mes) sobre las relaciones existentes entre ambas disciplinas, a cargo de expertos de la ciencia y del arte.
- Se busca establecer conexiones entre profesionales de ambas disciplinas, la artística y la científica, para una correcta comprensión y difusión del contenido central del proyecto.
- Se prevé disponer de un taller para niños en el museo que verse sobre la realización de obras de arte con materiales reciclados.

#### 2.4.2. Estrategias relacionadas con la reflexión del calentamiento global y del cambio climático:

- Se busca incluir a expertos en medioambiente procedentes de la Iniciativa de Cambridge por la Conservación y del Museo de Zoología de la Universidad de Cambridge en el proceso ejecutivo del concurso- exposición, para que supervisen la correcta adecuación de los contenidos del proyecto, así como la deliberación de las obras ganadoras y seleccionadas.
- También se quiere hacer reflexionar a los artistas de concepto sobre una de las mayores preocupaciones medioambientales actuales, ya que es criterio indispensable de participación que la obra de arte presentada profundice en la visión del artista sobre el calentamiento global y cambio climático.

#### 2.4.3. Estrategias relacionadas con la divulgación del argumento central del proyecto:

- Las obras incluidas en la exposición *Concept art for the end of climate change* deben mostrar la visión de los artistas sobre el cambio climático.
- Se plantea la realización de actividades cuyo objetivo sea la correcta comunicación de las causas y efectos del calentamiento global y cambio climático para llegar a concienciar al mayor número posible de personas.

#### 2.4.4. Estrategias relacionadas con atraer a un público diverso y numeroso:

- Se pretende fijar un programa de actividades dinámico y variado, para llegar a un público heterogéneo.
- Se busca crear una propuesta de comunicación firme y original, cuyo contenido y diseño sean fruto de la colaboración entre los administradores del Museo de Zoología de la Universidad de Cambridge y la empresa *Jagex*.

- Se debe difundir el proyecto en plataformas adecuadas, contando con el apoyo de una institución de prestigio en el ámbito medioambiental, la Iniciativa de Cambridge por la Conservación y una empresa puntera en el sector de videojuegos, *Jagex*.
- Se busca fomentar la implicación del público que puede votar en la página web del concurso por la que considera la mejor obra de arte.

## 2.5. Actividades

Las actividades propuestas para el siguiente proyecto se incluirían como parte del programa de eventos y actividades del Museo de Zoología de la Universidad de Cambridge, durante los meses de mayo a septiembre de 2022. Mediante su realización, se pretenden alcanzar los objetivos y las estrategias mencionadas en los apartados anteriores<sup>31</sup>.

### 2.5.1. Relacionadas con el fomento de la conexión arte-ciencia:

- Se plantea la realización de un ciclo de charlas con profesionales en materia medioambiental y/o artística que abordarán su punto de vista sobre la conexión entre ambas disciplinas.
- También se ofertarán visitas guiadas puntuales por la exposición *Concept art for the end of climate change* a cargo del director del museo, Jack Ashby.
- Además, se prevé realizar un taller de esculturas con materiales reciclados para niños de entre 5-10 y 11-17 años con la colaboración de un/a artista.

### 2.5.2. Relacionadas con la reflexión del calentamiento global y del cambio climático:

- Se realizará un cuestionario con actividades sobre el impacto del calentamiento global y los efectos del cambio climático para niños y/o adultos dispuestos en la recepción del museo.
- Se plantea llevar a cabo un evento constituido por tres mesas redondas con expertos en materia medioambiental dispuestos en las galerías del museo, con temas a debatir relacionados con el cambio climático y con cómo reducir sus efectos. Los visitantes podrán charlar con los profesionales o crear un grupo de debate alrededor del tema propuesto por el experto. Se dispondrán bebidas en la recepción del museo ofrecidas por *The Whale Cafe*.
- Además, se llevará a cabo un evento para familias cuyo tema central será el respeto a la biodiversidad animal, con el fin de concienciar a los niños sobre el impacto de tratar incorrectamente la naturaleza y los animales

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<sup>31</sup> Véase Anexo 6.13 para Tablas de Actividades en relación con la exposición.

### 2.5.3. Relacionadas con la divulgación del argumento central del proyecto:

- Se prevé realizar un evento consistente en la visualización de la película *Beast of the southern wild* (Bestias del sur salvaje) en el *Hall* del museo. Se dispondrán bebidas y palomitas ofrecidas por el *Whale Cafe*.
- Se plantea la organización de un ciclo de charlas con profesionales en materia medioambiental y/o artística que abordarán su punto de vista sobre la conexión entre ambas disciplinas<sup>32</sup>.
- Además, se diseñará un manual de instrucciones con información y actividades sobre cómo mantener y cuidar el medio ambiente para los socios del *Zoology Club* (Club de Zoología).

### 2.5.4. Relacionadas con atraer a un público diverso y numeroso:

- Se llevarán a cabo visitas guiadas a la empresa Jagex de la mano del director creativo con la oportunidad de conocer al equipo de artistas de concepto y sus proyectos actuales.
- Se prevé crear un taller de dibujo a nivel básico para aprender cómo dibujar aspectos de la naturaleza y/o animales de la mano de un experto en la materia<sup>33</sup>.

## 2. 6. Modelo de gestión

Para realizar el concurso *Museum of Zoology Art Prize* y su consiguiente exposición, el Museo de Zoología de la Universidad de Cambridge establecerá un Acuerdo de Colaboración Empresarial (*Joint Venture Agreement*) con la Iniciativa de Cambridge por la Conservación y con la empresa de videojuegos *Jagex*, normalizado en un contrato que abordará los términos y obligaciones clave de cada una de las partes y será el documento que regule la colaboración<sup>34</sup>. En el acuerdo figurará información pertinente a las instituciones implicadas, como la duración del contrato, las tareas asignadas a cada organización, la financiación del proyecto y los estándares que deben cumplir las partes. Normalmente, este tipo de acuerdos son regulados por un contrato acordado entre las partes implicadas, sin ningún marco legal directo. No obstante, en caso de disputa entre las partes se podría recurrir tanto a la Ley del Parlamento de Asociación de 1890 (*The Partnership Acts, 1890*)<sup>35</sup> como a la Ley del Parlamento de Empresas, 2006 (*The Companies Act, 2006*)<sup>36</sup>.

El Museo de Zoología de la Universidad de Cambridge tendrá las competencias en materia de gestión y organización del concurso y de la exposición. Dispondrá la sala *Demonstration Room* para la exhibición de las ilustraciones conceptuales seleccionadas y otras áreas del museo como las galerías, para instalar las actividades correspondientes al proyecto, ya mencionadas anteriormente.

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<sup>32</sup> Se trata del mismo evento explicado anteriormente en el punto 2.5.1.

<sup>33</sup> Véase Anexo 6.14 con la Distribución de actividades en el calendario expositivo.

<sup>34</sup> Véase Anexo 6.15 donde se recoge un ejemplo de Acuerdo de Colaboración Empresarial (*Joint Venture Agreement*).

<sup>35</sup> Véase Anexo 6.16 donde se recoge la Ley del Parlamento de Asociación de 1890 (*The Partnership Acts, 1890*).

<sup>36</sup> Véase Anexo 6.17 donde se recoge la parte primera de la Ley del Parlamento de Empresas de 2006 (*The Companies Act, 2006*).



Además, los trabajadores del museo serán los encargados de la administración del proyecto, junto con la ayuda de voluntarios y personal externo procedente del Departamento de Museos de la Universidad de Cambridge.

La Iniciativa de Cambridge por la Conservación localizada en el edificio de David Attenborough comparte la Nueva Zona de Museos con nueve organizaciones de carácter dedicadas a la conservación de la biodiversidad, y con el Departamento de Zoología de la Universidad de Cambridge<sup>37</sup>. Esto influye en la forma en que los visitantes ven el museo, que se muestra como un depósito activo de información sobre biodiversidad y como una institución de investigación. De este modo, la Iniciativa de Cambridge por la Conservación tendrá la competencias en materia medioambiental. Un miembro de la institución actuará como cocomisario de la exposición junto con el director del Museo de Zoología y estará presente en la selección de obras, con el fin de escoger las ilustraciones conceptuales que mejor reflejen los contenidos del proyecto. Además, la Iniciativa de Cambridge por la Conservación contribuirá con la divulgación del tema central de la exposición en varias de las actividades planteadas.

La tercera institución implicada será la empresa de videojuegos *Jagex*, ofreciendo el componente artístico tan imprescindible en el proyecto. La empresa anglosajona procurará el efectivo de los premios a los artistas ganadores, además de estar presente en el proceso de difusión y comunicación del concurso y la exposición, proporcionando plataformas en las que divulgar el certamen al público y al mayor número posible de artistas. También colaborará con el diseño gráfico de la exposición, del catálogo y de los soportes de comunicación (carteles y dípticos, entre otros). Además, un miembro destacado de la empresa estará presente en el proceso de selección de las obras ganadoras.

### 3- Producción del proyecto

#### 3.1. Planificación. Cronograma

A continuación, se presentan tres tablas en las que se muestran la organización de las tareas a realizar y los tiempos de ejecución de cada una, junto con el departamento del museo a cargo y las instituciones implicadas<sup>38</sup>.

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<sup>37</sup> Véase Anexo 6.18 donde se muestra el plano de los edificios integrantes en la Nueva Zona de Museos (Cambridge).

<sup>38</sup> Véase Anexo 6.19 con el cronograma detallado del proyecto.

PRELIMINAR						
Tarea	Periodo			Departamento del museo a cargo	Instituciones implicadas	
	2021					
Contacto del UMZC con las instituciones CCI y Jagex	Enero	Febrero	Marzo	Administración y director del museo	UMZC CCI Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Regularización de la situación jurídico- administrativa mediante la firma del contrato establecido entre las partes	Enero	Febrero	Marzo	Administración y director del museo	UMZC CCI Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Diseño de carteles para la campaña de difusión del concurso	Enero	Febrero	Marzo	Personal externo	Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			

CONCURSO						
Tarea	Periodo			Departamento del museo a cargo	Instituciones implicadas	
	2021					
Difusión del concurso	Enero	Febrero	Marzo	Marketing	UMZC	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Apertura de inscripciones al concurso	Enero	Febrero	Marzo	Administración	UMZC	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Deliberación de las obras seleccionadas por el jurado del <i>Museum of Zoology Art Prize</i>	Enero	Febrero	Marzo	Administración y director del museo	UMZC CCI Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			

EXPOSICIÓN						
Tarea	Periodo			Departamento del museo a cargo	Instituciones implicadas	
	2022					
Recepción de obras en el museo	Enero	Febrero	Marzo	Colecciones y director del museo	UMZC	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Preparación del programa de actividades a realizar entorno a la exposición	Enero	Febrero	Marzo	Director del museo Educación Marketing	UMZC CCI Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Diseño del catálogo	Enero	Febrero	Marzo	Personal externo	Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Montaje	Enero	Febrero	Marzo	Colecciones Director del museo Personal externo	UMZC	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Diseño de carteles para la campaña de difusión de la exposición + Difusión	Enero	Febrero	Marzo	Personal externo Marketing	Jagex UMZC	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Inauguración	Enero	Febrero	Marzo	Administración y director del museo	UMZC CCI Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Apertura al público	Enero	Febrero	Marzo	Administración Director del museo Coordinador de voluntarios	UMZC CCI Jagex	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Desmontaje	Enero	Febrero	Marzo	Colecciones Director del museo Personal externo	UMZC	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			
Periodo propuesto para recogida de obras por parte de los artistas	Enero	Febrero	Marzo	Colecciones Director del museo	UMZC	
	Abril	Mayo	Junio			
	Julio	Agosto	Septiembre			
	Octubre	Noviembre	Diciembre			

### 3. 2. Organización y recursos humanos

A continuación, se describen los distintos departamentos del Museo de Zoología de la Universidad de Cambridge que formarán parte del presente proyecto y se detallan las funciones de los responsables de departamentos y asistentes<sup>39</sup>, para un correcto desarrollo del concurso-exposición.

#### Departamento de dirección:

- **Director del Museo de Zoología:** responsable del control ejecutivo y económico del proyecto. Coordinará y supervisará a todos los miembros del equipo y las tareas a realizar, así como al equipo de exposición. Determinará los contenidos de la exposición y revisará los textos de la exposición, del catálogo y del material de comunicación, junto con el curador en el programa de Artes, Ciencia y Conservación de la Iniciativa de Cambridge para la Conservación<sup>40</sup>. Además, se prevé que lleve a cabo las visitas guiadas por la exposición el primer viernes de cada mes.

#### Administración y Servicios para visitantes:

- **Administrador del Museo de Zoología:** responsable de establecer y mantener la relación con las personas implicadas en las fases correspondientes. Será el encargado del contacto con los artistas seleccionados y de la supervisión del evento inaugural.
- **Coordinador de voluntarios del Museo de Zoología:** responsable de contactar y organizar a los voluntarios del Museo de Zoología de la Universidad de Cambridge para las tareas o actividades que requieran de su ayuda.

#### Colecciones:

- **Mánager de colecciones del Museo de Zoología:** responsable del control de las obras a exponer y de gestionar su seguro. Será el encargado de supervisar la iluminación y toda la producción de la exposición. Estará presente el día en que los artistas traigan las obras al museo y con ellos firmará la ficha de entrada de bienes (*object entry form*)<sup>41</sup>, en la que se

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<sup>39</sup> Véanse Anexo 6.20 con la tabla completa de personal y funciones asignadas y Anexo 6.20.1 con la estructura organizativa de la exposición.

<sup>40</sup> En el presente proyecto se prevé que haya dos comisarios: el director del Museo de Zoología de la Universidad de Cambridge y el curador en el programa de Artes, Ciencia y Conservación de la Iniciativa de Cambridge por la Conservación, siguiendo el modelo expositivo que empleó el Museo de Zoología de la Universidad de Cambridge en la exposición *Evolution as inspiration* de Jonathan Kingdon (mayo- septiembre 2019).

<sup>41</sup> Véase Anexo 6.21 con la Ficha de Entrada de Bienes (*Object Entry Form*) del Museo de Zoología de la Universidad de Cambridge.

incluye una breve descripción del estado de las obras. Una vez la exposición haya finalizado, los artistas y el mánager de colecciones firmarán la ficha de salida de bienes (*exit form*)<sup>42</sup>.

Educación:

- **Responsable de educación y la asistente de educación del Museo de Zoología:** encargados de la organización, desarrollo y supervisión del programa de actividades establecido entorno a la exposición. Serán los responsables de gestionar las matrículas y controlar los gastos y ganancias previstos para invertir en las actividades.

Departamento de comunicación:

- **Asistente de *marketing* del Museo de Zoología:** responsable de supervisar las obras inscritas a la página web del concurso. Se ocupará de mantener actualizadas las redes sociales y de proporcionar material y/o información al diseñador gráfico en caso de necesitarlo.

También se contará con personal externo procedente de la Iniciativa de Cambridge para la Conservación, de la empresa *Jagex* y del Departamento de Museos de la Universidad de Cambridge:

- **Curador en el programa de Artes, Ciencia y Conservación de la Iniciativa de Cambridge para la Conservación:** responsable de realizar el trabajo de investigación, determinar los contenidos de la exposición, redactar el guión y los textos de la exposición, del catálogo y del material de comunicación y difusión, junto con el director del Museo de Zoología de la Universidad de Cambridge.
- **Diseñador gráfico de *Jagex*:** responsable de diseñar tanto los elementos gráficos de la exposición, del catálogo, los paneles y los soportes de difusión tales como carteles, elementos anunciadores, invitaciones y dípticos.
- **Dos auxiliares de exposiciones temporales del Departamento de Museos de la Universidad de Cambridge:** estarán presentes en proceso de montaje y desmontaje expositivo.
- **Programador especializado (autónomo):** responsable de la creación de una página web oficial del evento.

### 3.3. Infraestructuras

Para el desarrollo del presente proyecto, tanto del concurso como de la exposición, se prevé contar con las infraestructuras del Museo de Zoología de la Universidad de Cambridge, las cuales están adaptadas y equipadas con el material necesario para hacer accesible la visita a personas con

<sup>42</sup> Véase Anexo 6.22 con la Ficha de Salida de Bienes (*Exit Form*) del Museo de Zoología de la Universidad de Cambridge.

discapacidad motriz: cuentan con una rampa de entrada a la recepción del museo y otra en las galerías, y además dispone de amplios ascensores que permiten desplazarse por las distintas plantas del museo con facilidad, así como de barras fijas dispuestas en ciertas partes de las galerías, entre otras facilidades.

A continuación, se describen los espacios del museo que serían empleados en el desarrollo del proyecto:

- **Galerías del museo**<sup>43</sup>: se utilizarán para el desarrollo de los eventos acogidos en el museo durante el evento, así como para la instalación de la exposición en la ya mencionada anteriormente Sala de Demostraciones (*Demonstration Room*)<sup>44</sup>, la cual cuenta con una superficie de 18x7 metros (incluyendo las vitrinas con luces LED). La temperatura media de la sala varía entre 18-20°C y la humedad relativa es del 45-55%, aproximadamente.
- **Oficinas**: servirán para establecer las reuniones entre las partes implicadas en el proceso de regularización del contrato y para determinar los contenidos del proyecto. Los trabajadores del Museo de Zoología de la Universidad de Cambridge que colaboren con el proyecto, podrán llevar a cabo sus tareas en las oficinas correspondientes a sus puestos de trabajo.
- **Recepción** (*Whale Hall*)<sup>45</sup>: se empleará para la acogida de las partes implicadas en el proyecto, de los artistas seleccionados y del público general. Además, será el lugar donde se prevé desarrollar el acto inaugural de la exhibición.

### 3. 4. Comunicación

En la campaña de comunicación y difusión del concurso *Museum of Zoology Art Prize* (El premio del Museo de Zoología al arte) y de la exposición *Concept Art for the end of climate change* (El Arte de concepto por el fin del cambio climático) van a verse implicadas dos instituciones: el Museo de Zoología de la Universidad de Cambridge y la empresa de videojuegos *Jagex*. Ambas trabajarán unidas para aportar una imagen fuerte y sólida al proyecto. A continuación, se detallan las actuaciones que se prevén realizar para asegurarnos de que la información sobre el concurso y la exposición llegue a todas las personas que puedan estar interesadas.

En cuanto a la imagen del concurso *Museum of Zoology Art Prize* se contará con un diseñador gráfico de la empresa *Jagex* para la elaboración del logo específico del certamen, y de carteles<sup>46</sup> que sirvan para difundir el concurso en las plataformas adecuadas. Dicho logo, deberá estar relacionado, en cierto modo, con la imagen oficial del Museo de Zoología de la Universidad de Cambridge para

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<sup>43</sup> Véase Anexo 6.23 con los Planos de las Galerías superior e inferior del Museo de Zoología de la Universidad de Cambridge.

<sup>44</sup> Véase Anexo 6.24 con fotografías de la Sala de Demostraciones (*Demonstration Room*).

<sup>45</sup> Véase Anexo 6.25 con fotografía de la recepción (*Whale Hall*) del Museo de Zoología de la Universidad de Cambridge.

<sup>46</sup> Véase Anexo 6.26 con ejemplo de cartel para el concurso *Museum of Zoology Art Prize* (Premio de Arte a la Zoología).

lograr vincular la naturaleza del concurso a la institución organizadora. Seguidamente, se presenta un ejemplo:



En este caso, el diseño en vertical del logo oficial del museo se ha tomado como modelo para la imagen del concurso. El nombre de la institución ha sido sustituido por el de *Museum of Zoology Art Prize* haciendo uso de la fuente *A love of thunder*. Además, la icónica ballena, que domina la entrada del museo, se sitúa sobre una forma rectangular que puede interpretarse como una hoja de papel.

Para la difusión del *Museum of Zoology Art Prize*, la empresa de videojuegos *Jagex* proporcionará plataformas en las que divulgar al público adecuado el concurso. Se creará una página web oficial, la cual estará asociada a la web del Museo de Zoología de la Universidad de Cambridge. La asistente de *marketing* del Museo de Zoología de la Universidad de Cambridge será la responsable de difundir el concurso en las plataformas adecuadas propuestas y en las redes sociales del museo, actualizando la información en periodos breves de tiempo. Además, se distribuirán los carteles y dípticos diseñados específicamente para el concurso por las galerías del museo, además de por los ocho museos de la Universidad de Cambridge y por las zonas de la ciudad habilitadas para colgar pósters. De este modo, la difusión que se pretende llevar a cabo para divulgar el concurso, se hará tanto de forma *online* como física, prescindiendo de otros medios de comunicación como la televisión o la radio.

En cuanto a la imagen de la exposición *Concept Art for the end of climate change* (El Arte de Concepto por el fin del cambio climático) se hará uso del logo oficial del Museo de Zoología de la Universidad de Cambridge, de la Iniciativa de Cambridge por la Conservación y de la empresa de videojuegos *Jagex*, los cuales se pueden observar a continuación:



El diseñador gráfico procedente de la empresa de videojuegos *Jagex* sería el responsable del diseño de elementos gráficos para la exposición, en los que quedarían incluidos los carteles<sup>47</sup>, los elementos anunciadores, las invitaciones, los dípticos y el catálogo.

<sup>47</sup> Véase Anexo 6.27 con ejemplo de cartel para la exposición *Concept Art for the End of Climate Change* (El Arte de Concepto por el fin del cambio climático).

El asistente de *marketing* del Museo de Zoología de la Universidad de Cambridge sería el encargado de difundir la información relativa a la exposición en las redes sociales del museo, tanto en las galerías del mismo como en los museos pertenecientes a la Universidad de Cambridge y en las zonas de la ciudad habilitadas para distribuir carteles. Al igual que en el concurso, la difusión que se pretende llevar a cabo para divulgar la exposición, se hará tanto de forma *online* como física, prescindiendo, de nuevo, de otros medios de comunicación como “clásicos”.

### 3.5. Presupuesto y financiación

El presupuesto estimado necesario para la realización del presente proyecto queda incluido en la tabla dispuesta a continuación:

	DESCRIPCIÓN	FUENTE DE FINANCIAMIENTO	COSTE	
			Sin tasas	Con tasas
CONCURSO	1. DIFUSIÓN			
	Diseño de elementos gráficos	<i>Jagex</i>	£300	£360
	Impresión	UMZC	£55,60	£66,72
	2. OTROS			
	Diseño página web oficial del concurso	UMZC	£500	£600
	Subtotal		£855,60	£1.026,72
EXPOSICIÓN	1. COMISARIADO/ COORDINACIÓN			
	Comisario nº1	CCI	£2.334,65	£3.000
	Comisario nº2	UMZC	£2.334,65	£3.000
	Subtotal		£4.669,3	£6.000
	2. MONTAJE DE LA EXPOSICIÓN			
	Dos auxiliares para montaje y desmontaje	Departamento de Museos de la Universidad de Cambridge	£2.969,3	£3.500
	Subtotal		£2.969,3	£3.500
	3. DIFUSIÓN			
	Diseño de la gráfica expositiva	<i>Jagex</i>	£300	£360
	5 Carteles A1 en lonas de PVC	<i>Jagex</i>	£95,30	£114,36
	50 Carteles A3 en papel	<i>Jagex</i>	£22,90	£27,48
	50 Carteles A4 en papel	<i>Jagex</i>	£22,60	£27,12
	150 Invitaciones	<i>Jagex</i>	£21,56	£25,87
	500 Dópticos	<i>Jagex</i>	£64,46	£77,35
	Subtotal		£526,82	£632,18
	4. EDICIÓN Y CATÁLOGO			
	Diseño gráfico y maquetación	<i>Jagex</i>	£2.000	£2.400
	Impresión catálogo	UMZC	£780,65	£936,78
	Subtotal		£2.780,60	£3.336,78
	6. OTROS			
	Actividades	UMZC	£1.716,16	£2.059,39
	Acto inaugural	UMZC	£200	£240
Reportaje fotográfico de inauguración	UMZC	£189	£192,60	
Subtotal		£2.015,16	£2.491,99	
<b>TOTAL</b>			<b>£13.816,78</b>	<b>£16.987,67</b>
Coste total asumido por el Museo de Zoología de la Universidad de Cambridge			£3.441,41	£4.095,49

#### 4. Proceso de evaluación

Para la adecuada gestión y progreso del concurso- exposición en el Museo de Zoología de la Universidad de Cambridge sería necesario, en primer lugar, establecer una correcta comunicación entre las partes implicadas en el proyecto (la Iniciativa de Cambridge por la Conservación y la empresa *Jagex*) y una clara definición de contenidos a desarrollar por cada una, los cuales estarían incluidos de forma concisa en las cláusulas del contrato. La cooperación entre las partes y los miembros de una misma institución sería esencial para el funcionamiento adecuado del concurso y de la exposición. En segundo lugar, se establecerían reuniones cada cierto tiempo (a determinar por los administradores del proyecto) a fin de constatar la buena marcha de las tareas a realizar y de poner en común tanto dudas como opiniones en contra. En tercer lugar, y tras la finalización de la exposición, se llevará a cabo una valoración del proyecto por parte de los miembros implicados en el mismo, a través de las encuestas que se hayan ido haciendo a lo largo del proyecto. A continuación, se presentan algunos de los medios de evaluación a emplear durante el desarrollo del concurso *Museum of Zoology Art Prize* (Premio del Museo de Zoología al arte) y de la exposición *Concept Art for the end of climate change* (El Arte de Concepto por el fin del cambio climático):

Por un lado, durante la subscripción de los artistas al concurso, la obra más votada recibirá un premio. El número de votantes será de utilidad para determinar si la difusión y el planteamiento establecido ha sido el adecuado para divulgar el concurso correctamente.

Por otro, el número de subscripciones al concurso será de especial interés para saber si la transmisión de los contenidos del mismo se ha llevado a cabo del modo esperado y si se han cumplido con las expectativas deseadas.

Además, durante las actividades planteadas entorno a la exposición se repartirán encuestas a los participantes en las que se sugerirán preguntas sobre el desarrollo de la actividad a fin de conocer si los visitantes han disfrutado, sus opiniones al respecto y su procedencia.

En esta línea, el número de visitantes a la exposición y sus opiniones sobre los contenidos de la misma servirán para conocer si han comprendido el principal mensaje del proyecto: la salvaguarda de nuestro planeta y la importancia de llevar a cabo acciones para disminuir los efectos del cambio climático.

Por último, se prevé hacer llegar a los artistas seleccionados, cuyas obras hayan estado presentes en la exposición, una encuesta a fin de saber si la experiencia ha resultado de utilidad para su carrera personal y profesional.



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## 6. Anexos

### Anexo 6.1.

Bases y criterios de participación al concurso de fotografía *Fens through a lens* organizado por el Museo de Zoología de la Universidad de Cambridge.

Fuente: Mathew Lowe, mánager de colecciones del Museo de Zoología de la Universidad de Cambridge.



RSPB • The Wildlife Trust • Museum of Zoology

# FENS THROUGH A LENS

Photography Competition 2007/08

Can you capture the special beauty of our Fenland nature reserves?

A.Hay (rspb-images.com) copyright crane

**RSPB Lakenheath Fen**  
**RSPB Ouse Washes**  
**RSPB Fen Drayton**  
**Woodwalton Fen and Holme Fen**  
**Mare Fen, Swavesey**  
**Ramsey Heights**  
**Roswell Pits, Ely**

*Organised in partnership by the RSPB, the Wildlife Trust and the University Museum of Zoology Cambridge*

**The Fens, once England's greatest wetland wilderness, are coming back to life. Enter this competition and show us how ...**

The RSPB and the Wildlife Trust are working together to reverse four centuries of damage to the Fens. Wetlands are being created, reedbeds are being restored and Fenland wildlife is returning.

Can you capture the beauty of these reserves, and the wildlife that lives on them? If you think you have what it takes, send us your pictures. The best will feature in a major exhibition at the University of Cambridge.

**Closing date: Friday 27 June 2008**

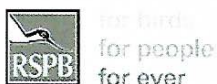
**More information: 01 223 336650 or [www.zoo.cam.ac.uk/museum](http://www.zoo.cam.ac.uk/museum)**



## WHERE TO TAKE YOUR PHOTOGRAPHS

### RSPB reserves

- Lakenheath Fen: 01842 863403
- Fen Drayton: 07739 921459
- Ouse Washes: 01354 680212



Parking and entry are free on RSPB reserves in the Fens. An adult must accompany all children. Lakenheath Fen and the Ouse Washes both have visitor centres open to the public. For directions and more information visit [www.rspb.org.uk/fens](http://www.rspb.org.uk/fens). We advise you not to visit the Ouse Washes on Saturdays between 1 Sept and 31 Jan due to disturbance from local shooting.

### The Wildlife Trust and Great Fen Project reserves

- Mare Fen, between Swavesey and Over
- Ramsey Heights, near Ramsey
- Roswell Pits, Ely
- Woodwalton Fen and Holme Fen



### Great Fen Project

For directions and more information visit [www.wildlifecncp.org](http://www.wildlifecncp.org) or [www.greatfen.org.uk](http://www.greatfen.org.uk) or phone 01954 713513. An adult must accompany all children.

## SUBJECT CATEGORIES

**Dawn or dusk:** The Fens at dawn and dusk provide stunning views of those incredible big skies.

**Up close & personal:** Can you zoom in and reflect the colour and fine details of your chosen subject?

**Composition:** We are looking for interesting angles here. Select your shots carefully for maximum impact.

**On the wing:** Birds, moths, dragonflies and other insects. Are you able to capture the character of the species?

## AGE GROUPS

Entries are welcomed in each category from the following age groups:

- Adult (19 +)
- 16 – 19
- 13 – 15
- Junior (12 and under)



## COMPETITION RULES

■ The competition is open to anyone except professional photographers. Up to two entries per person per category are allowed.

■ Photographs should have been taken in 2007 or 2008 by the person entering the competition at a reserve listed on this leaflet.

■ All entries must be printed. Prints must be at least 6" x 4" and no bigger than 10" x 12" unmounted. Black and white photographs should be developed from film only, not digitally. Images must not be digitally enhanced. Winning entrants may be asked to supply the transparency or negative or original digital file.

■ All entries must be submitted by post with the entry form below. Please also label the back of each print with your name, age if under 20, address, when and where photograph taken, title and subject category.

■ The organisers reserve the right to free reproduction in all media (now known or hereafter created) of prize-winning and commended entries, in connection with the publicity for this competition and exhibition, and promotional purposes in the future.

■ The organisers' decision on all matters relating to the competition is final and no correspondence will be entered into concerning the competition's judging and organisation.

## PUBLIC EXHIBITION

All the winners, runners up and highly commended entries will feature in a major public exhibition at the University Museum of Zoology in September/October 2008.

Exhibitors will be invited to an opening event. Winners' prizes will include tours of reserves, behind-the-scenes tours of the museum or free entry to an RSPB event.

## MORE INFORMATION

Visit [www.zoo.cam.ac.uk/museum](http://www.zoo.cam.ac.uk/museum) or contact Julie McArthur, Events Officer at the Museum of Zoology on 01223 336650 (Weds to Fri) or [jdm67@cam.ac.uk](mailto:jdm67@cam.ac.uk)

## Fens through a Lens Photography Competition Entry Form

Name

Age group (please tick)

Adult (19 +)    13 – 15    16 – 19    Junior (12 and under)

Address

Parent/carer/class teacher name (if under 18)

Address

Postcode

Postcode

Telephone

Telephone

I have read the competition rules for Fens through a Lens 2007/08 and agree to abide by them

Signed .....

Date .....

Remember to label each print with your name, age if under 20, address, when and where photograph taken, title and subject category.

Post entries to: Julie McArthur, Events & Outreach Officer, University Museum of Zoology, Downing Street, Cambridge, CB2 3EJ.

If you would like your photographs returned, please enclose an SAE with sufficient postage and packing.

**Closing date to receive entries: Friday 27 June 2008**



Introducing the

# Cambridge Conservation Initiative

**Our continued existence on the earth depends on biodiversity and the natural capital it represents. Despite growing worldwide awareness of the perilous state of global biodiversity, measures to address conservation concerns are not being incorporated into mainstream policies and practices. Transformational approaches are therefore needed to understand, conserve and restore our planet's biodiversity.**

The Cambridge Conservation Initiative (CCI) is a unique collaboration between the University of Cambridge and nine internationally-focused biodiversity conservation organisations. Our vision is to secure a sustainable future for biodiversity and society. To do this we must inform and help to shape long-term institutional responses to the challenges of biodiversity conservation.





The future of our life on Earth is dependent on the natural world. In this remarkable age we are learning more and more about the intricacies of our dependence on nature. Yet our natural world is threatened as never before, and no one institution, however effective, can hope to address all these threats alone. It is for this reason that the work of the Cambridge

Conservation Initiative is so exceptional. By bringing together leaders in research, practice, policy and teaching, we stand the greatest chance of developing the solutions required to save our planet.”

*David Attenborough*

### A global network of expertise

CCI was created by the ten partner organisations to complement their existing conservation work. Each partner has well-established programmes, specific areas of expertise and extensive global networks. In Cambridge they form the largest cluster of conservation organisations in the world. CCI connects the partners' complementary strengths to create synergies, helping to spark ideas for innovative and more effective ways to tackle the challenges facing global biodiversity.

### **The scale of our expertise is unparalleled:**

encompassing world-class conservation research, education, policy and practice, CCI has phenomenal ability to create innovative solutions for society and to strengthen conservation leadership and capacity across the world.

### CCI's strategic objectives

CCI's five strategic objectives for 2012–2020 are:

- To increase the effectiveness of conservation actions, by catalysing innovative and collaborative interdisciplinary work that delivers sustainable solutions for natural resource management;
- To enhance global leadership and knowledge exchange through capacity development, training and networking;
- To foster and champion a comprehensive understanding of the values of biological diversity;
- To engage with and provide analysis to inform decision-making by government, industry and civil society in local, national and international contexts;
- To find new ways of working beyond organisational boundaries through closer collaboration and convening.

## Making an impact

Over 500 professional conservationists from the partner organisations work together in a purpose-built campus within the **David Attenborough Building**, which opened in Cambridge in 2016. This dynamic working environment nurtures interdisciplinary collaboration in pursuit of a common goal. Our city-centre location and strong convening power allow us to directly engage with a wide audience globally, from leaders in government, business, academic and NGO communities to the general public.

As a large-scale collaboration with international reach, we are also uniquely placed to feed new thinking and training into worldwide conservation practice and policy through our partners' networks. Over 3,000 conservation professionals are involved in the activities of the CCI partners worldwide, creating a network that spans over 180 countries, with activity greatest in places rich in living natural resources.

## Approaches and activities

Our range of targeted approaches and activities catalyse and support collaborations between partners. We combine networks and assets to achieve more together than any one partner could achieve alone. For example:

**Horizon scanning exercises** have brought together 350 participants from across the world to identify emerging global issues and help set the agenda for biodiversity conservation.

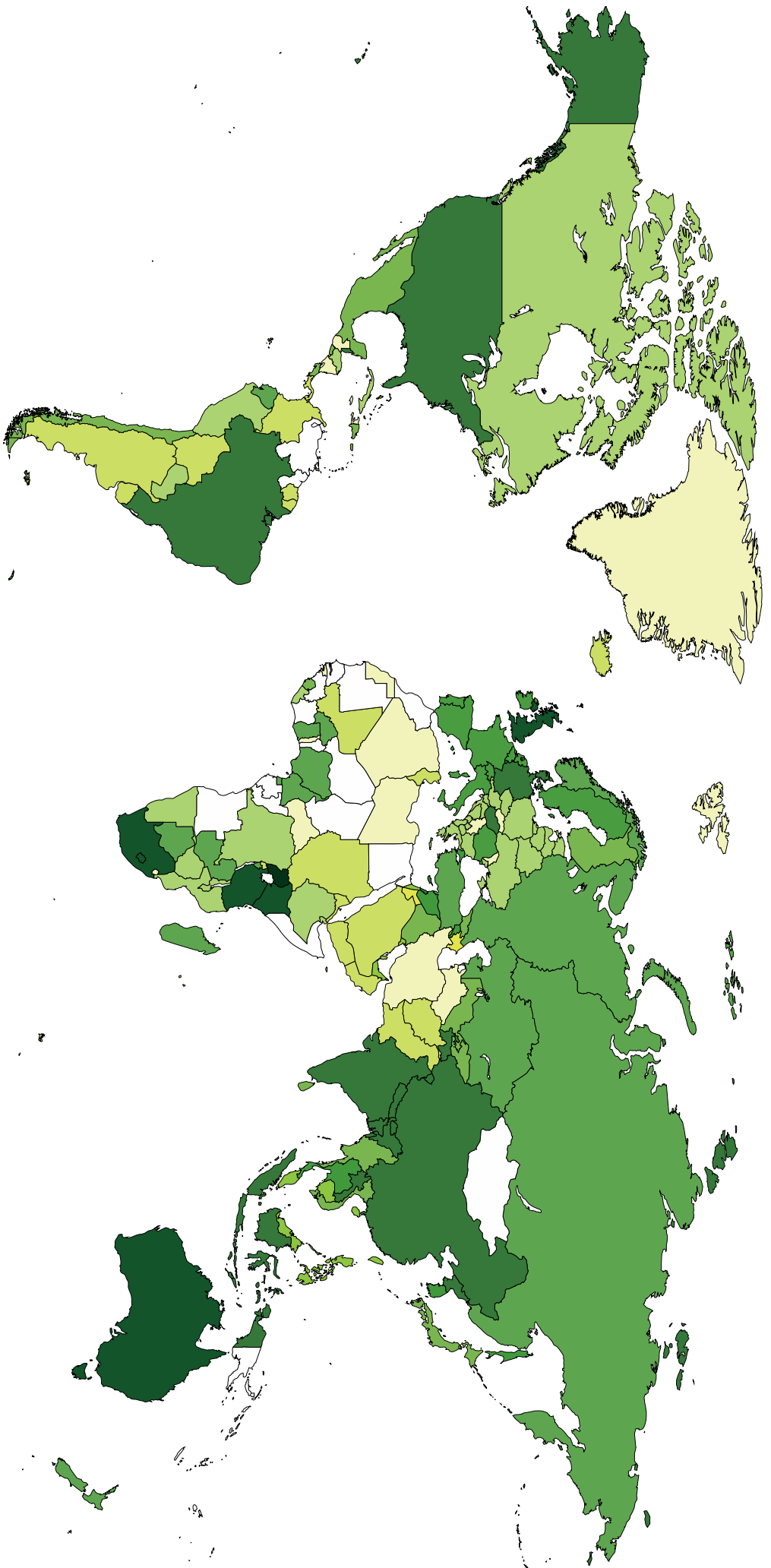
Since 2007 we have catalysed at least 90 new collaborations across partner organisations, with 36 of these supported by the **CCI Collaborative Fund for Conservation**. As a result 150 resources are now freely available to conservationists across the world via the CCI website.

Our **Masters Programme in Conservation Leadership** draws on our partners' diverse expertise to train future conservation professionals. 101 students from 57 countries have graduated since the programme began in 2010.

The **Student Conference on Conservation Science** is helping young scientists gain experience, learn new ideas and make contacts to help their future careers. Its success has led to the creation of sister conferences in India, the US, Australia and China.

CCI's work spans disciplines, organisations and continents. As a global network of leaders in research, education, policy and practice we are fostering a greater awareness of conservation issues, and accelerating positive change towards sustainable living.





**A global network:**

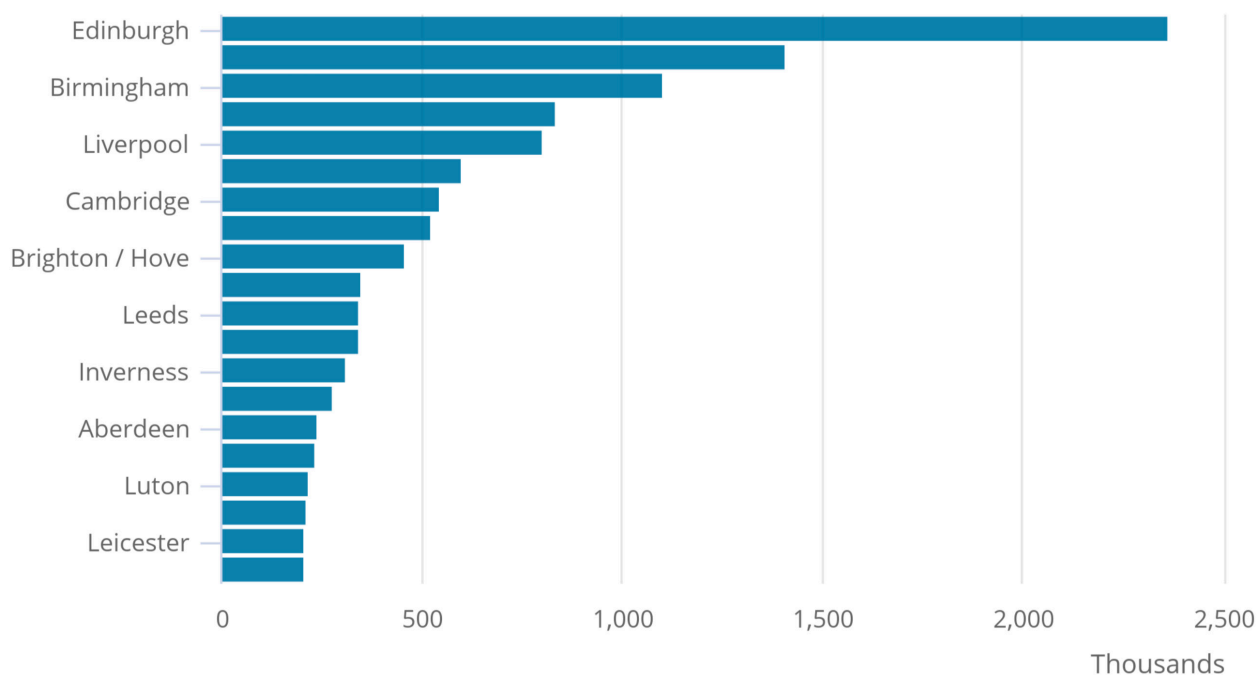
The number of CCI partners with an active presence in each country

- 0
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9

### Anexo 6.3.

Tabla con las ciudades más visitadas de Reino Unido después de Londres (2018).

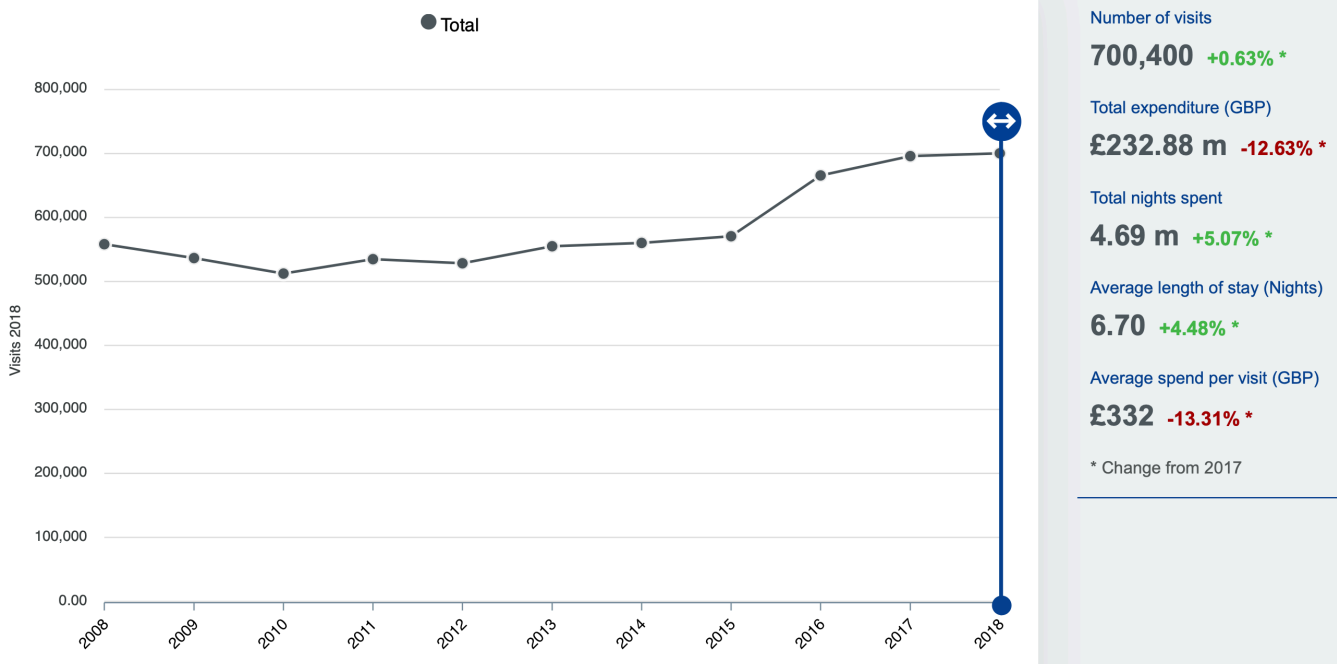
Fuente: *Travel trends for the Office for National Statistics.*



### Anexo 6.4.

Gráficos con el número de turistas acogidos en Cambridge entre los años 2008 y 2018.

Fuente: *VisitBritain.*



## Anexo 6.4.1.

Gráficos circulares con los turistas recibidos en Cambridge en cada temporada, la duración de su estancia y el propósito de su visita, respectivamente.

Fuente: *VisitBritain*.

Seasonality (2018)

4.69 m (Total)



Quarter	Nights	%
January-March	741,485	15.81%
April-June	969,250	20.67%
July-September	1.62 m	34.61%
October-December	1.36 m	28.91%

Journey purpose (2018)

4.69 m (Total)



Purpose	Nights	%
Holiday	1.06 m	22.61%
Business	649,414	13.85%
VFR	1.74 m	37.07%
Study	840,591	17.92%
Miscellaneous	400,946	8.55%

Duration of stay (2018)

4.69 m (Total)



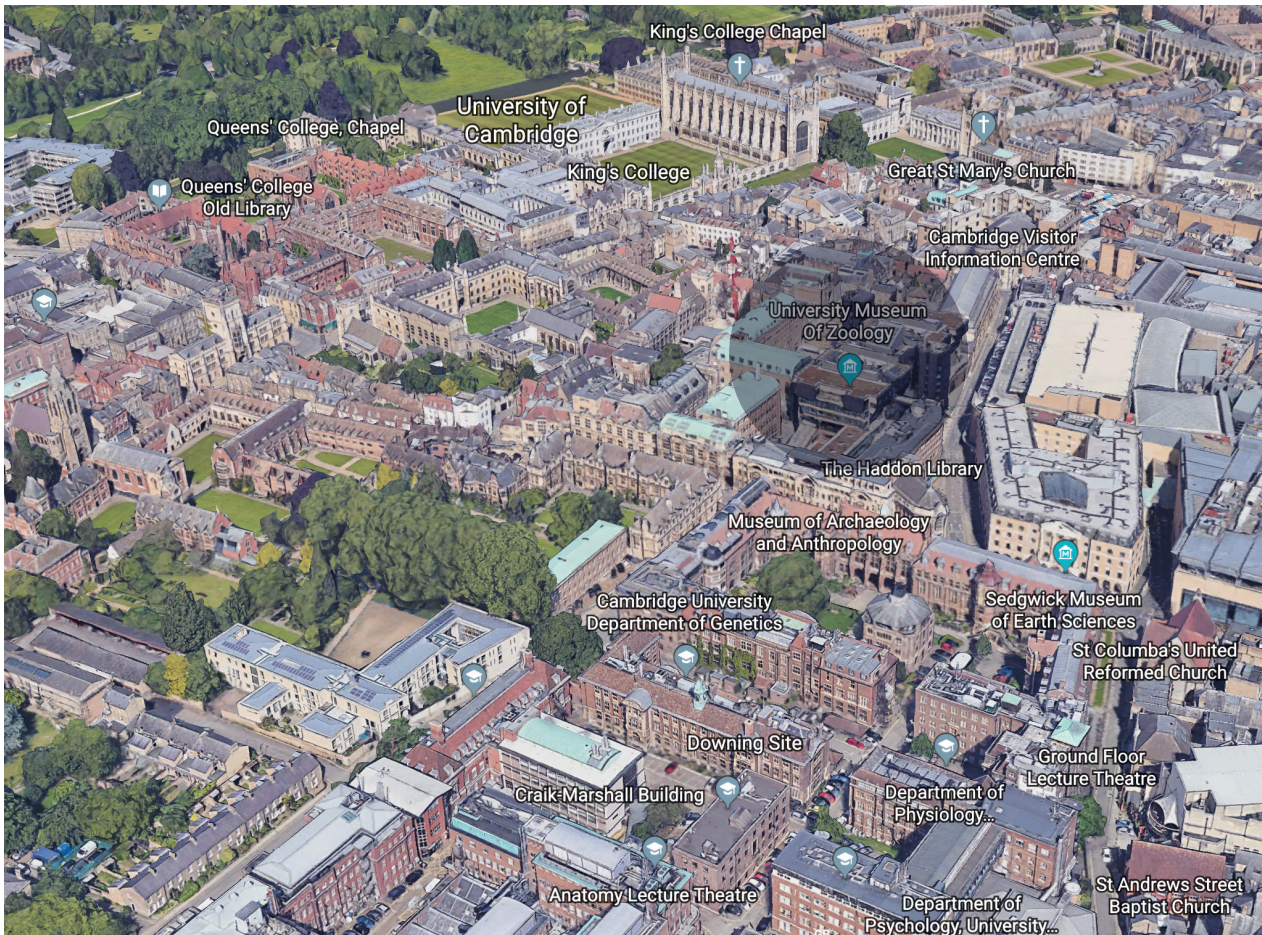
Duration	Nights	%
1-3 nights	487,911	10.40%
4-7 nights	952,277	20.31%
8-14 nights	933,777	19.91%
15+ nights	2.32 m	49.38%

## Anexo 6.5.

Vistas 3D del Museo de Zoología y alrededores.

Fuente: *Google Earth*.

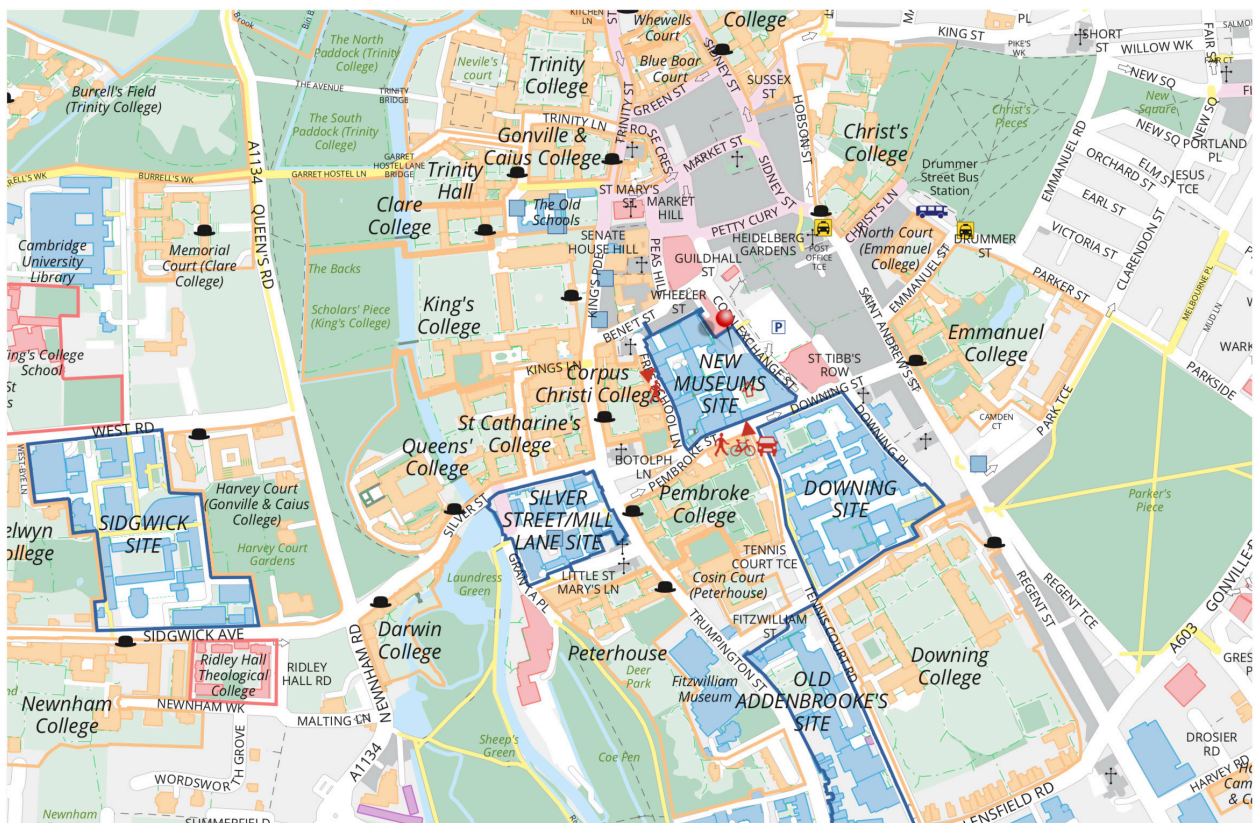




Anexo 6.6.

Mapa de la “Nueva zona de Museos”.

Fuente: *University of Cambridge\_University map.*



Anexo 6.7.

Ejemplos de ilustraciones conceptuales que podrían formar parte de la exposición.

Artista: Shin Jong Hun.

Categoría de inscripción: Causas y efectos







Categoría de inscripción: Visión futura





## Términos y condiciones

Estos términos y condiciones se aplicarán a la suscripción de los artistas al concurso, a la presentación de las obras de arte y al uso de la página web oficial del Museo de Zoología de la Universidad de Cambridge (<http://www.museum.zoo.cam.ac.uk>) por parte de los administradores del *Museum of Zoology Art Prize*. Es importante leer con atención los términos y condiciones antes de completar la inscripción al concurso, puesto que formarán la base del contrato entre el artista y el *Museum of Zoology Art Prize*.

### Derechos de propiedad intelectual

· El *copyright* y otros derechos de propiedad intelectual serán propiedad del artista y cualquier consulta relacionada con dichos derechos le remitirá al artista. En la medida en que los derechos de las obras sean propiedad de un tercero, dicho tercero seguirá siendo el propietario de dichos derechos y de las obras.

· Los administradores del *Museum of Zoology Art Prize* tienen el derecho de copiar o reproducir las obras de arte, así como comunicar y/o emitir tales copias al público en relación con la exposición, con el fin de procurar actividades tanto educativas como para el público general. Del mismo modo, las imágenes podrán ser empleadas para el *marketing* general de la exposición y para fines promocionales. También se incorporarán reproducciones de las obras de arte en elementos de *marketing* y/o promocionales tales como postales, catálogos, pósters, DVD's, en la página web del museo, presentaciones y en las pantallas informativas del museo.

### Responsabilidad

· El Museo de Zoología extenderá el mismo nivel de cuidado y seguridad a las obras del *ZoologyArtPrize* que a sus propias colecciones.

· El Museo solicitará el permiso por escrito del propietario de la obra de arte antes de llevar a cabo cualquier trabajo de conservación intervencionista.

· El Museo no se hace responsable de la pérdida o daño de las obras afectadas durante su traslado a la institución.

· El Museo no se hace responsable de la pérdida o daño de las obras afectadas por la guerra u hostilidades, actos de terrorismo, disturbios, conmoción civil, piratería y secuestro.

· El Museo no se hace responsable de la pérdida o daño de las obras que surjan o deriven de la negligencia u otro acto ilícito del propietario, sus servidores, agentes o terceras personas que reclamen el derecho de dicha obra.

· El Museo se reserva el derecho de retirar los artículos a un lugar seguro en caso de emergencia.

· Si durante el periodo de exposición el artista deseara retirar su obra de arte, las condiciones de responsabilidad y cualquier tipo de indemnización se considerarían nulas.

### Indemnización

· Ninguna obra será aceptada en el Museo si el artista no firma y acepta *the object entry form* (ficha de entrada de bienes) proporcionada por el manager de colecciones antes de depositar la obra en el Museo.

· Todas las obras de arte depositadas en el Museo estarán aseguradas a todo riesgo por la Universidad de Cambridge, del mismo modo que lo están las colecciones del museo, que a su vez pertenecen a la Universidad.

· Se proporcionará una copia del documento oficial de indemnización del Museo al Propietario a su llegada al Museo de Zoología.



## Datos personales

· Los administradores de la exposición mantendrán los datos personales ofrecidos por el artista en su suscripción al concurso según *The Data Protection Act 2018* (El Acta de Protección de Datos de 2018). Los datos serán usados solamente para administrar la exposición y no se transfirán a terceras personas sin el consentimiento del artista. La información suministrada está sujeta a la cláusula descrita a continuación:

“A menos que se exprese lo contrario, el artista consiente que los administradores de la exposición proporcionen a terceros sus datos de contacto cuando dichos terceros puedan estar interesados en comprar, comisionar o licenciar los derechos sobre y para las obras”

## Condiciones generales para la suscripción

· Los artistas deben aceptar las bases del concurso descritas anteriormente. Aquellos seleccionados deberán acudir al Museo de Zoología de Cambridge, ubicado en *Downing Street* (Cambridge CB2 3EJ), el día que el museo determine.

## Descalificación

· Los administradores del *Museum of Zoology Art Prize* tienen el derecho de descalificar cualquier obra de arte si el artista no cumple con los términos y condiciones propuestos por la organización, así como con los criterios para la inscripción al concurso.

La firma del formulario de inscripción al concurso debe tomarse como un acuerdo sin reservas de todo el contenido de estos términos y condiciones por parte del firmante.

## Criterios de participación y bases del concurso *Museum of Zoology Art Prize*.



### Criterios de participación

- Los participantes deberán ser artistas asentados en Reino Unido, de independiente nacionalidad. Deberán proporcionar el NIN -*Nacional Insurance Number*-, documento de identidad o pasaporte, y la *Resident Permanent Card* en caso proceder de países que no formen parte de la UE.
- Los artistas deben ser mayores de 18 años.
- Solo se aceptarán ilustraciones conceptuales ejecutadas con medios digitales de cualquier tipo. Los artistas deberán mandar la obra vía *online* con una resolución mínima de 1080 x 1080 píxeles en el periodo previsto de suscripción. En el caso de ser seleccionados deberán presentar la obra impresa sobre lienzo (por el propio artista) en la resolución adecuada (mínimo 1080 x 1080 píxeles). Las medidas máximas de las obras serán 150 x 150 cm.

### Bases del concurso

- La inscripción al concurso es gratuita.
- Las obras presentadas deberán ajustarse al discurso expositivo propuesto por los administradores del concurso del Museo de Zoología de Cambridge: deben versar sobre el calentamiento global y el cambio climático, ofreciendo su visión (subjetiva u objetiva) frente a ello. De este modo, se pretende sensibilizar a los visitantes a través de las obras de los artistas seleccionados.
- Se establecerán tres categorías donde los artistas *concept* podrán suscribir sus obras de acuerdo con el diseño de las ilustraciones conceptuales creadas:
  - 1- Causas y efectos
  - 2- Soluciones
  - 3- Visión futura
- Cada artista podrá presentar un máximo de dos obras, inéditas o realizadas en los últimos tres años de su carrera profesional, y con pleno *copyright* de las imágenes. Aquellas obras que hayan sido presentadas previamente a otros certámenes o premios no serán aceptadas.
- El participante deberá proporcionar una declaración en la que describa su obra de arte y el mensaje que desea transmitir con ella. Además, podrá aportar observaciones que incluyan cómo el premio afectaría a su práctica y cómo aspira a desarrollar y a avanzar en su carrera profesional. Cada escrito tendrá una extensión máxima de 500 palabras.
- La imagen debe ser vista de forma clara y sin haber proyecciones de ningún tipo en la parte posterior de las obras. Las obras no llevarán marco.
- Todas las obras expuestas en el Museo de Zoología podrán ser objeto de venta. En el catálogo creado para la exposición se incluirá el contacto de los artistas o representantes.
- Entre 25 y 35 obras serán seleccionadas y expuestas en el Museo de Zoología de la Universidad de Cambridge, dependiendo de las dimensiones de las mismas. Las tres mejores obras de arte serán galardonadas con el *Museum of Zoology Art Prize Award*; la mejor obra recibirá una suma de 2.000 pounds, mientras que la segunda estará dotada de 1.000 pounds. Finalmente, la obra que más votos reciba del jurado popular recibirá 750 pounds.
- El jurado estará formado por 3 miembros: el director del Museo de Zoología de Cambridge, un miembro representativo de CCI (Iniciativa de Cambridge por la Conservación) y el jefe del departamento de arte *concept* de la empresa *Jagex*.
- Serán los artistas seleccionados quienes llevarán las obras al museo el día determinado por los administradores del concurso.
- En caso de que los artistas seleccionados no cumplan con los criterios expuestos por los administradores de la exposición, serán eliminados del concurso.
- Tras la finalización de la exposición, las obras deberán ser recogidas por los artistas el día que determine el Museo de Zoología. Tras un periodo de tres semanas, las obras que no hayan sido recogidas pasarán a ser propiedad del Museo.

Formulario de inscripción al concurso *Museum of Zoology Art Prize*.



## 1. Información de contacto

Nombre:

Lugar de residencia y dirección:

Número de teléfono:

Email:

*Insurance Number:*

Pasaporte No.:

Página web, Facebook o Instagram:



**2. Obra (en caso de presentar dos obras, por favor rellene adicionalmente el punto 2.1.)**

Título:

Año de creación:

Medio digital empleado:

Dimensiones originales:

Categoría:

1- Causas y efectos

2- Soluciones

3- Visión futura

Descripción de la ilustración conceptual (500 palabras máximo)



## 2.1. Obra

Título:

Año de creación:

Medio digital empleado:

Dimensiones originales:

Categoría:

1- Causas y efectos

2- Soluciones

3- Visión futura

Descripción de la ilustración conceptual (500 palabras máximo)





### 3. Observaciones del artista (500 palabras máximo)

A large, empty light green rectangular area intended for the artist's observations.

Acción por el clima: por qué es importante para las empresas.



## ACCIÓN POR EL CLIMA: POR QUÉ ES IMPORTANTE PARA LAS EMPRESAS

### ¿Cuál es el objetivo en este caso?

Adoptar medidas urgentes para combatir el cambio climático y sus efectos.

### ¿Por qué?

El cambio climático es consecuencia de la actividad humana y está amenazando nuestra forma de vida y el futuro de nuestro planeta. Haciendo frente al cambio climático podremos construir un mundo sostenible para todos. Pero tenemos que actuar ahora.

### ¿Realmente afecta el cambio climático a la vida de las personas?

Sí. Los fenómenos meteorológicos extremos y el aumento del nivel del mar están afectando a las personas y sus bienes en los países desarrollados y en los países en desarrollo. Desde un pequeño agricultor en Filipinas a un empresario en Londres, el cambio climático afecta a todas las personas, especialmente a los pobres y vulnerables, así como a los grupos marginados como las mujeres, los niños y los ancianos.

**13** ACCIÓN  
POR EL CLIMA



En 2015,  
la inversión  
mundial en  
energías  
renovables  
ascendió a  
**286.000**  
millones de  
dólares,  
más del  
doble que  
la destinada a  
combustibles  
fósiles.

## ¿Qué ocurrirá si no adoptamos medidas?

Si no se controla, el cambio climático anulará muchos de los avances logrados en los últimos años en materia de desarrollo. También puede agravar, como ya estamos viendo, amenazas actuales como la escasez de alimentos y de agua, lo que puede provocar conflictos.

No hacer nada nos costará mucho más que adoptar ahora medidas que generarán más puestos de trabajo, una mayor prosperidad y una vida mejor, al tiempo que reducirán las emisiones de gases de efecto invernadero y reforzarán la resiliencia al clima.

## ¿Qué papel tienen las empresas en la lucha contra el cambio climático?

Muchos dirigentes empresariales de todo el mundo se han dado cuenta de que el cambio climático y la degradación ambiental plantean nuevos e importantes riesgos y oportunidades para la competitividad, el crecimiento y el desarrollo de sus empresas, y están convirtiendo el desafío climático en una oportunidad de mercado.

Las empresas están aportando soluciones climáticas mediante la innovación y las inversiones a largo plazo en eficiencia energética y en desarrollo con bajas emisiones de carbono. Muchas de ellas se han sumado a la Agenda de Acción por el Clima, una iniciativa nacida en el marco de la Cumbre sobre el Clima celebrada en Nueva York en 2014 para que los gobiernos, las empresas y la sociedad civil colaboren en la puesta en marcha de nuevas medidas que promuevan la acción climática.

## ¿Cómo puede mi empresa adoptar medidas relacionadas con el clima?

Las empresas pueden ser parte de la solución si se comprometen a eliminar las emisiones de carbono de sus operaciones y cadenas de suministro. Pueden hacerlo de diversas formas:

- Mejorando su eficiencia energética
- Reduciendo la huella de carbono de sus productos, servicios y procesos
- Estableciendo metas para la reducción de las emisiones de carbono en consonancia con la climatología

- Aumentando la inversión en el desarrollo de productos y servicios innovadores e inclusivos, climáticamente inteligentes y con bajo nivel de emisión de carbono
- Preparándose para adaptarse al cambio climático y reforzando la resiliencia en sus operaciones, las cadenas de suministro y las comunidades en las que operan

## ¿Existen otras maneras de adoptar medidas relacionadas con el clima?

Hay una gran variedad de industrias, por lo que también hay muchos enfoques. Su empresa puede colaborar sumándose a la iniciativa de las Naciones Unidas denominada Cuidar el Clima. Puesta en marcha en 2007 por el Secretario General Ban Ki-moon, la iniciativa ayuda a las empresas a promover soluciones prácticas, compartir experiencias, contribuir en la formulación de las políticas públicas y moldear actitudes de la población. Para obtener más información, consúltese la web:

<http://caringforclimate.org/>



**OBJETIVOS DE DESARROLLO SOSTENIBLE**

17 OBJETIVOS PARA TRANSFORMAR NUESTRO MUNDO



# Code of Ethics for Museums

Ethical principles for all who work  
for or govern museums in the UK

**MUSEUMS  
ASSOCIATION**

Image courtesy of the  
Sainsbury Centre for Visual Arts

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This code and membership of the Museums Association	6	Copies of this booklet are available free of charge from the above address.
The structure of the code and related material	6	Copies can be supplied on request in Welsh, large print and in other formats.
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## Foreword

**What is a code of ethics actually for? I believe it is to identify potential pitfalls; to offer guidance in difficult situations; to provide consistency in dealing with issues so we don't all make it up as we go along; and to maintain the confidence of benefactors, originators and society as a whole. But above all, I believe it is to help museum professionals resolve the operational and management problems that they face day in, day out.**

A code of museum ethics should represent and articulate a set of consensual values and standards of behaviour that are agreed at a particular time to define a relationship of trust between the museum and the communities it serves. This Code of Ethics for Museums is the result of over 25 years of ethical development in the UK and overseas museum sectors.

In order to be helpful a code of ethics must be both aspirational and pragmatic. It must set high standards for professional behaviour, but ensure that its guidance is realistic and capable of being implemented by a wide range of museums. There is no point in occupying the ethical high ground if that results in museums becoming unsustainable.

It is always tempting to believe that things were simpler in the past, but I do truly believe that museums are currently facing unparalleled challenges. And this is where I think a code of ethics really comes into its own. If the problems we face every day were easily resolved, we would not need a code of ethics to guide us. The code is a navigational aid to help us to negotiate sometimes uncharted waters. If the code said 'this is too dangerous, don't even think about setting off', what help would that be to us?

It must, therefore, be a constantly evolving document, subject to scrutiny by and consultation with both the museum sector and society. The code will not tell us what to do but, if used correctly, will inform policy development and ensure that ethical dilemmas are considered in a balanced way. This is what society expects of us.

This latest revision of the code is the result of thoughtful input from numerous colleagues from every kind of museum. I would particularly like to acknowledge the contributions of Tristram Besterman, the previous convener of the ethics committee, Maurice Davies and, above all, Caitlin Griffiths, who lead the consultation. The ethics committee also played an indispensable role as a critical sounding-board in the code's development.

### **Vanessa Trevelyan**

Convener

Museums Association Ethics Committee, 2001-present

Production of the Code of Ethics for Museums was overseen by the Museums Association Ethics Committee.

For advice on ethical matters or information on ethics training please contact the Museums Association at the address shown on page 2.

## How to use this code

You will need to exercise judgement in applying the principles set out in the Code of Ethics for Museums. A number of sometimes competing considerations may need to be balanced. An ethical decision does not usually depend on a choice between 'right' and 'wrong' but between competing 'rights'. There is nothing wrong, for example, with a decision to 'accept financial support from commercial organisations...' (10.6). However, it would be unethical to accept such support if it is offered only on condition that the museum advertise a company's products on exhibit labels. Guidance on interpretation and application of the code can be sought from the Museums Association (MA), which may refer matters to its ethics committee for a definitive judgement.

Exercising judgement is required not only in assessing alternative courses of action but also in determining the extent of your responsibility as an individual. All those who work for or govern museums should endeavour, in their particular role, as far as it is within their power to do so, to ensure that the principles of the Code of Ethics for Museums are upheld in their institution or practice. Sometimes responsibilities lie very directly with individuals. It is, for example, the particular responsibility of event organisers to refer to 6.5 and to ensure that they 'Pay due regard to safeguarding collections and the public's right of access whenever museum premises are used for functions.'

However, all who work for museums do so on behalf of the museum's governing body, which has ultimate responsibility for policy and decisions affecting the governance of the museum. Responsibility may not therefore lie solely with an individual, but that individual should take responsibility for encouraging and assisting colleagues and the governing body to act ethically. For example, members of staff whose duties do not include organising functions should discuss with senior staff any concerns they may have over restrictions on public access when functions are held. Senior staff should give due consideration to legitimate concerns and assist the governing body to address them in setting ethically sound policy in this and all other key areas.

## Members of governing bodies and policy

Members of governing bodies should be familiar with the code in its entirety. Their attention is drawn in particular to the following sections and points in the code: section 1; section 2.0 to 2.12; section 5.0 and 5.1; section 6.0 to 6.2, 6.9 to 6.14; and section 10.

The code should be referred to when defining the mission of a museum and in any policy development.

## Ethical and legal obligations

The Code of Ethics for Museums defines standards that are often higher than those required by law. It is, however, self-evident that the code cannot override the legal obligations and rights of those who work in or for museums, including those arising from any contractual relationship there may be with an employer or client. The code represents the consensus view of members of the MA, which includes both those who work in museums and the institutions that employ them.

The MA therefore encourages employers to assure adherence to the Code of Ethics for Museums as a contractual requirement. An effective way of achieving this is to include reference to upholding and promoting the MA's Code of Ethics for Museums in job descriptions that form part of an employee's contract of employment.

The MA also recommends that adherence to the code should be used as a standard requirement in contracts between consultants and their clients.

The Code of Ethics for Museums must be subordinate to the legal powers and obligations of governing bodies responsible for museums and the legal powers and obligations of individual members of such bodies. However, the MA believes this code's provisions to be in the best interests of the public and therefore urges all museum governing bodies (and where appropriate, subsidiary, subcontracted or delegated bodies such as executive committees, contractors or managing bodies), formally to adopt it.

## The Code of Ethics for Museums and other voluntary standards

Ethical standards developed by the MA have informed the national Accreditation scheme for museums in the UK at an institutional level. Accreditation is administered by the Museums, Libraries and Archives Council.

The MA supports the work of specialist organisations in the UK whose members are involved in museum work and who may produce their own codes of ethics and ethical guidelines. The MA can help in cross-referencing to these codes and guidelines and in referring enquirers to appropriate sources of specialist advice.

The Code of Ethics for Museums is consistent with the Code of Ethics for Museums worldwide produced by the International Council of Museums (ICOM). The MA supports ICOM's work.

The MA encourages its members to support international conventions relating to museums whether or not these conventions have been ratified in the UK, where consistent with this code and the law.



## This code and membership of the Museums Association

The MA is registered as a charity. It is a non-governmental, independently financed membership organisation providing services to and reflecting the interests of museums and those who work for, and govern them. The Code of Ethics for Museums outlines ethical principles for all museums in the UK. The code applies to members of staff, paid or unpaid, to consultants and those who work freelance, to members of museum governing bodies, and to those who work for or govern organisations that support, advise or provide services to museums, including the MA.

The MA expects all members to uphold and to promote the Code of Ethics for Museums as a professional obligation. To achieve Associateship of the Museums Association (AMA) members must demonstrate awareness of the code and the ways in which it is used. To achieve Fellowship of the Museums Association (FMA) members must show that they promote the wider application of the code within museums.

The Code of Ethics for Museums applies to individuals and institutions. The code is intended to underpin museum policies and to guide members of museum governing bodies. The MA expects its institutional members to uphold the Code of Ethics for Museums and encourages them formally to adopt it.

## The structure of the code and related material

The spirit of the code is as important as the letter. The code is informed by a belief that ethical behaviour is as much about developing good practice as avoiding malpractice. Therefore, the numbered points in each section, which define and detail ethical activity, are expressed in positive rather than negative terms. The MA's definition of a museum can be found on p9. The values in the definition are elaborated in a statement of ten core museum values that preface the code. The values serve as a summary of the key points of the code and as headings for sections within it. The coloured sections under each heading in the code describe different aspects of museum activity and the ethos that informs them in museums at their best. These sections should be read with that consideration in mind.

The current code and guidelines, together with other updated related material and further information on practicalities associated with ethical good practice can be found on the MA's website: [www.museumsassociation.org](http://www.museumsassociation.org)

This document is also supported by additional ethical guidelines:

- Disposal toolkit, 2008
- Acquisition, 2004

The definition, the core values, the code and the ethical guidelines move from principles to practice offering increasingly detailed guidance appropriate to different levels of involvement in particular aspects of museum activity.

## Advice on ethical matters and ethics training

The MA offers free, confidential advice on ethical matters to people who work for or govern museums. In addition, training sessions on museum ethics are held throughout the UK. Sessions can be arranged specifically for people who work for museums or for those who govern them, or for mixed groups of both. In-house sessions can be arranged in individual museums on general or specific themes. These sessions can usually be provided free of charge or at minimal cost. For further information please contact the MA at the address shown on p2.

## Historical note

The Code of Ethics for Museums was adopted at the October 2001 Annual General Meeting (AGM) of the MA and came into force in April 2002. Section 6 of the code was revised in 2007 and the wording was adopted at the October 2007 AGM. The Code of Ethics for Museums replaces the Code of Conduct for People who Work in Museums, adopted at the 1996 AGM, and the Code of Practice for Museum Governing Bodies, adopted at the 1994 AGM. Those codes themselves replaced earlier codes, listed below.

- The Code of Conduct for Museum Professionals, 1991
- The Code of Conduct for Museum Curators, 1983, revised 1987
- Guidelines for Professional Conduct, 1977
- Code of Practice for Museum Authorities, 1977, revised 1987.

The foundations for the publication of the association's first ethical standards and their subsequent development in the UK were laid by the Museum Assistants' Group (later renamed the Museum Professionals Group) between 1970 and 1983.

# Glossary

## Museum

Users of the Code of Ethics for Museums should be familiar with the MA's definition of a museum:

'Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.'

In this definition and hence throughout the code, 'museums' should be taken to include galleries and subsidiary companies of museums.

A collection is an organised assemblage of selected material evidence of human activity or the natural environment, accompanied by associated information. As well as objects, scientific specimens or works of art held within a museum building, a collection may include buildings or sites.

Safeguarding includes undertaking conservation, security and collections management.

Making accessible includes undertaking interpretation, education, exhibition, outreach, documentation, research and publication, within or outside the museum's own buildings.

## Dealing

Dealing is making a speculative acquisition with the intention of reselling for profit.

## Governing body

The governing body of a museum is the principal body of individuals in which rests ultimate responsibility for policy and decisions affecting the governance of the museum. Legal title to the assets of the museum may be vested in this body.

In the case of a museum limited by guarantee the governing body is the board of directors or council of management.

In the case of a local authority museum, it is the full council of the authority. In some local authorities, however, under standing orders, policy decisions vested in full council are delegated to individual elected members or small groups of elected members. Such delegated powers, where formally agreed, may extend to include decisions on ethically-sensitive issues such as disposal.

In the case of a national museum or a museum run by a trust, it is the full board of trustees.

In the case of a museum run by an unincorporated association it is the committee.

In the case of a university museum it is the council (or other-named supreme governing body) of the university.

## Public and society

The word 'public' is used in this code in two senses, that inter-connect.

The idea of society having a legitimate interest in museums and their activities is an underpinning value of the code. It is reflected in the use of the word 'public' in terms such as public domain, public service, public trust and public interest.

The word 'public' is also used to characterise those who are users of the museum (see below).

(An Accredited museum – see below – must comply with public access criteria prescribed by the Museum Accreditation Scheme).

## Accredited museum

An Accredited museum is a museum provisionally or fully Accredited under the national Accreditation scheme for museums in the UK administered by the Museums, Libraries and Archives Council.

## Users

Users are all those individuals and groups with whom the individual museum is actively engaged, to mutual benefit. That sense of the public served by a museum will be reflected in the individual museum's corporate mission and aims, which should define its target audiences. They may include past, current and potential users of the services provided by the museum.

# Code of Ethics for Museums

Society can expect museums to:

- hold collections in trust on behalf of society
- focus on public service
- encourage people to explore collections for inspiration, learning and enjoyment
- consult and involve communities, users and supporters
- acquire items honestly and responsibly
- safeguard the long-term public interest in the collections
- recognise the interests of people who made, used, owned, collected or gave items in the collections
- support the protection of natural and human environments
- research, share and interpret information related to collections, reflecting diverse views
- review performance to innovate and improve.

**Museums enable people to explore collections for inspiration, learning and enjoyment.**

**They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.**

# 1

Society can expect museums to:

## Hold collections in trust on behalf of society

### 1.0

**Museums behave as ethical guardians as well as owners of collections. They never relinquish the trust invested in them, without public consent.**

All those who work for or govern museums should ensure that they:

#### 1.1

Uphold public trust responsibilities. View the museum as the guardian of its collections.

#### 1.2

Retain items in the public domain at whichever location provides the best balance of care, context and access.

#### 1.3

Avoid behaviour that could be construed as asserting personal ownership or control of collections or any part of them.

#### 1.4

Treat collections as non-negotiable assets in financial affairs. Refuse to mortgage collections or offer them as security for a loan. Sustain the financial viability of the museum irrespective of any valuation placed on items in its collections.

#### 1.5

Fulfil all the museum's guardianship responsibilities in respect not only of the collections but also of all other resources (for example, premises, land and information), which, in explicit or moral terms, it holds in trust for the benefit of the public.

# 2

Society can expect museums to:

## Focus on public service

### 2.0

**Museums belong to everybody. They exist to serve the public. They should enhance the quality of life of everyone, both today and in the future. They are funded because of their positive social, cultural, educational and economic impact.**

All those who work for or govern museums should ensure that they:

#### 2.1

Recognise the public purpose of museums. Put the public interest before other interests.

#### 2.2

Uphold the highest standards of personal conduct and corporate integrity expected in public service.

#### 2.3

Account for actions and decisions, be willing to justify them and take responsibility for the consequences that flow from them.

#### 2.4

Uphold, promote and abide by the Museums Association's ethical standards both in the letter and the spirit of this Code of Ethics for Museums. Never require or suggest that anyone should act in conflict with the principles of the code.

#### 2.5

Keep up to date with and work towards achieving other widely accepted standards, such as the Museums Association's ethical guidelines, the Accreditation scheme for museums in the UK and successor schemes. Respect the ethical codes of others where consistent with this one.

#### 2.6

Avoid any private activity or pursuit of a personal interest that may conflict or be perceived to conflict with the public interest.

### 2.7

Declare to the governing body and have recorded by it any activity or pursuit of any interest that may conflict or be perceived to conflict with the public interest.

### 2.8

Understand legal responsibilities as members of staff or governing bodies and make all policy and practice at the museum comply with the law. Understand that personal liabilities may follow from insolvency or wrongful or fraudulent trading and from breaches of company, charity or trust law.

### 2.9

Adhere to the museum's constitution, which should establish its purpose and legal status and the role and composition of the governing body. Regard the constitution as a public document. Require each individual member of the museum's governing body to assume equal responsibility for adherence to the museum's constitution, approved procedures and codes of practice. Note that absence from a meeting of the governing body does not necessarily absolve an individual member from any liability for a decision taken at that meeting, should there be any question of breach of trust or statutory default.

### 2.10

Do not allow the chair or any individual member of a governing body to take on autonomous powers for decisions and actions unless formally delegated to do so, and then only on the basis that the actions of the individual are fully and promptly reported back to the governing body, as required by the rules of the governing body.

### 2.11

Consider the effect of activities conducted in private life on the reputation of the museum and of museums generally.

**2.12**

Observe recognised public service standards regarding gifts or favours. Refuse to solicit from any person or body, and turn down if offered, any personal gift or favour that might subsequently be interpreted as an inducement to promote or trade with that person or body. Declare any offer of a personal gift or favour and consult at an appropriate level of authority in advance of acting. Record the decision whether or not a gift or favour is accepted. Record gifts or favours accepted by individuals in accordance with well-defined, publicly-transparent procedures.

**2.13**

Refuse to draw on status or position at the museum, or the museum's resources, for personal gain or advancement without prior permission. Have in place policy and procedures so that private work undertaken by employees is approved in advance and does not conflict with the museum's interest or wider public interest. Consider the current needs of the museum in deciding the proportion of any fees that may be retained by employees engaged in private work.

**2.14**

Refuse to identify, authenticate or value items in private ownership for personal payment, gifts or favours.

**2.15**

Avoid all activities that could be construed as trading or dealing in cultural property unless authorised in advance by the governing body. Refuse to deal in any material covered by the museum's acquisition policy, to engage in private collecting in competition with the museum or to use a connection with the museum to promote private collecting. Refuse to acquire any items from collections that the museum has disposed of.

**2.16**

Declare to the museum, and have approved by its governing body, any significant private collecting that may be covered by the museum's acquisition policy. Apply, in any private collecting, the same ethical standards as museums adopt generally, refusing, for example, to acquire illicit material. Collect for private purposes on collecting or field trips only with explicit prior agreement from the museum and if the collecting is incidental and the time involved is reasonable. Make clear to all parties whether an item is being collected for a museum or a private collection.

**2.17**

Avoid being seen as representing the museum if speaking personally or on behalf of outside organisations whose practices and purposes conflict with that of the museum.

**2.18**

Recognise that it is legitimate for people who work in museums to present evidence based on their knowledge and experience of subjects that are a matter of public concern or controversy. Obtain authorisation before making statements on sensitive issues that affect the museum. Base any public comments as far as possible on sound scholarship and reliable information.

# 3

Society can expect museums to:

## Encourage people to explore collections for inspiration, learning and enjoyment

### 3.0

**Museums have the generosity of spirit to be approachable at every point of contact, to reach out to audiences and to increase access to their collections. As educational institutions, museums encourage a participative approach to learning. However specialised their subjects or remote their locations, they develop new audiences and deepen relationships with existing users. Museums recognise that individuals have varied backgrounds and varying physical, intellectual and cultural needs and expectations.**

All those who work for or govern museums should ensure that they:

### 3.1

Improve the quality of experience for all users.

### 3.2

Recognise the diversity and complexity of society and uphold the principle of equal opportunities for all.

### 3.3

Develop and promote the museum to appeal to an ever broader and more varied audience. Aim to provide something of interest to every potential user.

### 3.4

Promote public awareness, understanding and appreciation of the museum. Promote the educational role of the museum in its widest sense and cater for a broad range of interest levels and abilities.

### 3.5

Take account of individuals' differing educational experiences, learning styles, abilities and ways of understanding. Provide a choice of types and levels of access.

### 3.6

Respond to the diverse requirements of different cultural groups.

### 3.7

Respond to the needs and wishes of people with disabilities. Have in place effective systems to ensure that buildings, displays and other services are increasingly accessible to people with physical, sensory or learning disabilities.

### 3.8

Take account of present and potential users' ability and willingness to visit if admission or other charges are levied.

### 3.9

Make provision for those who are not currently prepared or able to visit. Use a variety of means to improve access, such as outreach, publishing or websites.

### 3.10

Make the museum's services available on a regular basis and at times which reflect the needs of users and potential users. Make opening times, events and other services widely known. Make explicit the levels of access available to collections, including items not on display.

### 3.11

Respond positively to people's expectations of access to museum collections, whether displayed or not. Regularly review the means available to the museum to make collections more accessible, either directly or in electronic or published form.

### 3.12

Reconcile the museum's role in safeguarding items for the benefit of future users with its obligation to optimise access for present users. Make explicit the criteria used if access needs to be restricted.

### 3.13

Make provision not just for safeguarding the collections but also for keeping them accessible whenever a building that houses collections needs to be closed or isolated.

### 3.14

Assist everyone who makes a reasonable request for information. Give public access to all documentation and other information held by a museum, unless the information was imparted in confidence, or it can be shown that the wider public interest demands that access be restricted (for example to protect collections or prevent abuse of sites of historic or scientific importance).

# 4

Society can expect museums to:

## Consult and involve communities, users and supporters

### 3.15

Consider restricting access to certain specified items where unrestricted access may cause offence or distress to actual or cultural descendants. Provide separate storage facilities where appropriate. (See also section 7, Recognise the interests of people who made, used, owned, collected or gave items in the collections.)

### 3.16

Facilitate public access to the expertise of members of staff. Allow public access to unpublished research carried out on behalf of the museum unless there is a genuine need to protect the research.

### 3.17

Undertake identifications to the highest scholarly standards and provide as many significant facts about an item as possible. Do not conceal any lack of specialised knowledge and recommend other appropriate sources of advice to enquirers whenever possible.

### 3.18

Encourage public appreciation of the cultural rather than financial value of items. Refuse to put a financial value on items for the public. (Valuation for a museum's own internal management processes, such as insurance and acquisition is ethical.) (See also section 5, Acquire items honestly and responsibly.)

### 3.19

Balance provision for particular groups or individuals, such as specialist enquirers, with long-term provision for a wider audience.

### 4.0

**Museums seek the views of communities, users and supporters and value the contributions they make. Museums actively involve them in developing policy, and balance this with the role of museums in leading and promoting debate. Museums engage with changing needs and values.**

All those who work for or govern museums should ensure that they:

#### 4.1

Consult and involve groups from communities they serve and their representatives to promote a sense of shared ownership in the work of the museum.

#### 4.2

Use advisory and support groups but do not exploit them. Make the status and influence of advisory and support groups clear to their members, treat their views with respect and protect their confidences.

#### 4.3

Work in partnership with others. Involve partners in decision-making. Treat partners with respect. Exercise the authority vested in the museum responsibly and guard against the unwitting or deliberate misuse of power. Remain sensitive to the possibility that the museum, however unintentionally, may act in a way that lacks empathy. Clarify the aspirations of the museum and partner organisations and establish common ground. Draw up clear statements of objectives and working methods for joint projects.

#### 4.4

Keep up to date with social and economic change affecting any specific communities served by the museum. Work collaboratively with other organisations to address social disadvantage and exclusion.



# 5

Society can expect museums to:

## Acquire items honestly and responsibly

### 5.0

**Museums develop collections using long-term plans that are socially responsive. They reject items with dubious provenance. Museums regularly review, publish and adhere to acquisition policies agreed by the governing body that are realistic in terms of the resources required to sustain them. These policies address issues of the context and legitimacy of acquisitions, due diligence, long-term care, documentation and relevance to overriding, institutional aims. Items are acquired on the basis that they will be retained in the public domain.**

All those who work for or govern museums should ensure that they:

### 5.1

Collect according to detailed, published policies that state clearly what, how and why the museum collects. Frame the acquisition policy in the light of the museum's stated mission. Specify criteria for future acquisitions that include topics, time periods and geographical areas. Collect only within acquisition policies, except in exceptional circumstances.

### 5.2

Acquire an item only after thorough consideration of its long-term value and how it will be used.

### 5.3

Accept an item only if the museum can provide adequate, continuing long-term care for the item and public access to it, without compromising standards of care and access relating to the existing collections.

### 5.4

Examine carefully the implications of, and record the reasons for, accepting items that will not be immediately accessioned into the permanent collection. (Acceptable reasons may include loan, demonstration, handling, testing or retention pending a final decision to accession into the permanent collection.)

### 5.5

Co-operate rather than compete with other UK museums when collecting. Recognise that other institutions collecting in the same or related fields may have a stronger claim to acquisition of a particular item. Resolve disputes with other museums constructively and in the best interest of the public. Take account of the interests not only of other registered museums but also of related public organisations, such as archives.

### 5.6

Recognise that individuals or communities may have a stronger claim to certain items than the museum. Take account also of scientific arguments for and against leaving items in their original context. (See also section 7, Recognise the interests of people who made, used, owned, collected or gave items in the collections and section 9, Research, share and interpret information related to collections, reflecting diverse views.)

### 5.7

Exercise due diligence when considering an acquisition or inward loan. Verify the ownership of any item being considered for acquisition or inward loan and that the current holder is legitimately able to transfer title or to lend. Apply the same strict criteria to gifts, bequests and loans as to purchases.

### 5.8

Reject any item if there is any suspicion that it was wrongfully taken during a time of conflict, unless allowed by treaties or other agreements.

### 5.9

Reject any item if there is any suspicion that it has been stolen unless, in exceptional circumstances, this is to bring it into the public domain, in consultation with the rightful owner.

### 5.10

Reject items that have been illicitly traded. Note that the UNESCO Convention (on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property) was finalised in 1970. Reject, therefore, any item if there is any suspicion that, since 1970, it may have been stolen, illegally excavated or removed from a monument, site or wreck contrary to local law or otherwise acquired in or exported from its country of origin (including the UK), or any intermediate country, in violation of that country's laws or any national and international treaties, unless the museum is able to obtain permission from authorities with the requisite jurisdiction in the country of origin. (See the Department for Culture, Media and Sport [DCMS] guidelines on combating illicit trade for more detailed guidance.)

### 5.11

Reject any item that lacks secure ownership history, unless there is reliable documentation to show that it was exported from its country of origin before 1970, or the museum is acting as an externally approved repository of last resort, or in the best judgement of experts in the field concerned the item is of minor importance and has not been illicitly traded.

### 5.12

Contact colleagues and appropriate authorities both in the UK and overseas for any information or advice that may be necessary to inform judgement regarding the legitimacy of items considered for acquisition or inward loan.

**5.13**

Comply not only with treaties that have been ratified by the UK government, but also uphold the principles of other international treaties intended to curtail the illicit trade, if legally free to do so.

**5.14**

Report any suspicion of criminal activity to the police. Report any other suspicions of illicit trade to other museums collecting in the same area and to organisations that aim to curtail the illicit trade.

**5.15**

Avoid appearing to promote or tolerate the sale of any material without adequate ownership history through inappropriate or compromising associations with vendors, dealers or auction houses. Refuse to lend items to any exhibition that is likely to include illicitly traded items.

**5.16**

Decline to offer expertise on, or otherwise assist the current possessor of any item that may have been illicitly obtained, unless it is to assist law enforcement or to support other organisations in countering illicit activities.

**5.17**

Exercise caution when accepting conditions attached to acquisitions, particularly those involving gifts and bequests. Discuss expectations and clarify in writing the precise terms on which all parties are accepting transfer of title. Specify unambiguously to donors the museum's intentions regarding such matters as: the long-term retention of items; display; storage and public acknowledgement. (See also section 7, Recognise the interests of people who made, used, owned, collected or gave items in the collections.)

**5.18**

Refuse tactfully but firmly to accept an offer of a gift or bequest if items offered do not meet criteria set out in the museum's collecting policy. Explain why the museum is unable to accept an offer of a gift or a bequest.

**5.19**

Refuse, in writing, any unwanted, unsolicited gifts even if the museum has been advised that they need not be returned. Consider informing intending benefactors, or their representatives, about other registered museums, archives or other public institutions that may be interested in the unwanted items.

**5.20**

Comply with conditions attached to an acquisition once the acquisition has been made. (See also section 7, Recognise the interests of people who made, used, owned, collected or gave items in the collections.)

**5.21**

Use agreed procedures for taking the final decision to acquire an item. Open procedures for transfer of title to external audit.

**5.22**

Encourage potential sellers to get an independent valuation when offering items for sale to the museum. Seek the best discount from vendors once they are aware of the likely value on the open market of items they offer to sell to the museum.

**5.23**

Have in place procedures approved by the governing body for loans from and to the museum, including historic loans.

For further guidance see also the MA's ethical guidelines on acquisition or visit the Cultural Property website at [www.culturalpropertyadvice.gov.uk](http://www.culturalpropertyadvice.gov.uk)

# 6

Society can expect museums to:

## Safeguard the long-term public interest in the collections

### 6.0

**Collections are a tangible link between the past, present and future. Museums balance the interests of different generations by safeguarding collections, which may include buildings and sites.**

**Museums develop and implement a collections policy in order to ensure appropriate standards of care and security for all items entrusted to them, either permanently or on loan.**

**Museums meet their responsibility to future generations by ensuring that collections are well managed and sustainable. There is a strong presumption in favour of the retention of items within the public domain. Sometimes transfer within the public domain, or another form of disposal, can improve access to, or the use, care or context of, items or collections. Responsible, curatorially-motivated disposal takes place as part of a museum's long-term collections policy, in order to increase public benefit derived from museum collections.**

All those who work for or govern museums should ensure that they:

### 6.1

Act as guardians of the long-term public interest in the collections.

### 6.2

Publish, implement and regularly review a forward-looking collections policy, approved by the governing body, which specifies standards of care. Define, in the collections policy, levels of care appropriate for different parts of the collection, acceptable levels of risk and how items will be made accessible.

### 6.3

Protect all items from loss, damage and physical deterioration, wherever they are. Maintain appropriate standards of protection against hazards such as theft, fire, flood, vandalism and deterioration of the collections resulting from adverse environmental conditions. Specify the action to be taken in the event of disasters threatening the museum's buildings, staff, visitors, records or collections. Make every effort to protect the collections in the event of a disaster but never put people's lives at risk.

### 6.4

Balance the duty of maintaining and enhancing collections for future generations with that of providing appropriate services to today's public. Reconcile security and conservation requirements with users' rights of access and the desirability of lending outside the museum.

### 6.5

Pay due regard to safeguarding collections and the public's right of access whenever museum premises are used for functions.

### 6.6

Make provision for safeguarding collections whenever buildings housing them are closed or isolated, whether this is planned or unexpected.

### 6.7

Make arrangements to care properly for the health and wellbeing of any live animals for which the museum is responsible.

### 6.8

Recognise that formal title to and guardianship of the collections is vested in the governing body, which must satisfy itself that decisions to dispose are informed by the highest standards of expertise and take into account all legal and other attendant circumstances.

### 6.9

Demonstrate clearly how the long-term local and general public interest is served in circumstances in which disposal may be appropriate and ensure that public trust in museums is upheld.

#### 6.10

Give priority to transferring items, preferably by gift to registered or accredited museums. Consider donating items to other public institutions if it is not possible for another museum to accept them. To maintain public confidence in museums wherever possible do not transfer items out of the public domain. (This paragraph excludes material that is being disposed of because it is damaged beyond use, or dangerous, or is being returned to its place of origin or rightful owner.)

#### 6.11

Base decisions to dispose on clear, published criteria as part of the institution's long-term collections policy, approved by the governing body. Ensure transparency and carry out any disposal openly, according to unambiguous, generally accepted procedures. Manage the process with care and sensitivity to public perceptions.

#### 6.12

Seek the views of stakeholders (such as donors, researchers, local and source communities and others served by the museum) who have a vested interest in a proposed disposal. In some cases consent from the donor may be a legal requirement. Where appropriate seek the views of colleagues and sector bodies.

#### 6.13

Refuse to undertake disposal principally for financial reasons, except in exceptional circumstances as defined in 6.14. Financially-motivated disposal risks damaging public confidence in museums and the principle that collections should not normally be regarded as financially-negotiable assets.

#### 6.14

Consider financially-motivated disposal only in exceptional circumstances and when it can be demonstrated that:

- it will significantly improve the long-term public benefit derived from the remaining collection
- it is not to generate short-term revenue (for example to meet a budget deficit)
- it is as a last resort after other sources of funding have been thoroughly explored
- extensive prior consultation with sector bodies has been undertaken
- the item under consideration lies outside the museum's established core collection as defined in the collections policy.

#### 6.15

Ring-fence any money raised as a result of disposal through sale, if this exceptional circumstance arises, solely and directly for the benefit of the museum's collection. Money raised must be restricted to the long-term sustainability, use and development of the collection. If in doubt about the proposed use of such restricted funds consult sector bodies.

#### 6.16

Openly communicate and document all disposals and the basis on which decisions to dispose were made.

#### 6.17

Apply any money received in compensation for the loss, damage or destruction of objects in the collection solely and directly for the benefit of the museum's collection.

#### 6.18

Respond to requests for return of human remains, and other culturally sensitive material with understanding and respect for communities of origin. (See DCMS guidance on human remains.)

For additional, more detailed guidance on all aspects of disposal see the MA Disposal toolkit.

# 7

Society can expect museums to:

## Recognise the interests of people who made, used, owned, collected or gave items in the collections

**7.0**  
Museums try to develop constructive relationships with people who contributed to collections, with representatives of these people, their heirs and cultural descendants, balancing responsibilities to a range of stakeholders. Gifts and bequests of items are usually made in the expectation that items will be preserved. Museums reconcile the wider public interest with that expectation.

All those who work for or govern museums should ensure that they:

**7.1**  
Acknowledge that the museum benefits from all those who have contributed to the making, meaning and presence in the museum of its collections. Establish working relationships based on mutual understanding, wherever practical.

**7.2**  
Establish principles that assist people who contributed to collections to develop mutually agreed arrangements with the museum, wherever practical. Specify and record these arrangements clearly and unambiguously.

**7.3**  
Articulate clearly intentions and expectations about projects such as commissions, collaborations and workshops. Specify agreements over matters such as funding, copyright, site preparation and maintenance. Make written exhibition policies available to exhibitors. (See also section 4, Consult and involve communities, users and supporters.)

**7.4**  
Inform originating communities of the presence of items relevant to them in the museum's collections, wherever practical.

**7.5**  
Respect the interests of originating communities with regard to elements of their cultural heritage present or represented in the museum. Involve originating communities, wherever practical, in decisions about how the museum stores, researches, presents or otherwise uses collections and information about them.

**7.6**  
Consider restricting access to certain specified items, particularly those of ceremonial or religious importance, where unrestricted access may cause offence or distress to actual or cultural descendants. (See also section 3, Encourage people to explore collections for inspiration, learning and enjoyment.)

**7.7**  
Deal sensitively and promptly with requests for repatriation both within the UK and from abroad of items in the museum's collection, taking into account: the law; current thinking on the subject; the interests of actual and cultural descendants; the strength of claimants' relationship to the items; their scientific, educational, cultural and historical importance; their future treatment. Refer to DCMS Guidelines on Human Remains on Restitution and Repatriation issued by Resource, the Council for Museums, Archives and Libraries and guidelines on human remains issued by the Museum Ethnographers Group. Refer to any subsequent guidance issued by the bodies and their successors listed above. (See also section 6, Safeguard the long-term public interest in the collections.)

**7.8**  
Exercise sensitivity and seek professional advice whenever acquiring items from fieldwork. Consider always the desirability of recording and preserving items where they are. Uphold guidelines issued by relevant bodies.

**7.9**  
Exercise sensitivity and seek professional advice whenever reminiscence and oral history work is undertaken. Uphold guidelines issued by relevant bodies.

**7.10**  
Follow up accepted gifts or bequests with a written acknowledgement and confirmation of the terms on which the gift or bequest is being accepted. (See also section 5, Acquire items honestly and responsibly and the MA's ethical guidelines on acquisition.)

**7.11**  
Uphold and comply with conditions set by benefactors and accepted by the museum, unless changed circumstances mean that conditions need to be reconsidered in the light of what is generally held to be the public interest.

# 8

Society can expect museums to:

## Support the protection of natural and human environments

**8.0**  
**Collections in museums represent the rich diversity of the world's natural and human environments. Museums promote learning without jeopardising this diversity. They contribute to sustainable economic activity and benefit local and wider communities.**

All those who work for or govern museums should ensure that they:

**8.1**  
Value and protect natural and human environments. Prevent abuse of places of scientific, historic or cultural importance. Exercise due diligence procedures when acquiring or borrowing items. Uphold appropriate national and international conventions and treaties on protection of natural and human environments, whether or not they have been ratified. (See section 5, Acquire items honestly and responsibly.)

**8.2**  
Be sensitive to the impact of the museum and its visitors on natural and human environments. Make best use of resources, use energy and materials responsibly and minimise waste.

**8.3**  
Contribute to the sustainable social and material vitality of the museum's surrounding area by, for example, attracting users, sustaining economic activity, offering satisfying and rewarding employment and pursuing local purchasing policies.

**8.4**  
Develop purchasing and resale policies that address environmental and human rights' issues.

**8.5**  
Make all growth sustainable. Evaluate the long-term impact of introducing, operating and maintaining new developments.

# 9

Society can expect museums to:

## **Research, share and interpret information related to collections, reflecting diverse views**

**9.0**  
**Museums facilitate and carry out research. They share and interpret information consistent with their purpose and ensure that it is accurate, up to date and based on the highest standards of scholarship and research. They organise and manage information to make it accessible. Museums interpret information to engage a wide variety of interests and to reflect diverse views. They invite users to question assumptions and distinguish evidence from speculation.**

All those who work for or govern museums should ensure that they:

**9.1**  
Research and collate information about collections and the subject areas generally within which the museum has expertise. Enable the museum's researchers and others to keep up to date with developments in their field.

**9.2**  
Apply the highest possible standards of objectivity to the research undertaken by the museum, and distinguish clearly between evidence and deduction. Maintain, as far as possible, records and material so that the evidence on which research is based can be re-examined and verified independently.

**9.3**  
Make information publicly accessible. Conduct research with the intention of making it public. Publish research promptly and make it widely available. (See also section 3, Encourage people to explore collections for inspiration, learning and enjoyment.)

**9.4**  
Develop mechanisms that encourage people to research collections, develop their own ideas about them and participate in a variety of ways in shaping the interpretations offered by the museum. Make the museum a forum in which ideas can be discussed and tested. (See also section 3, Encourage people to explore collections for inspiration, learning and enjoyment.)

**9.5**  
Cultivate a variety of perspectives on the collections to reflect the diversity of the communities served by the museum.

**9.6**  
Represent ideas, personalities, events and communities with sensitivity and respect. Recognise the humanity of all people. Develop procedures that allow people to define, and seek recognition of, their own cultural identity. (See also section 7, Recognise the interests of people who made, used, owned, collected or gave items in the collections.)

**9.7**  
Respect the views of others and their right to express those views, unless illegal to do so or inconsistent with the purpose of museums as socially-inclusive institutions. Strive to dispel prejudice and indicate clearly the part played by opinion or conjecture in interpretation.

**9.8**  
Reflect differing views striking a balance over time.

**9.9**  
Recognise the assumptions on which interpretation is based and that presentational styles may shape perception in unintended ways. Consider carefully the impact of interpretations that exclude any reference to people associated with the items.

**9.10**  
Strive for editorial integrity and remain alert to the pressure that can be exerted by particular interest groups, including lenders and funders (see also 10.12).

**9.11**  
Keep records and presentations as accurate and up to date as possible. Record differences of expert opinion. Correct errors in documentation or presentations without delay, when they are brought to light.

# 10

Society can expect museums to:

## Review performance to innovate and improve

### 10.0

**Museums develop by initiating and responding to change. They establish, formally adopt, publish and regularly review their aims and objectives. Museums specify targets, monitor, evaluate and report on performance and make changes in operational practices to become more effective and efficient.**

All those who work for or govern museums should ensure that they:

#### 10.1

Adhere to the museum's constitution. Review, periodically, the museum's overarching purpose.

#### 10.2

Keep up to date with developments in the law, museum practice, social policy and public expectations.

#### 10.3

Directly involve users, staff, members of the governing body and other stakeholders in planning. Regularly update and make public the museum's aims, objectives, plans, policies and standards. (See also section 4, Consult and involve communities, users and supporters.)

#### 10.4

Make prudent use of resources and maximise the benefit that the public derives from all activities. Account fully and openly to the public about how money is raised and spent.

#### 10.5

Maintain the financial viability of the museum. Meet legal, constitutional and contractual requirements for financial control of the museum (and any subsidiary commercial companies). Avoid unjustifiable financial risk. (See also section 1, Hold collections in trust on behalf of society.)

### 10.6

Accept financial support from commercial organisations and other outside sources provided that it does not compromise the integrity of the museum. Clearly define and agree the relationship between the museum and its partners to avoid undue influence on museum activities.

### 10.7

Establish principles to inform trading and commercial activities so that they are consistent with the aims of the museum and, where possible, enhance the quality of the service. Do not allow trading and commercial activities to bring the museum into disrepute, reduce public access, subject the collections to unacceptable risk or jeopardise finances.

### 10.8

Make the museum's premises as suitable as possible for public services, collections management and access for all, in addition to fulfilling legal responsibilities for the health and safety of staff and visitors.

### 10.9

Recruit, train and develop individuals so that the skills and knowledge of members of museum staff, the governing body and support groups are appropriate to the needs of the individual and the museum. Facilitate the career-long professional and personal development of all staff and members of the governing body.

### 10.10

Recognise that all who work for the museum in any capacity have a contribution to make to its successful operation. Recruit and treat all staff fairly. Acknowledge the contributions of colleagues at all levels.

### 10.11

Undertake and delegate only such duties as are commensurate with individual knowledge and skills. Co-operate fully with any appropriate scrutiny, appraisal or evaluation. Seek and act on advice, whenever necessary, from colleagues in other museums, museum support bodies and consultants. Obtain, when necessary, specialist expertise through contracts or consultancies. (See also section 4, Consult and involve communities, users and supporters.)

### 10.12

Assist the governing body in making informed decisions and obtaining direct access to the advice it needs to fulfil its role.

### 10.13

Strive to increase the diversity of staff and members of the governing body so that they adequately represent the museum's present and potential audience.

### 10.14

Conduct disputes with others with courtesy and tolerance, even when differences of opinion are robustly expressed. Avoid giving needless personal offence. Seek independent arbitration, mediation or other means of resolution when disputes cannot otherwise be resolved.



# Index

## How to use this index

The first number in a reference is to a section, the second to a point within it. 1.2 refers, therefore, to section 1, point 2: Retain items in the public domain at whichever location provides the best balance of care, context and access.

If, for example, you are developing an access policy, or dealing with an ethical dilemma around an access issue, then section 3, Encourage people to explore collections for inspiration, learning and enjoyment, is clearly the most important section. Access issues are also referred to in other sections, reference to which can be found by looking up the word 'access' in the index.

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# The seven principles of public life

The MA endorses the seven principles of public life, as set out in Standards in Public Life: the First Report of the Committee on Standards in Public Life (1995), chaired by Lord Nolan. The principles apply to all who work in or for museums and to all who serve on museum governing bodies.

## **Selflessness**

Holders of public office should take decisions solely in terms of the public interest. They should not do so in order to gain financial or other material benefits for themselves, their families or their friends.

## **Integrity**

Holders of public office should not place themselves under any financial or other obligation to outside individuals or organisations that might influence them in the performance of their official duties.

## **Objectivity**

In carrying out public business, including making public appointments, awarding contracts, or recommending individuals for rewards or benefits, holders of public office should make choices on merit.

## **Accountability**

Holders of public office are accountable for their decisions and actions to the public and must submit themselves to whatever scrutiny is appropriate to their office.

## **Openness**

Holders of public office should be as open as possible about all the decisions and actions that they take. They should give reasons for their decisions and restrict information only when the wider public interest clearly demands.

## **Honesty**

Holders of public office have a duty to declare any private interests relating to their public duties and to take steps to resolve any conflicts arising in a way that protects the public interest.

## **Leadership**

Holders of public office should promote and support these principles by leadership and example.

Information on how to use the principles outlined above to inform the work of governing bodies is available from the Trustee and Governance Team at the National Council For Voluntary Organisations (NCVO), Regents Wharf, 8 All Saints Street, London N1 9RL  
[www.ncvo-vol.org.uk](http://www.ncvo-vol.org.uk)  
Help desk tel: 0800 2798 798

# Society can expect museums to:

## **1 Hold collections in trust on behalf of society**

Museums behave as ethical guardians as well as owners of collections. They never relinquish the trust invested in them, without public consent.

## **2 Focus on public service**

Museums belong to everybody. They exist to serve the public. They should enhance the quality of life of everyone, both today and in the future. They are funded because of their positive social, cultural, educational and economic impact.

## **3 Encourage people to explore collections for inspiration, learning and enjoyment**

Museums have the generosity of spirit to be approachable at every point of contact, to reach out to audiences and to increase access to their collections. As educational institutions, museums encourage a participative approach to learning. However specialised their subjects or remote their locations, they develop new audiences and deepen relationships with existing users. Museums recognise that individuals have varied backgrounds and varying physical, intellectual and cultural needs and expectations.

## **4 Consult and involve communities, users and supporters**

Museums seek the views of communities, users and supporters and value the contributions they make. Museums actively involve them in developing policy, and balance this with the role of museums in leading and promoting debate. Museums engage with changing needs and values.

## **5 Acquire items honestly and responsibly**

Museums develop collections using long-term plans that are socially responsive. They reject items with dubious provenance. Museums regularly review, publish and adhere to acquisition policies agreed by the governing body that are realistic in terms of the resources required to sustain them. These policies address issues of the context and legitimacy of acquisitions, due diligence, long-term care, documentation and relevance to overriding, institutional aims. Items are acquired on the basis that they will be retained in the public domain.

## **6 Safeguard the long-term public interest in the collections**

Collections are a tangible link between the past, present and future. Museums balance the interests of different generations by safeguarding collections, which may include buildings and sites.

Museums develop and implement a collections policy in order to ensure appropriate standards of care and security for all items entrusted to them, either permanently or on loan.

Museums meet their responsibility to future generations by ensuring that collections are well managed and sustainable. There is a strong presumption in favour of the retention of items within the public domain. Sometimes transfer within the public domain, or another form of disposal, can improve access to, or the use, care or context of, items or collections. Responsible, curatorially-motivated disposal takes place as part of a museum's long-term collections policy, in order to increase public benefit derived from museum collections.

## **7 Recognise the interests of people who made, used, owned, collected or gave items in the collections**

Museums try to develop constructive relationships with people who contributed to collections, with representatives of these people, their heirs and cultural descendants, balancing responsibilities to a range of stakeholders. Gifts and bequests of items are usually made in the expectation that items will be preserved. Museums reconcile the wider public interest with that expectation.

## **8 Support the protection of natural and human environments**

Collections in museums represent the rich diversity of the world's natural and human environments. Museums promote learning without jeopardising this diversity. They contribute to sustainable economic activity and benefit local and wider communities.

## **9 Research, share and interpret information related to collections, reflecting diverse views**

Museums facilitate and carry out research. They share and interpret information consistent with their purpose and ensure that it is accurate, up to date and based on the highest standards of scholarship and research. They organise and manage information to make it accessible. Museums interpret information to engage a wide variety of interests and to reflect diverse views. They invite users to question assumptions and distinguish evidence from speculation.

## **10 Review performance to innovate and improve**

Museums develop by initiating and responding to change. They establish, formally adopt, publish and regularly review their aims and objectives. Museums specify targets, monitor, evaluate and report on performance and make changes in operational practices to become more effective and efficient.

### **MUSEUMS ASSOCIATION**

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Anexo 6.13.

Tablas de actividades durante la celebración de la exposición *Concept art for the end of climate change*.

En las siguientes tablas se detallan las actividades principales a propósito de la iniciativa y sus características desglosadas.

El presupuesto planteado en cada tabla hace referencia a la cantidad de dinero que el Museo de Zoología de la Universidad de Cambridge debe invertir por cada actividad. En la mayoría de los casos, se trata de cubrir el coste del material necesario para su ejecución, así como del salario de los expertos externos contratados. El desarrollo de eventos en el museo es parte integral de las tareas a desarrollar por los administradores del mismo y, por tanto, no supone un gasto adicional para la institución, si lo pueden realizar sus propios trabajadores.

Nombre	<i>Exploring talks</i> (Explorando conversaciones)				
Descripción	Ciclo de charlas con profesionales en materia medioambiental y/o artística que abordarán su punto de vista sobre la conexión entre ambas disciplinas				
Recursos Humanos	1 profesional en materia medioambiental y/o artística				
Infraestructuras	Sala <i>Discovery Space</i> en la galería inferior del museo				
Organización	Departamentos de educación y marketing, junto con el director del museo				
Distribución temporal		Mayo	Junio	Julio	Agosto
	Nº de charlas	1	1	2	1
	Periodo aproximado	Finales de mes	Mediados de mes	Principios y finales de mes	Mediados de mes
Duración de la actividad	30 minutos				
Edad	Mayores de 18 años				
Precio	Gratuita				
Imprescindible reservar	No				
Presupuesto	375 pounds				

Nombre	<i>Exhibition Free Tour</i> (Visita guiada gratuita por la exposición)				
Descripción	Visita guiada por la exposición <i>Concept art for the end of climate change</i>				
Recursos humanos	Jack Ashby (director del Museo de Zoología de la Universidad de Cambridge)				
Infraestructuras	Sala <i>Demonstration Room</i> , en la galería inferior del museo				
Organización	Departamentos de educación y marketing junto con el director del museo				
Distribución temporal		Junio	Julio	Agosto	Septiembre
	Nº de charlas	1	1	1	1
	Periodo aproximado	Primer viernes del mes	Primer viernes del mes	Primer viernes del mes	Primer viernes del mes
Duración de la actividad	30/40 minutos (11:00- 11:30/40)				
Edad	Mayores de 18 años				
Precio	Gratuita				
Imprescindible reservar	Sí				
Presupuesto	0 pounds				

Nombre	<i>How to beocme an artist</i> (Cómo convertirse en un artista)				
Descripción	Taller de esculturas con materiales reciclados				
Recursos humanos	Artista o experto en la materia, junto con dos voluntarios				
Infraestructuras	Sala <i>Learning Lab</i> del museo localizada en la planta inferior				
Organización	Departamentos de educación y marketing, junto con el director del museo y la coordinadora de voluntarios				
Distribución temporal	Periodo		Grupo	Nº de niños	Edad
	Mes	Día			
	Julio	Tercer jueves del mes	1	8-10	5-10 años
	Agosto	Tercer jueves del mes	2	8-10	11-17 años
Duración de la actividad	1 hora (15:00- 16:00)				
Edad	5- 17 años				
Precio	5 pounds				
Imprescindible reservar	Sí				
Presupuesto	150 pounds				

Nombre	<i>Quiz</i> (cuestionario)
Descripción	Cuestionario con actividades sobre el impacto del calentamiento global y los efectos del cambio climático
Recursos humanos	Visitantes del museo y/o de la exposición
Infraestructuras	Se depositarán en la recepción del museo para ser recogidos por los visitantes que lo deseen
Organización	Departamentos de educación y marketing
Distribución temporal	Serán dispuestos durante los cuatro meses de la exposición
Duración de la actividad	10 minutos, aproximadamente
Edad	Dos tipos de cuestionarios: niños (5- 17) y adultos (18-35)
Precio	Gratuito
Imprescindible reservar	No
Presupuesto	282, 52 pounds

Nombre	<i>Discussing with experts</i> (Argumentando con expertos)
Descripción	Evento constituido por tres mesas redondas con expertos en materia medioambiental dispuesto en las galerías del museo con temas a debatir relacionados con el cambio climático y cómo reducir sus efectos. Los visitantes podrán charlar con los profesionales o crear un grupo de debate alrededor del tema propuesto por el experto. Se dispondrán bebidas en la recepción del museo ofrecidas por <i>The Whale Cafe</i>
Recursos humanos	Dos profesionales en medio ambiente procedentes de la Iniciativa de Cambridge por la Conservación y uno procedente del Departamento de Zoología. Además, se contará con miembro del equipo de educación quien supervisará la actividad junto con 2 voluntarios
Infraestructuras	<i>Whale hall</i> (recepción), galería superior y galería inferior del museo
Organización	Departamentos de educación y marketing junto con la administración del museo
Distribución temporal	Segundo miércoles del mes de junio, aproximadamente
Duración de la actividad	3 horas (18:00- 21:00)
Edad	Mayores de 18 años
Precio	Gratuita
Imprescindible reservar	No
Presupuesto	600 pounds



Nombre	<i>Caring about Biodiversity</i> (Preocupándonos por la biodiversidad)
Descripción	Evento para familias cuyo tema central será el respeto a la biodiversidad animal
Recursos humanos	Equipo de educación junto con tres voluntarios quienes ayuden a supervisar el evento
Infraestructuras	Galerías superior e inferior del museo
Organización	Departamentos de educación y marketing junto con la coordinadora de voluntarios
Distribución temporal	Primer martes del mes de agosto, aproximadamente
Duración de la actividad	6 horas (11:00- 16:00)
Edad	5- 12 años
Precio	Gratuita
Imprescindible reservar	No
Presupuesto	33,64 pounds, aproximadamente

Nombre	<i>Beast of the southern wild</i> (Bestias del sur salvaje)
Descripción	Visualización de la película <i>Beast of the southern wild</i> . Se dispondrán bebidas y palomitas ofrecidas por el <i>Whale Cafe</i>
Recursos humanos	Supervisión de la actividades por el departamento de educación y dos voluntarios
Infraestructuras	<i>Whale hall</i> (recepción del museo)
Organización	Departamento de educación y marketing junto con la coordinadora de voluntarios del museo
Distribución temporal	Primer miércoles del mes de agosto, aproximadamente
Duración de la actividad	2 horas y media
Edad	Mayores de 18 años
Precio	Gratuita
Imprescindible reservar	Sí
Presupuesto	150 pounds

Nombre	<i>Instructions on how to protect the environment</i> (Instrucciones sobre cómo proteger el medio ambiente)
Descripción	Pequeño manual de instrucciones con información y actividades sobre cómo mantener y cuidar el medio ambiente para los socios del <i>Zoology Club</i> (Club de Zoología)
Recursos humanos	Socios del <i>Zoology Club</i>
Infraestructuras	Se dispondrán en las mochilas de exploradores (explorer bags) de la recepción del museo y se les mandará por correo junto con la información trimestral que se les hace llegar
Organización	Departamento de educación y departamento de marketing
Distribución temporal	Se introducirán en el envío vía postal que el museo realiza a los socios durante los meses verano
Duración de la actividad	1 hora, aproximadamente
Edad	5- 12 años
Precio	Gratuita
Imprescindible reservar	No, para recibir el pequeño manual de instrucciones deben ser socios del museo
Presupuesto	125 pound

Nombre	<i>Visit Jagex! (Visita Jagex!)</i>			
Descripción	Visita a la empresa Jagex de la mano del director creativo con oportunidad de conocer al equipo de artistas <i>concept</i> y sus proyectos actuales			
Recursos humanos	Director creativo de Jagex			
Infraestructuras	Empresa <i>Jagex Ltd.</i>			
Organización	Administración del Museo de Zoología de la Universidad de Cambridge			
Distribución temporal		Nº máximo de visitantes	Mes	Periodo aproximado
	Grupo 1	8	Junio	Segundo viernes del mes
	Grupo 2	8	Septiembre	Primer viernes del mes
Duración de la actividad	1 hora			
Edad	Mayores de 18 años			
Precio	Gratuita			
Imprescindible reservar	Sí			
Presupuesto	0 pounds			

Distribución de las actividades en el calendario (mayo- septiembre de 2022).

Mayo 2022						
DOMINGO	LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SÁBADO
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	How to become an artist	19	20	21
22	23	24	Exploring talk	26	27	28
29	30	31	1	2	3	4

Junio 2022						
DOMINGO	LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SÁBADO
29	30	31	1	2	Exhibition Free tour	4
5	6	7	Discussing with experts	9	Visit Jagex!	11
12	13	14	Exploring talk	16	17	18
19	20	21	How to become an artist	23	24	25
26	27	28	29	30	1	2

# Julio 2022

DOMINGO	LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SÁBADO
26	27	28	29	30	Exhibition Free tour	2
3	4	5	Exploring talk	7	8	9
10	11	12	13	14	15	16
17	18	19	How to become an artist	How to become an artist	22	23
24	25	26	Exploring talk	28	29	30
31	1	2	3	4	5	6

# Agosto 2022

DOMINGO	LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SÁBADO
31	1	2	Beast of the southern wild	4	Exhibition Free tour	6
7	8	9	10	11	12	13
14	15	16	Exploring talk	How to become an artist	19	20
21	22	Caring about Biodiversity	How to become an artist	25	26	27
28	29	30	31	1	2	3

# Septiembre 2022

DOMINGO	LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SÁBADO
28	29	30	31	1	Exhibition Free tour	3
4	5	6	7	8	Visit Jagex!	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	1



# Joint Venture Agreement

**Sender:**

[Sender.FirstName] [Sender.LastName]  
[Sender.Company]  
[Sender.Address]



# Joint Venture Agreement

THIS JOINT VENTURE AGREEMENT (the "Agreement" or this "Joint Venture Agreement"), is made and entered into as of this [DATE], by and between [SENDER.Company] (hereinafter "[SHORTENED NAME OF SENDER]"), a [SENDER STATE OF INCORP] corporation, with a registered office located at [SENDER ADDRESS], and [SIGNER.Company] (hereinafter "[SHORTENED NAME OF SIGNER]"), a [SIGNER STATE OF INCORP] corporation, with a registered office located at [SIGNER ADDRESS].

WHEREAS, "[SENDER.Company]" is in the business of [SENDER BUSINESS DESCRIPTION], and

WHEREAS, "[SIGNER.Company]" is in the business of [SIGNER BUSINESS DESCRIPTION], and

WHEREAS, the parties desire to establish between them a joint venture in order to collaborate in [JOINT VENTURE DESCRIPTION],

NOW, THEREFORE, in consideration of the foregoing, and of the mutual covenants and commitments set forth herein, the parties hereto agree as follows:

## 1. Formation

The joint venture formed by this Agreement (the "Joint Venture") will conduct its business under the name [JOINT VENTURE NAME], and will have its registered address at [JOINT VENTURE ADDRESS]. The Joint Venture shall be considered a joint venture between the Parties in all respects, and in no event shall this Agreement be construed to create a partnership or any other fiduciary relationship between the Parties.

## 2. Purpose

The Joint Venture shall be formed for the purpose of (Provide a description of the products and/or services that the Joint Venture is concerned with, and the objective/purpose of the Joint Venture).

### 3. Contributions

The Parties hereto shall each make an initial contribution to the Joint Venture as follows:

1. [SENDER.Company]'s Contribution:
2. [SIGNER.Company]'s Contribution:

A bank account at [NAME OF BANK] shall be opened by [SENDER.Company] on behalf of the Joint Venture, and the financial contributions of the Parties shall be deposited by the due date set forth above. Should the Joint Venture require additional funding, additional financial contributions shall be made equally by the Parties.

### 4. Distribution of Profits

Any and all net income accruing to the Joint Venture shall be distributed equally to the Parties.

### 5. Management

The following individuals in the following positions will comprise the Joint Venture's management (the "Management Team"). The Management Team will be structured such that [DESCRIPTION OF MANAGEMENT STRUCTURE].

Management Team:

- [NAME 1], [POSITION 1]
- [NAME 2], [POSITION 2]
- [NAME 3], [POSITION 3]

### 6. Responsibilities of the Parties

The Parties will each have the following responsibilities under the Joint Venture:

[SENDER.Company]'s Responsibilities:

[SIGNER.Company]'s Responsibilities:

### 7. Non-Exclusivity

No exclusivity is formed by virtue of this Joint Venture Agreement and neither Party shall be obligated to make offers to the other related to any business.

## 8. Term

This Agreement shall commence on the date first written above and remain in full force and effect for an initial period of [NUMBER OF YEARS] years (the “Initial Term”). At the end of the Initial Term, this Agreement will automatically renew in one year increments (each, a “Renewal Term”), unless and until this Agreement is terminated in accordance with Section 8 hereinafter.

## 9. Termination

Either Party shall have the right to terminate this Agreement, effective as of the end of the Initial Term or any Renewal Term, by providing the other with written notice of termination at least thirty (30) days prior to the end of such Initial Term or Renewal Term. Neither Party shall have the right to terminate this Agreement at any other time, unless such termination is mutually agreed to by the Parties hereto. The Joint Venture shall terminate upon termination of this Agreement.

## 10. Confidential Information

The Non-Disclosure Agreement entered into by the Parties as of [ENTER INTO DATE] (the “NDA”) is applicable to the Joint Venture and shall apply in full force and effect to any and all Confidential Information (as defined in the NDA) exchanged or otherwise accessed by a Party under this Agreement.

## 11. Further Actions

The Parties shall execute any documents and take all appropriate actions as may be necessary to give effect to the Joint Venture.

## 12. Assignment

Neither Party shall assign or transfer any of its rights or obligations hereunder without the prior written consent of the other Party, except to a successor in ownership of all or substantially all of the assets of the assigning Party if the successor in ownership expressly assumes in writing the terms and conditions of this Agreement. Any such attempted assignment without written consent will be void. This Agreement shall inure to the benefit of and shall be binding upon the valid successors and assigns of the Parties.

## 13. Governing Law

This Agreement shall be governed by and construed in accordance with the laws of the State of New York without regard to conflicts of law principles.

## 14. Counterparts

This Agreement may be executed in any number of counterparts, each of which shall constitute an original, and all of which, when taken together, shall constitute one instrument.

## 15. Severability

The Parties recognize the uncertainty of the law with respect to certain provisions of this Agreement and expressly stipulate that this Agreement will be construed in a manner that renders its provisions valid and enforceable to the maximum extent possible under applicable law. To the extent that any provisions of this Agreement are determined by a court of competent jurisdiction to be invalid or unenforceable, such provisions will be deleted from this Agreement or modified so as to make them enforceable and the validity and enforceability of the remainder of such provisions and of this Agreement will be unaffected.

## 16. Notices

All notices, requests, demands and other communications under this Agreement must be in writing and will be deemed duly given, unless otherwise expressly indicated to the contrary in this Agreement: (i) when personally delivered; (ii) upon receipt of a telephone facsimile transmission with a confirmed telephonic transmission answer back; (iii) three (3) days after having been deposited in the mail, certified or registered, return receipt requested, postage prepaid; or (iv) one (1) business day after having been dispatched by a nationally recognized

overnight courier service, addressed to a Party or their permitted assigns at the address for such Party first written above.

## 17. Headings

Paragraph headings used in this Agreement are for reference only and shall not be used or relied upon in the interpretation of this Agreement.

## 18. Entire Agreement

This Agreement contains the entire agreement and understanding between the Parties, superseding all prior contemporaneous communications, representations, agreements, and understandings, oral or written, between the Parties with respect to the subject matter hereof. This Agreement may not be modified in any manner except by written amendment executed by each Party hereto.

In Witness Whereof, the Parties have caused this Joint Venture Agreement to be duly executed and delivered as of the date first written above.

[SENDER.Company]

\_\_\_\_\_  
[SENDER.FirstName] [SENDER.LastName]  
[SENDER TITLE]

[SIGNER.Company]

\_\_\_\_\_  
[SIGNER.FirstName] [SIGNER.LastName]  
[SIGNER TITLE]

*Partnership Act 1890* (Ley del Parlamento de Asociación de 1890).

Fuente: [www.legislation.gov.uk](http://www.legislation.gov.uk)

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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# Partnership Act 1890

1890 CHAPTER 39 53 and 54 Vict

An Act to declare and amend the Law of Partnership.

[14th August 1890]

## Annotations:

### Modifications etc. (not altering text)

- C1 Act modified (1.1.1999) by [1998 Measure No. 1, s. 6\(4\)](#); Instrument dated 14.10.1998 made by the [Archbishops of Canterbury and York](#)
- C2 Act extended by [Limited Partnerships Act 1907 \(c. 24\), s. 7](#)
- C3 This Act is not necessarily in the form in which it has effect in Northern Ireland
- C4 Act applied by 2007 c. 27, s. 27A(6) (as inserted (1.3.2016) by [Serious Crime Act 2015 \(c. 9\), s. 88\(1\), Sch. 1 para. 20](#); S.I. 2016/148, reg. 3(f))

### Commencement Information

- II Act wholly in force at 1.1.1891 by s. 49 (now repealed)

## *Nature of Partnership*

### 1 Definition of partnership.

- (1) Partnership is the relation which subsists between persons carrying on a business in common with a view of profit.
- (2) But the relation between members of any company or association which is—
  - <sup>F1</sup>(a) registered under the Companies Act 2006, or]
  - (b) Formed or incorporated by or in pursuance of any other Act of Parliament or letters patent, or Royal Charter; <sup>F2</sup>. . .

. . .

is not a partnership within the meaning of this Act.

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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### Annotations:

#### Amendments (Textual)

- F1** S. 1(2)(a) substituted (1.10.2009) by [The Companies Act 2006 \(Consequential Amendments, Transitional Provisions and Savings\) Order 2009 \(S.I. 2009/1941\)](#), art. 1(2), **Sch. 1 para. 2** (with art. 10)
- F2** S. 1(2): the word "or" and subsection (c) repealed (19.11.1998) by [1998 c. 43, s. 1\(1\)](#), **Sch. 1 Pt. X** Group 1

## 2 Rules for determining existence of partnership.

In determining whether a partnership does or does not exist, regard shall be had to the following rules:

- (1) Joint tenancy, tenancy in common, joint property, common property, or part ownership does not of itself create a partnership as to anything so held or owned, whether the tenants or owners do or do not share any profits made by the use thereof.
- (2) The sharing of gross returns does not of itself create a partnership, whether the persons sharing such returns have or have not a joint or common right or interest in any property from which or from the use of which the returns are derived.
- (3) The receipt by a person of a share of the profits of a business is *primâ facie* evidence that he is a partner in the business, but the receipt of such a share, or of a payment contingent on or varying with the profits of a business, does not of itself make him a partner in the business; and in particular—
  - (a) The receipt by a person of a debt or other liquidated amount by instalments or otherwise out of the accruing profits of a business does not of itself make him a partner in the business or liable as such:
  - (b) A contract for the remuneration of a servant or agent of a person engaged in a business by a share of the profits of the business does not of itself make the servant or agent a partner in the business or liable as such:
  - (c) A person being the widow<sup>F3</sup>, widower, surviving civil partner ] or child of a deceased partner, and receiving by way of annuity a portion of the profits made in the business in which the deceased person was a partner, is not by reason only of such receipt a partner in the business or liable as such:
  - (d) The advance of money by way of loan to a person engaged or about to engage in any business on a contract with that person that the lender shall receive a rate of interest varying with the profits, or shall receive a share of the profits arising from carrying on the business, does not of itself make the lender a partner with the person or persons carrying on the business or liable as such. Provided that the contract is in writing, and signed by or on behalf of all the parties thereto:
  - (e) A person receiving by way of annuity or otherwise a portion of the profits of a business in consideration of the sale by him of the goodwill of the business is not by reason only of such receipt a partner in the business or liable as such.

*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

**Annotations:**

**Amendments (Textual)**

- F3** Words in s. 2 inserted (5.12.2005) by [Civil Partnership Act 2004 \(c. 33\)](#), s. 263(10)(b), [Sch. 27 para. 2](#); [S.I. 2005/3175](#), art. 2(2)

**3 Postponement of rights of person lending or selling in consideration of share of profits in case of insolvency.**

In the event of any person to whom money has been advanced by way of loan upon such a contract as is mentioned in the last foregoing section, or of any buyer of a goodwill in consideration of a share of the profits of the business, being adjudged a bankrupt, entering into an arrangement to pay his creditors less than [<sup>F4</sup>100p] in the pound, or dying in insolvent circumstances, the lender of the loan shall not be entitled to recover anything in respect of his loan, and the seller of the goodwill shall not be entitled to recover anything in respect of the share of profits contracted for, until the claims of the other creditors of the borrower or buyer for valuable consideration in money or money's worth have been satisfied.

**Annotations:**

**Amendments (Textual)**

- F4** Words substituted by virtue of [Decimal Currency Act 1969 \(c. 19\)](#), s. 10(1)

**4 Meaning of firm.**

- (1) Persons who have entered into partnership with one another are for the purposes of this Act called collectively a firm, and the name under which their business is carried on is called the firm-name.
- (2) In Scotland a firm is a legal person distinct from the partners of whom it is composed, but an individual partner may be charged on a decree or diligence directed against the firm, and on payment of the debts is entitled to relief *pro rata* from the firm and its other members.

**Annotations:**

**Modifications etc. (not altering text)**

- C5** S. 4(2) excluded by [Agricultural Holdings \(Amendment\) \(Scotland\) Act 1983 \(c. 46, SIF 2:3\)](#), s. 1(3), [Sch. 1 para. 3\(b\)](#) and by [Capital Transfer Tax Act 1984 \(c. 51, SIF 65\)](#), s.119(2)
- C6** S. 4(2) excluded (S.) (25.9.1991) by [Agricultural Holdings \(Scotland\) Act 1991 \(c. 55, SIF 2:3\)](#), ss. 25(5), 89(2), [Sch. 2 Pt. III](#), para. 3(b) (with s. 45(3), [Sch. 12 para. 3](#))

*Relations of Partners to persons dealing with them*

**5 Power of partner to bind the firm.**

Every partner is an agent of the firm and his other partners for the purpose of the business of the partnership; and the acts of every partner who does any act for carrying



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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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on in the usual way business of the kind carried on by the firm of which he is a member bind the firm and his partners, unless the partner so acting has in fact no authority to act for the firm in the particular matter, and the person with whom he is dealing either knows that he has no authority, or does not know or believe him to be a partner.

## **6 Partners bound by acts on behalf of firm.**

An act or instrument relating to the business of the firm done or executed in the firm-name, or in any other manner showing an intention to bind the firm, by any person thereto authorised, whether a partner or not, is binding on the firm and all the partners.

Provided that this section shall not affect any general rule of law relating to the execution of deeds or negotiable instruments.

### **Annotations:**

#### **Modifications etc. (not altering text)**

C7 S. 6 applied (20.10.1995) by S.I. 1995/2518, reg. 7(2)

## **7 Partner using credit of firm for private purposes.**

Where one partner pledges the credit of the firm for a purpose apparently not connected with the firm's ordinary course of business, the firm is not bound, unless he is in fact specially authorised by the other partners; but this section does not affect any personal liability incurred by an individual partner.

## **8 Effect of notice that firm will not be bound by acts of partner.**

If it has been agreed between the partners that any restriction shall be placed on the power of any one or more of them to bind the firm, no act done in contravention of the agreement is binding on the firm with respect to persons having notice of the agreement.

## **9 Liability of partners.**

Every partner in a firm is liable jointly with the other partners, and in Scotland severally also, for all debts and obligations of the firm incurred while he is a partner; and after his death his estate is also severally liable in a due course of administration for such debts and obligations, so far as they remain unsatisfied, but subject in England or Ireland to the prior payment of his separate debts.

## **10 Liability of the firm for wrongs.**

Where, by any wrongful act or omission of any partner acting in the ordinary course of the business of the firm, or with the authority of his co-partners, loss or injury is caused to any person not being a partner in the firm, or any penalty is incurred, the firm is liable therefor to the same extent as the partner so acting or omitting to act.

## **11 Misapplication of money or property received for or in custody of the firm.**

In the following cases; namely—

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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- (a) Where one partner acting within the scope of his apparent authority receives the money or property of a third person and misapplies it; and
  - (b) Where a firm in the course of its business receives money or property of a third person, and the money or property so received is misapplied by one or more of the partners while it is in the custody of the firm;
- the firm is liable to make good the loss.

## **12 Liability for wrongs joint and several.**

Every partner is liable jointly with his co-partners and also severally for everything for which the firm while he is a partner therein becomes liable under either of the two last preceding sections.

## **13 Improper employment of trust-property for partnership purposes.**

If a partner, being a trustee, improperly employs trust-property in the business or on the account of the partnership, no other partner is liable for the trust property to the persons beneficially interested therein:

Provided as follows:—

- (1) This section shall not affect any liability incurred by any partner by reason of his having notice of a breach of trust; and
- (2) Nothing in this section shall prevent trust money from being followed and recovered from the firm if still in its possession or under its control.

## **14 Persons liable by “holding out”.**

- (1) Every one who by words spoken or written or by conduct represents himself, or who knowingly suffers himself to be represented, as a partner in a particular firm, is liable as a partner to any one who has on the faith of any such representation given credit to the firm, whether the representation has or has not been made or communicated to the person so giving credit by or with the knowledge of the apparent partner making the representation or suffering it to be made.
- (2) Provided that where after a partner’s death the partnership business is continued in the old firm’s name, the continued use of that name or of the deceased partner’s name as part thereof shall not of itself make his executors or administrators estate or effects liable for any partnership debts contracted after his death.

## **15 Admissions and representations of partners.**

An admission or representation made by any partner concerning the partnership affairs, and in the ordinary course of its business, is evidence against the firm.

## **16 Notice to acting partner to be notice to the firm.**

Notice to any partner who habitually acts in the partnership business of any matter relating to partnership affairs operates as notice to the firm, except in the case of a fraud on the firm committed by or with the consent of that partner.

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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## **17 Liabilities of incoming and outgoing partners.**

- (1) A person who is admitted as a partner into an existing firm does not thereby become liable to the creditors of the firm for anything done before he became a partner.
- (2) A partner who retires from a firm does not thereby cease to be liable for partnership debts or obligations incurred before his retirement.
- (3) A retiring partner may be discharged from any existing liabilities, by an agreement to that effect between himself and the members of the firm as newly constituted and the creditors, and this agreement may be either expressed or inferred as a fact from the course of dealing between the creditors and the firm as newly constituted.

## **18 Revocation of continuing guaranty by change in firm.**

A continuing guaranty or cautionary obligation given either to a firm or to a third person in respect of the transactions of a firm is, in the absence of agreement to the contrary, revoked as to future transactions by any change in the constitution of the firm to which, or of the firm in respect of the transactions of which, the guaranty or obligation was given.

### *Relations of Partners to one another*

## **19 Variation by consent of terms of partnership.**

The mutual rights and duties of partners, whether ascertained by agreement or defined by this Act, may be varied by the consent of all the partners, and such consent may be either express or inferred from a course of dealing.

## **20 Partnership property.**

- (1) All property and rights and interests in property originally brought into the partnership stock or acquired, whether by purchase or otherwise, on account of the firm, or for the purposes and in the course of the partnership business, are called in this Act partnership property, and must be held and applied by the partners exclusively for the purposes of the partnership and in accordance with the partnership agreement.
- (2) Provided that the legal estate or interest in any land, or in Scotland the title to and interest in any heritable estate, which belongs to the partnership shall devolve according to the nature and tenure thereof, and the general rules of law thereto applicable, but in trust, so far as necessary, for the persons beneficially interested in the land under this section.
- (3) Where co-owners of an estate or interest in any land, or in Scotland of any heritable estate, not being itself partnership property, are partners as to profits made by the use of that land or estate, and purchase other land or estate out of the profits to be used in like manner, the land or estate so purchased belongs to them, in the absence of an agreement to the contrary, not as partners, but as co-owners for the same respective estates and interests as are held by them in the land or estate first mentioned at the date of the purchase.

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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## 21 Property bought with partnership money.

Unless the contrary intention appears, property bought with money belonging to the firm is deemed to have been bought on account of the firm.

## [<sup>F5</sup>22 Conversion into personal estate of land held as partnership property.

Where land or any heritable interest therein has become partnership property, it shall, unless the contrary intention appears, be treated as between the partners (including the representatives of a deceased partner), and also as between the heirs of a deceased partner and his executors or administrators, as personal or moveable and not real or heritable estate.]

### Annotations:

#### Amendments (Textual)

- F5** S. 22 repealed (E.W.) (1.1.1997) by 1996 c. 47, s. 25(2)(5), Sch. 4 (with ss. 24(2), 25(4)); S.I. 1996/2974, art. 2

## 23 Procedure against partnership property for a partner's separate judgment debt.

- (1) A writ of execution shall not issue against any partnership property except on a judgment against the firm.
- (2) The High Court, or a judge thereof, . . . <sup>F6</sup>[<sup>F7</sup>or the county court in England and Wales or a county court in Northern Ireland,] may, on the application by summons of any judgment creditor of a partner, make an order charging that partner's interest in the partnership property and profits with payment of the amount of the judgment debt and interest thereon, and may by the same or a subsequent order appoint a receiver of that partner's share of profits (whether already declared or accruing), and of any other money which may be coming to him in respect of the partnership, and direct all accounts and inquiries, and give all other orders and directions which might have been directed or given if the charge had been made in favour of the judgment creditor by the partner, or which the circumstances of the case may require.
- (3) The other partner or partners shall be at liberty at any time to redeem the interest charged, or in case of a sale being directed, to purchase the same.

<sup>F8</sup>(4) . . . . .

- (5) This section shall not apply to Scotland.

### Annotations:

#### Amendments (Textual)

- F6** Words repealed by Courts Act 1971 (c. 23), Sch. 11 Pt. II
- F7** Words in s. 23(2) substituted (22.4.2014) by virtue of Crime and Courts Act 2013 (c. 22), s. 61(3), Sch. 9 para. 118; S.I. 2014/954, art. 2(c) (with art. 3) (with transitional provisions and savings in S.I. 2014/956, arts. 3-11)
- F8** S. 23(4) repealed (19.11.1998) by 1998 c. 43, Sch. 1 Pt. X Group 1

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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## **24 Rules as to interests and duties of partners subject to special agreement.**

The interests of partners in the partnership property and their rights and duties in relation to the partnership shall be determined, subject to any agreement express or implied between the partners, by the following rules:—

- (1) All the partners are entitled to share equally in the capital and profits of the business, and must contribute equally towards the losses whether of capital or otherwise sustained by the firm.
- (2) The firm must indemnify every partner in respect of payments made and personal liabilities incurred by him—
  - (a) In the ordinary and proper conduct of the business of the firm; or,
  - (b) In or about anything necessarily done for the preservation of the business or property of the firm.
- (3) A partner making, for the purpose of the partnership, any actual payment or advance beyond the amount of capital which he has agreed to subscribe, is entitled to interest at the rate of five per cent. per annum from the date of the payment or advance.
- (4) A partner is not entitled, before the ascertainment of profits, to interest on the capital subscribed by him.
- (5) Every partner may take part in the management of the partnership business.
- (6) No partner shall be entitled to remuneration for acting in the partnership business.
- (7) No person may be introduced as a partner without the consent of all existing partners.
- (8) Any difference arising as to ordinary matters connected with the partnership business may be decided by a majority of the partners, but no change may be made in the nature of the partnership business without the consent of all existing partners.
- (9) The partnership books are to be kept at the place of business of the partnership (or the principal place, if there is more than one), and every partner may, when he thinks fit, have access to and inspect and copy any of them.

## **25 Expulsion of partner.**

No majority of the partners can expel any partner unless a power to do so has been conferred by express agreement between the partners.

## **26 Retirement from partnership at will.**

- (1) Where no fixed term has been agreed upon for the duration of the partnership, any partner may determine the partnership at any time on giving notice of his intention so to do to all the other partners.
- (2) Where the partnership has originally been constituted by deed, a notice in writing, signed by the partner giving it, shall be sufficient for this purpose.

## **27 Where partnership for term is continued over, continuance on old terms presumed.**

- (1) Where a partnership entered into for a fixed term is continued after the term has expired, and without any express new agreement, the rights and duties of the partners

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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remain the same as they were at the expiration of the term, so far as is consistent with the incidents of a partnership at will.

- (2) A continuance of the business by the partners or such of them as habitually acted therein during the term, without any settlement or liquidation of the partnership affairs, is presumed to be a continuance of the partnership.

## **28 Duty of partners to render accounts, &c.**

Partners are bound to render true accounts and full information of all things affecting the partnership to any partner or his legal representatives.

## **29 Accountability of partners for private profits.**

- (1) Every partner must account to the firm for any benefit derived by him without the consent of the other partners from any transaction concerning the partnership, or from any use by him of the partnership property name or business connexion.
- (2) This section applies also to transactions undertaken after a partnership has been dissolved by the death of a partner, and before the affairs thereof have been completely wound up, either by any surviving partner or by the representatives of the deceased partner.

## **30 Duty of partner not to compete with firm.**

If a partner, without the consent of the other partners, carries on any business of the same nature as and competing with that of the firm, he must account for and pay over to the firm all profits made by him in that business.

## **31 Rights of assignee of share in partnership.**

- (1) An assignment by any partner of his share in the partnership, either absolute or by way of mortgage or redeemable charge, does not, as against the other partners, entitle the assignee, during the continuance of the partnership, to interfere in the management or administration of the partnership business or affairs, or to require any accounts of the partnership transactions, or to inspect the partnership books, but entitles the assignee only to receive the share of profits to which the assigning partner would otherwise be entitled, and the assignee must accept the account of profits agreed to by the partners.
- (2) In case of a dissolution of the partnership, whether as respects all the partners or as respects the assigning partner, the assignee is entitled to receive the share of the partnership assets to which the assigning partner is entitled as between himself and the other partners, and, for the purpose of ascertaining that share, to an account as from the date of the dissolution.

### *Dissolution of Partnership, and its consequences*

## **32 Dissolution by expiration or notice.**

Subject to any agreement between the partners, a partnership is dissolved—

- (a) If entered into for a fixed term, by the expiration of that term:

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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- (b) If entered into for a single adventure or undertaking, by the termination of that adventure or undertaking:
- (c) If entered into for an undefined time, by any partner giving notice to the other or others of his intention to dissolve the partnership.

In the last-mentioned case the partnership is dissolved as from the date mentioned in the notice as the date of dissolution, or, if no date is so mentioned, as from the date of the communication of the notice.

### **33 Dissolution by bankruptcy, death, or charge.**

- (1) Subject to any agreement between the partners, every partnership is dissolved as regards all the partners by the death or bankruptcy of any partner.
- (2) A partnership may, at the option of the other partners, be dissolved if any partner suffers his share of the partnership property to be charged under this Act for his separate debt.

### **34 Dissolution by illegality of partnership.**

A partnership is in every case dissolved by the happening of any event which makes it unlawful for the business of the firm to be carried on or for the members of the firm to carry it on in partnership.

### **35 Dissolution by the Court.**

On application by a partner the Court may decree a dissolution of the partnership in any of the following cases:

- [<sup>F9</sup>(a) When a partner is found lunatic by inquisition, or in Scotland by cognition, or is shown to the satisfaction of the Court to be of permanently unsound mind, in either of which cases the application may be made as well on behalf of that partner by his committee or next friend or person having title to intervene as by any other partner:]
- (b) When a partner, other than the partner suing, becomes in any other way permanently incapable of performing his part of the partnership contract:
- (c) When a partner, other than the partner suing, has been guilty of such conduct as, in the opinion of the Court, regard being had to the nature of the business, is calculated to prejudicially affect the carrying on of the business:
- (d) When a partner, other than the partner suing, wilfully or persistently commits a breach of the partnership agreement, or otherwise so conducts himself in matters relating to the partnership business that it is not reasonably practicable for the other partner or partners to carry on the business in partnership with him:
- (e) When the business of the partnership can only be carried on at a loss:
- (f) Whenever in any case circumstances have arisen which, in the opinion of the Court, render it just and equitable that the partnership be dissolved.

#### **Annotations:**

#### **Amendments (Textual)**

**F9** S. 35(a) repealed (E.W.) by [Mental Health Act 1959 \(c. 72\)](#), [Sch. 8 Pt. I](#)

*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

**Modifications etc. (not altering text)**

**C8** S. 35(f) amended by [National Health Service \(Amendment\) Act 1949 \(c. 93\)](#), s. 7(4)

**36 Rights of persons dealing with firm against apparent members of firm.**

- (1) Where a person deals with a firm after a change in its constitution he is entitled to treat all apparent members of the old firm as still being members of the firm until he has notice of the change.
- (2) An advertisement in the London Gazette as to a firm whose principal place of business is in England or Wales, in the Edinburgh Gazette as to a firm whose principal place of business is in Scotland, and in the <sup>F10</sup>Belfast Gazette] as to a firm whose principal place of business is in Ireland, shall be notice as to persons who had not dealings with the firm before the date of the dissolution or change so advertised.
- (3) The estate of a partner who dies, or who becomes bankrupt, or of a partner who, not having been known to the person dealing with the firm to be a partner, retires from the firm, is not liable for partnership debts contracted after the date of the death, bankruptcy, or retirement respectively.

**Annotations:**

**Amendments (Textual)**

**F10** Words substituted by virtue of S.R. & O. 1921/1804 (Rev. XVI, p. 967: 1921, p. 422) art. 7(a)

**Modifications etc. (not altering text)**

- C9** S. 36(1) excluded by 1907 c. 24, s. 6(6) (as inserted (6.4.2017) by [The Legislative Reform \(Private Fund Limited Partnerships\) Order 2017 \(S.I. 2017/514\)](#), arts. 1(2), 2(4)(e))
- C10** Reference to Ireland to be construed as exclusive of Republic of Ireland: S.R. & O. 1923/405 (Rev. X, p. 298: 1923, p. 400), art. 2
- C11** S. 36(3) applied (E.W.) (25.1.2018) by [Landfill Disposals Tax \(Wales\) Act 2017 \(anaw 3\)](#), ss. 82(5), 97(2); S.I. 2018/35, art. 2(w)

**37 Right of partners to notify dissolution.**

On the dissolution of a partnership or retirement of a partner any partner may publicly notify the same, and may require the other partner or partners to concur for that purpose in all necessary or proper acts, if any, which cannot be done without his or their concurrence.

**38 Continuing authority of partners for purposes of winding up.**

After the dissolution of a partnership the authority of each partner to bind the firm, and the other rights and obligations of the partners, continue notwithstanding the dissolution so far as may be necessary to wind up the affairs of the partnership, and to complete transactions begun but unfinished at the time of the dissolution<sup>F11</sup>, and in relation to any prosecution of the partnership by virtue of section 1 of the Partnerships (Prosecution) (Scotland) Act 2013 ], but not otherwise.

Provided that the firm is in no case bound by the acts of a partner who has become bankrupt; but this proviso does not affect the liability of any person who has after the



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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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bankruptcy represented himself or knowingly suffered himself to be represented as a partner of the bankrupt.

**Annotations:**

**Amendments (Textual)**

- F11** Words in s. 38 inserted (26.4.2013) by Partnerships (Prosecution) (Scotland) Act 2013 (c. 21), ss. 6(2), 8(2) (with s. 8(3)(4))

**39 Rights of partners as to application of partnership property.**

On the dissolution of a partnership every partner is entitled, as against the other partners in the firm, and all persons claiming through them in respect of their interests as partners, to have the property of the partnership applied in payment of the debts and liabilities of the firm, and to have the surplus assets after such payment applied in payment of what may be due to the partners respectively after deducting what may be due from them as partners to the firm; and for that purpose any partner or his representatives may on the termination of the partnership apply to the Court to wind up the business and affairs of the firm.

**40 Apportionment of premium where partnership prematurely dissolved.**

Where one partner has paid a premium to another on entering into a partnership for a fixed term, and the partnership is dissolved before the expiration of that term otherwise than by the death of a partner, the Court may order the repayment of the premium, or of such part thereof as it thinks just, having regard to the terms of the partnership contract and to the length of time during which the partnership has continued; unless

- (a) the dissolution is, in the judgment of the Court, wholly or chiefly due to the misconduct of the partner who paid the premium, or
- (b) the partnership has been dissolved by an agreement containing no provision for a return of any part of the premium.

**41 Rights where partnership dissolved for fraud or misrepresentation.**

Where a partnership contract is rescinded on the ground of the fraud or misrepresentation of one of the parties thereto, the party entitled to rescind is, without prejudice to any other right, entitled—

- (a) to a lien on, or right of retention of, the surplus of the partnership assets, after satisfying the partnership liabilities, for any sum of money paid by him for the purchase of a share in the partnership and for any capital contributed by him, and is
- (b) to stand in the place of the creditors of the firm for any payments made by him in respect of the partnership liabilities, and
- (c) to be indemnified by the person guilty of the fraud or making the representation against all the debts and liabilities of the firm.

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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**42 Right of out-going partner in certain cases to share profits made after dissolution.**

- (1) Where any member of a firm has died or otherwise ceased to be a partner, and the surviving or continuing partners carry on the business of the firm with its capital or assets without any final settlement of accounts as between the firm and the outgoing partner or his estate, then, in the absence of any agreement to the contrary, the outgoing partner or his estate is entitled at the option of himself or his representatives to such share of the profits made since the dissolution as the Court may find to be attributable to the use of his share of the partnership assets, or to interest at the rate of five per cent. per annum on the amount of his share of the partnership assets.
- (2) Provided that where by the partnership contract an option is given to surviving or continuing partners to purchase the interest of a deceased or outgoing partner, and that option is duly exercised, the estate of the deceased partner, or the outgoing partner or his estate, as the case may be, is not entitled to any further or other share of profits; but if any partner assuming to act in exercise of the option does not in all material respects comply with the terms thereof, he is liable to account under the foregoing provisions of this section.

**43 Retiring or deceased partner's share to be a debt.**

Subject to any agreement between the partners, the amount due from surviving or continuing partners to an outgoing partner or the representatives of a deceased partner in respect of the outgoing or deceased partner's share is a debt accruing at the date of the dissolution or death.

**44 Rule for distribution of assets on final settlement of accounts.**

In settling accounts between the partners after a dissolution of partnership, the following rules shall, subject to any agreement, be observed:

- (a) Losses, including losses and deficiencies of capital, shall be paid first out of profits, next out of capital, and lastly, if necessary, by the partners individually in the proportion in which they were entitled to share profits:
- (b) The assets of the firm including the sums, if any, contributed by the partners to make up losses or deficiencies of capital, shall be applied in the following manner and order:
  - (1) In paying the debts and liabilities of the firm to persons who are not partners therein:
  - (2) In paying to each partner rateably what is due from the firm to him for advances as distinguished from capital:
  - (3) In paying to each partner rateably what is due from the firm to him in respect of capital:
  - (4) The ultimate residue, if any, shall be divided among the partners in the proportion in which profits are divisible.

*Supplemental*

**45 Definitions of "court" and "business".**

In this Act, unless the contrary intention appears,—

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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The expression “court” includes every court and judge having jurisdiction in the case:

The expression “business” includes every trade, occupation, or profession.

**46 Saving for rules of equity and common law.**

The rules of equity and of common law applicable to partnership shall continue in force except so far as they are inconsistent with the express provisions of this Act.

**47 Provision as to bankruptcy in Scotland.**

(1) In the application of this Act to Scotland the bankruptcy of a firm or of an individual shall mean sequestration under the Bankruptcy (Scotland) Acts, and also in the case of an individual the issue against him of a decree of cessio bonorum.

(2) Nothing in this Act shall alter the rules of the law of Scotland relating to the bankruptcy of a firm or of the individual partners thereof.

**48, 49. .... F12**

**Annotations:**

**Amendments (Textual)**

**F12** Ss. 48, 49, Sch. repealed by [Statute Law Revision Act 1908 \(c. 49\)](#)

**50 Short title.**

This Act may be cited as the Partnership Act 1890.

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*Changes to legislation: There are currently no known outstanding effects for the Partnership Act 1890. (See end of Document for details)*

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**F13 SCHEDULE**

**Annotations:**

**Amendments (Textual)**

**F13** Ss. 48, 49, Sch. repealed by [Statute Law Revision Act 1908 \(c. 49\)](#)

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*Changes to legislation: Companies Act 2006, Part 1 is up to date with all changes known to be in force on or before 02 November 2019. There are changes that may be brought into force at a future date. Changes that have been made appear in the content and are referenced with annotations. (See end of Document for details) View outstanding changes*

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# Companies Act 2006

## 2006 CHAPTER 46

### PART 1

#### GENERAL INTRODUCTORY PROVISIONS

##### Modifications etc. (not altering text)

- C1** Pts. 1-39 (except for Pt. 7 and ss. 662-669), 45-47 extended (12.5.2011) by [The Companies Act 2006 \(Consequential Amendments and Transitional Provisions\) Order 2011 \(S.I. 2011/1265\)](#), art. 5(1), [Sch. 1 para. 2](#)

#### *Companies and Companies Acts*

### 1 Companies

(1) In the Companies Acts, unless the context otherwise requires—

“company” means a company formed and registered under this Act, that is—

- (a) a company so formed and registered after the commencement of this Part, or
- (b) a company that immediately before the commencement of this Part—
  - (i) was formed and registered under the Companies Act 1985 (c. 6) or the Companies (Northern Ireland) Order 1986 (S.I. 1986/1032 (N.I. 6)), or
  - (ii) was an existing company for the purposes of that Act or that Order,

(which is to be treated on commencement as if formed and registered under this Act).

(2) Certain provisions of the Companies Acts apply to—

- (a) companies registered, but not formed, under this Act (see Chapter 1 of Part 33), and
- (b) bodies incorporated in the United Kingdom but not registered under this Act (see Chapter 2 of that Part).

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- (3) For provisions applying to companies incorporated outside the United Kingdom, see Part 34 (overseas companies).

## 2 The Companies Acts

- (1) In this Act “the Companies Acts” means—
- (a) the company law provisions of this Act,
  - (b) Part 2 of the Companies (Audit, Investigations and Community Enterprise) Act 2004 (c. 27) (community interest companies), and
  - (c) the provisions of the Companies Act 1985 (c. 6) and the Companies Consolidation (Consequential Provisions) Act 1985 (c. 9) that remain in force.
- (2) The company law provisions of this Act are—
- (a) the provisions of Parts 1 to 39 of this Act, and
  - (b) the provisions of Parts 45 to 47 of this Act so far as they apply for the purposes of those Parts.

### Commencement Information

- II** S. 2 wholly in force at 6.4.2007; s. 2 not in force at Royal Assent, see s. 1300; s. 2 in force for specified purposes at 1.1.2007 and 20.1.2007 by [S.I. 2006/3428](#), [arts. 2\(2\)\(a\), 3\(2\)\(a\)](#) (subject to [art. 5, Sch. 1](#) and with [arts. 6, 8, Sch. 5](#)); s. 2 wholly in force at 6.4.2007 by [S.I. 2007/1093](#) {[art. 2\(1\)\(a\)](#)} (subject to transitional adaptations in [Sch. 1 para. 1](#))

### *Types of company*

## 3 Limited and unlimited companies

- (1) A company is a “limited company” if the liability of its members is limited by its constitution.

It may be limited by shares or limited by guarantee.

- (2) If their liability is limited to the amount, if any, unpaid on the shares held by them, the company is “limited by shares”.
- (3) If their liability is limited to such amount as the members undertake to contribute to the assets of the company in the event of its being wound up, the company is “limited by guarantee”.
- (4) If there is no limit on the liability of its members, the company is an “unlimited company”.

## 4 Private and public companies

- (1) A “private company” is any company that is not a public company.
- (2) A “public company” is a company limited by shares or limited by guarantee and having a share capital—
- (a) whose certificate of incorporation states that it is a public company, and

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- (b) in relation to which the requirements of this Act, or the former Companies Acts, as to registration or re-registration as a public company have been complied with on or after the relevant date.
- (3) For the purposes of subsection (2)(b) the relevant date is—
  - (a) in relation to registration or re-registration in Great Britain, 22nd December 1980;
  - (b) in relation to registration or re-registration in Northern Ireland, 1st July 1983.
- (4) For the two major differences between private and public companies, see Part 20.

## **5 Companies limited by guarantee and having share capital**

- (1) A company cannot be formed as, or become, a company limited by guarantee with a share capital.
- (2) Provision to this effect has been in force—
  - (a) in Great Britain since 22nd December 1980, and
  - (b) in Northern Ireland since 1st July 1983.
- (3) Any provision in the constitution of a company limited by guarantee that purports to divide the company's undertaking into shares or interests is a provision for a share capital.

This applies whether or not the nominal value or number of the shares or interests is specified by the provision.

## **6 Community interest companies**

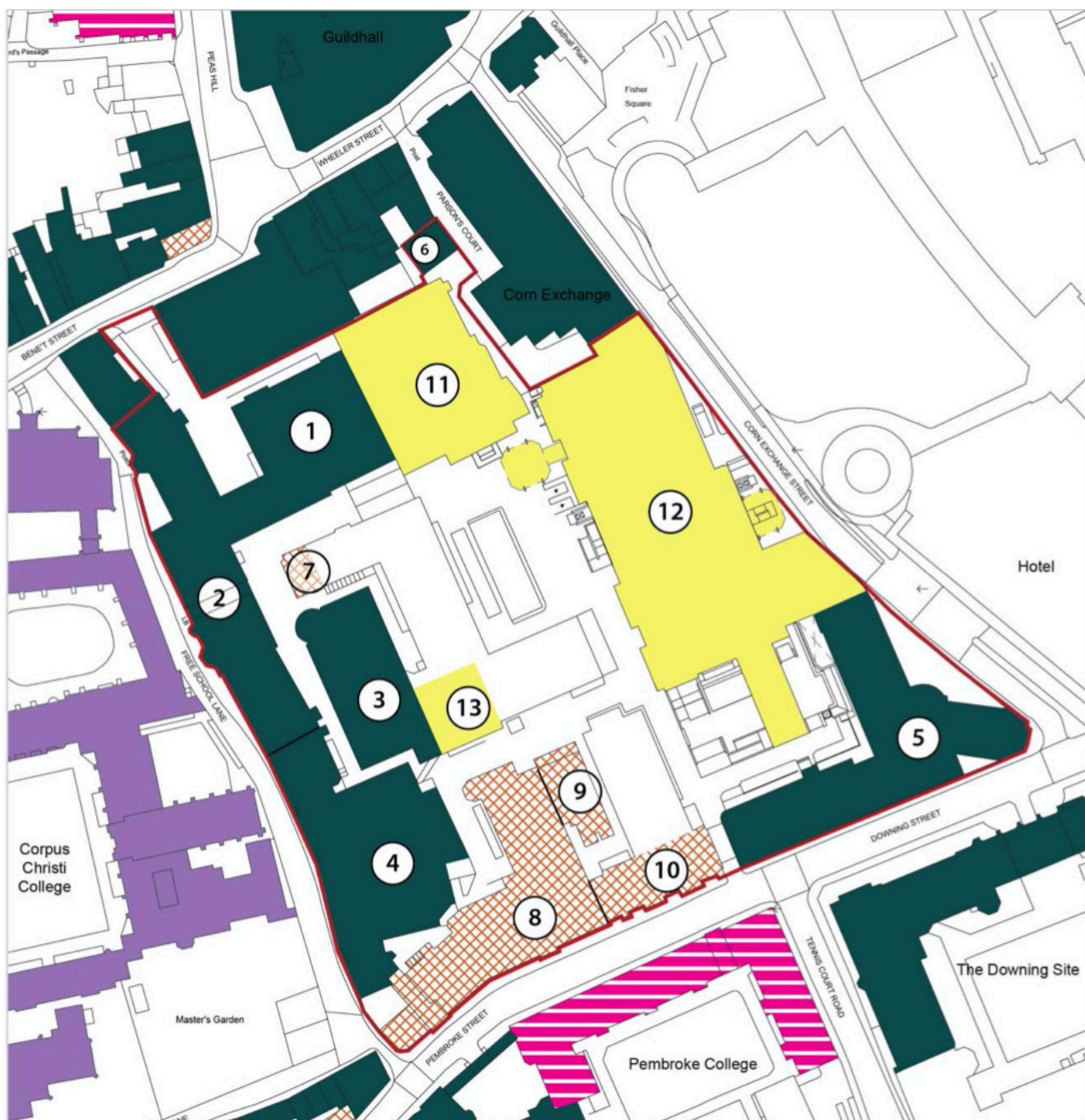
- (1) In accordance with Part 2 of the Companies (Audit, Investigations and Community Enterprise) Act 2004 (c. 27)—
  - (a) a company limited by shares or a company limited by guarantee and not having a share capital may be formed as or become a community interest company, and
  - (b) a company limited by guarantee and having a share capital may become a community interest company.
- (2) The other provisions of the Companies Acts have effect subject to that Part.

Anexo 6.18.

Plano de los edificios integrantes en la Nueva Zona de Museos.

Es posible observar en distintos colores el Grado de Interés de cada edificio, los de interés local y aquellos de interés patrimonial, como el edificio de David Attenborough.

Fuente: *Cambridge City Council*.



KEY

	Grade I Listed		Arts School		Goldsmith's Laboratory
	Grade II* Listed		Cavendish Laboratory		1907 Building
	Grade II Listed		Mond Building		Examinations Halls
	Building of Local Interest		Old Physical Chemistry		David Attenborough Building
	Other buildings of heritage interest		Zoology Building		Balfour Building
	New Museums Site		4 Parson's Court		
			Mond Building Annexe		
			Old Chemical Laboratories		



Cronograma detallado del proyecto (véase en horizontal).

Tarea a realizar	Periodo																								Instituciones implicadas
	2021												2022												
	En.	Feb.	Mar.	Abr.	My.	Jun.	Jul.	Ag.	Sep.	Oct.	Nov.	Dic.	En.	Feb.	Mar.	Abr.	My.	Jun.	Jul.	Ag.	Sep.	Oct.	Nov.	Dic.	
Departamento del museo a cargo																									
Administración y director del museo																									UMZC- CCI- Jagex
Administración y director del museo																									UMZC- CCI- Jagex
Personal externo																									UMZC- Jagex
Marketing																									UMZC- Jagex
Administración																									UMZC
Administración y director del museo																									UMZC- CCI- Jagex
Colecciones y director del museo																									UMZC
Director del museo, educación y marketing																									UMZC- CCI- Jagex
Personal externo																									Jagex
Colecciones, director del museo y personal externo																									UMZC
Personal externo y marketing																									Jagex- UMZC
Administración y director del museo																									UMZC- CCI- Jagex
Administración, director del museo y coordinador de voluntarios																									UMZC- CCI- Jagex
Colecciones, director del museo y personal externo																									UMZC
Colecciones y director del museo																									UMZC

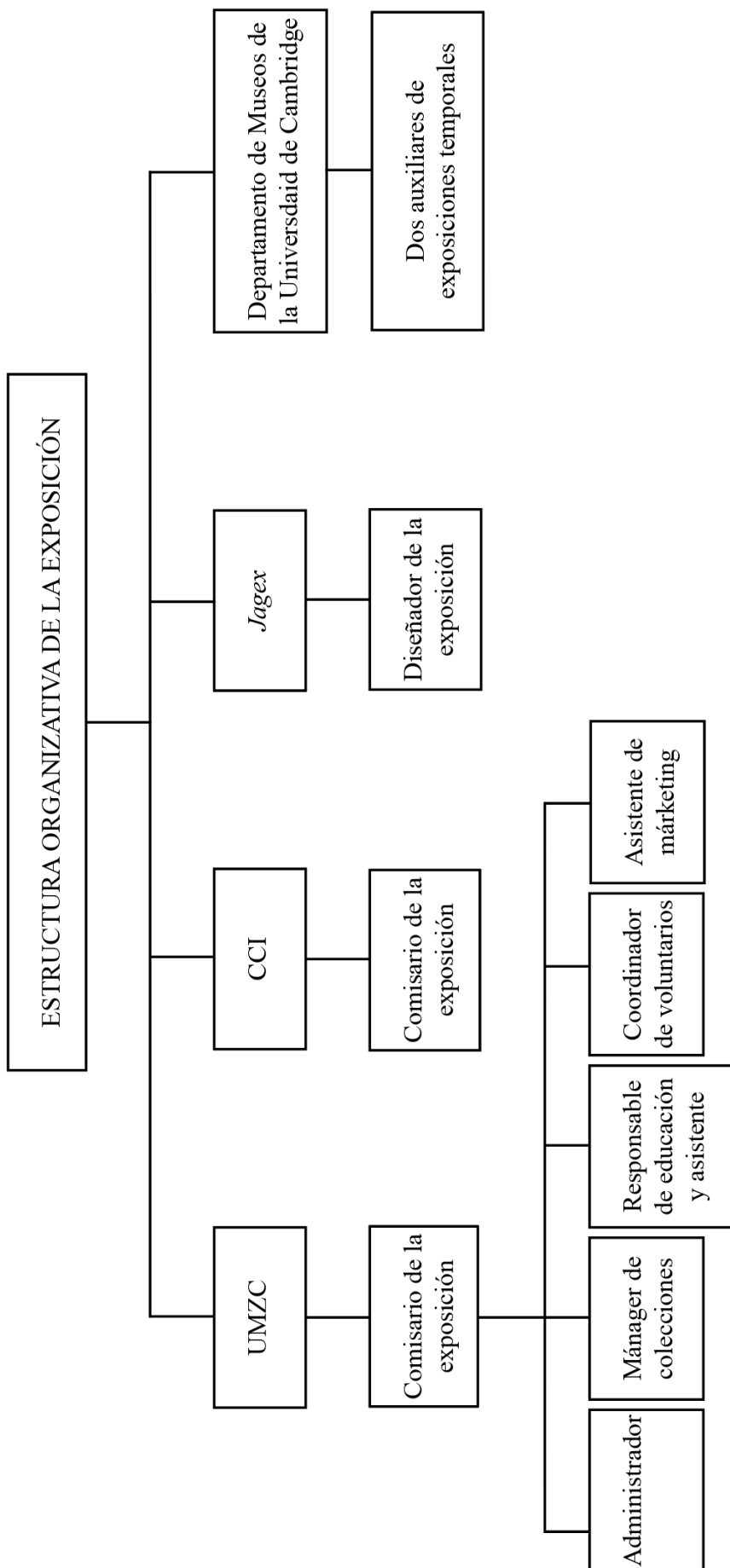
Tarea a realizar	Periodo																								Instituciones implicadas
	2021												2022												
	En.	Feb.	Mar.	Abr.	My.	Jun.	Jul.	Ag.	Sep.	Oct.	Nov.	Dic.	En.	Feb.	Mar.	Abr.	My.	Jun.	Jul.	Ag.	Sep.	Oct.	Nov.	Dic.	
Preliminar																									
Concurso																									
Exposición																									



Tabla completa de personal y funciones asignadas (véase en horizontal).

Fase	Equipo del proyecto		Funciones a desempeñar	
	Puesto de trabajo	Institución		
Preliminar	Director	Museo de Zoología de la Universidad de Cambridge	Reunión con las partes implicadas en el proyecto y firma de contrato	
	Administrador	Museo de Zoología de la Universidad de Cambridge	Contacto con las partes implicadas en el proyecto y supervisión del contrato	
	Diseñador gráfico	<i>Jagex</i>	Diseño campaña de difusión	
	Asistente de <i>marketing</i>	Museo de Zoología de la Universidad de Cambridge	Difusión del concurso en redes sociales y en plataformas apropiadas	
	Administrador	Museo de Zoología de la Universidad de Cambridge	Supervisión de obras inscritas y contacto con los artistas seleccionados	
Concurso	Director	Museo de Zoología de la Universidad de Cambridge	Supervisión del proyecto y deliberación de obras seleccionadas	
	Curador en el programa de arte, ciencia y renovación	Iniciativa de Cambridge por la Conservación	Deliberación de obras seleccionadas	
	Director de Arte <i>Concept</i>	<i>Jagex</i>	Deliberación de obras seleccionadas	
	Director	Museo de Zoología de la Universidad de Cambridge	Control ejecutivo y económico, coordinación y supervisión de los miembros y las tareas del equipo, determinación de los contenidos del proyecto, y supervisión de los textos de la exhibición, del catálogo y del material de comunicación y difusión	
Exposición	Curador en el programa de arte, ciencia y renovación	Iniciativa de Cambridge por la Conservación	Investigación, determinación de los contenidos de la exposición, redacción de los textos de la exhibición, del catálogo y del material de comunicación y difusión	
	Mánager de colecciones	Museo de Zoología de la Universidad de Cambridge	Control de la llegada y salida de las obras seleccionadas y de las condiciones de la sala expositiva	
	Administrador	Museo de Zoología de la Universidad de Cambridge	Contacto con artistas y con las partes implicadas, y supervisión de la inauguración	
	Diseñador gráfico	<i>Jagex</i>	Diseño de la campaña de comunicación y del catálogo	
	Asistente de <i>marketing</i>	Museo de Zoología de la Universidad de Cambridge	Actualización de redes sociales y difusión de la exposición	
	Responsable de educación y asistente	Museo de Zoología de la Universidad de Cambridge	Organización, desarrollo y supervisión del programa de actividades	
	Coordinador de voluntarios	Museo de Zoología de la Universidad de Cambridge	Contacto y organización de voluntarios en las tareas necesarias	
	Auxiliares de exposiciones temporales	Departamento de Museos de la Universidad de Cambridge	Montaje y desmontaje de la exposición	

Estructura organizativa de la exposición (véase en horizontal).



Ficha de Entrada de Bienes (*Object Entry Form*) del Museo de Zoología de la Universidad de Cambridge (anverso y reverso, respectivamente).

Fuente: Mathew Lowe, *mánager de colecciones del Museo de Zoología de la Universidad de Cambridge.*

<b>OBJECT ENTRY FORM</b>	
<b>MUSEUM NAME:</b>	<b>Form No:</b>
Received from: Address:	Owner (if different): Address:
Tel No:	Tel No:
<b>DESCRIPTION OF OBJECT/COLLECTION</b> (note obvious damage, & any related information eg. when, where, or how was it found or used; names, dates & details of the people who made or previously owned it, etc. <b>Continue on a new sheet if necessary</b> )	
Total no. of items:	
<b>REASON FOR ENTRY</b> (tick as applicable, and sign) <input type="checkbox"/> <b>Gift</b> - I offer to give the object(s) listed above to the museum's governing body. <input type="checkbox"/> <b>Sale</b> - I offer to sell the object(s) listed above to the museum's governing body (price sought £.....). <input type="checkbox"/> <b>Loan</b> - I offer to loan the object(s) listed above for the use of the museum's governing body for a period of ..... months. <input type="checkbox"/> <b>Identification</b> - I leave the object(s) listed above for identification & undertake to collect these no later than 4 weeks from today. I confirm that the information given on this form is correct to the best of my knowledge and belief, & that I accept the terms and conditions described overleaf. <b>Signed:</b> _____ <b>Date:</b> _____	
<b>ADDITIONAL AGREEMENT (GIFT/SALES ONLY)</b> (tick as applicable, and sign) <input type="checkbox"/> I, the <b>owner</b> , confirm that I have undisputed title to the object(s) listed above, with full power to dispose of the items and transfer such title to the museum's governing body. <b>OR</b> <input type="checkbox"/> I, the <b>depositor</b> acting on behalf of the owner(s), confirm that the owner(s) have undisputed title to the object(s) listed above, with full power to dispose of the items and transfer such title to the museum's governing body, & that I am authorised by the owner(s) to act on their behalf to that effect. The title in the objects listed above, & subject to the conditions overleaf, is hereby transferred to the governing body of the museum. <b>Signed:</b> _____ <b>Date:</b> _____	
<b>MUSEUM SIGNATORY</b> Receipt of the object(s) described above is hereby acknowledged. <b>Signed:</b> _____ <b>Date:</b> _____ <small>on behalf of the museum's governing body</small>	
<b>RETURN OF OBJECT TO OWNER</b> (tick as applicable, and sign) I, the depositor/owner, acknowledge the return of the object(s) described above in a satisfactory condition following: <input type="checkbox"/> identification <input type="checkbox"/> the end of the period of loan <input type="checkbox"/> the museum's governing body declining to accept the donation, loan or purchase of the object(s) <b>Signed:</b> _____ <b>Countersigned</b> (for museum): _____ <b>Date:</b> _____	

Sheet  
of

# OBJECT ENTRY FORM

## For items entering museum

### Conditions of Deposit

#### General

The museum will take the same care and precautions for the protection of the item(s) described overleaf, whilst they are in its custody as it does for those in its permanent collections. Except in the case of negligence on the part of itself, its officers or employees, the museum's governing body does not accept liability for loss of, or damage to, or deterioration in, the item(s) described overleaf. **No valuation indicated verbally or written on this form at the time of deposit will be admitted by the museum.**

When item(s) are left at the museum for whatever reason, the second (pink) part of this form will be given to the depositor as a receipt. This must be presented when the item(s) are returned to the owner or their representative. Both it and the museum file part of the form (white) will then be signed by the person receiving the item(s) to acknowledge their receipt in a satisfactory condition. The owner (or the owner's representative) and the museum will retain their respective parts of the form.

#### Enquiries & Identifications

Neither the museum's governing body, nor its officers or employees, can accept any responsibility whatsoever for an opinion that may be expressed on items submitted for examination. Opinions may be given only to the owner of an item or to the representative of the owner.

Museum staff are not authorised to give valuations, to assist in the disposal of private property, or to express opinions regarding the merits of business firms.

It is the depositor's responsibility to collect item(s) described overleaf and left for identification within 4 weeks of the date of the form. In the event of the item(s) not being collected within that period, the museum's governing body reserves the right to dispose of the item(s) as it thinks fit after a period of 4 months from the date of the form.

#### Acquisitions

The museum has a collecting policy which limits those items which it may acquire. Not all offers of loans, gifts or sales can be taken up. If the museum's governing body does not accept such an offer, the owner will be advised in writing. In the event of items not being collected within 4 months of the date of this form, the museum's governing body reserves the right to dispose of the item(s) as it thinks fit.

In the case of acquisition by the museum's governing body of the item(s) described overleaf by gift or sale, the owner (or the person authorised to act on behalf of the owner) transfers to the museum's governing body absolute ownership of those items together with any rights of copyright or reproduction held by the owner in respect of those items, without condition other than that the governing body will hold the items on trust for use by its museum for its purposes and in accordance with those provisions of the Museum Accreditation Standard in force at the time of the gift. In addition, the owner (or authorised person) permits the museum to capture, store, edit and transmit any narrative or intellectual material associated with the item at the point of acquisition or thereafter irrespective of format and in perpetuity.

This form acts as a first receipt for material offered for loan; if accepted, loan items will be subject to a separate **loan agreement** to which additional conditions (including a specific return date and agreed valuation) will apply. Loans are never accepted for an indefinite period, but may be renewed.

#### Special Conditions

If special conditions, additional to the above, are agreed between the museum and the owner/depositor these should be recorded on a separate sheet, to which the owner/depositor and an authorised museum representative must both be signatories.

Ficha de Salida de Bienes (*Exit Form*) del Museo de Zoología de la Universidad de Cambridge (anverso y reverso, respectivamente).

Fuente: Mathew Lowe, mánager de colecciones del Museo de Zoología de la Universidad de Cambridge.

<b>EXIT FORM</b>				
Sheet of	Institution: exit number			
<b>REMOVAL</b>	remover		phone number	
	address			
	recipient		phone number	
<b>ITEMS</b>	address			
	identity number	brief description	condition	insurance valuation
<b>EXIT</b>	method or reason		insurance valuation	return required?
	agreed return date			
<b>ACTION</b>	note			
	museum: I agree that the information given on this form is correct:		signed	date
	remover: I acknowledge receipt of the item(s) described above		signed	date
	recipient: I acknowledge receipt of the items and accept the conditions overleaf:		group number	signed
	third part of form passed to file:		signed	date
	second part of form returned and passed to file:		signed	date
	note			
	returned items: I acknowledge the return of the item(s) described above, in satisfactory condition:		signed	date

## EXIT FORM

For items being removed from the museum's permanent collection.

### General.

Except in the case of disposal, the recipient of the item(s) described overleaf undertakes the responsibility to care for them. The standard of care will be the same as if the item(s) had remained within the museum's permanent collection.

Except in the case of disposal or where noted overleaf, it is the recipient's responsibility to return the item(s) described overleaf by the agreed return date.

### Using the Exit Form.

If the recipient is collecting the item themselves:

- The first copy (white) of the form should be signed by the recipient and filed in an exit file, in exit number order. The exit file is the museum's master record of all objects that have left the museum.
- The second copy (yellow) should be signed by the recipient of the item and retained by them as their record of the transaction.
- The third copy (blue) could be filed, in return date order, in a current loans out file to allow overdue loans to be easily identified, it could be filed in the object's history file or it can be disposed of.

When the item is returned to the museum:

- The recipient should bring their copy of the form (yellow) with them to be signed by the museum representative as proof of return and should retain this copy as proof of return.
- The museum representative should also sign the master copy (white) of the form and leave it filed in exit number order.

If the item is being collected by a carrier:

- The first copy (white) of the form should be signed by the carrier. This can then be filed in the exit file.
- The second and third copies (yellow and blue) should accompany the item for signature by the recipient. On taking delivery of an item the recipient should sign the second copy (yellow) and return it to the museum. They should retain the third copy (blue) of the form.
- When the second copy (yellow) of the form has been signed by the recipient and returned to the museum, it can either be filed in the exit file or it could be filed in return date order in a current loans out file to allow overdue loans to be easily identified.

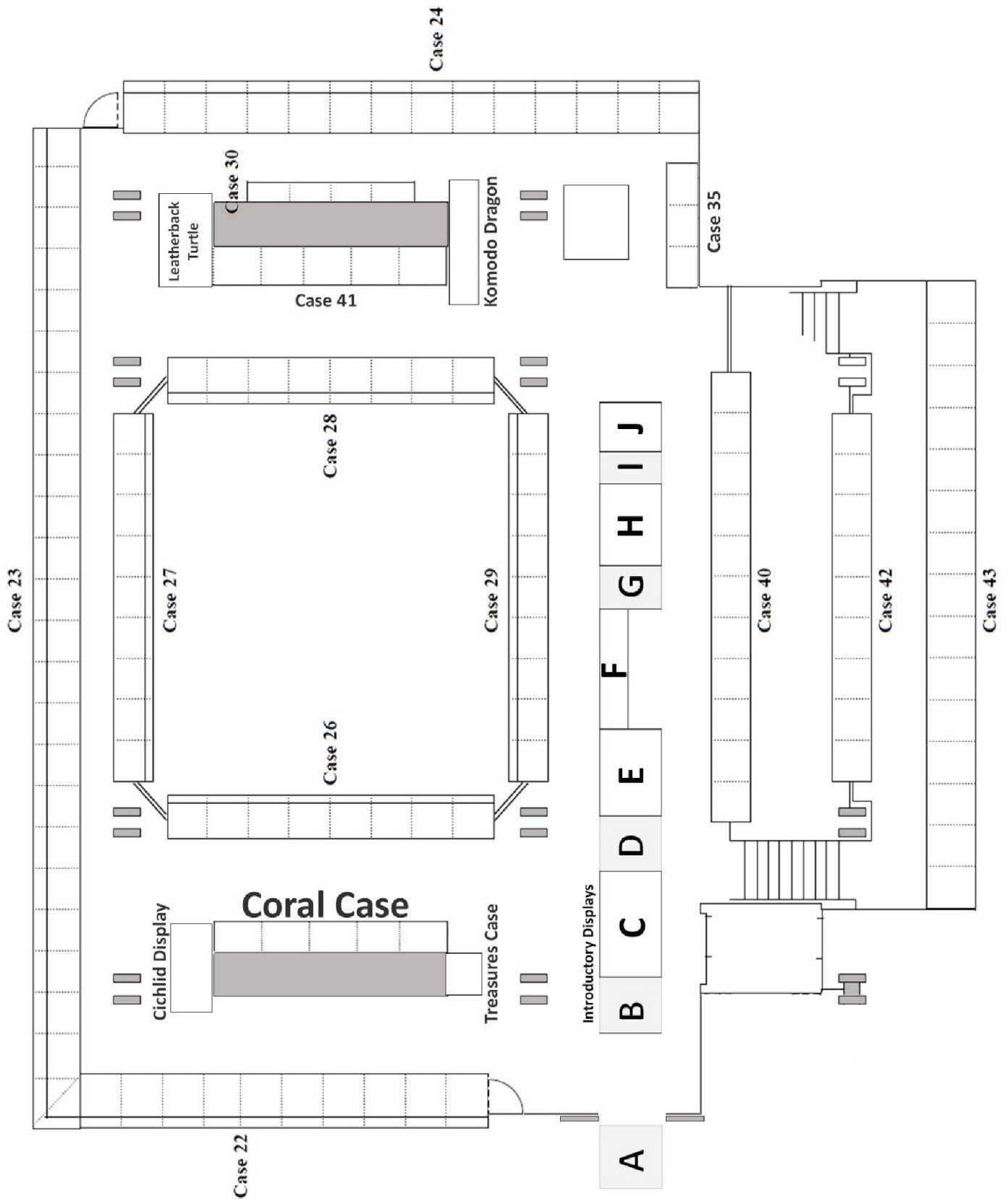
When the item is returned to the museum:

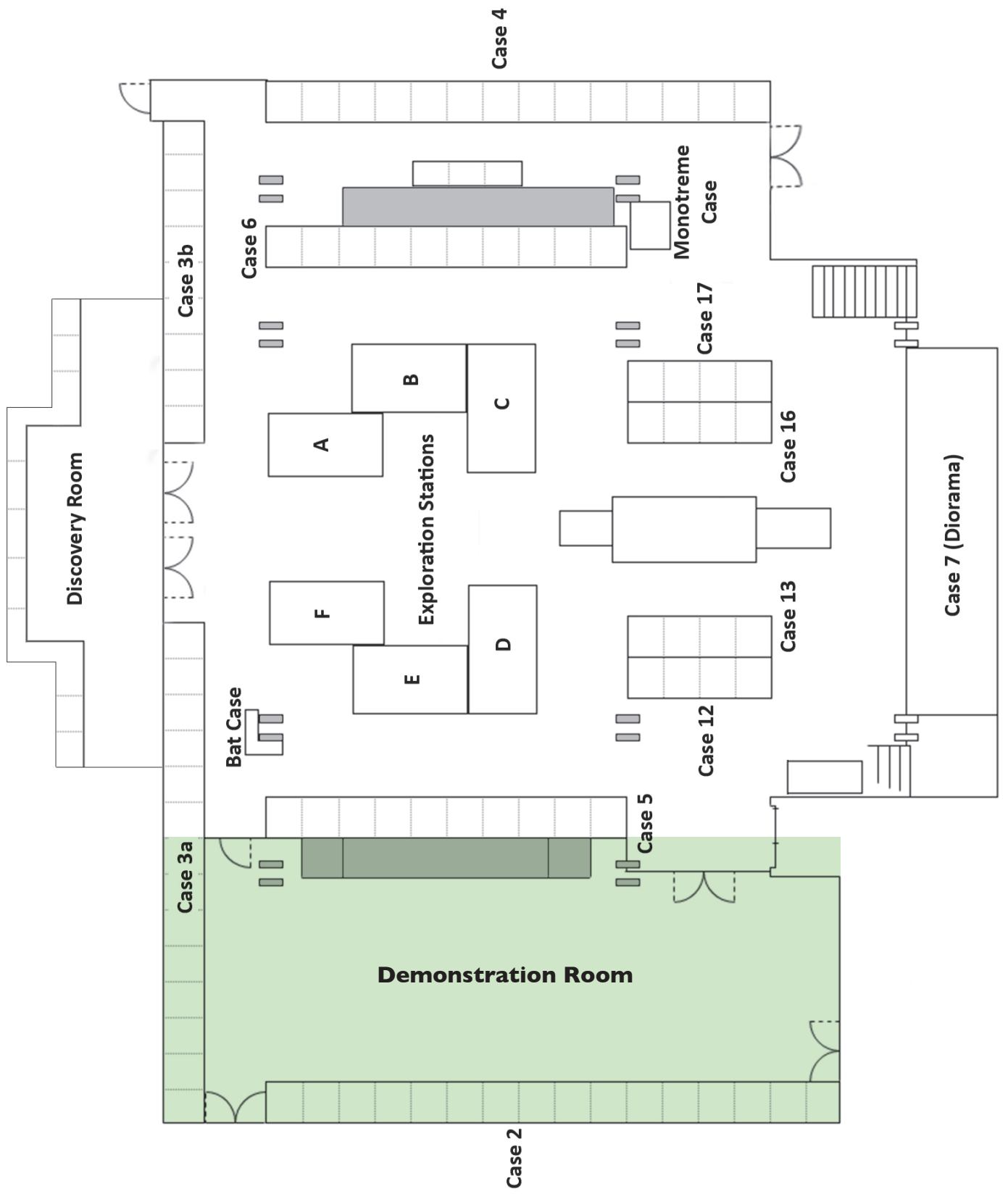
- The recipient should return the items with the third copy (blue) of the form that they had retained. This copy of the form is signed by the museum representative as proof of return and returned to the borrower.
- The museum representative should also sign the master copy (white) of the form and leave it filed in exit number order.
- The second copy (yellow) of the form can be re-filed in the object history file.

Anexo 6.23.

Planos de las galerías superior e inferior del Museo de Zoología de la Universidad de Cambridge. Véase en color morado la sala donde se adecuará la exposición planteada en el proyecto.

Fuente: Mathew Lowe, mánager de las colecciones del Museo de Zoología de la Universidad de Cambridge.







Anexo 6.24.

Fotografías de la Sala de Demostraciones (*Demonstration Room*) con la última exposición celebrada en la misma *Evolution as Inspiration* (mayo- septiembre 2019).

Fuente: fotografías de la autora del proyecto, tomadas el 29/07/2019.







Anexo 6.25.

Fotografía de la recepción (*Whale Hall*) del Museo de Zoología de la Universidad de Cambridge.  
Fuente: fotografía de la autora del proyecto, tomada el 09/11/2019.



Ejemplo de cartel para el concurso *Museum of Zoology Art Prize* (Premio del Museo de Zoología al arte).

Autor de la ilustración conceptual: Shin Jong Hun.

Diseño del cartel: Almudena González Gallego.



  
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ZOOLOGY  
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Initiative**

 **JAGEX**

Ejemplo de cartel para la exposición *Concept Art for the end of Climate Change* (El Arte de Concepto por el fin del cambio climático).

Autor de la ilustración conceptual: Shin Jong Hun.

Diseño del cartel: Almudena González Gallego.

