

# reimagining museums for climate action

An international design competition to speculatively rethink museums as a radical form of climate action, contributing to an exhibition to be held at Glasgow Science Centre ahead of and during COP26.

---

2

## introduction

4

## context

8

## detailed brief

12

## process

13

## eligibility

14

## how to enter

15

## evaluation criteria

16

## jury

18

## schedule

19

## about us

21

## faqs / terms

*Deadline — 15 September 2020*

# introduction

The year 2015 saw the launch of two important programmes to put the world on a track to a more sustainable future: Agenda 2030, and the Paris Climate Agreement. In ‘Transforming Our World’, the document outlining Agenda 2030, our world was described in the following terms:

*“Billions of our citizens continue to live in poverty and are denied a life of dignity. There are rising inequalities within and among countries. There are enormous disparities of opportunity, wealth and power. Gender inequality remains a key challenge. Unemployment, particularly youth unemployment, is a major concern. Global health threats, more frequent and intense natural disasters, spiralling conflict, violent extremism, terrorism and related humanitarian crises and forced displacement of people threaten to reverse much of the development progress made in recent decades. Natural resource depletion and adverse impacts of environmental degradation, including desertification, drought, land degradation, freshwater scarcity and loss of biodiversity, add to and exacerbate the list of challenges which humanity faces.*

*Climate change is one of the greatest challenges of our time and its adverse impacts undermine the ability of all countries to achieve sustainable development. Increases in global temperature, sea level rise, ocean acidification and other climate change impacts are seriously affecting coastal areas and low-lying coastal countries, including many least developed countries and small island developing States. The survival of many societies, and of the biological support systems of the planet, is at risk.”<sup>[1]</sup>*

Addressing these interwoven problems will require systemic, transformative action in all areas of social, political, economic and cultural life. We will need to come together in new ways to imagine, design and create the futures we want to see, rather than wait to become victims of a future none of us want.

Museums are well placed to play a key role in this transformation. They can encourage new forms of governance and participation, support transdisciplinary research and education, and provoke systemic change across society. At the same time, climate change poses significant challenges to the way museums operate. Practices of collecting, conservation, exhibition making and community engagement may all need to be rethought in times of rapid social and environmental change.

What will museums look like in this profoundly altered world? How will they function and who will they serve? What role might they play in reconnecting nature and society, and in combatting the knotted problems of climate change, inequality and social justice?

► This competition asks designers, architects, academics, artists, poets, philosophers, writers, museum professionals, Indigenous groups, community groups and the public at large to radically (re)imagine and (re)design the museum as an institution, to help bring about more equitable and sustainable futures in the climate change era.

The competition is interested in exploring how museums can help society transform to a low carbon future, and adapt to the impacts of climate change, while safeguarding ecosystems and protecting natural habitats.

We invite concept and design proposals that reimagine the museum as a form of radical climate action. Radical in getting to the very heart of what museums are for, and radical in terms of facilitating museums' contribution to the deep, transformative changes required to achieve a net-zero or zero-carbon world. To this end, we invite speculative proposals that are not burdened by the limitations of current design and museological practice, and that explore possible futures beyond the apocalyptic tenor of climate breakdown.

The competition is part of the UK Arts and Humanities Research Council (AHRC) Heritage Priority Area's contribution to the UN Climate Change Conference, known as COP26, which is due to take place in Glasgow in 2021. COP stands for Conference of the Parties, meaning the countries that are signatories of the United Nations Framework Convention on Climate Change. This will be the 26th meeting of the Parties, and it is a crucial step on the journey to a low or net-zero carbon future. The event aims to catalyse climate action across sectors and across society. An exhibition of eight winning entries to the competition will be displayed at the Glasgow Science Centre (left) ahead of and during COP26, with talks, workshops and other activities encouraging debate around the future role of museums in times of rapid environmental change. We also aim for elements of the exhibition to be included within the main COP programme, thus reaching global decision-makers.



*The competition is free to enter and open to all.*

## THE UNFCCC & THE PARIS AGREEMENT

In 1992, the world's governments committed to address the rapidly growing threat of global climate change by adopting the United Nations Framework Convention on Climate Change (UNFCCC), which aims to achieve the “stabilization of greenhouse gas concentrations in the atmosphere at a level that would prevent dangerous anthropogenic interference with the climate system...” The Convention came into force in 1994.<sup>[2]</sup> Since then, governments and their representatives have met twice a year to monitor progress, evaluate what action is needed to meet the Convention's key goals, and agree programmes of activity that are then to be delivered in each country. Notably, the Kyoto Protocol of 1997 committed its signatories by setting internationally binding targets to reduce greenhouse gas emissions. The Paris Agreement of 2015 saw its signatories agree “to strengthen the global response to the threat of climate change by keeping a global temperature rise this century well below 2 degrees Celsius above pre-industrial levels and to pursue efforts to limit the temperature increase even further to 1.5 degrees Celsius.”<sup>[3]</sup>

## COP

As mentioned above, signatory countries of the Framework Convention on Climate Change meet twice a year. A meeting is held in Bonn, Germany, in the summer, to help set the direction for the larger, more important conference that is usually held in November or December. This larger meeting is often referred to as the COP, which means the ‘Conference of the Parties’. As the first COP was held in 1994, the next COP will be COP26, and it is due to be held in Glasgow in mid-to-late 2021.

## ACTION FOR CLIMATE EMPOWERMENT

The Framework Convention on Climate Change and the Paris Agreement both recognise the crucial importance of involving the public in climate action. They both specify the importance of public education, training of key groups of staff, public awareness campaigns, public participation in climate change decision making, public access to information relating to science and policy regarding climate change, and international co-operation. These six areas are known informally as Action for Climate Empowerment, or ACE.<sup>[4]</sup>

Museums present a huge potential to support ACE, with an estimated 80-100,000 museums in the world, reaching hundreds of millions of people each year. They have a wealth of resources that can contribute positively, often uniquely, towards climate action.

---

As climate change “*changes everything*”<sup>[5]</sup>, climate change is relevant to every single museum in the world. Governments have recognised the important part that museums, and other educational and cultural institutions, can play in helping achieve the goals of the UNFCCC and the Paris Agreement, specifically mentioning their contribution in the Work Programme for the Paris Agreement, which was agreed at COP 24 in Katowice, Poland.<sup>[6]</sup>

#### AGENDA 2030 & THE SUSTAINABLE DEVELOPMENT GOALS

2015 also saw the launch of Agenda 2030 and the Sustainable Development Goals, the most ambitious programme ever to secure a sustainable future.<sup>[7]</sup> Agenda 2030 is achieved through 17 Sustainable Development Goals, which were developed through an extensive consultation exercise to identify the key challenges that, if addressed, would help put the world on a path to a sustainable future by 2030. Climate change is the subject of Sustainable Development Goal 13, ‘Take urgent action to combat climate change and its impacts’, but climate change relates to all of the goals.

*Agenda 2030 and the Sustainable Development Goals balance the needs of people, planet and prosperity as a basis for a safe, secure and fair future:*

people

planet

prosperity

peace

partnership

People: to end poverty and hunger, in all their forms and dimensions, and to ensure that all human beings can fulfil their potential in dignity and equality and in a healthy environment.

Planet: to protect the planet from degradation, including through sustainable consumption and production, sustainably managing its natural resources and taking urgent action on climate change, so that it can support the needs of the present and future generations.

Prosperity: to ensure that all human beings can enjoy prosperous and fulfilling lives and that economic, social, and technological progress occurs in harmony with nature.

Peace: to foster peaceful, just and inclusive societies which are free from fear and violence. There can be no sustainable development without peace and no peace without sustainable development.

Partnership: to mobilise the means required to implement the 2030 Agenda through a revitalised Global Partnership for Sustainable Development, based on a spirit of strengthened global solidarity, focused in particular on the needs of the poorest and most vulnerable and with the participation of all countries, all stakeholders and all people.<sup>[8]</sup>

Agenda 2030 and the Sustainable Development Goals are closely aligned with the Framework Convention on Climate Change and the Paris Agreement. They have been set out as a call to all sectors of society to collaborate in creating ‘the future we want’.

#### MUSEUMS IN A CHANGING WORLD

Museums have been defined by the International Council of Museums (ICOM) as follows: “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”<sup>[9]</sup> For the purposes of this competition, we consider a museum to include all forms of natural, cultural and biosocial collections and associated institutions, including, but not limited to, social, historical and cultural museums, biobanks, zoos, art galleries, botanical gardens, herbaria, outdoor museums, and so on.

## how can museums liberate and leverage their fullest potential to create the future we want?


We encourage applicants to explore the usefulness or otherwise of this definition in the context of climate change, and to examine the very framework of the museum as a specific type of institution. What can museums be? What do they need to be? How can they liberate and leverage their fullest potential to create the future we want? How do they impede climate action? How can they collaborate more effectively with one another, with other sectors, and with wider society to realise positive climate action? How might new forms of museum architecture, interpretation and experience bridge the divide between nature and culture? How will existing and future natural, cultural and biocultural collections resource future worlds? What would a non-anthropocentric museum look like?

We believe that every museum can play a vital part in the shift to a low-carbon future. Recent years have seen an increasing number of initiatives focused on climate change across science, art, natural history and ethnographic museums, with exhibitions, events, festivals, and national and international partnerships aimed at raising awareness and shifting narratives. New forms of activist-led museum have emerged to confront the causes and consequences of climate change. Some museums have made public declarations of their intentions to reduce their carbon footprints and contribute to climate action, and activist groups have challenged museum practice, for example around sponsorship from fossil fuel companies.

At the same time, museums continue to consume huge amounts of energy and produce large volumes of waste. They are not moving fast enough and will need to rapidly decarbonise to play their

part in the necessary transition to a low-carbon future. The longer they wait, the greater the shock will be when they have to take direct climate action. All museums will be impacted by climate change, although to varying degrees. They will need to shift their emphasis away from benchmarking success against economic growth, expansion, and high-carbon activities such as increased international travel and touring exhibitions.

As humans have heated the planet, a significant, parallel movement has drawn attention to the imperialist and colonialist origins of museums. Calls for their ‘decolonisation’ through radical forms of action – including repatriation of objects to source communities and a fundamental revision of their dominant narratives – intersect with issues of climate change in important ways. The effects of climate change are not equally felt. Many of those socially, politically and economically disadvantaged groups who have suffered the greatest violence as a result of the imperialist and colonialist origins of museums are also those who suffer – and will continue to suffer – the adverse effects of climate change most disproportionately. We thus particularly encourage applications which consider the relationship between climate change and decolonising future museums.



We also see significant resonances between the global COVID-19 pandemic and climate change issues, which make this a particularly important moment in which to pause and reflect on how we design more desirable futures today. The ways in which the global community has collectively responded to the pandemic might inspire one to think about new forms of radical collective climate action to facilitate systemic political, social, economic and ecological shifts. But while the dramatic changes that the pandemic has required of individuals may have temporarily benefitted the environment, this has come at a massive social, economic and personal cost, especially for the poorest in society. We must acknowledge these profound challenges as we seek to ‘reimagine’ the future and ‘build back better’.

The time is right to explore how museums can ramp up their contributions to climate action. A new programme of activity to support the educational and public participation elements of the United Nations Framework for Climate Change is due to be adopted at COP26. In 2019, ICOM adopted a resolution ‘On sustainability and the implementation of *Agenda 2030, Transforming our World*’, which called on its institutional and individual members to “empower ourselves, our visitors and our communities through making positive contributions to achieving the goals of Agenda 2030, acknowledging and reducing our environmental impact, including our carbon footprint, and helping secure a sustainable future for all inhabitants of the planet: human and non-human.”<sup>[10]</sup>

This competition asks designers, architects, academics, artists, poets, philosophers, writers, museum professionals, Indigenous groups, community groups and the public at large to radically (re)imagine and (re)design the museum as an institution, to help bring about more equitable and sustainable futures in the climate change era.

---

The competition responds to the troubled history and present dilemmas of the museum as a framework for collecting, exhibiting, interpreting and conserving the world. Typically seen as spaces of order, control and certainty, museums are also deeply entrenched in broader histories of colonialism, globalisation, capitalism and modernity. As such, they are closely bound up with many of the forces that have led the planet to the brink of ecological collapse: the separation of human and non-human life; the marginalisation and oppression of Indigenous peoples; the celebration of progress narratives dependent on unlimited economic growth. Recent years have witnessed a profound shift in the way museums engage with such legacies, but the underlying logics of preservation, interpretation, curating, education and research remain largely unchallenged. This competition aims to revisit these foundational principles in imaginative, generative and restorative ways.

We want to explore how new approaches to the design, organisation and experience of museums can amplify and accelerate climate action in diverse contexts and at various scales, enabling museums and society to move farther, faster, together to a net-zero

**we invite proposals that are radically different from the ‘traditional’ museum, or that explore new ways for traditional museums to operate**

or zero-carbon future. The ideas can be as fantastical or as grounded as you see fit. We are not looking to judge proposals on their feasibility, but on the extent to which they unsettle and subvert the very foundations of museological thinking.



We invite design and concept proposals that are radically different from the ‘traditional’ museum, or that explore new ways for traditional museums to operate. Your response can address any aspect of museum design and activity. This may include: the design and construction of buildings and exhibition spaces; biophilic design and nature-based solutions; processes of collections acquisition and management; the development of educational and cultural experiences; practices of formal, informal and/or non-formal education; curatorial and collections research focused on issues related to climate change; the use and production of resources such as energy and waste; monitoring and quantifying climate friendly impacts in and beyond museums; new ways of working with local, national and international partners; virtual, distributed or digital museums. We are open to suggestions that engage with one or more of these strands, so long as you address climate action in terms of museums’ own impacts and their significance for the wider world.

## eight competition winners will be invited to exhibit at the Glasgow Science Centre in spring 2021

Eight competition winners will be invited to develop their proposals for display at the Glasgow Science Centre in Spring 2021. The exhibition will provide resources, ideas and inspiration for museum professionals, policy makers and the wider public to think differently about the purpose of museums in times of change and uncertainty. You should take this into consideration when developing your proposal.

### PRIORITY THEMES

In line with the core aims of the Glasgow Science Centre, we particularly welcome proposals that address the following two priority themes:

#### Climate Justice

---

Those who have contributed least to the problem of climate change will suffer most from its impacts, both within and between countries. This is simply unfair. Climate change multiplies a range of social issues, driving up inequality and misery. Climate justice calls for a recognition of the principle of sustainability, that future generations’ abilities to meet their needs and live their lives should not be compromised by the activities of the present generation. Climate justice is about rights – yours, ours, everyone’s, and the rights of nature and other species. How can museums build, enhance and strengthen climate justice, in their own places, in broader society, and across the world?

How can the relationship between society, the environment and the economy – or ‘people, planet, prosperity’ – be rebalanced so that human wealth is not created at the cost of the destruction of nature and the environment on which we all depend? How can museums help society decouple economic growth from environmental destruction? How can they help reverse the trends of extinctions, habitat destruction and resource depletion, and become net producers of positive environmental value as well as social value? How can museums help redefine ‘wealth’ or prosperity to include Planetary Health and One Health perspectives, which acknowledge that healthy humans require a healthy planet? How can they empower people to imagine and work towards a healthier and more just future, by demonstrating the positive impact that living more sustainably can bring to individual lives?

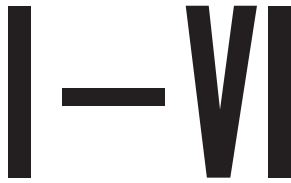
# climate justice

PRIORITY THEMES

# green futures

These themes build on the wide-ranging work of the UNFCCC. Within the context of COP26, we encourage applicants to engage with the main programmes and agendas of this international agreement, especially *Action for Climate Empowerment*, *Agenda 2030: Transforming Our World*, and the *IPBES Global Assessment on Biodiversity and Ecosystems Services*.

For ease of reference the six pillars of ACE and the six foci of the IPBES Global Assessment on Biodiversity and Ecosystems Services are identified below.



#### SIX PILLARS OF ACTION FOR CLIMATE EMPOWERMENT <sup>[11]</sup>

##### EDUCATION:

Education enables people to understand the causes and consequences of climate change, to make informed decisions and to take appropriate actions to address climate change

##### TRAINING:

Training provides the technical skills and advanced knowledge needed to support the transition to green economies and sustainable, climate-resilient societies

##### PUBLIC AWARENESS:

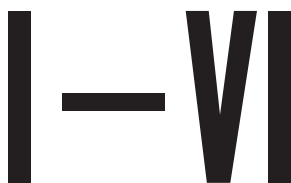
Successful public awareness campaigns engage communities and individuals in the common effort needed to carry out national and international climate change policies

##### PUBLIC PARTICIPATION & ACCESS TO INFORMATION:

Ensuring public participation in decision-making and public access to information provides people with the tools and opportunities they need to play a more active role

##### INTERNATIONAL CO-OPERATION:

These five elements can all be strengthened through international cooperation. Governments and organizations can support each other with resources, ideas and inspiration for developing climate action programmes



#### SIX FOCI OF THE IPBES GLOBAL ASSESSMENT ON BIODIVERSITY & ECOSYSTEM SERVICES <sup>[12]</sup>

Feeding humanity without degrading terrestrial nature resources

Meeting climate goals without incurring massive land-use change and biodiversity loss

Conserving and restoring nature on land while contributing positively to human wellbeing

Maintaining freshwater for nature and humanity

Balancing food provision from oceans and coasts with biodiversity protection

Resourcing growing cities while maintaining the ecosystems and biodiversity that underpin them

The competition is open to entries that meet the eligibility and submissions guidelines described below. The deadline for submissions is 15 September 2020. The competition team will respond to enquiries throughout the initial open call period. After this date the jury will convene to select eight finalists (individuals or teams) to develop their proposals for display in an exhibition to be held at Glasgow Science Centre.

Submissions will be judged by an international panel of museum, architecture and design, climate change, heritage and sustainability experts. Finalists and honourable mentions will be publicised on the competition website, social media, and via UKRI media channels.

Eight finalists will each receive £2,500 to develop their ideas for the final exhibition. This money can go towards materials, staff time, digital resources, or any combination of the above. The finalists will work with the competition team and exhibition designers to present their proposals in an appropriate format, and to assist with the exhibition installation.

## **all finalists will each receive £2,500 to develop their ideas for the final exhibition**

The exhibition will be aimed at the general public, but it will also be meaningful to policy workers engaged with climate change at local, national and international levels, and will be used as a backdrop and context for a reception of selected COP delegates, and/or for public discussions linked to COP. We hope there will be opportunities for finalists to contribute to public events through talks and workshops, whether virtually or in person.

# eligibility

This is an international design competition, free to enter and open to anyone over the age of 18. Submissions can be made by individuals or small teams. We particularly welcome proposals from individuals representing groups listed below and/or interdisciplinary teams that include these voices.

WE ENCOURAGE

**poets / writers / indigenous groups**  
**stewards of community-owned heritage**  
**faith groups / artists / academics**  
**museum and heritage professionals**  
**philosophers / creative practitioners**  
**architecture, art and design students**  
**campaign groups and activists**  
**architects and designers / charities**

*Submissions may be based on previous projects, but preference will be given to new work. For full Terms of Entry please see [museumsforclimateaction.org/terms](https://museumsforclimateaction.org/terms)*

# how to enter

Please register by 31 July 2020 so that we have an indication of final submission numbers.

---

*To enter, submit a single PDF (under 10MB) including:*

---

- ▶ 1-page description (500 words max) outlining your concept: this should explain how your proposal seeks to radically transform the museum in an era of rapid climate change. Please tell us whether this is new work or based on previous work.

- ▶ 2-page visuals: concept drawings, sketches, photographs, contextual images and explanatory diagrams should be used to show: (a) the design concept itself; and (b) how you intend to represent this within the final exhibition. For the latter we are open to various modes of display, including design drawings, 3D visualisations, films, VR and AR environments, scale models, sound works, photographs and other media.

- ▶ 1 page on the team or individual(s) submitting: this may take the form of short bios (150 words max) for any individuals involved, or a description of the group as a whole.

Language of submissions should, where possible, be English. If you are unable to submit your entry in English but would nonetheless like to be considered for the competition, please include this information in your registration email and we will try to make arrangements for the entry to be translated. We will evaluate each such request on a case by case basis.

## registration deadline - 31 jul 2020


*[register@museumsforclimateaction.org](mailto:register@museumsforclimateaction.org)*

## submission deadline - 15 sept 2020

*[submit@museumsforclimateaction.org](mailto:submit@museumsforclimateaction.org)*


# evaluation criteria

*Entries will be judged by an expert panel drawn from design, climate policy, heritage, sustainability, museums and the arts (see Jury). Provided they meet the above eligibility criteria, submissions will be evaluated on the following:*




---

Originality of concept: to what extent does the proposal put forward a radical new form of museum, or imagine new ways of operating and experiencing traditional museums? How does the proposal subvert the foundations of current museological thinking and practice? In what ways does the proposal take us beyond current limitations (architecturally, operationally, conceptually)?




---

Fit to call: is the scope of the idea appropriate to the scale of the transformations required to address climate change? To what extent does the proposal engage with the priority themes of ‘climate justice’ and ‘green futures’? In what ways does the submission suggest new forms of relationship between museums and society to support climate action?



---

Relevance to UNFCCC and related programmes: to what extent does the proposal help implement *Action for Climate Empowerment, Agenda 2030: Transforming our World*, and/or the *IPBES 2019 Global Assessment*?



---

Potential for inclusion in the exhibition: can the proposal be scaled down or represented in some other way within the framework of a temporary exhibition? How achievable is the proposed approach to display, and can this be realised within the timeline? Will the proposed display be able to endure extended use by visitors (where appropriate)?

*The above criteria are weighted equally.*



ASHER MINNS

*Executive Director, Tyndall Centre for Climate Change Research and the University of East Anglia*

Asher Minns is a science communicator who specialises in engagement with climate change and other global change research to audiences outside of academia. He has over two decades in practice, and is also the Executive Director of the Tyndall Centre for Climate Change Research.



JANENE NATASHA YAZZIE

*International Indian Treaty Council*

Janene Yazzie is the Sustainable Development Program Coordinator for IITC and represents the organisation as the Co-Convenor of the Indigenous Peoples Major Group for Sustainable Development. She coordinates the development of rights-based approaches for Climate Action.



DR JENNY NEWELL

*Manager, Climate Change Projects, Australian Museum*

Jenny Newell works on increasing public engagement in climate solutions, locally and internationally, through the medium of museums. She runs the Museums & Climate Change Network.



KAVITA SINGH

*Professor of Art History, School of Arts and Aesthetics, Jawaharlal Nehru University*

Kavita Singh's teaching and research focus on the history of Indian painting and the history and politics of museums.





KRISTINE ZAIDI

*Strategic Lead for Literature, Languages and Area Studies, AHRC*

Kristine Zaidi is Associate Director of Programmes at the UK Arts and Humanities Research Council (AHRC), and a member of the UK Research and Innovation (UKRI) COP26 working group. She has particular responsibilities for: Strategy, Impact and Evaluation; Research in the areas of Heritage, History, Literature and Languages; and Research in the areas of Health and Environmental Humanities.



LUCIA PIETROIUSTI

*Curator of General Ecology, Serpentine Galleries*

Lucia Pietroiusti is Curator of General Ecology at the Serpentine Galleries, London. Her work focuses on art, complexity, plants, animism and the environment.



MIRANDA K S MASSIE

*Director, Climate Museum*

Miranda Massie is the Director of the Climate Museum in New York. Our work at the Climate Museum is dedicated to inspiring climate progress by inviting visitors to build community, make meaning, and take action together.



PEG RAWES

*Professor of Architecture and Philosophy, Bartlett School of Architecture, UCL*

Peg Rawes's teaching and research focuses on architectural and artistic practices which engage with ecological, social, political and wellbeing issues. Her publications include: *Architectural Relational Ecologies* (2013), *Equal By Design* (2016) and *Poetic Biopolitics* (2016).

# schedule

18 MAY 2020	Competition opens
31 JUL 2020	Registration deadline <u>5pm GMT +1</u>
15 SEPT 2020	Submission deadline <u>5pm GMT +1</u>
15 SEPT-7 OCT 2020	Evaluation period
8 OCT 2020	Notification of winning entries
8 OCT-30 NOV 2020	Initial design development
1-15 DEC 2020	Design review
15 DEC-28 FEB 2020	Off-site fabrication / production of winning entries for exhibition
1-21 MAR 2021	Installation at Glasgow Science Centre
22 MAR 2021	Exhibition opens – opening workshop / symposium
MID-LATE 2021	Events and activities alongside COP26

**deadline: 15 sept 2020**

# about us

rodney-harrison.com  
heritage-research.org

The Arts and Humanities Research Council (AHRC) Heritage Priority Area team – led by Rodney Harrison, Professor of Heritage Studies at the UCL Institute of Archaeology – works with the AHRC/UKRI, the heritage research community, and national and international heritage partner organisations, to draw together and stimulate the development of a wide range of research across the arts and humanities that makes an important contribution to understanding heritage. We also aim to support the interconnections between research, policy and practice, both in the UK and internationally. We take an expansive view of heritage, and aim to encourage and stimulate work that highlights intersections between natural and cultural heritage, and key global challenges.

experience-design.co.uk  
curatingtomorrow.co.uk

*The AHRC Heritage Priority Area's work on the design competition is undertaken in partnership with Colin Sterling as part of his own AHRC-funded leadership fellowship project 'New Trajectories in Curatorial Experience Design', and Henry McGhie, founder of 'Curating Tomorrow', a consultancy which aims to help maximise the contribution that museums, the heritage sector and other organisations and sectors make to support a thriving society, economy and environment.*

glasgowsciencecentre.org

Glasgow Science Centre is one of Scotland's most popular visitor attractions. It is an educational charity that inspires and motivates people to engage with science. Its vision is a Scotland where all people feel empowered through learning and engagement with science to make positive differences in their lives, their communities and to society as a whole. Glasgow Science Centre's values are to strive for excellence, to be inclusive, innovative and collaborative. Glasgow Science Centre is for all ages, genders, abilities and backgrounds. Its role is not to teach science, but to change the way that people feel and engage with science to build their social, cultural and science capital. The Centre presents the scientific process in an accessible manner to help people develop their own knowledge and understanding, presenting good-quality science without bias. The Centre wants to inspire the next generation of scientists and engineers. Glasgow Science Centre will be playing a key role in COP26.



An evolving list of FAQs will be added to the competition website from 26 May 2020. Please send any queries or requests for clarification to [enquiries@museumsforclimateaction.org](mailto:enquiries@museumsforclimateaction.org)

## COMPETITION TERMS

For competition entry terms and privacy policy please visit the competition website [museumsforclimateaction.org/terms](https://museumsforclimateaction.org/terms)

## ENDNOTES

- 1 <https://sustainabledevelopment.un.org/post2015/transformingourworld>
- 2 <https://unfccc.int/process-and-meetings/the-convention/what-is-the-united-nations-framework-convention-on-climate-change>
- 3 <https://unfccc.int/process-and-meetings/the-paris-agreement/the-paris-agreement>
- 4 <https://unfccc.int/topics/education-youth/the-big-picture/what-is-action-for-climate-empowerment>
- 5 After Naomi Klein (2014) *This Changes Everything: Capitalism vs the Climate* London: Penguin Books.
- 6 [https://unfccc.int/sites/default/files/resource/sbi2019\\_LO3a01E\\_o.pdf](https://unfccc.int/sites/default/files/resource/sbi2019_LO3a01E_o.pdf)
- 7 <https://sustainabledevelopment.un.org/?menu=1300>
- 8 <https://icom.museum/en/news/the-sustainable-development-goals-helping-transform-our-world-through-museums/>
- 9 <https://icom.museum/en/resources/standards-guidelines/museum-definition/>
- 10 [https://icom.museum/wp-content/uploads/2019/09/Resolutions\\_2019\\_EN.pdf](https://icom.museum/wp-content/uploads/2019/09/Resolutions_2019_EN.pdf)
- 11 UNESCO and UNFCCC (2016). Action for Climate Empowerment: Guidelines for accelerating solutions through education, training and public awareness. UNESCO, Paris. (see p.14). [https://unfccc.int/files/cooperation\\_and\\_support/education\\_and\\_outreach/application/pdf/action\\_for\\_climate\\_empowerment\\_guidelines.pdf](https://unfccc.int/files/cooperation_and_support/education_and_outreach/application/pdf/action_for_climate_empowerment_guidelines.pdf)
- 12 Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES) (2019). Global Assessment Report on Biodiversity and Ecosystem Services. IPBES Secretariat, Bonn. (See pages 5-9, 22-23, figure 5.2) [https://ipbes.net/sites/default/files/ipbes\\_global\\_assessment\\_chapter\\_5\\_unedited\\_31may.pdf](https://ipbes.net/sites/default/files/ipbes_global_assessment_chapter_5_unedited_31may.pdf)