



PRE-FEASIBILITY REPORT
2015

FOREWORD



MOMENTUM HAS LONG BEEN BUILDING FOR THE CREATION OF UN LIVE - MUSEUM FOR HUMANITY. ACCORDING TO THE SECRETARY-GENERAL OF THE UNITED NATIONS BAN KI-MOON, WHOM WE HAD THE OPPORTUNITY TO MEET IN APRIL 2015, IT IS A CONCEPT WHOSE TIME HAS COME.¹

The UN Live initiative has received warm support and encouragement from many people. First, from those we invited to join the committees that have guided UN Live in its planning phase. They participated in phone and web meetings, in email correspondences, and in two important workshops – at the Louisiana Museum of Modern Art in Denmark and at the UN Headquarters in New York. We are grateful to all these friends of the UN and UN Live from the international world of culture and museums, government, civil society, and the private sector, from all regions of the world, and from within the UN itself. These supporters are too many to list here, but their names are included in Appendix B of this report. We take this opportunity to thank them for helping us to be innovative and to think big.

In addition, there are the many who have so generously shared their experiences, advice, and encouragement in different ways. While we have not compiled a list of them for this report, we are enormously indebted to them.

This report was made possible by financial support from Realdania, the Nordea Foundation, the Obel Foundation, the Bikuben Foundation, and the Government of Denmark, and we highly appreciate their assistance and their confidence in us.

Finally, we wish to thank our team colleagues for their hard work and the creativity that has brought us to this point.

We are now prepared for the steps ahead: political endorsement of UN Live by the 193 Member States of the United Nations in the next session of the General Assembly; fund-raising for the full project and the forging of the partnerships essential for success.

We are confident about the prospects of UN Live to help make the UN's values felt and relevant in everyday lives of people around the world. We hope this report will inspire you to join in our passion and optimism.

Sincerely,

Jan Mattsson
Executive Project Director

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Committee Chair

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Head of UN Live Secretariat

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NORDEA
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¹ From meeting at the UN Headquarters in New York in April 2015. See supportive letter from the Secretary-General in Appendix A.

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EXECUTIVE SUMMARY

UN LIVE – MUSEUM FOR HUMANITY – IS BUILT ON A BOLD VISION TO MAKE UN VALUES FELT AND RELEVANT TO PEOPLE AROUND THE WORLD. IT WELCOMES ALL, ESPECIALLY YOUTH, TO BE PART OF THE UN, AND TO BE THE CHANGE THEY WANT.

UN Live will invite people to participate on three mutually enforcing platforms: UN Live Online, the UN Live Network and the UN Live Building (see next page). Whether virtually, for the majority, or in physical locations, they all offer people to join the UN Live community and the opportunity to learn, share and act in line with UN values.

Innovative cultural approaches and latest trends in digital social networks and online games will help make UN Live a meaningful and fun place for its participants; to engage both emotionally and intellectually. The goal is to connect millions of people around the UN pillars of peace and security, development and humanitarian affairs; and within these areas specific topics of common global as well as local importance.

The high-level programme objectives are to: learn about others and enhance understanding of the UN values and important challenges in the world; share knowledge, experiences and solutions that encourage recognition of cultural diversity, and cultivate freedom of thought; act locally and globally on important issues through concrete collaboration and individual action.

UN Live's three synergistic platforms include both physical and virtual spaces offering experiential and interactive exhibitions, artistic and cultural expression – photography, painting, film, music, literature, theatre, storytelling, online games, and factual resources – and forums for discussion and problem-solving.

It is proposed that the UN Live Building is housed in an iconic building of 20,000-square-meters. A leading option for the location is Copenhagen in Denmark, but there are many other suitable locations. The report includes arguments for how this investment could bring considerable benefits to the UN as well as the host city and country.

UN Live financials are sound. The total estimated investment required to launch the three UN Live platforms over the next five years is €356 million. Once established, the operating revenue of the museum is estimated at €15.7 million leading to a small operating deficit of €0.8 across the three platforms. This would need to be covered through sponsorships, donations or subsidies. In addition, continuous global fundraising will be required for development of new content. UN Live's operating model relies on significantly less support from sponsors than many comparable entities.

The success of UN Live will depend on strong partnerships with the UN, governments, civil society, cultural institutions, private foundations and business with regard to both content and funding. The close ties with the UN should be established through a General Assembly decision in its upcoming 71st session and a formal partnership agreement with the UN Secretariat. Fundraising, with a focus on foundations, is currently under way. Partnership development on content will follow suit. The association with the UN will require UN Live to conform to the highest ethical standards of conduct and accountability for the use of resources and for the results it generates. This will be equally important in order to develop trust with UN Live participants who share their inputs and volunteer their time towards larger goals of mankind. The Foundation for UN Live will be governed by a diverse and representative international Board of Directors.

This year, 2015, is the right year to proceed with UN Live. It helps recognize and celebrate the 70th anniversary of the UN since the signature of the UN Charter in 1945. It coincides with the approval by world leaders of the Sustainable Development Goals up to 2030. And it is accompanied by a growing appreciation of the important roles of not only government but also civil society and business, and the opportunities of partnerships to make the world a better place.

THE THREE UN LIVE PLATFORMS

UN Live Online will be an innovative online platform serving as the main global entrance to UN Live, with an open door, around the clock, to the rapidly growing number of people with internet access, currently counting over three billion worldwide. It will give participants a user-friendly platform for interaction among each other, get exposure to UN values, and connection with ongoing UN activities. It will include broadcasts of everyday realities throughout the world directly from UN Live participants, educational programmes, games, art, community discussions, etc. It will encourage participants to explore the information resources of various UN websites. To enhance this prospect, UN Live will collaborate with the UN to digitalize and make available online the rich archives of UN documents, photos, video and audio.

UN Live Network will constitute a global presence comprising travelling exhibitions to be hosted by partner museums and others, purpose-built containers serving as 'pop-up' museums and interactive video screens shipped worldwide to city centres, crisis areas, refugee camps, libraries, schools, and shopping malls. The containers and screens allow UN Live to walk the last mile to reach people around the world and enable the 'live' element by providing instant connection and sharing of input. This will enrich the overall UN Live experience and offer physical and virtual experiences to many people who otherwise would not have had the chance.

UN Live Building is a museum that can attract possibly one million visitors annually to its permanent and temporary exhibitions, school programmes, cultural events, festivals, and seminars. It will also host the UN Live headquarters and content production centre. This will be a distinctive place because of the unprecedented live connections with people around the world. These connections will happen through a media dome where people share their stories online and from UN Live containers and screens as well as other exhibitions, which can be updated continuously with inputs from participants on the three platforms. A unique feature of UN Live will be the ability to not only co-create with participants the ongoing exhibition in real-time, but also to co-create new exhibitions, bottom-up, with initiative and contributions from participants around the world. This will be a tremendous resource for the UN Live Museum curators.



**INTRODUCTION
TO UN LIVE**

BACKGROUND

THE CHARTER OF THE UNITED NATIONS WAS SIGNED BY THE FOUNDING MEMBER STATES ON 26 JUNE 1945. TODAY, 70 YEARS ON, THE WORLD IS A VASTLY DIFFERENT PLACE. IN 1945 THERE WERE 51 MEMBER STATES; AS OF 2015 THERE ARE 193. IN 1945 THE WORLD POPULATION WAS 2.35 BILLION; TODAY THERE ARE 7.25 BILLION PEOPLE. HOW WE LIVE, HOW WE ARE CONNECTED AND INTERDEPENDENT, HOW TECHNOLOGY HAS CHANGED - ALL THESE AND MANY OTHER ASPECTS OF LIFE TODAY WERE UNIMAGINABLE SEVEN DECADES AGO.

The UN's Profound Impact on the World

In this evolving process the UN has been and remains at centre stage during critical events that have shaped the world. In its first decades the UN was central to the creation of new, independent states emerging from decolonisation. To date the UN's role in peace and security has seen 69 Peacekeeping Operations, with 16 ongoing.

The Universal Declaration of Human Rights has become a standard bearer, the most translated document in the world. The UN has coordinated numerous humanitarian responses aimed at saving lives after natural disasters, health pandemics, or conflicts, such as the 2014 Ebola outbreak in West Africa or the recent devastating earthquake in Nepal.

In the areas of economic and social development - initially closely linked to nation-building, and since the 1980s with a strong focus on human development - the UN has spearheaded new agendas and ideas, and critical action on the ground. In 2015 the Millennium Development Goal Programme concludes with many achievements and a clear outline of what remains to be done.

After 70 years we can celebrate many successes by the peacebuilding, humanitarian, and development pillars of the UN. Successes that are best measured through the lens of the people the UN has been able to help. There has been public recognition, for example the Nobel Prizes awarded the world body - including to the Peacekeeping organization, UNICEF, ILO, and many others - as well as to individuals such as

former Secretaries-General Dag Hammarskjöld and Kofi Annan, and development thinkers who worked for the UN like Jan Tinbergen, Amartya Sen, and many more.

The UN can do Better

There have also been shortcomings along the road, caused by disagreements in the Security Council that prevented a role for the UN, and missed opportunities resulting from inadequate foresight, operational inefficiency, or lack of resources. The UN has also failed in specific operations, as when UN forces have indulged in criminal activities.

Public opinion of the UN varies widely around the world and over time. There are peaks in periods of global crisis when the UN plays an important role. There are disappointments, as in the Syria conflict, where the role of the UN has been limited. And there is soul-searching around the suitability of the UN meetings and consensus formulas dealing with essential subjects such as climate change. Some see only "talk shops" and others see increased understanding and action. Everyone wants to see results.

Most agree that if the UN did not exist it would have to be invented. Yet many appraisers of the UN see room for improvement: a more nimble, less bureaucratic, and more inclusive UN. All of these legitimate desires deserve a UN response.

Of relevance here, is the general erosion of individual confidence in authority, whether the UN's or that of national governments, and greater trust among peers. This preference for horizontal

communication over vertical is multiplied through social networks and by the speed at which the exchange of information, connections among people across traditional thresholds, and mobilisation take place in a digital age.

Future World Challenges and Opportunities in Abundance

In 2015 world leaders will gather in the UN General Assembly to endorse a set of Sustainable Development Goals for the next 15 years. This follows unprecedented interaction among governments and civil society about what matters most to the generations of today and tomorrow. Stakeholders increasingly realise that success in implementing these goals requires individual and collective action, and new partnerships between governments and non-state actors. Of particular interest is the accompanying data revolution that will enhance transparency and accountability to levels not seen before.

With growing population pressures and the mounting consequences of climate change, natural disasters and their harmful effects will increase. There is a clear need to mitigate such impacts and to build the resilience to cope.

While, over time, large-scale armed conflict has declined, emerging, violent phenomena - such as the rise of terrorism - pose new challenges in the area of peace and security, and to cultural heritage.

In tackling these problems we can utilise the experience base that exists, the many lessons learned from doing well, or not, and the potential for mobilising talent and experiences like never before in human history.



HOW UN LIVE CAN CONTRIBUTE

THE VISION OF UN LIVE: TO MAKE UN VALUES FELT AND RELEVANT TO THE EVERYDAY LIVES OF PEOPLE AROUND THE WORLD.

THE MISSION OF UN LIVE: TO WELCOME PEOPLE, ESPECIALLY YOUTH, TO BE PART OF THE UN, TO OFFER THEM OPPORTUNITIES TO LEARN, SHARE, AND ACT - AND TO BE THE CHANGE THEY WANT.

The UN is known for its convening power. UN Live will build on this asset and seek to connect the greatest number of people in meaningful ways – as global citizens and community members – around the values and ideals of the UN Charter and the Universal Declaration of Human Rights.

UN Live's focus on youth, pursued while encouraging intergenerational communication, will be enhanced through cultural approaches, innovative technology, digital social networks, and games. Thus, by connecting people to each other and with the UN on topics important to their everyday lives, UN Live aspires to build a strong emotional narrative: a felt understanding of others and of the UN's identity. Through UN Live's platforms it will help unite people – as global citizens – and inspire them to invest in a better world.

UN Live will consist of three "platforms" offering an inclusive environment comprising experiential exhibitions, artistic and cultural expression – photography, painting, film, music, literature, theatre, story-telling, online games, and factual resources – and fora for discussion and problem-solving. Thus, UN Live will focus on participatory practice, while retaining the facilitating and convening abilities of a content-producer – the traditional role of museums.

The aim of these three platforms will be to enable people to learn about topics such as peaceful coexistence and the rights of the individual; to share experiences, opinions and life stories, and to act to make the world a better place, starting in their local communities. The platforms will promote synergy to enhance the museum's reach and impact. Cross-fertilisation between platforms will serve to share the task of producing content and distribute it in ways closely linked to the experiences of people where they live.

UN Live Online

A space on the web with access for anyone from anywhere. The site will ultimately target the entire world population with internet access, currently more than three billion people and growing rapidly.

UN Live Network

A global network with partners such as UN Visitors Centres, existing or new museums, universities, and others to join over time.

Shipping containers stocked with media tools for two-way communication and "pop-up museums" in locations such as city centres, slums, crisis areas and refugee camps.

Interactive screens placed in public places such as libraries, schools, or shopping malls around the world.

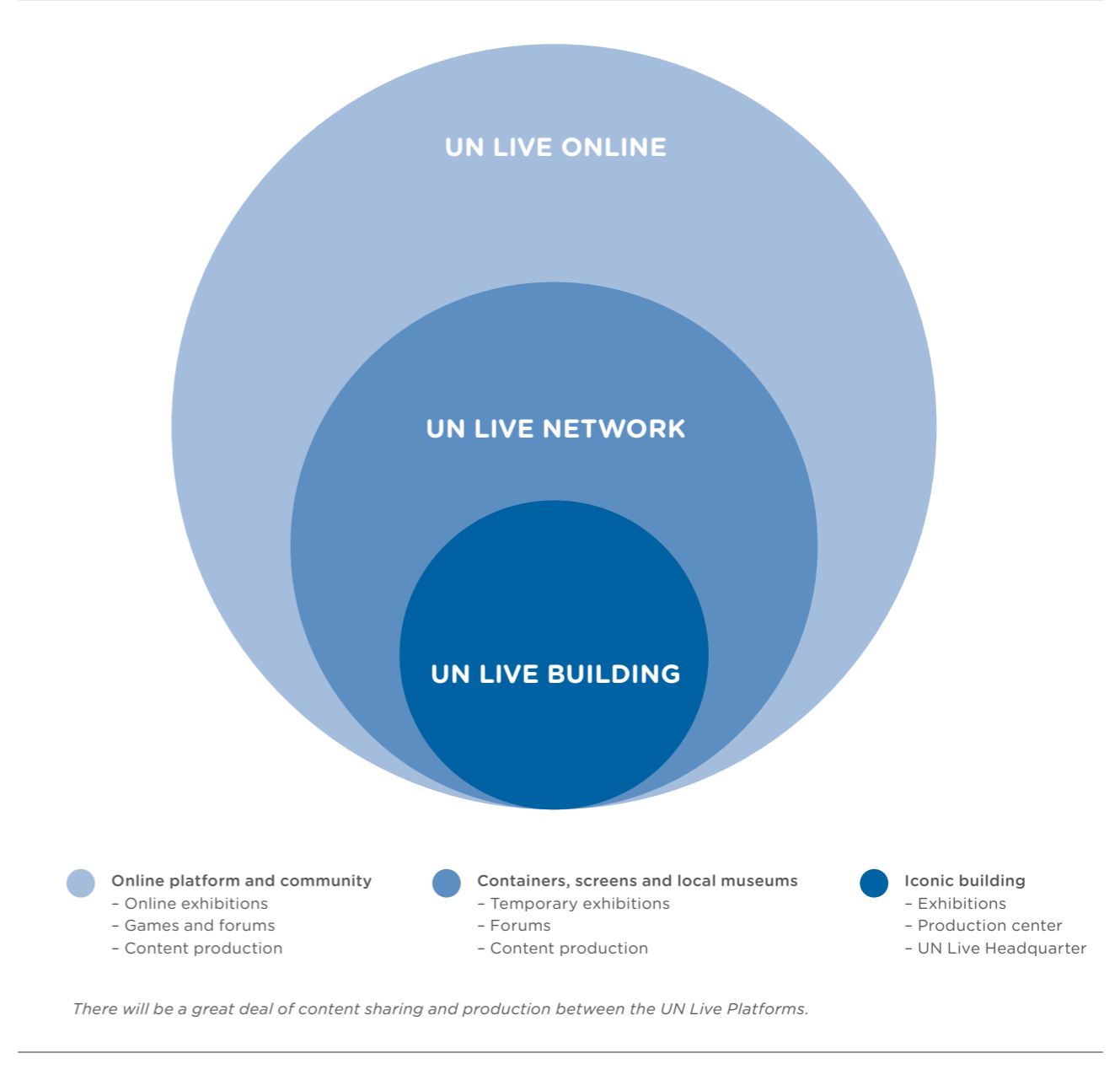
UN Live Building

A physical venue with a museum, a content production centre, and the headquarters of UN Live. The UN Live Building will be an iconic, sustainable structure that reflects UN values.

While no city offers a perfect site for a global museum, this report makes the case for a UN Live Building in Copenhagen, "UN Live Copenhagen". A similar feasibility study could alternatively focus on other cities which, like Copenhagen, have a strong bond to the UN.

UN Live sees everyone playing a role in the topics explored – in the global challenges we face – and being part of their solutions. This is reflected in the three core values on which UN Live will build (See next page).

FIGURE 1: THE THREE UN LIVE PLATFORMS



UN LIVE CORE VALUES

- Mutual trust and responsibility.** An understanding of others based on inclusion, respect for diversity, and freedom of thought.
- Connecting head and heart.** Rationality and emotion belong together. UN Live will encourage people to experience physically what they may well know intellectually, and vice versa, connecting brain and body, knowledge and experience.
- The close relationship between individuals and communities.** Every person is part of a larger "we." From no place on Earth can one view the issues of the world as a disengaged observer. UN Live will promote active participation in various forms of "we" – from the local to the global, and from the political to the aesthetic.

PARTNERSHIPS AND ACCOUNTABILITY

Importance of Partnerships for Success

The success of UN Live will depend on strong partnerships with the UN system at large, governments, civil society, cultural institutions, private foundations, and companies. The idea is to create opportunities for partners to contribute on their own, or to collaborate with UN Live or others, to produce content, engage their networks, or help finance the effort. Figure 2 below is illustrative.

These partnerships will be of two types – content partners and funding partners – as described in the following chapters.

Within the UN family, UN Live will closely coordinate and collaborate with the UN Department of Public Information (UNDPI), a dialogue that has already commenced. Correspondingly, the UN Live concept has already benefited from interaction with organisations such as UNESCO, UNDP, UNICEF, UNWOMEN, and WFUNA. Initial discussions have taken place with UNOPS about implementation support, and with UN Volunteers (UNV) regarding their online volunteers programme.

Accountability of UN Live

The UN Live initiative, when approved by the UN General Assembly, will conform to the highest ethical standards of conduct and accountability for the use of resources made available to its operation and for the results it generates. The initiative will require the establishment of clear expectations, and provide full transparency through public disclosure of all aspects of its finances, partnerships, policies, and results. UN Live will be an open book to the world. This will be essential given the close association with the UN, and as a precondition for building

trust with the UN Live community and its supporters.

The success of UN Live must be measured first and foremost by its community members – the participants in the UN Live platforms. UN Live will engage its community to identify what matters to them, and keep a sharp eye out for their likes and dislikes. UN Live will rely greatly on this community to develop and regulate content within given parameters. Not only must there be full accountability for UN Live, but also for the members of its community, the visitors to and users of UN Live.

Other stakeholder groups will have their specific expectations, and UN Live will hold itself accountable to them as well. These groups include the UN Member States, the UN Secretariat and family of agencies, funders, partners, and the

Government of Denmark as potential host of UN Live's headquarters. UN Live will also be sensitive to the ethical standards of its partners.

Not all stakeholders will share exactly the same understanding of what constitutes success. Nevertheless, UN Live does not anticipate contending with contradictory objectives. The task will be to agree on suitable measures and targets, and to make them publicly available. Stakeholders will assess the impact of UN Live using indicators such as the number of community members, the numbers of participants on each platform, their activity levels, their improved understanding of UN values, the quality and degree of their engagement on important topics, transnational, cultural, gender, and inter-generational interaction, and the overall contribution by participants towards solutions as measured by members.

FIGURE 2: UN LIVE PARTNERSHIPS
Partnerships with civil society, the UN, public, and private actors is core



TIMELINE

The UN Live platform will develop over time and reach full scale with the launch of the UN Live Building on the UN's 75th anniversary in 2020. Preparation for the three platforms will proceed in parallel but, due to their gestation periods, they will launch at different times.

Preparation

From now through December 2015 formal UN approval will be sought and the legal, governance, and organisational structure of UN Live will be put in place. During this period a detailed feasibility study will be conducted in order to scale and plan the design of UN Live. Initial partners will be identified and partnership agreements developed.

UN Live Online

The virtual platform will be created during 2016. UN Live Online will launch a basic, viable product with key functionality in January 2017 and steadily add functions and content between 2017 and 2020. To guide the development of the content, UN Live will undertake a worldwide search for a strong curator team in the first half of 2016.

UN Live Network

With the centrality of partnerships for the success of UN Live, partnership development will continue throughout this period based upon ongoing assessment of results, demand and opportunities. In mid-2017 the pilot

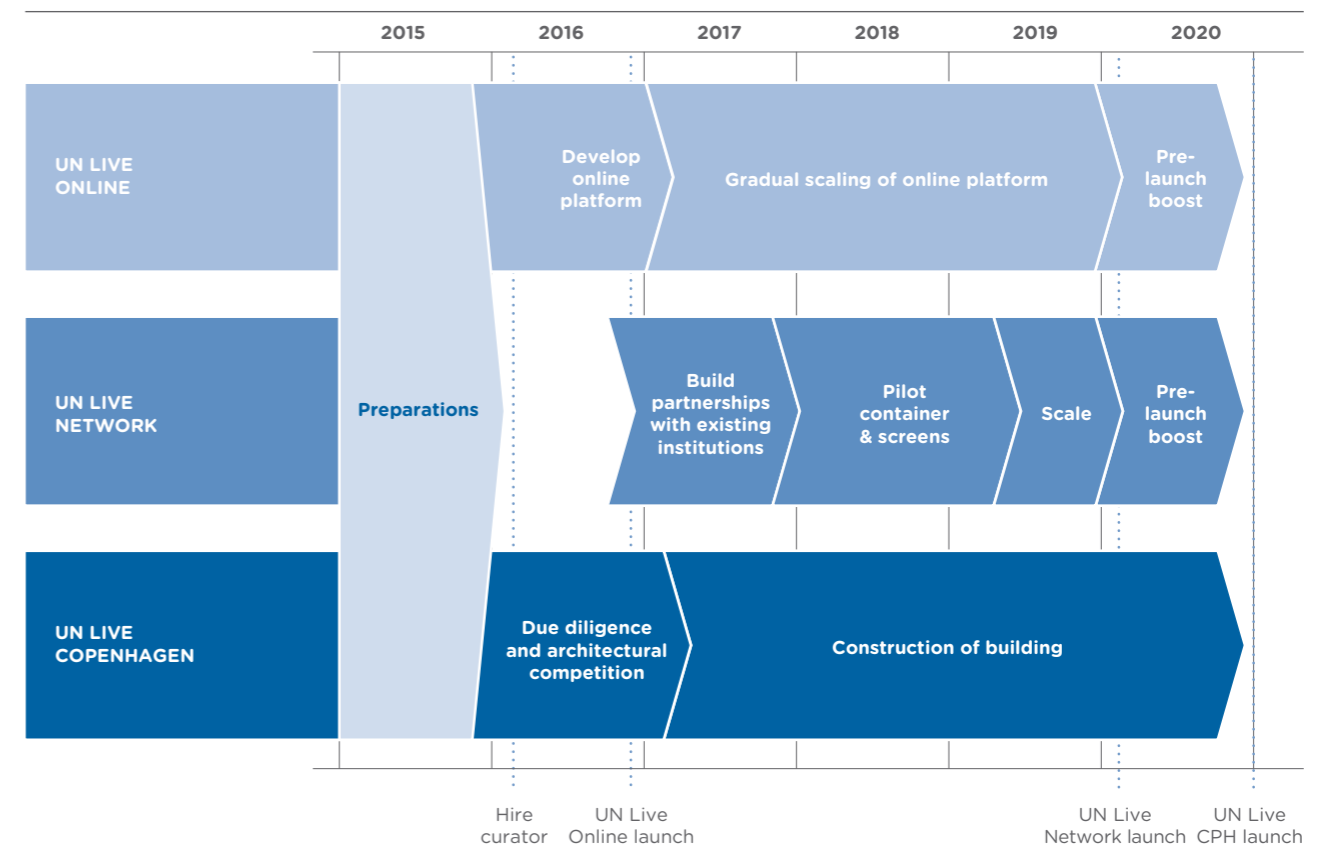
including conception and planning of the UN Live Network screens and containers will begin, and the first of these should be ready for use and test the following year. The Network will roll out in phases from 2019-2020.

UN Live Building

Detailed due diligence and an international architectural competition for the UN Live Building will take place during 2016.

Construction is expected to begin in 2017 and take three years, finishing in 2020 in time for a grand opening by the UN Secretary-General at the UN's 75th anniversary with high-level participation from around the world.

FIGURE 3: PROCESS OVERVIEW





**THE UN LIVE
PROGRAMME**

CONCEPT

THIS CHAPTER INTRODUCES THE UN LIVE PROGRAMME AS A FRAMEWORK FOR THE FUTURE ACTIVITIES AND CONTENT OF UN LIVE, AND EXPLAINS HOW THE LANGUAGES OF CULTURE AND ART CAN EXPLORE SENSITIVE GLOBAL TOPICS IN AN INCLUSIVE MANNER.

LAURA AND GABRIEL

Imagine Laura, a teenage girl in Belgium, and Gabriel, a young boy in Brazil. In their daily lives both are bombarded with media input about global issues such as climate change, Ebola, or the recent earthquake in Nepal, in addition to local news from their countries or hometowns. Like most youth, they are preoccupied with friends and families, their education, and thoughts about their futures. For both Laura and Gabriel these stories are of concern, but they have no clear idea about how the stories are connected, whether they one day are going to affect their lives dramatically, and what they personally can do to make a positive contribution. The programme vision of the UN Live Museum is to provide a platform that will enable both of them to emotionally connect to these realities and spark a personal interest in contributing. In this case, neither Laura nor Gabriel have experienced devastating wars or been involved in any humanitarian disaster, so their appreciation of the uniqueness of the UN is not felt by any of the two.

By accessing UN Live, the vision is that not only will they be able to grasp the essence of the UN in the form of a safe space for exchange of views and ideas, but also understand that there are more things that connect their worlds than divide them. By experiencing both difficult programme topics and clear pathways for involvement, the hope is that they will discover a global citizenship ethos and make real life choices that bring themselves as well as the rest of us to a better place.

Across its platforms – online and offline – UN Live enables youth like Laura and Gabriel to learn, share and act. To connect the head with the heart around what matters in life as they grapple with massive news streams from the media and the internet, and everything else in their daily lives.

The specific examples presented here are illustrative. There will be time to study and discuss the content to be placed on UN Live before a final determination is made.

Target Audience with a Focus on Youth

UN Live is a museum rooted in “we the peoples” – the core of the UN Charter. Everyone in the world ideally should have easy access to the fundamental values and knowledge reservoirs of the UN, and an uncomplicated way to contribute to them. UN Live will bring this access to three main target audiences: youth, families, and people interested in global topics and the UN.

The most important target audience of UN Live is youth: defined as individuals 10 to 25 years old. In these formative years young people are on a steep learning curve and their outlook and values are being shaped. Today a growing part of youth spend much of their time in virtual realities and engage online with like-minded peers outside their traditional communities. Thus, it is vital that UN Live offers a strong, virtual platform to capture their attention. Equally important is the fact that most youth are enrolled in education programmes. UN Live will therefore have an elaborate interface with schools, so they can easily use UN Live as an appropriate partner for learning purposes.

A second important target audience is families. UN Live’s physical presence – exhibitions, art installations, and games – will enable participants to enjoy experiences that touch most of our human senses. People who have visited the Holocaust Museum in Washington, the Apartheid Museum in Soweto, or even the entertaining children’s museum, Papalote Museo del Niño, in Mexico understand the profound impact such exhibitions can have as a starting point for valuable discussions within a family.

A last important audience group is individuals with a strong appetite to learn more about the UN and key global topics. UN Live will talk to people who take keen interest in how the world functions and how it develops, people who want to learn more about the UN’s role in these areas, and who wish to contribute what (little) surplus of time and energy they can to further the

common good. These people include students, researchers, academics, etc. The UN has a wealth of information that remains underutilised due to its inaccessibility. UN Live will accelerate ongoing efforts to help promote the availability of UN resources and create new ways of presenting and accessing the data electronically, thereby providing a platform where youth, people with interest in the UN, field workers, and researchers can work side by side to develop new insights and solutions for the future.

Programme Objectives

The three objectives of the UN Live programme are:

- *Learn:* To offer people – and especially children and youth – the chance to learn about the lives of others around the globe and foster a feeling of belonging to a global “we.” To promote awareness of challenges and oppor-

“TO ACHIEVE GENDER EQUALITY, WE NEED TO MOBILISE NOT JUST PARLIAMENTS BUT POPULATIONS, NOT ONLY CIVIL SOCIETY BUT ALL OF SOCIETY.”

Phumzile Mlambo-Ngcuka, Executive Director of UN Women

FIGURE 4: UN LIVE'S IMPACT MODEL



tunities regarding peace and security, development, and humanitarian affairs, thereby enhancing the users' sense of empathy and their understanding of their fellow human beings – in harmony with UN ideals.

- **Share:** To establish a platform for exchange of knowledge, experiences and solutions that encourages recognition of cultural and other diversity, and that cultivates freedom of thought.
- **Act:** To transform knowledge and insights into action through bottom-up, concrete collaboration in response to the pressing issues of today and tomorrow, on local and global scales.

Communication and Design Principles

UN Live will aspire to shape and communicate UN values in new ways. Through the languages of arts and culture – languages that touch commu-

nities worldwide – UN Live will generate participation based on trust.

These languages support freedom of thought, diversity of expression, and critical reflection. They address people on multiple levels. They stimulate all our senses – our vision, hearing, smell, taste, and touch. They kindle our imagination and capacity for spirituality and abstraction. They transcend boundaries such as religion and political ideology. Culture and artistic expression can bring us together, despite our differences, by encouraging respectful disagreement and dialogue.

To deliver on the programme's three objectives, UN Live will be guided by practical principles that inform how to convert the museum's vision, core values, and goals into formats that create actual user experiences. The six design principles guiding development of exhibitions, installations, games, and other programme activi-

ties are summarised in the box on the next page.

Impact Model

With a view toward having its participants learn, share, and act, UN Live's impact model will provide new experiences so profound that they touch people – not just intellectually, but emotionally – and thereby inspire action. This could take the form of an art exhibition that, in a new way, connects the dots of a global issue so that it becomes relevant for individuals in many different contexts.

A fun and exciting computer or mobile phone game can break down stereotypes or demonstrate the challenges of reaching agreement based on interests, not on personalities. BeAnotherLab's "The Machine To Be Another"³, which lets users see themselves in the body of another person and listen to his/her thoughts inside their minds, is an example of new, interactive, digital, performance technology with great promise for

THE SIX UN LIVE DESIGN PRINCIPLES:

- **Synergy.** UN Live activities traverse the three UN Live platforms to create strong synergies.
- **Co-creation.** UN Live activities spur participants to collaborate on creating UN Live content, including solutions to global and local problems.
- **Experiential.** UN Live invites users to experience global issues in their own lives and in their local contexts.
- **Cultural expression.** UN Live activities engage participants by means of visual arts, film, music, literature, food, etc.
- **Sensitivity.** UN Live is sensitive to cultural differences and other factors that may have undesirable, negative effects on its audiences. This, however, will not prevent UN Live from taking on important themes and examining breaches of UN values.
- **Partnerships.** UN Live activities build on exchanges between different types of actors: individuals, organisations, cities, and states.

EXAMPLE: THE GLOBAL YOUTH CLUB (AGES 10-15)

The Global Youth Club will connect young people from across the world by means of interactions designed to reveal differences and similarities in their daily lives and in their perspectives on the world. Participants share their stories and everyday problems. Exercises in empathy, self-awareness, and inclusion will be interspersed with imagined and real challenges that co-define their lives, to be discussed and solved collectively.

The Global Youth Club is a physical and a virtual space for young people. A simple platform and interface will allow teachers to connect their students with peers from other parts of the world. The Youth Club will integrate features such as Skype, blogs, exercises, and educational materials to guide exchanges between participants.

Examples of open-ended topics:

- What are your aspirations when you grow up?
- How do you define groups such as "family," "friends," and "community"?
- How does it feel to step into someone else's shoes?
- What does exclusion feel like?
- What are the most important opportunities today – at your school, in your town, your country, in the world?
- What are the most important challenges in the world today? How can you help solve these?

bridging linguistic, cultural, historic, and economic gulfs. UN Live will use such technologies to connect a young boy from Nicaragua with his peer in India to make the values of the UN felt, to better understand the situations of other people, and to develop an interest in contributing to the world. The two may end up realising that being a global citizen gives them each the responsibility to stop a fight in the schoolyard and the opportunity to work with likeminded people across the globe to shape the world in which they wish to live.

The impact model will take UN Live beyond a typical museum or experimentation centre. The reasons are twofold:

First, UN Live builds on fast-evolving approaches to learning and experimentation that are already emerging – whether at the Tate Modern in London or in the Netsa Art Village just outside Addis Ababa – where the focus is on process and production as well as on viewing and sharing opinions in an inclusive atmosphere that leaves space for disagreement. Following these examples – and breaking new ground

– UN Live will encourage bottom-up, self-organised sharing and contribution of content, structured with clear boundaries to ensure quality and protect minority voices or sensitivities.

Second, UN Live will differ from most other museums by virtue of its link to the UN, an institution with a strong, global brand, though one not always accessible to the individual. UN Live will work to expand this link by offering new, easy, effective ways of engaging, hence creating a stronger emotional connection to the UN.

ACTIVITIES

Three Platforms with Interconnected Activities

In order to reach millions of people, interact in the ways that young people prefer, and create multisensory experiences, UN Live has been conceived as three platforms: a digital platform, a physical museum building, and a network of travelling exhibitions, UN Live containers, and screens.

- *UN Live Online* is a virtual site providing access to people across the globe, otherwise separated by borders, cultures, and economic differences. It gives participants a vehicle to engage with each other, with the values of the UN, and with the various UN institutions and programmes. UN Live Online includes games, broadcasts of everyday realities throughout the world, educational programmes, art, community discussions, UN documentation, and much more.
- *UN Live Networks* offers both physical experiences and virtual content

at locations world-wide. The start-up network will consist of a) partnerships with local museums and UN Visitor Centres to display temporary exhibitions and possibly more permanent works, b) containers that function as “pop-up museums” at festivals or as meeting and education venues in refugee camps or remote communities, and c) screens in pilot locations such as carefully selected schools and libraries.

- *The UN Live Building* is the headquarters of UN Live and hosts experiential exhibitions, cultural events, festivals, educational activities, seminars, and laboratory-type settings based on a mix of physical presence and digital interaction. The UN Live Building will also host residencies for artists and curators, while developing new exhibitions and other content that may be shared globally through the UN Live Networks and UN Live Online.

In most of its programming UN Live will seek to activate all its platforms to explore a given topic in order to maximise impact and reach. Picture a temporary exhibition on the consequences of urbanisation that is discussed online between school children in Canada and Ghana. At the same time, UN Live containers travel to a remote village in one country and a megacity in the other to enable dialogue between residents in both about their daily lives.

A central feature of UN Live will be its ability to connect and broadcast everyday realities and challenges around the world, thereby making good on its “live” epithet. This dynamic will characterize the online platform, and feature prominently on the screens and in the containers where participants will share and produce content. This broadcasting activity will also be a strong component of the UN Live permanent exhibitions, where new digital content will be added continuously.

EXAMPLE: NATIONAL MODEL UNITED NATIONS (AGES 15-25)

This exercise lets young people work inside the “UN” on some of the thorniest topics. The model is already popular and, through integration into UN Live, could significantly expand its reach and quality by adding content, exploiting the online platform, and developing clear guidelines.

- The existing National Model United Nations is an experiential learning program in which high school and university students work together to discuss and brainstorm solutions to global issues as model diplomats
- Today 400,000 students participate yearly in the National Model United Nations
- Each delegation consists of university, college, or high school students who are assigned a country, which they represent in committee.
- By using UN Live platforms National Model United Nations could offer youth around the world a chance to participate via UN Live Online, through the UN Live Network, or at the UN Live Building.

A VISIT TO THE UN LIVE BUILDING

Entering the UN Live Building you have many options like those in other, large, cultural institutions. But here there is something more, something different. You experience sounds and smells emanating from a global street-food cantina. In the entrance area you look about and realise you have become part of an immersive art installation about life in a refugee camp. As you advance into the building you see information promoting a theatre, performance, and music programme on peace and sustainable development.

You may choose to take your children straight to the UN Live Play ‘n’ Learn area where, through interactive screens, they connect with children visiting one of the travelling UN Live exhibitions in, for instance, Lima or Kathmandu.

You then proceed to a permanent exhibition, revolving around ten UN values, each interpreted and presented by leading, global, cultural entrepreneurs in a specially designed value room. These are spatially evocative environments that invite you to contribute your view digitally, thus docking into the UN Live community and connecting to the UN Live Online value rooms.

Next you may decide to experience the media dome, a large-scale art installation, where people from around the world tell their stories – in words, pictures or video – on screens in the 360-degree, wrap-around, domed ceiling.

Or you visit a contemporary, layman’s version of the General Assembly and then continue on to the youth conflict-solving space in a suitably adapted version of the UN Security Council. You may find yourself in an ongoing peace negotiation, unfolding live with actors who spontaneously engage the audience, or you can exercise your skills in diplomacy, governance, and policy-making in scenarios presented to you by artists.

Exhibitions make tangible the challenges of climate change through projects by international designers, cultural entrepreneurs, artists, musicians, and poets, some in collaboration with natural or social scientists. Focusing on effects and solutions, these exhibitions make abstract climate issues palpable and understandable. You become part of the exhibition as you confront critical questions calling for personal reflection and potential commitment.

To take a break you share a meal with your family in the Climate Council restaurant, which specialises in environmentally conscious cooking.

You may also choose to visit UN Live Building to participate in a conference or a workshop; you might be invited as a speaker for an online event; join as a volunteer programme host, or simply come because you want to contribute to answering the questions:

What is the UN of tomorrow? How can I be a part of it?

CORE UN LIVE ACTIVITIES

The activities of UN Live will fall into three categories:

A Place to Learn, Share, and Act

The cornerstone activities of UN Live are designed to evoke a felt understanding of the UN and the challenges and opportunities facing humanity, to build appreciation for global interconnectedness and coexistence, and to enable individuals to come together to learn, share, and act.

UN Live uses language of inclusion, trust, and optimism. This informs all UN Live activities, which are structured not to lecture or overwhelm participants, but rather to present them with open,

inclusive environments for interaction aimed at essential insights and opportunities to build global relations based on trust, and to foster a desire to make a difference.

Key activities:

- *Interactive exhibitions* in physical and virtual formats that present UN history in an engaging way, relevant to the world agenda and the lives of people today; presentations that use field examples, stories of success and failure, to describe how the UN works and where the UN is heading, and that make the UN's Sustainable Development Goals felt and relevant to visitors.

- *Permanent exhibitions* focusing on core challenges in the world and how the UN works to address them. Experience-based art installations will stimulate participants' senses, their capacity for empathy and co-operation. Cultural approaches will also raise important questions in the minds of participants.

- *Permanent value rooms* both online and at the UN Live Building, in which core UN values "inhabit" a space where they are interpreted and given form by, for instance, an artist, a designer, or an architect. Annually or biannually the value rooms will be conceived anew for the UN Live Building; online the value rooms will continue to develop and grow, with new, digital frameworks and content every year. This component creates a global exchange of cultural expression and value-based dialogue.

- *Temporary exhibitions* on selected themes conducive to learning, sharing, and acting. Like the permanent exhibitions, these span the physical and digital UN Live platforms, working to elicit reactions, emotions, and thoughts in users that will raise awareness of core UN concerns and spur action.

- *School programmes* tailored to UN Live's virtual and physical platforms. These will range from open-source curricula for download, to online games, to discussions on visits to physical UN Live sites.

- *Virtual games.* As the commercial game industry has demonstrated, the right mix of educational challenges and access to virtual communities can engross young people for hours. UN Live will use such tools to engage its users while generating excitement and interest.

A Site for Development and Production

UN Live is not an observation tower, but rather a productive place that adds value to important topics through its

activities and its participants. Components of UN Live as a development and production site will include:

- A living lab where young people can help solve our next generation of problems through sciences, arts, and their practical experiences.
- A place to provide input to the UN's information and decision-making systems. This could serve as a sounding board for new UN resolutions or campaigns.
- Annual awards for global innovation in the areas of peace and security, development, and humanitarian affairs. This might be done in partnership with the existing Index Prize.

A Data and Research Partner

Since its foundation the UN has amassed a unique body of information about everything from the formation of the UN institutions, to the dynamics of important peace negotiations, to scientific data relevant to our planet's future. Few institutions can claim to have as rich archives as the UN. It is in everyone's interest that this information be as accessible as possible and get utilised for our common good. UN Live will, wherever possible, use this data in its activities and collaborate with research institutions and projects, universities from around the world, and others that could benefit from access to UN's databases.

For researchers, students, and people interested in global topics and the UN, UN Live will offer:

- Access to UN documents in virtual format, in collaboration with the UN Library, and others.
- The ability to draw on data from activities at UN Live.
- An online site where UN Live participants can recommend readings and documents for experts and the broader public.

EXAMPLE: PEOPLE ON THE MOVE

Many people have immigrant roots, whether in their recent past or further back. For many, migration is an important part of life and development. The aims of this permanent exhibition are threefold: First, it explores how people on the move have helped create new nations and increased global prosperity. Second, it elicits recognition and understanding of the realities that refugees and immigrants face today. Lastly, it confronts the victimisation of many people that migrate and relates stories of their courage, resilience, and resourcefulness.

- *The world on the move.* An emerging migration story through crowd-curation: live feeds from recent catastrophes, where local people, UN employees, and others with a stake in the situation offer their personal stories as events unfold. Examples include following a family trying to maintain the rhythm of daily life in Afghanistan, or engaging with a group of survivors days, weeks, and months after the earthquake in Nepal.
- *Could it be me?* An exercise or online game where users guess a migrant's home of origin based on contextual facts and personal stories. The personal profiles are historical (for instance from World War II, the U.S. Civil War, or Ireland) and contemporary (such as situations in Syria or Iraq) to demonstrate that I too may face the need to migrate.
- *Could it be us?* An exercise where visitors prepare strategies for how their families might cope with scenarios that could involve migration: What if a volcanic ash cloud lingered above your country for a year? What if one of your parents got a job offer in another country? What if it did not rain for six months where you live?
- *What if I lived in a refugee camp?* This offers a journey through a series of experiential activities designed to evoke a feeling for life in a refugee camp. The exhibition sensitises visitors to the topic and confronts them with many real-world challenges facing refugees.
 - How would you secure shelter, food, and clean water?
 - How would you find friends and create a sense of daily life?
 - How would you express your feelings?
 - How would you cope with uncertainty?
- UN Live containers in refugee camps are connected via satellite communication to containers elsewhere or to UN Live exhibition areas, allowing people to engage in live dialogue about what it is like to be on the move, and to learn how people got there.
- An additional programme component could be to invite people to spend 18 hours in UN Live facilities on food rations from a UN refugee camp, while engaging in community exercises.

THEMES

THE THREE PILLARS OF THE UNITED NATIONS

The UN's work rests on three interconnected pillars: peace and security, development, and humanitarian affairs. These pillars constitute a framework for tackling everything from sending peacekeeping troops to countries on the brink of war, to distributing lifesaving medicines for children threatened by epidemics, to fighting violations of basic human rights.

As UN Secretary-General Ban Ki-moon has pointed out, the three pillars must be seen in their totality: *"Saving our planet, lifting people out of poverty, advancing economic growth. These are one and the same fight. We must connect the dots between climate change, water scarcity, energy shortages, global health, food security and women's empowerment. Solutions to one problem must be solutions for all."*

The three pillars provide UN Live with a solid foundation for selecting relevant themes and challenges for its digital and physical platforms. Seeking thematic inspiration within the existing structure of the UN will ease UN Live's identification of UN agencies and civil society organisations with which to partner.

Peace and Security

The safeguarding of international peace and security was the original purpose and remains a core reason for the UN. The UN pursues this objective through peacebuilding, conflict prevention, and conducting peacekeeping activities. Initial ideas for exhibitions at UN Live could include peacekeeping and personal security.

Peacekeeping - when should it begin and end? Imagine visitors accessing the diaries of peacekeepers stationed in South Sudan and being able to call them directly. For adult audiences, UN Live could present visitors with the history of the UN peacekeepers in Srebrenica, Bosnia, and invite them to "step into Dutch combat boots" to learn for them-

selves how it feels to conduct a mission of protection against difficult odds.

Personal security and prosperity today. This UN Live exhibition explores how the question of personal security has changed over recent decades, not least due to the growth of the internet. The connection between basic, personal security and quality of life is examined through exercises that might have visitors move through the exhibition while progressively losing aspects of their security that most people take for granted.

Development

Development seeks to improve people's well-being and remains a key issue on the global agenda. Recently a new understanding of development - so-called sustainable development - has taken centre stage. Global sustainable development promotes prosperity and economic opportunities, greater social wellbeing, and protection of the environment.

Development embraces a plethora of topics for exploration at UN Live: health, education, inequality, the empowerment of girls and women, urbanisation, unemployment, climate change, water, pollution, and food security. Climate change and the empowerment of girls and women are possible first choices for development exhibitions and activities at UN Live.

Climate Change - a summit meeting. This exhibition may include a full-scale negotiation simulation, where visitors act as ambassadors, corporate executives, and civil society representatives who try to arrive at a climate change agreement in a UN decision-making assembly. At the same time they have access to simulation models of what will happen without sufficient action.

Empowerment of girls and women - a basic right. Visitors to this exhibition may encounter American artist Mary Beth Edelson's "Some Living American

Women Artists / Last Supper", 1972, at the entrance. In this collage, the participants in the Last Supper - all male - have been replaced by female artists. Exhibition exercises include gender-swapping roles to reveal how stereotypes and prejudice infiltrate our actions and perspectives. The whys and hows of male- and female-dominated cultures are explored. Visitors are also presented with economic calculations showing the relation between gender inequality and economic growth, or lack thereof.

Humanitarian

Human rights have been central to the work of the UN ever since the Charter of the United Nations and the Universal Declaration of Human Rights were signed. UN Live will broach the topic with exhibitions that focus on human rights violations and successes.

The international community relies on the UN to coordinate humanitarian relief operations. The extraordinary responses to humanitarian crises during, for example, the famine in East Africa or the tsunami in Southeast Asia will provide the focus for an exhibition that includes exercises on how to plan and operate highly complex, UN humanitarian interventions in demanding, unprecedented situations and under extraordinary time constraints.

The rising numbers of migrants, refugees, and displaced people makes migration a topic of global relevance to be explored at UN Live. Today more than 230 million people live outside their countries of origin. Combined they would constitute the fifth largest nation in the world. The text box on the preceding page describes exercises and ideas for examining the topic "people on the move".

There is ample time to develop the UN Live Programme. It will be informed by discussions with stakeholders, inputs from the UN Live Advisory Committee, and further workshops, to be initiated by UN Live's Executive Director and the curator teams.





**UN LIVE
ONLINE**

ASPIRATIONS AND CONCEPT

THIS CHAPTER INTRODUCES UN LIVE ONLINE AS THE MAIN ENTRY POINT TO THE UN LIVE UNIVERSE. WITH A WORLDWIDE, DIGITAL PRESENCE IT WILL BE A NEW PLATFORM FOR EXPLORING HUMANITY AND UNIVERSAL ISSUES, AND AN INVITATION TO HELP BUILD THE UN OF THE FUTURE.

The internet is already rewriting 20th century rules on how people learn, create knowledge, form communities, and participate in decision-making. New, user-driven learning and content development platforms – like Wikipedia with nearly 5 million articles, Coursera with 2.6 million students, and Ancestry with 26 million family trees – have revealed the potential of global learning and co-creation. UN Live Online will support collaborative content-generation, discussions, and learning, thereby enriching the UN Live Network and UN Live Building. A strong virtual presence will enable UN Live to reach everyone with online access, bringing people closer to each other and to the UN.

UN Live Online will build on cultural approaches and artistic expression, and encourage users to take part through collaboration, social media, and gaming technology. Building a novel platform to realise these ambitions is no small task. This chapter presents the first steps: an aspiration, a concept, and a sketch of the process. These ideas have been formed in partnership with leading thinkers from the domains of technology, museum, and art, through workshops in Copenhagen and UN Headquarters in New York. (See Appendix B for a complete list of contributors).

Inspiration can be found in many places. In the art world Tate Modern is doing pioneering work, and so is the

Google Cultural Institute. Collaborative knowledge production is happening on Wikipedia or OpenStreetMap, action-oriented connectivity is fostered by online campaigning communities such as Avaaz, and scalable learning fora are proliferating, such as the free, online education platforms Coursera and Khan Academy.

ASPIRATIONS

UN Live Online will be an internet-based museum, a knowledge centre, and a platform for engagement, debate, and problem-solving. Over time UN Live Online aspires to attract more than 100 million visits – that is more visits than UN.org currently enjoys, and the same level as khanacademy.org and thenewyorker.com (see Appendix C for an overview of number of visits to benchmark websites). Such global reach will ultimately enable UN Live Online to:

- *Serve as the global entrance to UN Live.* For many – especially young people – visiting UN Live Online might be their first and primary encounter with the UN and its values.
- *Inform, engage, and empower individuals* around the world to act upon UN values and support the realisation of the Sustainable Development Goals, starting in their own communities.
- *Provide a platform that stimulates problem-solving and coordination of existing initiatives,* to connect solutions to problems by harnessing the diversity of human creativity across multiple locations.

EXAMPLE: YOUR SUSTAINABLE DEVELOPMENT GOALS

The purpose of this exhibition is to provide people with an understanding of the world's Sustainable Development Goals, enable them to discuss and comment and to suggest ways in which the goals can be met.

- This exhibition provides youth and grown-ups alike the opportunity to learn, share experiences and opinions, and suggest actions to meet the Sustainable Development Goals.
- The exhibition could be based on live polls showing which of the Sustainable Development Goals people currently care most and least about in different places of the world, which ones are making progress, which Sustainable Development Goals are relevant to me in my situation and in my particular country?
- Participants will be able to play with different scenarios showing the positive side effects of meeting a certain Sustainable Development Goal.

YUSFA

Imagine Yusfa, a 12-year-old boy from Indonesia, on a late afternoon in his school library. He is looking to answer a class assignment question: “How will climate change affect you?” To his surprise he is captivated by a work of art called “1,000 Melting Men” by a Brazilian artist. The images spark deep thoughts. Will human beings melt away just like the ice from the poles? Yusfa returns to UN Live a few weeks later, and in a discussion forum meets Jöran, a German boy, who describes “a really cool climate week” at his Munich school and shares his teaching materials on UN Live Online. Together with a group of other students, Yusfa uses these materials to arrange a similar event at his own school to raise awareness about climate change. His next move is to connect Jöran’s class with his own through Skype and discuss what they are doing to reduce their CO₂ footprint. He wants to see whether children in Germany think differently than those in Indonesia.

EXAMPLE: YOUR GLOBAL FORUM (AGE 15 AND OLDER)

This activity will create dialogue about political priorities, realities, and visions around the world.

- Your Global Forum invites young people and adults to consider how and why different political issues are prioritised, to ask questions, and to collectively arrive at answers. As a user, you may:
 - Order topics according to how they affect your local community; topics such as: education, health, respect and tolerance, human rights, peacekeeping, environmental protection, refugees, urban planning, climate change, and news media.
 - Consider whether topics are primarily private or public concerns
- By looking at the similarities and differences in the answers, users will be able to define individual and collective values more concretely.
- Your Global Forum will serve as a platform for debates tailored to different age groups and audiences. Regularly changing topics will promote participation and reflection. Debates – oral or written – will be supplemented by a live twitter feed using the hashtag #yourglobalforum.

- As the most extensive and far-reaching of the three platforms, UN Live Online will play a crucial role in bringing UN Live and UN values to millions around the world through new types of powerful, communicative, and engaging tools such as online games, social media, and online communities. In this way, UN Live Online will serve as an introduction and entrance to the other UN Live platforms. Activities at UN Live Online will be guided by the overall UN Live Programme, and will be closely integrated with activities at the UN Live Building and throughout the UN Live Network.

CONCEPT

Based on the initial development workshop for UN Live Online, the platform's content will address all three levels of user engagement: learn, share, and act. UN Live Online will give users opportunities to learn about and explore the world we live in and the UN through online exhibitions, access to information, forums, and games.

Digitalisation of UN Archives will be an integral part of the online experience. The archives will be synchronised to projects, exhibitions, and artwork and made available for research and problem solving.

Learn

UN Live Online will enable participants to understand other peoples, their lives, concerns, and how they are affected by world issues. In this context users will get to know the UN, the rationale behind its establishment, its current role, and its relation to global challenges. Content will evolve around the three thematic UN pillars of Peace and Security, Development, and Humanitarian Affairs, explored through specific topics such as climate change, health, and human security.

- *Digital and interactive exhibitions.* Content created specifically for the online universe by designers, cultural entrepreneurs, artists, musicians, and poets. Most will be connected to UN Live's physical exhibitions, while some will be separate artwork. These exhibitions will draw on elements from games, videos, and all the other vehicles offered online to engage children

and youth in captivating, digital universes.

- *Gaming related to exhibitions.* As the commercial game industry has demonstrated, it is possible to hold the attention of young people with the right mix of educational challenges, competition, and community-building. While most successful games centre around war, crime, and the like (Warcraft, Hitman, Grand Theft Auto, etc.), there is an opportunity to develop games that focus on doing good and helping others, for example by challenging players to develop infrastructure, housing, food, etc. for large numbers of refugees, or maintaining peace in a conflict zone.

Share

The ability to share ideas, memories, experiences, and discussions is a main driver of online communities. It will be vital for UN Live that sharing takes place between participants on the platform and beyond its boundaries, with participants on other UN platforms, with social media networks, with digital art venues, and with news sites.

A variety of formats for online sharing has been part of the concept development process for UN Live Online thus far.

- *Discussions on global topics.* UN Live will become an online meeting place to discuss current topics based on and inspired by UN Live themes and exhibitions. An inspiring example of the potential and willingness of people to discuss global issues online comes from myworld2015.org, where more than 7.5 million people have voted on which sustainable development topic they found most important.
- *Co-creation and interacting with content.* Most crosscutting UN Live exhibitions and themes will include features allowing participants from across the world to interact directly with the content. Key to this concept is that users not only receive information, but also contribute to and improve the platform's content. UN Live will be a place where people give. In addition, participants will be invited to submit work relating to exhibitions

developed around a specific theme, be it their own or another's.

- *External sharing outside UN Live.* Participants will register their views and opinions on content through votes, comments, and "likes" on UN Live Online but also by sharing selected content on other social media platforms. Such external sharing will be a main driver of interest in and awareness of UN Live Online.

Act

A central mission of UN Live is to surpass learning and discussion – to motivate and facilitate problem-solving locally and globally. Three concepts for how the online platform will stimulate action are envisioned:

- *Facilitate crowd-based problem-solving.* By sharing concerns and plans for action, a local grassroots group from Connecticut or Malaysia can present an environmental problem they are facing. Groups with similar problems can post their approaches, failures, and successes. Others – children in classrooms, experts, individuals at home, those teaching code and creating applica-

tions – can join the site and work with local groups to exchange information and co-create solutions. Such efforts could build on existing technologies, such as OpenIDEO – an online, open innovation platform, whose community members solve daunting challenges for the social good.

- *Coordinate, connect, and strengthen work already underway.* Around the world locally initiated projects are addressing issues that others may have faced elsewhere. Worldwide there are diverse, arts-based initiatives such as music therapy with children in a slum, or arts-based empowerment groups, but these function largely in a vacuum with little coordination. Collaboration or even basic information exchange between such groups could help shape the best initiatives and projects. UN Live could serve as a global coordinating platform for these action groups online, acting as a resource for those seeking assistance.

- *Point UN Live participants to other exciting platforms for action.* UN Live Online will provide links and inspiration for ways to utilise existing, ac-

tion-based platforms outside UN Live on global and local levels. This could include UN agencies, UN volunteer programmes, international and local NGOs, or online campaign communities.

Curation

UN Live will hire an online curator, who will lead a team responsible for development and curation of content on the platform. The curator will be responsible for the centrally produced content, where contributors such as artists, designers, scientists, social entrepreneurs, and UN agencies are invited to create material on a specific theme or topic. High-profile artists will lend prestige to the project and ensure that platform content is shared broadly outside the platform. An example of such efforts is the "HeForShe" speech by actress Emma Watson, which has been viewed more than 10 million times on YouTube.

The Curator is also responsible for monitoring the flow of user-driven content creation, collecting noteworthy and compelling contributions, and featuring these on UN Live Online. The goal is to have participants submit their own work, thoughts, and initiatives to the platform.

EXAMPLE: YOUR LIFE WITHOUT THE UN (AGE 12 AND OLDER)

The purpose of this exhibition is to increase awareness of how unique, in the writing of world history, the UN is. It will explore the impact that UN ideals, values, and actions have on your everyday life and on the world. It will empower you to contribute to the vision for the UN of tomorrow and inspire reflection on the processes of global goal-setting and communication of UN values.

Structured in past, present and future scenarios, visitors hold discussions around questions such as:

- What if there was no UN? How would it change my life?
- What is the role of the UN?
- What did the world look like when the UN was established? Why was it established?
- What does the world look like today – and how does the UN as an institution match this global development?
- If we were to build the UN from scratch today, how would it look?
- Where did the UN succeed? Or fall short?

Activities will vary across the three platforms:

- The experiential exhibition at the UN Live Building will engage online audiences and potential UN Live partners
- Interactive screens in the UN Live Networks will allow visitors to debate what the world could look like without the UN.
- Online games (for instance, Minecraft or LEGO Fusion) will let you build the UN and experience the worlds that the different forms of UN could create.

ORGANISATION AND TIMELINE

To design and operate an online platform fit for user contributions and community engagement will require adopting best practices from successful technology and innovative start-up firms. Based on expert advice, UN Live Online will build on lean, start-up principles such as focusing on small teams, agile project management, and swift development of concepts that are immediately tested with users.

This section presents an overview of how UN Live Online can take form.

Concept and Inception

A detailed, concept development phase will take place during the second half of 2015. It will require recruitment of a Digital Project Director with extensive experience in developing digital platforms, who will closely collaborate with the network of digital thinkers, designers, artists, curators, museum experts, and relevant UN experts already working on the project.

The objective of this phase is to develop concepts of platform architecture, user experience design, and some exhibition sketches. Naturally, it must also address

considerations such as how to leverage online communities for translation of content into various languages, and how to choose platforms and browsers to ensure the broadest possible reach.

Start-up and Introduction

In the second phase a core digital team will start developing the prototype platform and key functions to introduce a public beta website – a so-called minimum viable product (MVP). Through 2016 the MVP will be tested and refined with content feedback from users. The design requirements and blueprints for the final UN Live Online platform will be perfected through user testing and analysis of the prototype. This phase will last 12 months and require a small, nimble, and highly dedicated team of approximately eight full-time staff with backgrounds in user experience, design, technology platform creation, content and editorial expertise, and community engagement.

Development and Testing

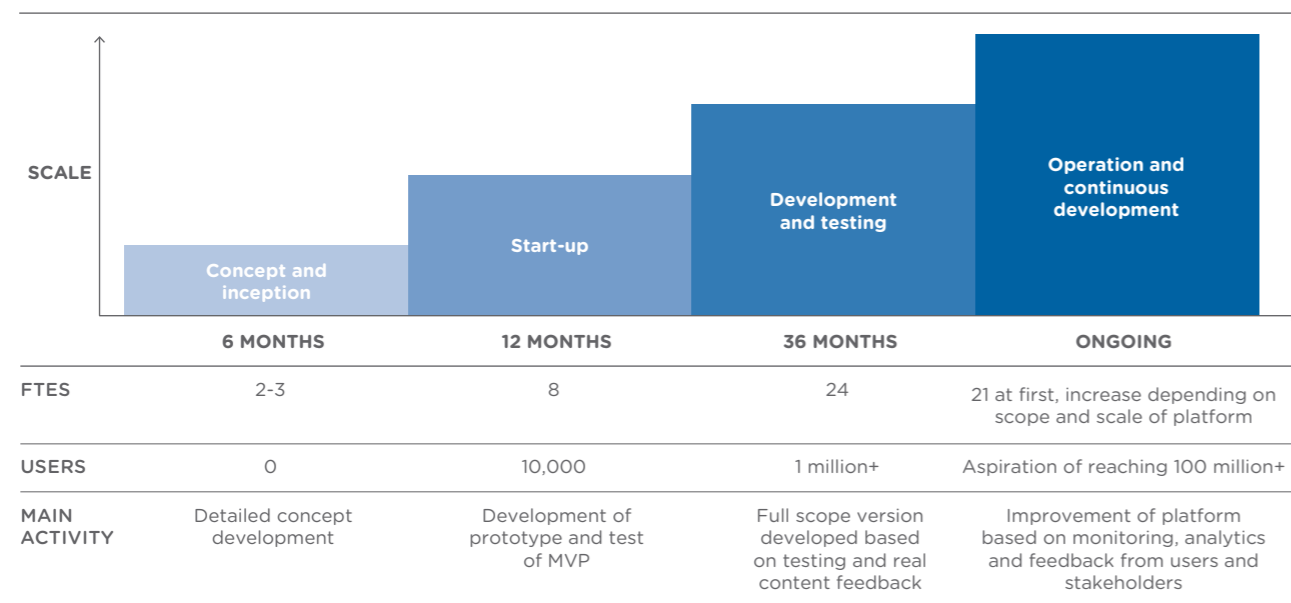
The third phase, 2017-2019, will witness the full scope of UN Live Online development based on testing and real-time content feedback from users. Project di-

rection, outcomes, and intended impact will be monitored and adjusted using data analytics and feedback from stakeholders and users. This will be an iterative process, wherein building blocks are gradually added to the platform, and will lead to the full-scale launch of UN Live Online. The third phase team will be an expanded version of the start-up team with 24 members plus a growing number of collaborators and partners in and outside the UN system.

Operating and Continuous Development

By the opening of the UN Live Building the UN Live Online platform will have developed its core functionalities and the digital team will prepare for steady-state operations. This will occur from 2020 onwards. UN Live Online will not be a static structure, but a constantly evolving and growing online community. Throughout this continuous process project goals, performance, and functionalities will be monitored and adjusted in response to analytics and feedback from users and stakeholders. UN Live Online will need a permanent staff of 24 and a growing network of volunteers and contributors.

FIGURE 5: UN LIVE ONLINE'S DEVELOPMENT TIMELINE



FINANCIALS

A solid, standalone, funding model is important for establishing UN Live Online. The potential of the platform is immense, and the ability to scale up activities and momentum based on worldwide user demand and site use should not depend on budget timing or restrictions associated with the funding of the UN Live Building.

Platform Development

Based on the process described above, the estimated cost of developing the online platform from phases one to three is €11 million. Of this, internal staffing is approximately 50 percent, external contracting is 25 percent, technology costs – including software, hosting, and equipment – are 15 percent, and administration accounts for the balance. Budget estimates will depend on the final scope and details of the concept development phase, and will be updated during the second half of 2015.

During the platform development phase no operating income is expected beyond that garnered through fundraising. The budget can either be secured up-front in a one-off, lump-sum allowing flexibility and long-term thinking, or be raised in separate funding rounds based on the progressive development of functionalities and traction in user engagement.

Funding could be crowd-sourced from users, like Wikipedia or Avaaz, but initial donations will come from private sponsors, corporations, or philanthropic foundations.

Operations

The total annual cost of running UN Live Online in the first years of operation is estimated at -€2.2 million. Roughly half this amount (€1.1 million) will be fixed operating costs associated with management, technology, site administration, and support, while the other half (€1.1 million) are costs related to keeping the platform attractive through

TABLE 1: HIGH-LEVEL COST ESTIMATE FOR ESTABLISHING AND OPERATING UN LIVE ONLINE

| | |
|---|-----------------------|
| Establishment: | |
| <i>Infrastructure</i> | |
| Concept development/initiation | €0.5 million |
| Start-up phase | €1.9 million |
| Development and testing phase | €8.4 million |
| Total infrastructure | €10.8 million |
| Content: | |
| Cost of content | €3.0 million |
| Total cost of establishment | -€13.8 million |
| Annual Operating cost of UN Live Online: | |
| Fixed operating cost | -€1.1 million |
| Content related operation | -€1.1 million |
| Total cost of operations | -€2.2 million |

ongoing development of relevant and exciting content.

The fixed operational costs for managing UN Live Online will depend on the number of participants on the site. Hence, these costs are expected to grow as the participant base grows, from a few million initially to the long-term goal of more than 100 million visits per year. To manage this will require a highly flexible and adaptive operational model, where the fixed costs are kept to a minimum, and where major development of the platform and its functionalities, as well as updating of new content, will be based on targeted fundraising efforts.

Scaling of the platform will happen through an iterative process. A growing participant base will make it more attractive for funders to sponsor further development due to increased reach, which will in turn make the platform more attractive and increase the number of participants.

Revenue

There are few examples of successful museums and cultural institutions that manage to generate significant operating income from their online activities. Potential revenue-generating activities will be explored as part of UN Live Online's concept development. This could be the option to run an online store for gifts and souvenirs, selling value-added content/services like premium webcasts or e-books, or making a separate teacher version of Model UN which could be sold at a modest fee to OECD countries. However, none of these activities are expected to pay for more than -10% of the total operating cost of UN Live Online.

Revenues will primarily come from sponsors, such as international foundations supporting an exhibition or campaign, or from high-net-worth individuals and companies.



**UN LIVE
NETWORK**

ASPIRATIONS AND CONCEPT

THIS CHAPTER PRESENTS THE UN LIVE NETWORK THAT CONSTITUTES THE GLOBAL, PHYSICAL PRESENCE OF UN LIVE. THIS INCLUDES THOUSANDS OF SMALL-SCALE, STANDALONE UNITS, SUCH AS CONTAINERS IN A REFUGEE CAMP, COLLABORATION WITH EXISTING UN VISITOR CENTRES, AND MOBILE, INTERACTIVE EXHIBITIONS AT MUSEUMS AROUND THE WORLD.

Ultimately the UN Live Network aims to reach millions of people and afford them an entry point to the UN. First and foremost, UN Live will give many more people profound experience with the UN and a felt understanding of the important topics that, over time, can create meaningful relationships with UN values and a sense of responsibility. A second important role of the UN Live Network is the facilitation of local content production which can be shared globally through UN Live Online and the UN Live Building. It is a cost-efficient multiplier of UN Live's reach. The network of museums, containers, and screens will serve as a channel to share exhibitions,

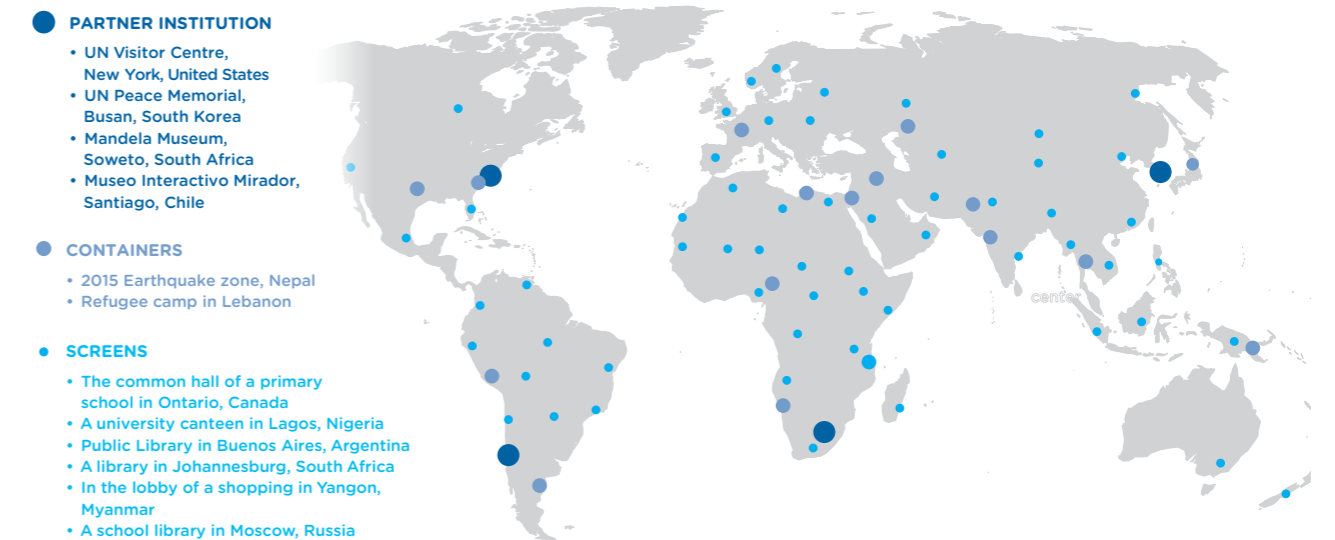
an opportunity to develop and collect local content, and also a platform for local fundraising. Getting network activities to a location cannot be solely borne by UN Live Headquarters - it will require a partnership wherein local and possibly global partners work together. The model builds on gradual scaling through local leadership.

The United Nations has hundreds of buildings and operations around the world. Due to security concerns and the fact that many are regular workplaces, it is difficult for most people to touch and feel the UN from the inside. UN Live aims to give every citizen a chance not

only to see inside the UN, but be part of it and contribute to activities the UN is - or should be - pursuing. Following are four specific sets of aspirations for the UN Live network:

- *Enhance universal access to the UN through local presence.* To make UN values felt and relevant in everyday lives of people around the world, it is vital to meet people where they are. By building on partnerships with existing museums, visitor centres, universities, and portable, standalone units, UN Live will create local, physical presence around the world, even for people without internet access.

FIGURE 6: EXAMPLE OF THE POTENTIAL SPAN OF THE UN LIVE NETWORK
Partner institutions, containers and screens across the globe.



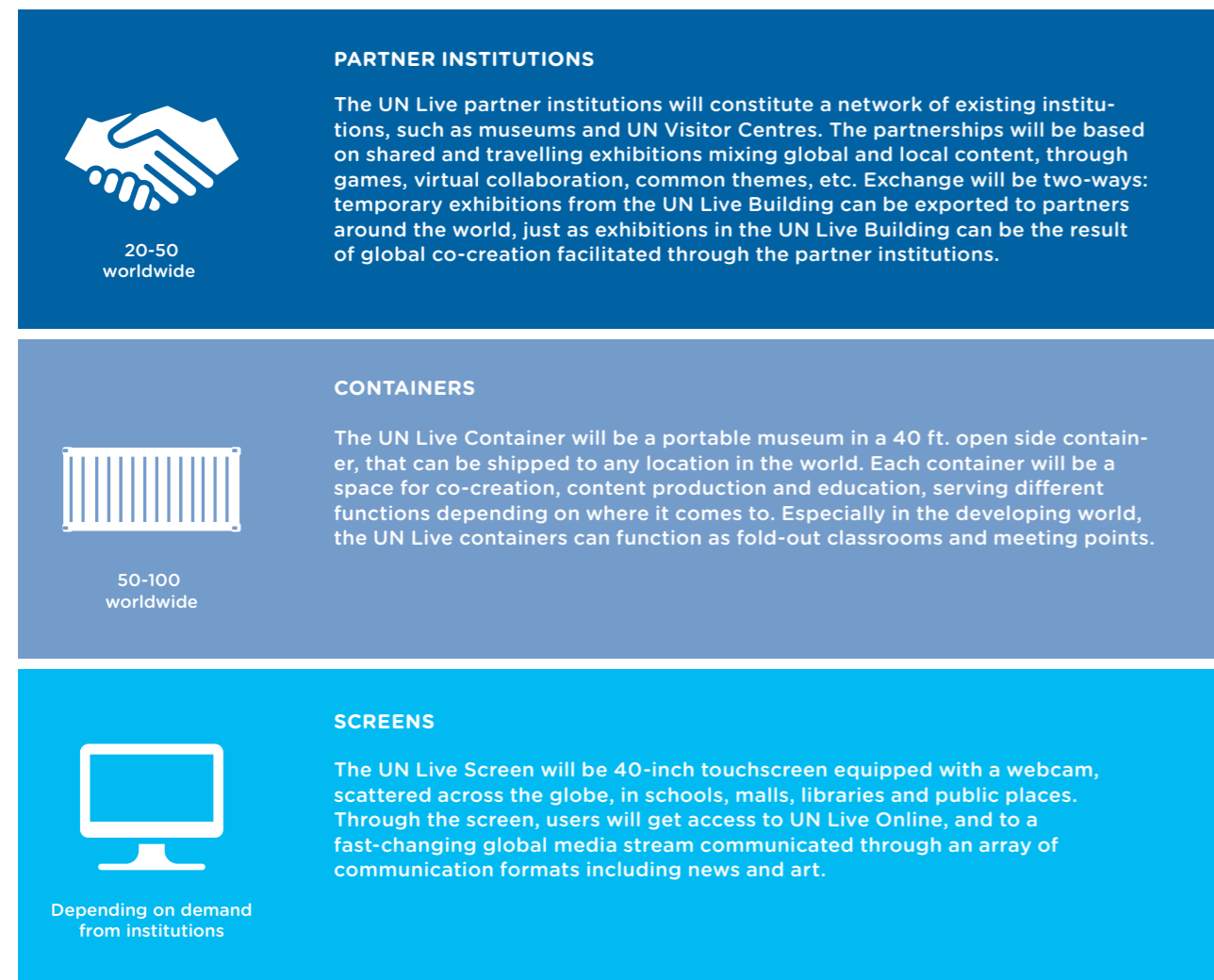
HANIFA

Meet Hanifa, a 14-year-old Syrian girl, who lives with her mother and two brothers in a refugee camp in Lebanon. They fled their home more than a year ago. Days are long in the crowded camp. Recently she has started visiting a UN Live container in the camp together with her brothers. Through a digital screen in the container, they connect with other children around the world. Most are interested in how they cope, while others have good tips to share. Through UN Live, Hanifa has shared drawings and photos from her life in the camp - they have been seen by a curator and one photo is now highlighted in the permanent exhibition at the UN Live Building. She dreams of one day becoming a world-famous photographer, sharing stories to build support for refugee children globally. She has hopes and plans for her future.

- *Facilitate global creation of content for UN Live.* Central to UN Live is the truly global co-creation that can build connections between people. A strong network can ensure that content creation, discussions, and experiences remain locally relevant everywhere. Local content can also be shared across geographical and cultural boundaries to provide insights and nuances that can enrich discussions elsewhere.
- *Use physical presence as a driver of emotional response and engagement.* While much can be done on digital platforms, a physical presence allows a broader range of senses and feelings to come into play in experiences, communication, and co-creation. Physical space can be felt in ways that digital space cannot, and adds depth and intensity to meetings between people. Physical art installations also invite connections between groups, rather than connections between individuals, as the digital platform typically does.
- *Ensure tight integration between UN Live and the UN family of agencies.* Building a strong network will help guarantee that within the UN family of agencies, UN Live does not become a distant, online, visitor portal, but rather a tightly integrated part of every UN office. Incorporating travelling exhibitions,

standalone art installations, and external content creation as part of all UN Live activities will ensure that UN Live can be wherever the UN is, fostering UN partnership and integration with UN Live.

FIGURE 7: CONCEPT OF THE UN LIVE NETWORK



PARTNER INSTITUTIONS

The UN Live Network will consist of institutional partnerships around the world, all engaged in connecting people and helping them understand and engage in global issues. Partnerships will focus on sharing content and exhibition material, and will enable UN Live to be truly global in its outreach. Or they will help with essential funding.

Leading national museums and society-focused, world-class museums will be important partners to UN Live. These can host temporary exhibitions from UN Live, and some may even dedicate space for more permanent exhibitions. Others may be interested in developing joint content. Examples of such partners include but are not restricted to the UN Peace Memorial in Busan, Korea, the Museum of Memory and Human Rights in Santiago, Chile, and the Apartheid Museum in Soweto, South Africa.

Besides museums, other partnerships of this type will include the UN Visitor Centres – like in New York, Geneva, Vienna, and Nairobi – and other UN headquarters, regional or country offices, as well as national UN Associations wherever relevant. Add to this local civil society organizations, libraries and schools to help host containers or screens.

Over time the network of partners could grow large. Five years out, the target would be several museums and many more locations where UN Live will have a “pop-up” presence for a period of time through containers and screens. It will be vital early on to partner with a few, highly committed museums and local promoters to help develop and test the concepts.

How it Works

The UN Live Network will be based on shared and mobile exhibitions mixing global and local content. Exchange will

be two-way: temporary exhibitions from the UN Live Building will travel to partners around the world, and the UN Live Building will host exhibitions resulting from global co-creation facilitated by a partner institution. (See example in the Programme chapter). The activities of UN Live at any point around the globe will be connected to both the digital platform and other physical locations through games, online collaboration, common themes, etc.

Shipping out exhibitions from the UN Live Building will require thorough planning during the entire curation process to confirm that the exhibition is adaptable to other venues. While some partners will be able to host full-scale exhibitions, UN Live will need to ensure that some exhibitions and themes can be scaled down to a few square metres, a crate, a screen, or even a few posters.

CONTAINERS

UN Live containers will be a collection of portable UN Live Museums in 40 ft., open-sided container units that can ship to any location worldwide. The containers will be moved from festivals, harbours, and city centres in major capitals, to far-off places and regions that other platforms of UN Live cannot reach. Each container will provide a space for co-creation, content production, and education, serving different functions depending on where it goes.

The target is to start with a small pilot, and expand to 100 containers distributed around the world by 2022. Some containers can be based longer-term in, for example, a refugee camp in Lebanon, a university in St. Petersburg, an art district in Buenos Aires, or in Kathmandu, Nepal to reach people affected by the earthquake. Other containers will travel, spending four to six months at each location. Stops could include, for example, Times Square, New York City, USA, Huacheng Square, Guangzhou, China, and Place de la Concorde, Paris, France.

Concepts for the UN Live Container

The role and function of the containers must be tailored to local demand and conditions. In some environments UN Live containers can serve primarily as transmitters of live content to and from the world, while elsewhere they can function as temporary classrooms. In all environments, the containers will be meeting points, and locations to learn and share.

Containers travelling to capitals, festivals, or other events will provide a small-scale version of the UN Live experience, and can archive the contents of their previous destinations, making them time capsules of shared thoughts, messages, pictures, videos, and drawings left on the container's walls.

EXAMPLE: ACTIVITIES IN A UN LIVE CONTAINER

- *Life of others.* A studio where everyone can share answers to profound, personal questions. What is important in your life? What change would you like to see in the world? What makes you happy? What does security mean to you? Answers can be shared globally and compiled for the online platform or for an exhibition at the UN Live Building. Inspiration could come from artist Yann Arthus Bertrand's 7 Billion Others project, which already has the United Nations Regional Information Centre for Western Europe as a partner. Based on 6,000 filmed interviews from 84 countries, the project shows clips of people who answer the same questions about life, love, dreams, anger, fear, aspirations, etc.
- *The shared space.* Inspired by a successful, recent art project – Shared Studios – two containers in different parts of the world can be linked via sound and screen to create a shared space, bridging the gap between continents, cultures, and time zones. Such a space will be directly related to the mission of connecting people, allowing users to see and converse through sound and video with others around the world.
- *A portable classroom and meeting point.* Containers can include materials and basic facilities to set up a mobile classroom, and to serve as a meeting point in, for example, refugee camps or disaster areas. This can enable the UN Live container to serve not only as a typical UN Live unit, but also as an emergency classroom and a convening point for entertainment. Educational programs can cover a range of subjects, with a crosscutting focus on learning what matters to other people around the world. The containers can be used to show movies, and host local performances of theatre or music.

SCREENS

The UN Live screen will be the smallest, standalone unit of the UN Live Network. Through 40-inch touchscreens equipped with webcams, scattered across the globe, people will have access to UN Live Online. Screens are important to the UN Live vision for two reasons. First, UN Live must have an active presence where people are and give as many as possible access to the platform. Second, UN Live must provide a format of communal – vs. individual – online participation for learning and sharing. Hence, the screens will be in community centres, malls, libraries, and other public places, inviting users to explore the world around them through UN Live. Some will be placed where users lack access to laptops, others will be put in institutions, such as schools or libraries, that wish to provide access to the UN in their environment.

If the concept is well received, a model for financing could have some UN Live screens directly financed by the institutions who receive them, while others, especially in more resource-constrained locations, could be supported by dedicated contributions from product partners, philanthropic foundations, or by pay-it-forward schemes.

Concepts for the UN Live Screen

The screens will be a window into other peoples' lives, exploiting the power of the touchscreen and webcam technologies built into them. Much content will come from UN Live Online or from the UN Live Building. With global distribution and venues in public places, the screens will simultaneously provide an outstanding media platform that can communicate important developments or current events.

EXAMPLE: CONTENT ON UN LIVE SCREENS

- *The world around you.* With a global network of UN Live screens equipped with webcams, participants at one screen will be able to talk to participants at other screens. The screen can connect to multiple users, at different places and at different times, and continuously at UN Live Online. The concept fulfils the mission of creating a felt, direct connection between people. It will allow users to understand that the world around them is a constant experience: some people wake up as others go to sleep. In addition, the UN Live Building could have an entire dome or wall of screens airing live feeds from around the world.
- *Stories of the day.* The screen could allow users to scroll through portraits of people from around the world depicting daily routines, with intriguing, inspiring, and uplifting captions of conversations with them. A source of inspiration could be the art project, Humans of New York, in which an American photographer has 15 million online followers of his portraits of ordinary New York citizens, with ultra-short captions.
- *Updates on global events.* The screens connect people around the world to current events. Not through regular media such as CNN, but through global citizen peers who can talk about events as seen from their perspectives. Examples include relief efforts for disasters such as earthquakes and tsunamis, or the spread of epidemics.

ORGANISATION AND TIMELINE

The success of the UN Live Network’s multi-site setup requires strong execution. The roll-out and operation will build on three cornerstones: a small team working towards scalable solutions through close collaboration with partners, continuous attention to security and local sensitivities, and a pragmatic approach to pilot-testing of each concept before full roll-out.

Team

The team behind the UN Live Network will be based in the UN Live headquarters, sitting close to content development, production, and logistics. The team will have their own budget line, and will manage partnership development, as well as distribution and support of screens and containers.

Compared to the size and scope of the network, the team in the UN Live Building will be fairly small, with a strong focus on scalability, in order to keep costs low. Therefore their primary work will focus on involving local partners, and working closely with content developers of the online platform and the UN Live Building to ensure that the themes and exhibitions fit well with the network’s platforms.

Security and Local Sensitivity

Strong local safeguarding of the screens and containers is crucial to

ensure long-term sustainability of the concept and protect the initial investment in equipment. This might require staff or security guards to watch over containers in certain places. Furthermore, it is important that the contents of the containers are kept to a relatively low cost, both to lower the risk of theft and to keep service costs down over time.

In addition to security it is essential that the content of mobile assets take local conditions into account. For example, how can UN Live defend sending a container with electronics and art materials to a refugee camp, instead of food and shelter? This is partly why containers must be multifunctional and able to serve as a meeting point with value-add – a place, for example, to show movies to children.

Timeline

UN Live should start by partnering with a handful of institutions (on every continent) of various types – small local museums, major national museums, a UN Visitor Centre, etc. – to refine ideas throughout 2016 and 2017. The Network concept should be developed, content co-created, and exhibitions tested before more institutions are invited to join. Scaling up should occur starting in 2018, with the first full-scale exhibitions

in 2019 and 2020. The UN Live Building can therefore launch with exhibitions that have been created across the globe during a two-year period.

Due to the simplicity of the UN Live Network concept, the containers should afford some of the first public contact with UN Live. Ten pilot containers could be sent in 2017, providing the first co-created content for UN Live, and feedback for future improvements. The insights from the first few tours of containers will facilitate development of a full-scale inventory of up to 100 containers by 2022.

The content on the UN Live screens will be closely linked to the online platform – their distribution should thus follow the development of UN Live Online. Once a prototype is ready, it will be tested to assess its potential and public demand, before pursuing any large-scale cooperation with an electronics manufacturer. Pilot-testing of around 50 screens could take place during 2017. It is important that sufficient screens are deployed in strategic locations prior to the launch of the UN Live Building, as many of them should be integrated as virtual connection points to both permanent and temporary physical exhibitions.

FINANCIALS

To deliver global impact and have sufficient global outreach to attract international financial support, it is vital that the UN Live Network finds a sustainable individual funding model to supplement its share of general UN Live funding for crosscutting themes and exhibitions. The partnership has the potential of generating significant income from the selling exhibitions developed at the UN Live Building, while the screens and containers will rely on a more complex operational model. Especially as the network starts to scale, it must fundraise separately with global foundations and share costs with funding partners.

Partner Institutions

Experts from the art and museums sector suggest that about half of all temporary exhibitions created at the UN Live Building could be exported to partner institutions such as existing museums or UN Visitor Centers if they are designed with mobility in mind. The associated revenues should cover around one-fourth of the original cost of development of exhibitions – generating income of approximately €0.8 million per year, plus the cost for insurance, and transportation. This will provide financing for design and curation of new exhibitions at the UN Live Building.

Screens and Containers

Initially, funding will go into detailed development and pilot testing of the containers and screens. Based on analysis by the UN Live Secretariat, its advisors from the virtual platform committee, and outside experts, we expect pilot costs to amount to around €1.8 million. The preliminary cost assessment excludes in-kind contributions of equipment and logistics.

A main objective of the pilot phase will be to develop a financially robust model for scaling the UN Live Network to reach its potential, without burdening the operational model of other UN live

platforms. In this effort, a number of funding principles will apply:

- Corporate partnerships should be pursued for in-kind contributions of containers, screens and transportation.
- Self-financing by educational and cultural institutions, local governments, and foundations, together with other local promoters should meet most costs of hosting screens and containers.
- External funding from international foundations and donors should support network establishment and distribution in places where local resources are unavailable.
- Local partnerships on operations e.g. through national UN Associations should be leveraged to cover the op-

erational costs for staff and security of the screens and containers.

- A share of the funding raised for thematic UN Live funding packages (see Chapter on Financials and Fundraising) will be dedicated to tailor unique content to the containers and screens. At full capacity, the cost of this make up €1.0 million in funding per year.

Operations

The initial operating expenses of establishing and managing institutional partnerships, screen and containers will fall under UN Live’s general staffing and other costs. Once the network is fully established, a central team will be dedicated to manage the network at an annual cost of €0.9 million.

TABLE 2: PILOT TEST OF THE UN LIVE NETWORK SCREENS AND CONTAINERS

Shipping and procurement of equipment for screens and containers will, whenever possible, be based on product sponsorships. The cost estimate below presumes no such sponsorships.

| | |
|-----------------------------------|-----------------------|
| UN Live Screens | |
| • 40 inch touchscreen with webcam | €1400 |
| • Shipping | €100 - €500 |
| • Installation | €0 - €200 |
| • Total per screen | €1,500 - €2,100 |
| • With 50 screens | ~ €0.1 million |
| UN Live Containers | |
| • 40 ft. open-sided container | €5,000 |
| • Re-fitting and painting | €10,000 |
| • Shipping | €3,500 |
| • Exhibition equipment | €10,000 |
| • Total per container | €28,500 |
| • With 10 containers | ~ €0.3 million |
| Development Costs | |
| • Total staffing and expenses | ~ €1.4 million |
| • Project management | incl. |
| • Design | incl. |
| • Content and curation | incl. |
| • Partnerships and distribution | incl. |
| TOTAL COST OF PILOT | ~ €1.8 MILLION |

PARTNERS

To achieve the aspirations of the UN Live Network, close collaboration with trusted partners will be essential.

Content partners will be vital to the network in terms of co-creation of content as well as hosting exhibitions and facilitating daily operations of the containers and the screens. They could include UN organizations, museums, civil society organizations, national UN Associations, or a local university, school or library. Partnerships will potentially help develop content, lower operational costs for UN Live or strengthen local ownership.

Funding partners can contribute in-kind through expertise or equipment, or in cash. The containers and screens offer great potential for working with electronics companies to design, develop, and produce the equipment needed. Partnership models with a range of companies supplying similar equipment, or with a single manufacturer supplying enough equipment to kick-start the distribution, could be feasible. Similarly, and especially for the UN Live containers, it will be central to partner with global shipping companies – both for the containers themselves and for their transport around the world.



**UN LIVE
BUILDING
THE CASE FOR
COPENHAGEN**

ASPIRATIONS AND CONCEPT

THIS CHAPTER INTRODUCES THE UN LIVE BUILDING AS THE PHYSICAL PRESENCE AND FACE OF UN LIVE. IT WILL BE A LANDMARK BUILDING, EASY TO IDENTIFY AND RELATE TO. A SIGNATURE BUILDING THAT WILL BECOME PART OF THE CITY'S DNA AND EMBODY A BOLD VISION FOR THE FUTURE, SIMILAR TO THE EFFECTS OF THE LIBRARY OF ALEXANDRIA, OR THE SYDNEY OPERA HOUSE.

In this chapter we refer to the UN Live Building as UN Live Copenhagen as the case is built around Copenhagen, but it could as well be UN Live Bangkok, Nairobi or Santiago. UN Live Copenhagen will be a space that invites and enables participants from the world to explore, to learn, to share with the world, and to start action to turn global challenges into successes, to learn, share, and act together. It will open the doors to the UN and to other people's experiences. It will bring together people, civil society, culture, and private initiative.

The iconic building in Copenhagen will portray the values of the UN, not least openness, inclusion and sustainability. Besides being a strong image for UN Live, the building will have three main functions: a world-class exhibition and experimentation venue, a content production engine for the three UN Live platforms, and the UN Live global headquarters.

UN Live Copenhagen is a purpose-built venue that will offer a broad spectrum of cultural activities. Guided by the UN Live programme, the activities at UN Live Copenhagen will focus on experiential exhibitions, cultural events such as documentary film screenings and small concerts, educational activities, workshops, summits, and laboratory-style settings that intersect with UN Live Online and the UN Live Network.

UN Live Copenhagen aspires to connect the local with the global by offering participants opportunities to step into the shoes of another global citizen and enable them to reflect on the relevance and reach of core UN values. Through

its many activities, UN Live Copenhagen invites participants to learn, share, and act with fellow citizens. Not just within the four walls of the museum, but also with virtual contributors from around the world. UN Live Copenhagen seeks to shorten distances – physically and emotionally – between citizens and the UN.

UN Live Copenhagen harnesses the unique opportunity of having people physically present. Activities will encourage the use of the full human sensorium to connect rational understanding of issues with an experiential understanding of, for instance, climate change, the everyday reality of being a refugee, of hunger or water scarcity. The exhibitions will focus on immersive environments that tie physical sensations to ideas, and make abstract UN values felt and relevant.

To truly connect people with the UN, the museum offers a face-to-face UN experience. Most floor staff at UN Live Copenhagen will be former UN employees, UN volunteers and others with an international background, including, for instance, former refugees, development practitioners, humanitarian workers or peacekeepers. The direct exchange with these people will be a unique feature of UN Live Copenhagen, similar to the meeting with former prisoners at Robben Island in South Africa. This group of experienced people will be able to add human stories and perspective to the knowledge and debate at UN Live Copenhagen. An agreement is being designed with UN Volunteers and UNOPS to ease the recruitment of current and former UN employees.

PARTICIPANT EXPERIENCES

UN Live Copenhagen will be far more than a traditional exhibition space. It will host a series of cultural and experiential activities ranging from art exhibitions to conferences that underpin its goal of engaging people in dialogues on how to create a better and more sustainable future.

Participants in exhibitions, will enjoy immersive experiences, discussion, debate, and co-creation. They will journey through different exhibition types building on elements from art and culture, from digital and experimental innovation, and from science. Many exhibitions will be hybrids taking inspiration from several of these areas.

The exhibitions at UN Live Copenhagen will be collected, curated, and structured around the UN Live Programme and its three pillars. Common to all exhibitions, both permanent and temporary, is the aim of inviting participants to reflect on, engage in, and contribute to the exhibition.

The current assessment of UN Live Copenhagen's programme is to accord about 70% of the exhibition space to permanent exhibitions and 30% to temporary exhibitions. In practice, there will be two overlapping temporary exhibitions annually, each of approximately 12 months' duration depending on size. The figure on the following page illustrates this.

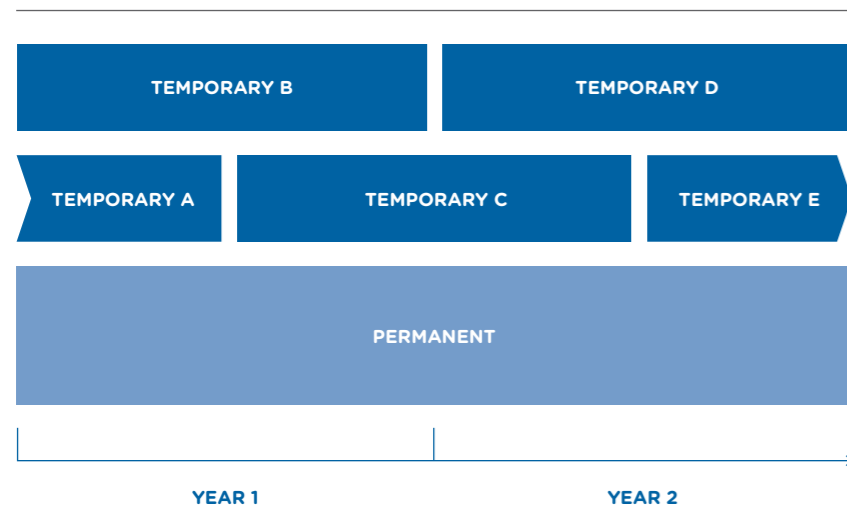
Permanent Exhibitions

The backbone of UN Live Copenhagen will be internationally recognised,

MALIN

The year is 2050 and Malin, a 42-year-old woman from Linköping, Sweden, is crossing the bridge from Sweden to Denmark to visit UN Live Copenhagen for the first time in 25 years. Last time she came, she participated in a National Model UN role-play. She was there with her school and joined a mixed team of students from around the world. Some were physically in Copenhagen, while some participated online. The two days Malin spent at UN Live Copenhagen – browsing through the exhibitions, meeting people with diverse views, and engaging in deep conversations with a UN Live person, who had worked most of her life in refugee camps – expanded her horizon from Sweden to the world. This experience had made her travel to places she had never considered before, and got her to volunteer at the local Red Cross receiving centre for refugees. Now Malin is together with her husband and their 15-year-old son Carl. She hopes this visit moves him in the same way.

FIGURE 8: OVERVIEW OF EXHIBITION FLOW



outstanding permanent exhibitions. Similar to the Holocaust Museum in Washington, D.C., UN Live Copenhagen's permanent exhibitions will act as the main magnet for international participants. The permanent exhibitions offer content about constantly evolving global issues and the history of the UN, its challenges and opportunities, now and in the future.

In accordance with the commitment to open the door to the United Nations for everyone, a distinct part of the permanent exhibition will be free of charge. It is vital that any person, whether paying or not, can enjoy not only the public spaces in the building, but also gain understanding of the role of the UN in the world of today and of tomorrow. The free exhibition is unlikely to be a drag on the operational model for UN Live Copenhagen, since it is expected to create extra traffic for the building, and many visitors may stop by the shop or café, both of which are accessible without paying admission during their visit.

Temporary Exhibitions

UN Live Copenhagen will also offer temporary exhibitions of 12 months duration. These temporary exhibitions derive from the UN Live Programme and complement the permanent exhibitions. The topics of the temporary exhibitions are based on their relevance and ability to attract audiences. Each temporary exhibition will have approximately 1,000

square meters available.⁸ As they travel to other locations, they may be scoped differently to accommodate local conditions.

The temporary exhibition space at UN Live Copenhagen will be flexible enough to adapt to global situations or emerging themes on short notice, such as the 2015 earthquake in Nepal, which is essential for the live element in UN Live.

Other Content Activities

Beyond its exhibition programme, UN Live Copenhagen will host a range of cultural, educational, and social activities. These activities will pursue the objectives of connecting people, promoting action on global issues, and raising awareness of the UN's purpose. They will also help ensure that the building is active from early morning to late evening. Day-long and evening activities will secure optimal utilisation of UN Live Copenhagen. The central activities are presented below. More will likely come over time.

Events

As an iconic UN building in an internationally-oriented city, UN Live Copenhagen will be an obvious choice for organisers of conferences and summits on global topics for a broad range of groups, from school children, and university student conferences, to the release by UN agencies of global reports, to artist workshops, and meetings of civil society or business about social issues.

UN Live Copenhagen will host festivals related to current and permanent exhibitions: world foods out of the restaurant at UN Live Copenhagen, documentary films, poetry, art, and design. Partnerships may include hosting parts of CPH:DOX, a highly acclaimed, annual documentary film festival, or the hosting of the INDEX Design Awards.

UN Live Copenhagen will have regular talks by artists, world leaders and inspiring thinkers on current topics concerning global development in collaborations between UN Live Copenhagen and the UN Live Network. Such talks will be transmitted through UN Live Online and the UN Live Network, as pioneered by TED. Additionally, UN Live Copenhagen may host TEDx UN events.

Education

A core focus of UN Live is to engage youth on global issues, to co-shape the understanding of differences and similarities between people and the myriad of everyday realities around the world, and to further the values of the UN. To deliver on this, UN Live Copenhagen will work actively to involve youth in inspiring and thought-provoking activities. The activities will be designed in collaboration with schools as programmes that not only take place at UN Live Copenhagen, but will follow students throughout the school year, or even beyond.

UN Live Copenhagen's educational activities will be tightly connected to UN Live Online and the UN Live Network to enable school classes, children and youth to connect and share experiences with peers around the world.

Production Centre

As the production engine of the UN Live Network and UN Live Online, UN Live Copenhagen, infrastructure, and teams will constantly receive and provide content to and from the other platforms. UN Live Copenhagen will collect, curate, and display what has been generated at UN Live Online and around the world through the UN Live Network. Curating will take place in a continuous exchange between the Copenhagen site, UN Live Online, and the UN Live Network.

As a part of its production centre, UN Live Copenhagen will have an education and research space targeting primarily youth interested in technology, science, and development. This offers a laboratory-style setting that allows for innovation and research. Acclaimed scientists, artists, and entrepreneurs will lead workshops and sessions and could choose to test new products or technologies for development through UN Live Copenhagen, UN Live Network, and UN Live Online.

Furthermore, UN Live will host a series of youth workshops to tackle concrete global problems. Workshop questions could include:

- How do we deal with climate change?
- How can social media help reconnect displaced people?
- How can technology be applied in new ways to bring water to those who need it?
- How can mobile technology help end hunger?
- How can digital technologies be used to tackle global health challenges?

Finally, UN Live Copenhagen will act as a facilitator for researchers and institutions interested in doing research related to the UN, or in how to present data and findings using culture as the vehicle.

UN Live Headquarters

UN Live Copenhagen will be UN Live's headquarters. As headquarters, UN Live Copenhagen has the responsibility for operations including strategy, management, and fundraising for the three platforms. It will also be responsible for overall quality control, interaction among the three platforms, and travelling exhibitions. The Executive Director of UN Live Copenhagen will be responsible to UN Live's Board and will interface with relevant advisory and liaison committees.

It takes leadership to create a self-organizing set of platforms that enable people to share and act. This is the primary reason it is important to have UN Live activities gathered in one place. Without great leadership, the three platforms would likely lack in interaction and innovative collaboration.

EXAMPLE: THE NEWS DOME: BROADCASTING THE WORLD LIVE TO YOU

This exhibition examines the creation of news and views on the world, merged with unique stories by individuals from all over the globe. Users enter a large dome fitted with a huge screen divided into hundreds of smaller screens, each broadcasting from a site or a container around the world.

- The News Dome offers users the opportunity to glimpse the world at a single point in time communicated by the UN Live Online platform or via UN Live screens and containers. It highlights the "live" element of UN Live by bringing the world to people and people to it.
- Users in front of the screens or in a container can broadcast what is on their minds to millions of others, and participants at UN Live Copenhagen, online, in front of another UN Live screen or in a container can ask questions and chat.
- If you touch certain screens, they will enlarge to offer you the opportunity to converse using automated subtitles or voice translations.
- The News Dome makes transparent its edited presentation of the world. Beyond live transmissions of stories by individuals, different news streams are presented in turn: In one sequence only reports of environmental challenges, vast and small, are displayed; in another, festivals from across the world; in another daily life in different rural areas; another sequence features reports from areas of civil unrest. Geographical differences in the news transmission frequency are made explicit.

EXAMPLE: SEEING CONFLICTS THROUGH ART - FROM PICASSO TO AYAN, A 10-YEAR-OLD GIRL FROM SOMALIA

Specific cultural genres are chosen through which to examine the theme of conflict in order to sensitise visitors to a topic that may otherwise be difficult to address:

- Participants will experience conflicts through art, photos, drawings, paintings, videos, etc.
- Participants will be exposed to art made in conflict zones by both known and unknown artists, from Picasso to a 10-year-old Somali girl.
- Artwork will be collected through the UN Live Network, UN Live Online and from other museums around the world.
- The exhibition will be conceived and organised by curators with hands-on, felt knowledge of life in conflict zones to reflect the sensation of living a life of insecurities and uncertainty.

ATTENDANCE PROJECTIONS

UN Live Copenhagen aspires to become a leading attraction in the Nordics. Detailed market analysis suggests conservatively that it will attract a stable level of some 775,000 visitors annually (three to five years after opening). Attendance in the early years will likely be higher, with as many as 1,200,000 visitors the first year. An optimistic scenario expects UN Live Copenhagen to attract 950,000 visitors annually.

Foreign tourists are estimated to account for half of all visitors to UN Live Copenhagen, making the venue a top tourist attraction in Copenhagen and the Nordics. This will be driven by:

- UN Live's online global reach and appeal

- Its internationally unique concept
- A centrally located and easily accessible location
- The world-known UN brand

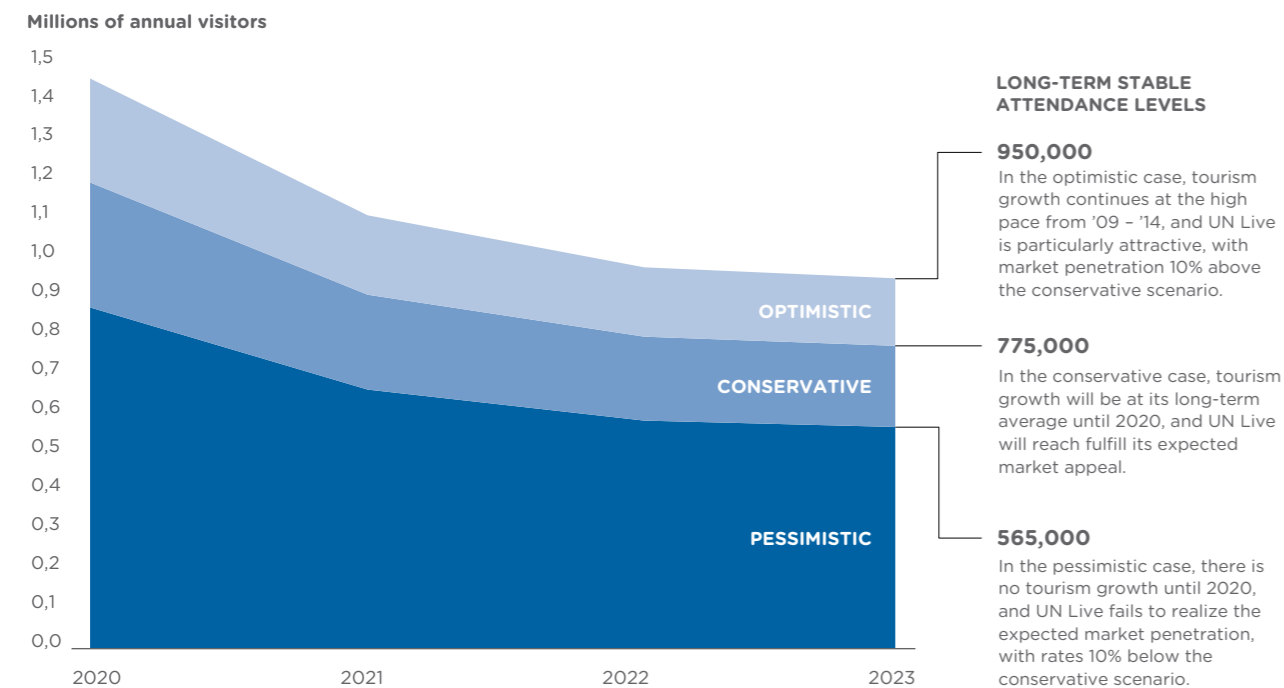
Attendance at UN Live Copenhagen will be further supported by "local" visitors from the largest metropolitan area in the Nordics (four million residents live within two hour's travel to Copenhagen by train or car), large groups of students, families, and business visitors. UN Live is expected to attract local visitors in numbers comparable to the median of similar international venues and at the top of Copenhagen attractions.

Recent feasibility studies, such as that done for Guggenheim in Helsinki, affirm

that brand recognition boosts attendance. The same should apply to UN Live. The market analysis does not factor the positive effect of being the only official UN museum in the world. Lastly, UN Live presumes a conservative 30-35% drop in attendance after the launch year, a trend that other museums - such as Guggenheim in Bilbao and Aros in Århus - have reversed in recent years, achieving launch-year visitor numbers in subsequent years by means of strong, temporary exhibitions, and by adding new physical spaces over time.

The attendance projections are used as input for two sections below. To size the UN Live Building in Copenhagen appropriately, and for the operating model. A full market analysis can be found in Appendix D.

FIGURE 9: OVERVIEW OF ATTENDANCE SCENARIOS*



* Excluding business visitors.

BUILDING BRIEF

The UN Live Building aspires to be a work of art itself and a new international landmark for Copenhagen and for the UN. UN Live Copenhagen will be the UN's "open door" in the region and globally. UN Live Copenhagen will become the physical image and brand of UN Live. As mentioned, the building's design will reflect UN values by representing openness, inclusion, and sustainability. Finally, a top international museum and iconic building will be ground-breaking for Denmark and Copenhagen, which at this point have nothing comparable.

The UN Live Building in Copenhagen will have the same architectural calibre and iconicity as the United Nations Headquarters in New York. It should be an outstanding, piece of architecture that will qualify as a destination by its own. While the UN Headquarters was built to represent countries, governments, and diplomats, UN Live Copenhagen will represent civil society, culture, art, and the private initiative. In this way, the two buildings will balance one another and tell a holistic story about the UN.

The building will invite the public inside, not only as paying visitors, but as people meeting friends or relaxing on the grounds. As an iconic UN building, UN Live Copenhagen will go hand in hand with Copenhagen's and Denmark's reputation for being outward-oriented,

international, and committed to global values and collaboration.

REQUIREMENTS

This building brief is informed by a programme-based needs analysis, desired functionality, input from international experts, and close collaboration with cost consultancy Core Five. The brief outlines: 1) needed functions, and 2) space of 20,000 square meters for these functions. Findings and recommendations at this stage are preliminary and will be refined.

UN Live Copenhagen needs a certain size and certain minimum functions to deliver on the promise of the programme and the iconic aspirations of the building. The functions of UN Live Copenhagen can be grouped into programmatic needs, visitor needs, and operational needs.

Programmatic Needs, Covering:

- **Exhibition space.** The exhibition galleries should be highly flexible rooms that can combine or divide as needed. Walls should be moveable and allow creation of smaller, intimate areas or rooms, as well as large halls. The exhibition space should be fully capable of accommodating innovative, interactive experiences through the use of electronic equipment, and by displaying various types of media.

- **Events space.** The events space is a multipurpose area that will host conferences, talks, theatre, concerts, and smaller festivals. Therefore this space must be highly flexible and have room for at least 300 attendees. This room will be supplemented with support spaces that enable it to serve as both conference venue and theatre. In addition, the large room will have easy access to four adjacent, highly flexible meeting rooms (breakout rooms) that can merge into a single room with a 100-person capacity.

- **Educational space.** The educational space will offer classes in laboratory-style settings to tackle subjects such as climate change or refugees in a new, experiential way. These spaces will be equipped with the newest technology to connect the classes with schools around the world and to enable students to feel like scientists, development specialists, or diplomats dealing for a day with the topic of the class.

Visitor Needs, Covering:

- **Visitor check-in.** The visitor check-in area will handle ticketing and have toilets and places for checking coats and bags. The latter will be generous enough in size to accommodate winter weather garments. Coat check will be self-service lockers.
- **Museum shop.** The museum shop will sell books, publications, and other items that reflect the exhibitions. The shop will also sell UN and other relevant merchandise.

- **Restaurant and café.** Both the restaurant and café will be accessible outside museum hours and the paid admission area. Both facilities will target museum visitors as well as passers-by. The café will be on the ground floor, visible from street level, and have an outside seating area during spring and summer. It will function as a normal café outside

FIVE DESIGN PRINCIPLES WILL GUIDE UN LIVE COPENHAGEN

The building should:

- Give more to its surroundings than it takes
- Be easily accessible and attractive to all age groups, particularly youth
- Be active from early morning to late evening
- Be energy-producing, at the forefront of sustainable construction technologies, and set a new bar for sustainable buildings
- Be highly flexible and easily expandable over time

museum hours. The restaurant will be high-quality and offer a variety of world foods based on sustainable cooking and sourcing, and use of local Nordic ingredients. The restaurant could function as a food exposition, with a head chef curating a selected national or regional food to be served at a given time, and assigning a specific chef to run the kitchen during this period. The restaurant will have an exclusive view and be close enough to the conference rooms to offer corporate guests a meeting-and-dining package.

Operational Needs, Covering:

- *Offices, including administration, and general fundraising.* Except for the directors' offices, staff will work in large, open spaces. Some rooms may be visible from public areas in the museum.
- *Exhibition preparation rooms, storage, shipping and receiving docks.* These spaces will be built to the highest international standards and be able to accommodate all types of artefacts, from tents to paintings.
- *Maintenance, IT, and security, including utilities, staff rooms, etc.* Security must be high due to the UN name, which means the building's security will be state-of-the-art.

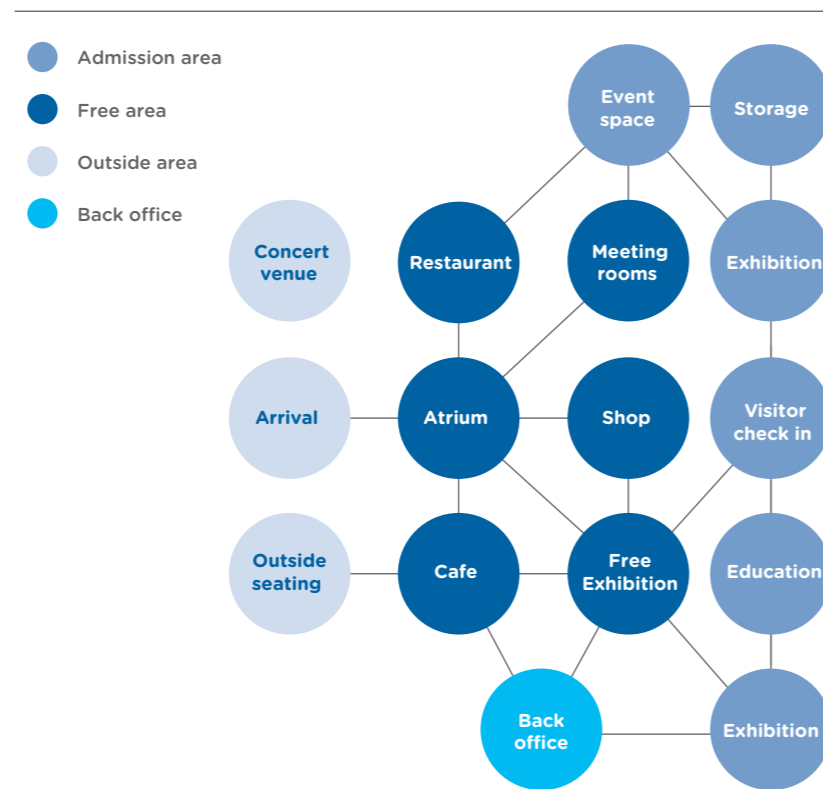
With the assistance of Core Five, the assumptions above have been benchmarked against other museums and cultural projects. The preliminary space requirements that follow are based on these needs, the estimates of annual visitors, and staff estimates are made by the UN Live Secretariat.

Preliminary Space Requirements

The preliminary estimates below will be revised after an in-depth needs analysis later in the project.

The space requirements correspond to those of international museums and are adjusted to the specific needs of UN Live Copenhagen. Based on the current analyses and visitor estimates,

FIGURE 10: OVERVIEW OF BUILDING FUNCTIONS



INITIAL ASSUMPTIONS FOR THE NEEDS ANALYSIS

- Annual visitor numbers between about 775,000 and 1,000,000
- Peak periods expected in the summer
- Staff count estimate of about 190 full-time- equivalent employees

the overall building is projected to be approximately 20,000 square meters.

Attendance on an average, high-season day (the design day) is a key determinant of needed capacity. The estimated size is based on peak, in-grounds attendance (the time of day with the most visitors) and accords each visitor an average 6.5 square meters. This is slightly more than a classic art museum, which provides about five square meters per person. The difference is due to the experiential focus of UN Live.

Twenty thousand square meters can host up to about 1,000,000 visitors per

year. If the building is smaller, it will face difficulties when the number of visitors exceeds 850,000.

Construction could take place in two phases starting with an initial 14,000-15,000 square meters and adding 5,000-6,000 square meters later based on demand. This two-phase approach could, however, negatively impact visitor experience as well as stress operations and attendance due to ongoing construction activities in and around the building. Detailed space requirements can be found in Appendix E.

SITE OPTIONS

A number of sites in Copenhagen have been under consideration for UN Live. They all share three prerequisite characteristics: accessibility, visibility, and proximity. The identification of the sites has taken place in collaboration with By&Havn in Copenhagen. Most of the sites on the short list are fully or partially owned by By&Havn.

Accessibility

Accessibility is essential to attract visitors to UN Live. Accessibility refers mainly to visitors' ability to reach the site by foot, bicycle, car (including parking), tourist bus, and public transport. Accessibility also requires that the site is easily accessible for logistics related to exhibitions, food and beverages, etc.

Visibility

Visibility from near and far is essential for an iconic building to attract visitors and to gain landmark status. This type of building is therefore typically located at a prominent site along a waterfront, which makes it visible from many angles and from a long distance. Examples include Guggenheim Bilbao, the Opera House in Sidney, the UN headquarters

in New York, Tate Modern and the Copenhagen Opera, just to mention a few.

Proximity

The site must be located in Copenhagen in close proximity to the city centre, public spaces; and other main tourist attractions to enable tourists to visit several attractions in one day and relax in the area around UN Live or close by. Attractions placed far from the city centre, such as the Louisiana Museum of Modern Art, Arken, etc., find it more difficult to attract tourist visitors. Thus, it is important to enable tourists to bundle UN Live with other centrally located attractions, such as Tivoli and The National Museum.

SHORT-LIST OF PROMISING SITES

Copenhagen offers a number of interesting sites across the city that are currently being considered. These sites are based in three different areas of Copenhagen: Ørestad, the city center, and Nordhavn. The sites and the three areas present different opportunities, but also different challenges in terms

of current ownership, local planning guidelines, existing projects, etc. As an example, the sites available in the inner city are centrally located, but come with a set of limitations concerning building restrictions, accessibility by car and bus, higher costs, etc.

Nevertheless, the sites considered differ little in terms of how well they live up to each of the three prerequisites and the decision will therefore be based on additional benefits of a specific site. This could be an attractive financing model, the ability to draw on current strengths of a certain neighbourhood, or something else.

Nordhavn is currently under transformation and expects thousands of residents over the coming few years making it a vibrant part of Copenhagen. It is attractively located by the sea, near the cruise ship terminal, and at the same time close to the centre of Copenhagen. As a part of the area's development there will be two new metro stops, Nordhavn and Orientkaj, which together with the existing Nordhavn S-train stop, will connect to the city centre within three to five minutes.

FIGURE 11: THE NEW CAMPUS OF COPENHAGEN INTERNATIONAL SCHOOL AND UN CITY COPENHAGEN

Copenhagen International School



UN City Copenhagen

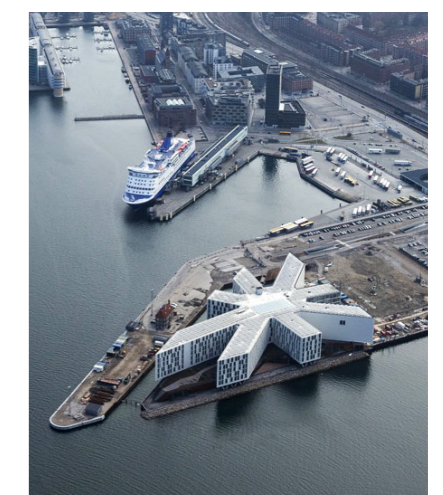
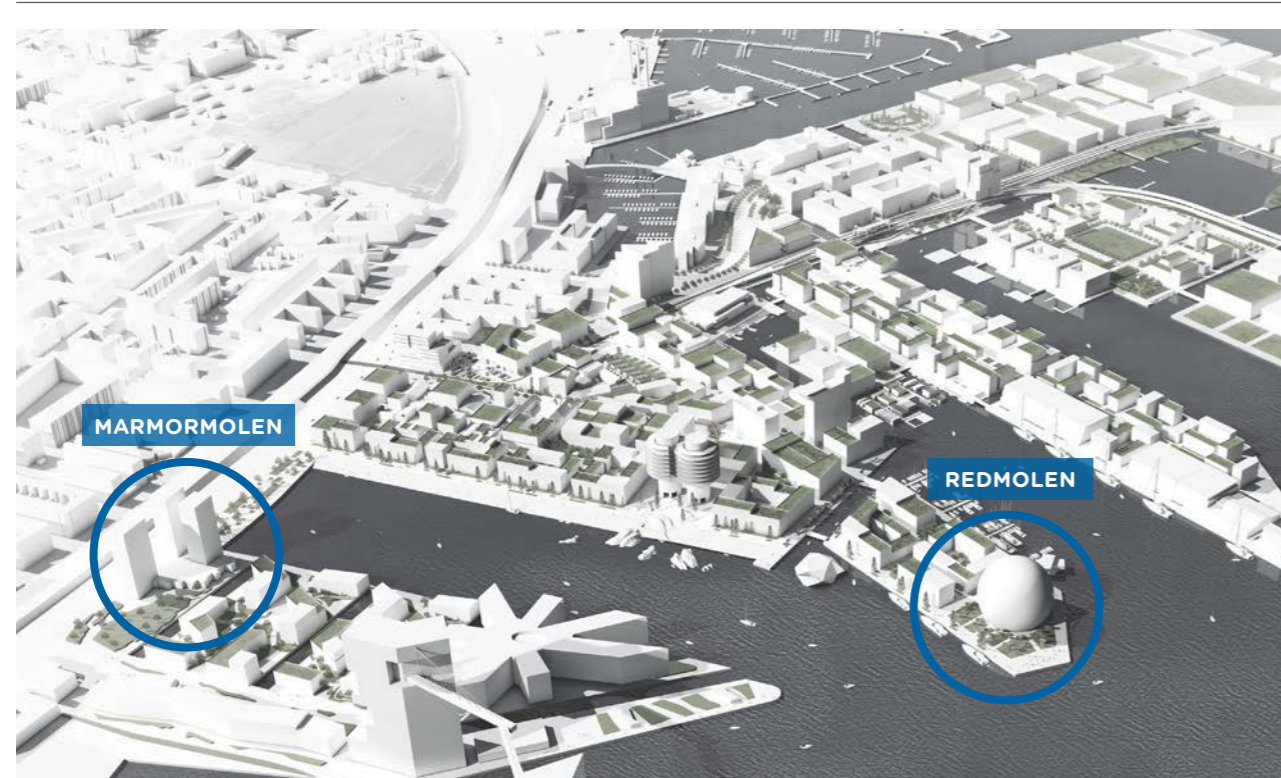


FIGURE 12: OVERVIEW OF NORDHAVN



Hence, Nordhavn is easily accessible from both Copenhagen city centre and the Northern part of Copenhagen by tourist bus, car, bicycle, and public transport.

Besides the metro and a generally well-connected location, what makes Nordhavn particularly interesting is its international feel and aspirations. The area already hosts the UN City, which is the world's sixth largest UN presence, hosting more than 1,500 international UN employees. In addition Nordhavn will, over the coming years, welcome the Copenhagen International School, with approximately 1,200 students, as a resident, too. UN Live could strengthen the area's existing international atmosphere and contribute to making this Copenhagen's new international neighbourhood. This will likely make it highly attractive for international companies to locate in the area and for foreign professionals to live there. Hence, UN Live Copenhagen could increase tremendously the attractiveness of the entire area.

Finally, Nordhavn provides unique exposure for UN Live Copenhagen to cruise ship tourists arriving at the new cruise ship terminal on a daily basis throughout the year with peaks in the summer. The significant number of cruise tourists could become a solid base of visitors for UN Live Copenhagen. In year 2020, more than 900,000 cruise tourists are expected to visit Copenhagen.

At Nordhavn there are a number of interesting sites, including Redmolen og Marmormolen.

Redmolen

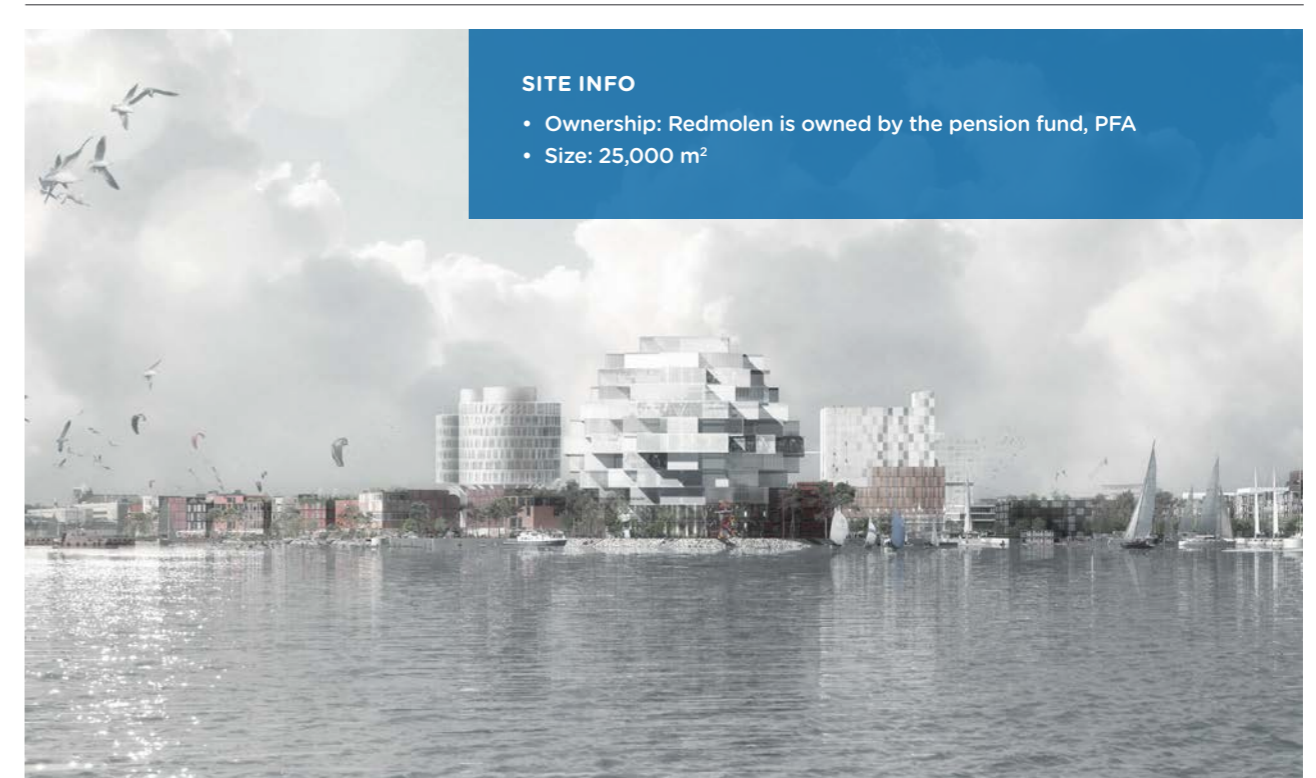
Located at the peak of a pier, Redmolen faces the water on all sides and has a spectacular view of Øresund towards Sweden. Redmolen is 300 meters from a metro stop and easily accessible by car. What makes this site interesting is the visibility – especially from cruise ships and from the UN City, which is just across the harbour. Hence, Redmolen is well

sited to host an iconic building like UN Live Copenhagen.

Marmormolen

Located almost next door to the UN City, Marmormolen offers an ideal opportunity to link the two UN buildings. This site is highly accessible by all types of traffic, including public transportation, with only a 100 meter walk from the Nordhavn S-train station. It is located at the harbour front, which by 2020 will be a lively retreat for residents of Nordhavn and international students. While the location is less observable from the sea than Redmolen, Marmormolen is highly visible for pedestrians, bicyclers, and from passing cars and trains.

FIGURE 13: OVERVIEW OF REDMOLEN



SITE INFO

- Ownership: Redmolen is owned by the pension fund, PFA
- Size: 25,000 m²

FIGURE 14: OVERVIEW OF MARMOMOLEN



SITE INFO

- Ownership: Marmormolen is owned by By & Havn
- Size: +25,000 m²

FINANCIALS

Establishing UN Live in Copenhagen spans two main periods with separate financials: a period of development and construction (2015-2020) and an operating period with peak and normal attendance.

It will take approximately 4 to 5 years to develop and construct the main museum building. This includes building the content to be displayed in the museum on opening day. The total budget for this phase is estimated at €320 million to cover project development, architectural and engineering costs, construction costs, and outfitting the building – including content creation, and contingencies. This figure excludes site costs.

The museum expects to enjoy a peak period at the opening of UN Live Copen-

hagen on UN's 75th anniversary, followed by a normalisation in attendance. In the early peak years, the museum will generate higher revenues from operations due to larger visitor numbers. The operating model presented in this section uses the normalised, conservative attendance level of 775,000 visitors annually.

ESTABLISHMENT COSTS

The cost consultancy Core Five has performed a preliminary cost assessment for establishing UN Live Copenhagen. This assessment accepts the building's aspirations of being itself a work of art and having the same architectural calibre and iconicity as the UN Headquarters in New York. The cost assessment is based upon the concept and building aspirations, and the antic-

ipated spatial requirements and targets indicating a building size of 20,000 square meters.

The cost assessment is based on prices for international, iconic buildings, with no current comparison in Denmark.

This section contains a breakdown of the overall capital expenditure budget for establishing UN Live Copenhagen together with details on construction costs, including a benchmark of such costs for museums internationally.

Budget Overview

The preliminary cost assessment for the total establishment costs for UN Live Copenhagen as an iconic museum is €320 million. This budget includes cost of constructing the building, professional fees and direct costs during the plan-

ning, design and construction phases, and fit out of exhibitions and content for UN Live Copenhagen. The budget excludes VAT, and as the specific site for UN Live has not been determined, the budget also excludes land acquisition costs. Inflation has also not been factored in line with the overall approach in the financial appraisal of UN Live. It is expected that the construction of the building can be done without VAT due to the legal status of UN Live.

The largest element of the budget is associated with the construction works at €213 million, including an allowance for design and construction contingency. €53 million is reserved for designing and producing the content and exhibitions in order to match the ambitions for world-class content at the museum. The budget for professional fees and direct project costs is budgeted at €54 million and includes costs of architects, engineering and consultants, statutory and sundry fees and costs of overall project management and planning (See figure 15). Appendix F contains

the detailed cost assessment for UN Live Copenhagen.

Construction Costs

Based on the building brief and iconic aspirations of UN Live Copenhagen, a target rate of €8,000/m², (circa 60,000 DKK), excluding project contingency, is used in the cost assessment. This takes into consideration the most important potential cost drivers when building to international iconic standards such as:

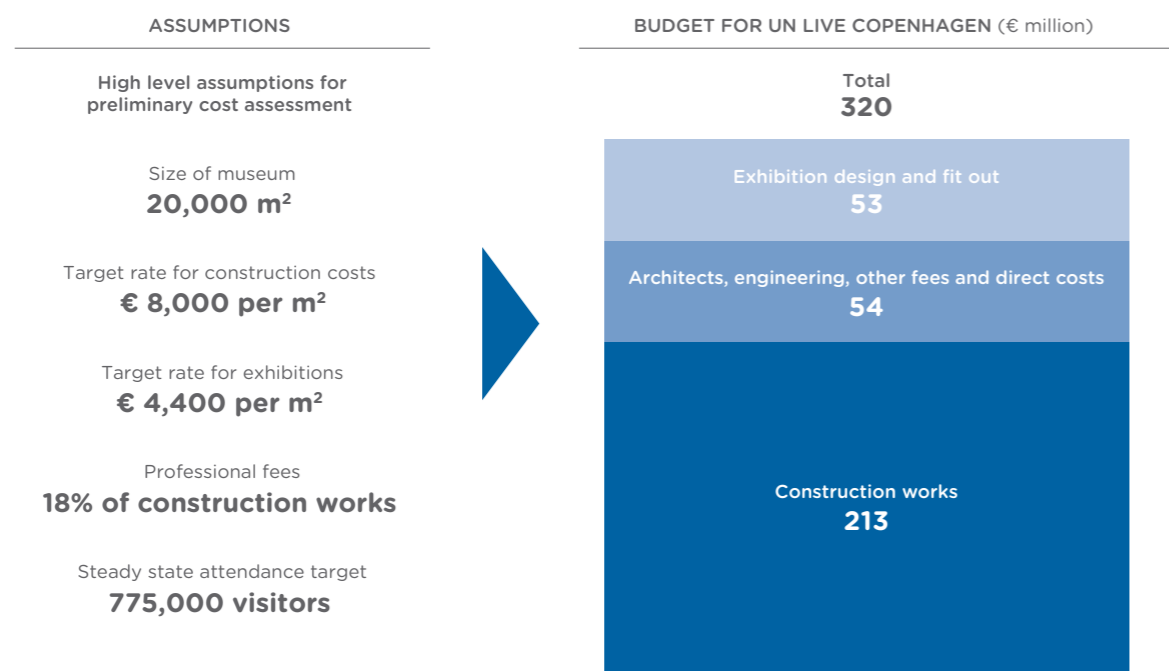
- Complex shapes and large volumes and spans
- Many different functions in a one-building envelope requiring numerous individual spaces – some large, some small
- A need for large, flexible gallery space, with high standards for heat and humidity control, specialised lighting, and high security, together with complex IT installations to support interactive exhibitions
- Generous circulation routes, and many lifts and escalators to cater to large numbers of visitors

- Quality and origin of materials and workmanship
- A challenging design that may be considered difficult to construct, resulting in higher than standard prices and requiring techniques with which the local construction market is unfamiliar

Based on a relatively prudent approach to iconic design, the target rate of €8,000/m² sits at the lower end of constructions costs of international iconic museums (See figure 16).

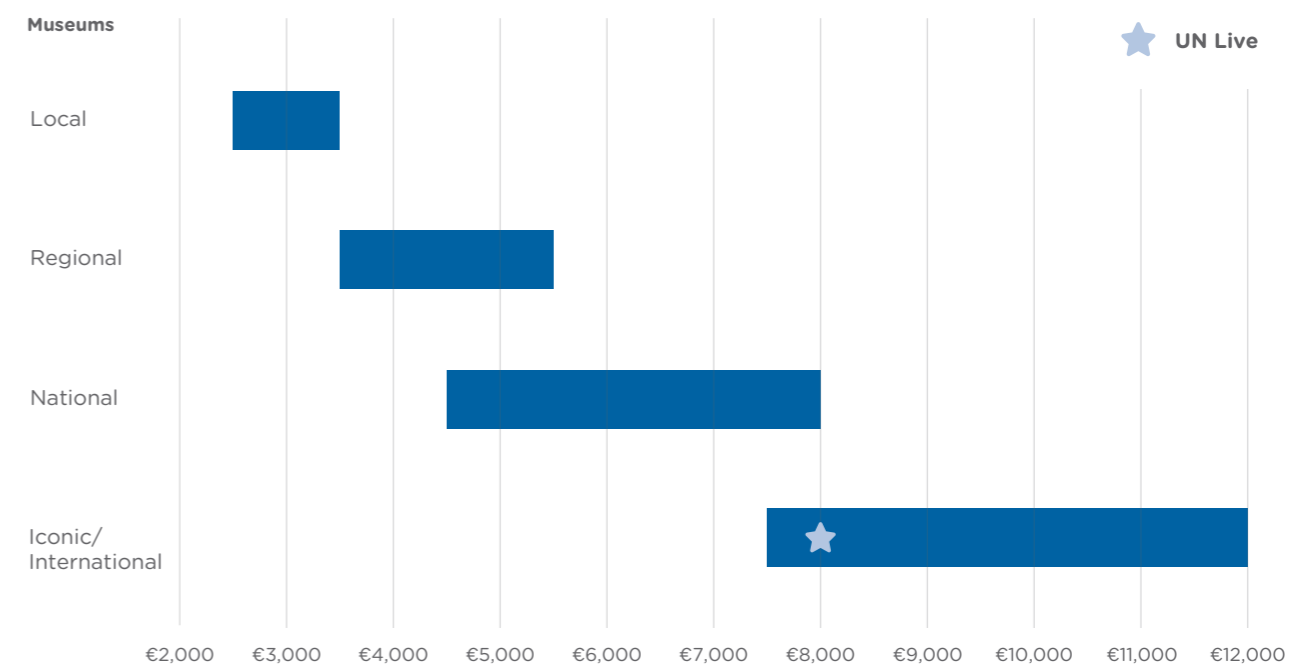
The adopted target rate above appropriately puts UN Live Copenhagen construction costs at the level of other international iconic museum construction. This category includes museums such as the Guggenheim in Bilbao, the Darwin Centre in London, the Anchorage Museum in Alaska, and the British Museum's World Conservation and Exhibitions Centre in London. Local and regional museums on the other hand include Fuglsang Art Museum by Tony Fretton architects, Firstsite, Colchester

FIGURE 15: UN LIVE COPENHAGEN ESTABLISHMENT BUDGET



Note: Construction works includes fit out of building. Target rate for construction excl. fit out

FIGURE 16: BENCHMARK OF TYPICAL MUSEUM COSTS €/m²



by Rafael Viñoly, and Glasgow Riverside designed by Zaha Hadid Architects.

Exhibition Works

A target rate of €4,400/m² has been used for the exhibition fit out works budget. This reflects a high quality and flexible fitting out of the space for permanent and temporary exhibitions, and for the production of interpretive presentations, displays and interactive exhibitions. This budget also includes the high fees normally associated with exhibition design.

Professional Fees and Other Direct Cost

The professional consultant fees have been included at circa 18% of the construction works cost, to reflect the nature and intent for UN Live. Separate allowances have been included for surveys, statutory fees, models and legal assistance. Client direct costs for managing the project, preparation of the client brief and business planning have also been allowed included.

OPERATING MODEL

The preliminary operating model for UN Live Copenhagen is promising. It was built with the assistance and vetting of international experts and is based on cost benchmarks from national and international museums and attractions, adjusted to fit UN Live's vision and programme. The model is relatively insensitive to operational assumptions and museum audience, with annual external funding needs – sponsorship and contributions from the public sector – that are lower than those of most top Danish museums.

UN Live benefits from one of the strongest international brands in the world, which will draw international visitors and provide opportunities to attract partnership funding from international foundations and organisations to an extent most Danish museums cannot. Furthermore, col-

laboration with the UN on operations will save some costs.

Model Overview

In the base case scenario – with 775,000 visitors – UN Live Copenhagen is expected to generate annual revenue of €8.8 million from admissions plus €6.9 million in revenue from the museum store, café, restaurant, and fees collected for corporate and social events. This puts total expected annual revenue from operations at €15.7 million.

Annual operating costs are expected to be €14.4 million. The most significant of these are staffing costs to support a workforce of -190 full-time-equivalent employees (with more staff during peak season and fewer in low season), with total workforce costs expected to be €7.5 million. Other costs related to administration, marketing, and operating the building are estimated at €6.9 million.

UN Live will invest significantly in new content and special exhibitions. Therefore UN Live aims for a yearly budget of €6.0 million for new content. This assumes 2,000 square meters of special exhibition space will be changed annually.

Excluding the new exhibitions budget, UN Live is expected to have a gross annual operating surplus of €1.3 million. Including the anticipated budget for new exhibitions reduces the surplus to a deficit of €4.7 million, not factoring sponsorships from foundations, corporations, and private individuals, as well as contributions from public institutions (See figure 17).

Funding of the New Content

The funding needed for new content is expected to be raised mainly through sponsorships, with an annual target of €6.0 million. This amount will come from both general sponsorships of UN Live and from content sponsorships for special exhibitions. Funds and in-kind contributions will be sought in Denmark and internationally from NGOs, UN

agencies, and global foundations that address the specific themes of the UN Live Programme. (See the chapter on financials and fundraising for details on UN Live's fundraising strategy.) Part of the funding for new content should also be covered by the export and licensing of exhibitions and by contributions from the public sector. Opportunities for public sector contributions are currently being explored.

The €6.0 million sponsorship target is at the upper end of other successful Danish museums, such as Louisiana (fundraising -€3.5 million plus -€4.5 million in public sector contributions) and the Experimentarium (at -€3 million plus €0.5 million in public sector contributions). It is far lower than internationally recognised museums (cf. Guggenheim Bilbao's 2014 fundraising of -€11.8 million from corporations, foundations, and individuals, plus -€7.5 million from the public sector).

Assuming 950,000 visitors, the funding needed for new content (excluding sponsorships and public contributions) drops to €3.3 million. In the pessimistic scenario with 570,000 visitors, the funding needed rises to €6.3 million.

All figures above are estimated for a stable year and measured in current prices.

FIGURE 17: HIGH LEVEL BREAKDOWN OF OPERATING MODEL

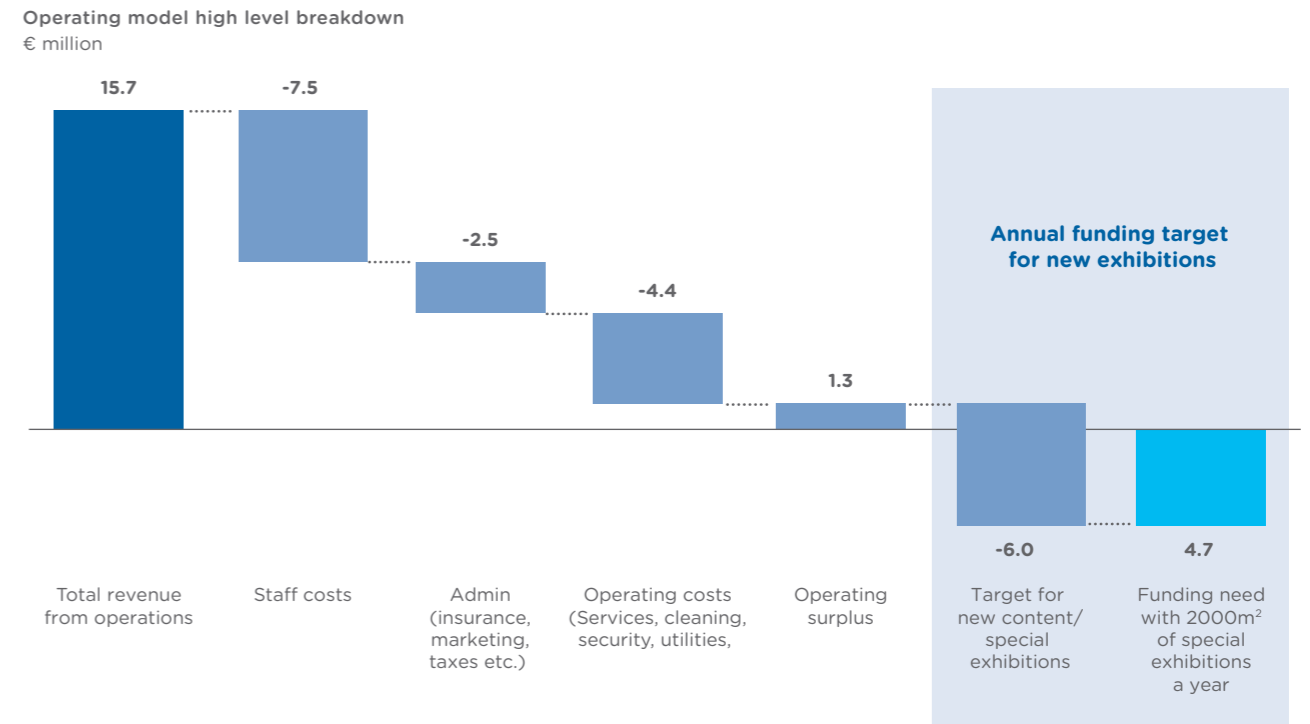
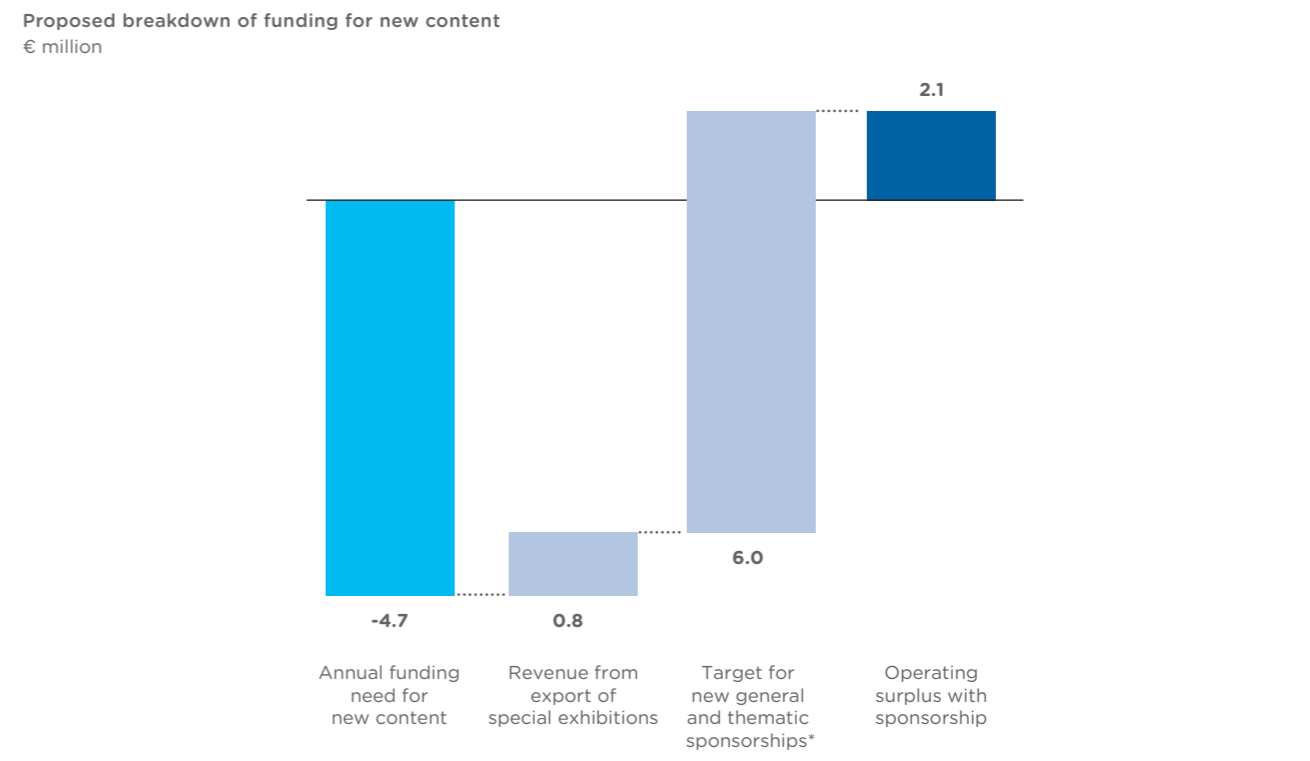


FIGURE 18: PROPOSED BREAKDOWN OF FUNDING FOR NEW CONTENT



*Includes corporate sponsorship and content partnerships

REVENUE

With 775,000 visitors, UN Live Copenhagen's total annual income will be €15.7 million including revenues from admissions, the UN Live restaurant and café, the museum store, events, meetings and small conferences plus a target of €6.0 million in sponsorships. (See figure 19).

Admissions

Based on market analysis the normal UN Live adult ticket price is set at €19. This is slightly lower than other experiential-type attractions in Copenhagen, typically priced at €20-€23, and slightly above art museums, typically priced at €12-€16 (see Appendix D for details on the pricing of Danish attractions). The average admission fee across all visitors is expected to be €11.4 excluding VAT and using a visitor mix that includes reduced price admissions (children, students, and elders) and free admissions.

Business Activities

UN Live Copenhagen will offer facilities for meetings, smaller conferences, and events. Revenues generated from these activities are expected to be €1.6

million presuming 25-35 larger, evening events and receptions each year and one or two smaller events each week. This assumes an average price for a full day meeting package of €100 for 11,000 guests, and average per capita revenue of €40 for evening events and receptions attended by 9,000 guests each year. This corresponds to roughly half the level at the National Museum in Copenhagen, which hosted 37,000 meeting, conference, and event guests in 2013.

Museum Store, Restaurant, and Café

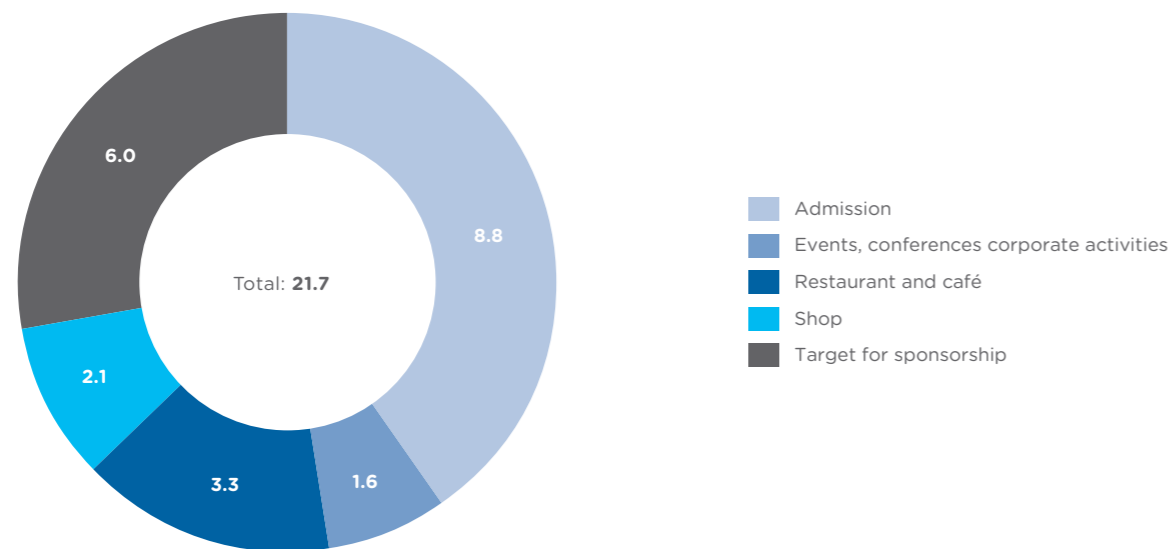
The average per capita expenditure in the UN Live Museum café, restaurant, and store are based on spending patterns at selected Danish museums, visitor and cultural attractions, as well as on the expected visitor mix at UN Live Copenhagen. For the museum store, the per capita expenditure is estimated at €2.7, which is in the midrange of the sampled museums and attractions (which ran from €2-3 to €7). The per capita expenditure in the museum restaurant and café is estimated at €4.2, which is at the higher end of sampled museums (which ran between €3.5-€4.5 and €8). This takes into account

the expected visitor mix at UN Live, with a larger share of international tourists than the sampled Danish attractions. International tourists generally spend more than residents or domestic tourists. The total revenue from the museum store, restaurant, and café includes the cost of goods sold, which is reflected in the operational costs below.

Sponsorships and Contributions from the Public Sector

Another important revenue stream for UN Live will be sponsorships. UN Live will attract both general sponsorships and thematic sponsorships related to specific campaigns and activities. UN Live Copenhagen anticipates annual sponsorships amounting to €6.0 million from foundations, corporations, and individuals, and contributions from public institutions. These funds will come from a range of sponsorship opportunities. See the chapter on financials and fundraising for further details. Most museums in Denmark and internationally receive public sector funds from either central or local governments. UN Live is currently examining options for partnerships with public institutions.

FIGURE 19: REVENUE BREAKDOWN



Exhibition Export and Licensing

UN Live will invest significantly in developing and producing exhibitions each year. Revenue can be generated by selling or licensing these exhibitions to other museums around the world. This revenue stream is excluded from the operating revenue model, but is expected to recover some of the costs of developing new exhibitions. The annual revenue from licensing and selling exhibitions is estimated at €750,000, assuming half the temporary exhibitions can be exported and a cost recovery rate of 25%.

COST

The total operating costs for UN Live is expected to be €20.4 million in the base case scenario, with UN Live Copenhagen staff costs and exhibition costs comprising the two largest line items (See figure 20).

Staff

Based on the experiential nature of UN Live, the predicted visitor numbers, and the size of the building, UN Live expects to have a workforce of -190

full-time-equivalent employees with more staff in high season. Given the workforce mix, salary levels in Denmark, and the need to source a significant part of the workforce internationally, the total expected staff costs are estimated at €7.5 million.

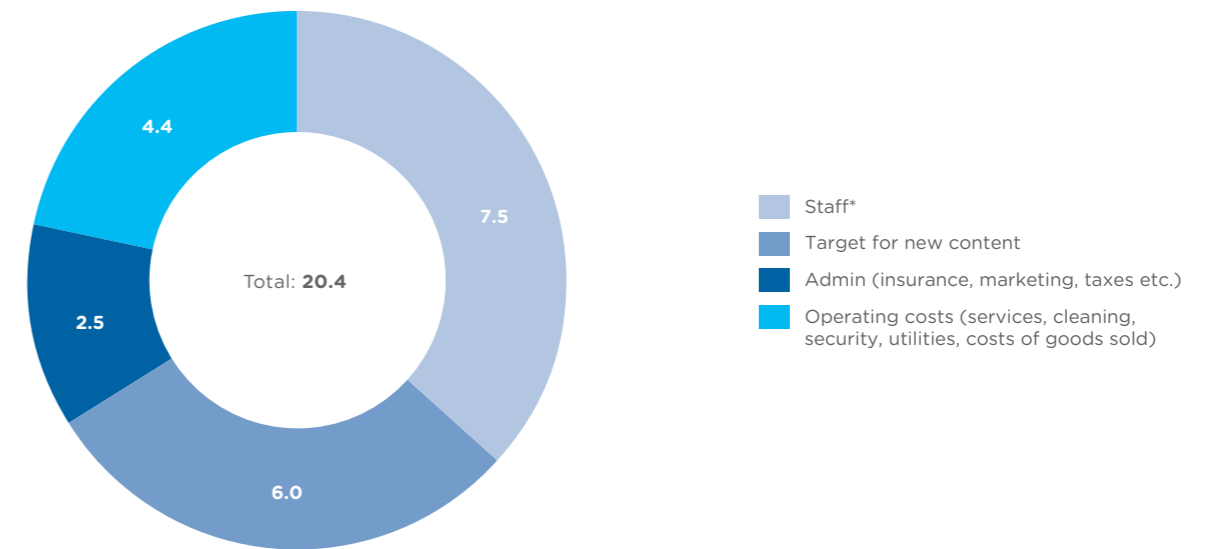
Exhibitions

UN Live will invest significantly in developing and producing exhibitions and content. With 2,000 square meters of temporary space and a renewal once a year of the entire space, annual costs related to exhibitions are expected to be €6.0 million. This assumes a price of developing, producing, and setting up the temporary exhibition space of €3,000 per square meter, but excludes support from full-time UN Live staff. This is based on national and international benchmarks for exhibition costs ranging from €1,000-€4,000 per square meter with typical exhibitions at art museums occupying the lower end and highly interactive and experiential exhibitions at the higher end of the range. The cost of outfitting exhibitions will naturally vary from one to another, but this average figure reflects the experiential and interactive nature of the exhibitions at UN Live.

Administration, Marketing, Services, Costs of Goods Sold, and Other Expenses

Total costs related to administration, marketing, services, cleaning, security, etc. are estimated at €6.9 million. These costs assume a 20,000 square meter building with 7,000 square meters of exhibition space. They also include costs of goods sold in the museum store, restaurant, and café.

FIGURE 20: COST BREAKDOWN



*Assumes internationally sourced staff through UNOPS



FINANCIALS AND FUNDRAISING

UN LIVE FINANCIALS

THIS CHAPTER HAS TWO MAIN PARTS. FIRST, A FINANCIAL SUMMARY PROVIDES AN OVERVIEW OF THE FUNDRAISING NEEDED TO ESTABLISH AND OPERATE UN LIVE. SECOND, A FUNDRAISING STRATEGY EXPLAINS HOW THE GLOBAL SCOPE, UN BRAND, AND THEMATIC FOCUS OF UN LIVE COMBINE TO ENABLE A UNIQUE OPPORTUNITY FOR GLOBAL FUNDRAISING AMONG LEADING INTERNATIONAL FOUNDATIONS, HIGH-NET-WORTH INDIVIDUALS, AND COMPANIES.

Establishment funds is expected to be raised mainly from Danish foundations (for the building) and from international funders (for UN Live Online and the UN Live Network). UN Live has a sound operating model, but requires support from sponsorships to renew and develop content and exhibitions.

This is what most cultural institutions do. That said, the amount and share of total revenue needed is less than many comparable peers.

Funding needs fall into two separate phases - a one-off establishment phase and an ongoing operational phase.

Establishment

Two types of funding are needed to establish the three UN Live Platforms. First, funds must be raised to establish

the infrastructure, i.e. the online platform, the network, and the building. The total funding necessary for this infrastructure is €300 million. Furthermore, there is the funding needed to develop content across the three platforms, with the main portion allocated for the building's activities. The total funding requirement for content is €56 million.

The infrastructure funding comprises €11 million to establish UN Live Online, €2 million to launch the UN Live Network, and €287 million to erect the UN Live Building including its site.

The total funding needed to develop content across the three platforms is €56 million (See figure 21). The UN Live Building will be the production centre for exhibitions, and the vast majority of

the up-front funding, €53 million, will go to develop content for the opening of the building, including the permanent and initial temporary exhibitions. Some €3 million will be spent on tailoring this content to UN Live Online through exhibitions, games, and theme-related activities, while a smaller share of the funding for the UN Live Building will be used to make the content portable and relevant for the UN Live Network in close coordination with local recipients. For comparison, the new Natural History Museum in Copenhagen budgeted -€40 million for content.

Operations

The operating model for UN Live is promising, but requires fundraising to renew and develop content and exhibitions. In the base case scenario - with 775,000 visitors in Copenhagen

- UN Live expects to operate with a small deficit of €0.8 million across the three platforms (if the cost of renewing content is excluded).

The operational models of the three platforms differ significantly. The UN Live Building in Copenhagen will generate significant revenue - from admissions, restaurant, café, retail sales, and from business and event activities - totaling €15.7 million. Operating revenues for UN Live Online is expected to be minimal for the first years and have not been included at this point. The UN Live Network will generate -€0.8 million in

income from exporting special exhibitions to partners, but as this income will vary depending on the activity level of new content development, it has been included as a reduction in the cost of funding new content.

Basic operating costs for the UN Live Building in Copenhagen are estimated at €14.4 million, resulting in an operating surplus for the UN Live Building in Copenhagen of €1.3 million. The cost of running the core UN Live Online platform is estimated at €1.1 million, and €0.9 million will be needed for administering the UN Live Network.

With the surplus from the UN Live Building in Copenhagen covering part of the basic operating costs for the two other platforms, a small operating deficit of €0.8 million is expected (See figure 22).

Across the three platforms UN Live will target an investment of €8.1 million in new content on an average annual basis. This includes €6.0 million for content at the UN Live Building in Copenhagen, €1.1 million to develop and optimize new online content, and €1.0 million for the network, where some content will be adapted from Copenhagen (See figure 23).

FIGURE 21: UN LIVE ESTABLISHMENT BUDGET

Funding need for establishment of UN Live from 2015-2020
€ million

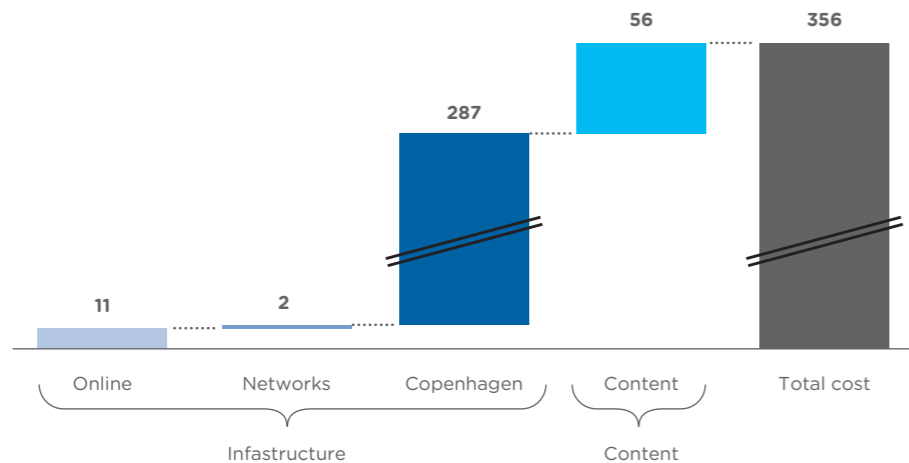


FIGURE 22: OPERATING MODEL ACROSS THE UN LIVE PLATFORMS

Operating summary across the three platforms
€ million

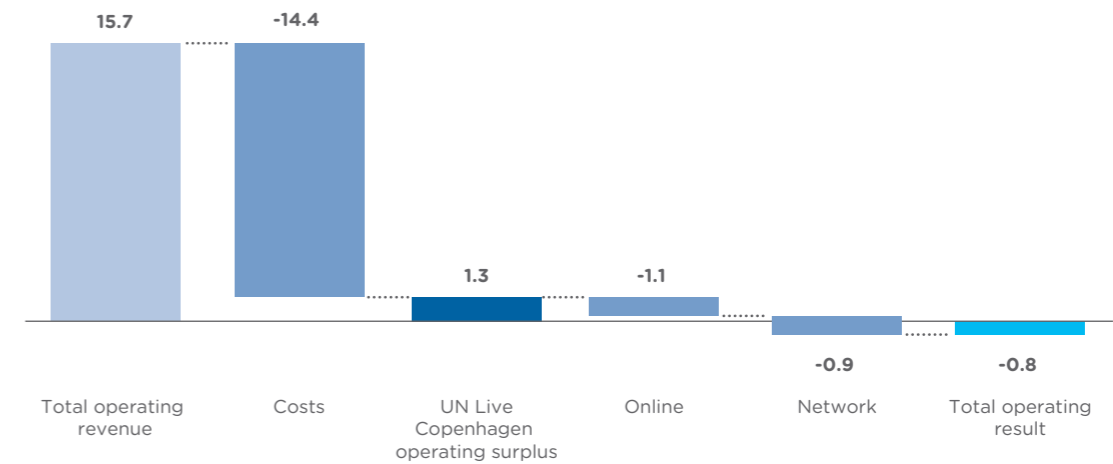
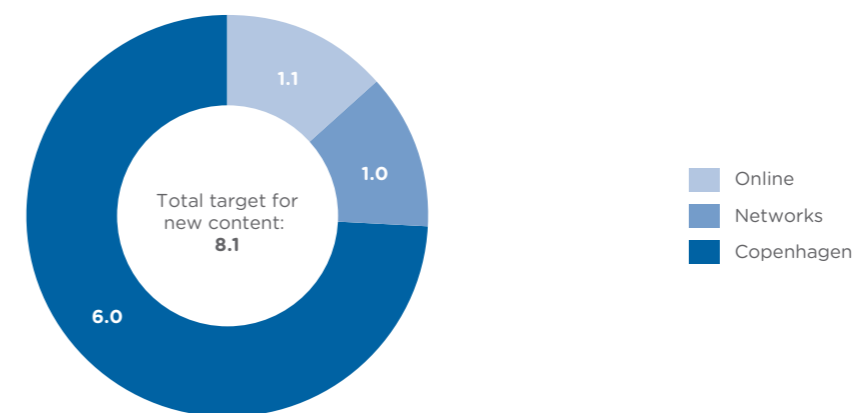


FIGURE 23: ANNUAL TARGET BUDGET FOR NEW CONTENT

Annual target budget for new content
€ million



The target for the funding of new content includes a high degree of flexibility. First, the target and costs of new exhibitions can be scaled to fit actual fundraising levels. Second, it is an average target – in some years, actual funding may be higher and in some years lower. As a result, investments in new content will only be made once funding is secured, significantly reducing the risk of large deficits in the operating phase.

As establishment costs will cover development of initial content, fundraising for content will only be needed during the first year of operation, creating an expected five-year window to secure the first round of funding for the initial new content.

Scenarios and Sensitivity

The main driver of revenue and hence of operational risk is the number of

visitors to the UN Live Building. In the pessimistic operating scenario with 566,000 visitors, revenues are reduced to €12 million and the overall operational funding gap across platforms before investments in new content is €2.4 million.

In the optimistic operating scenario with 950,000 visitors, revenues are higher at €18.8 million, but costs are also higher. The operating surplus will increase and cover the operating costs of all three platforms and stands at €0.5 million, reducing the funding need for content to €7.6 million.

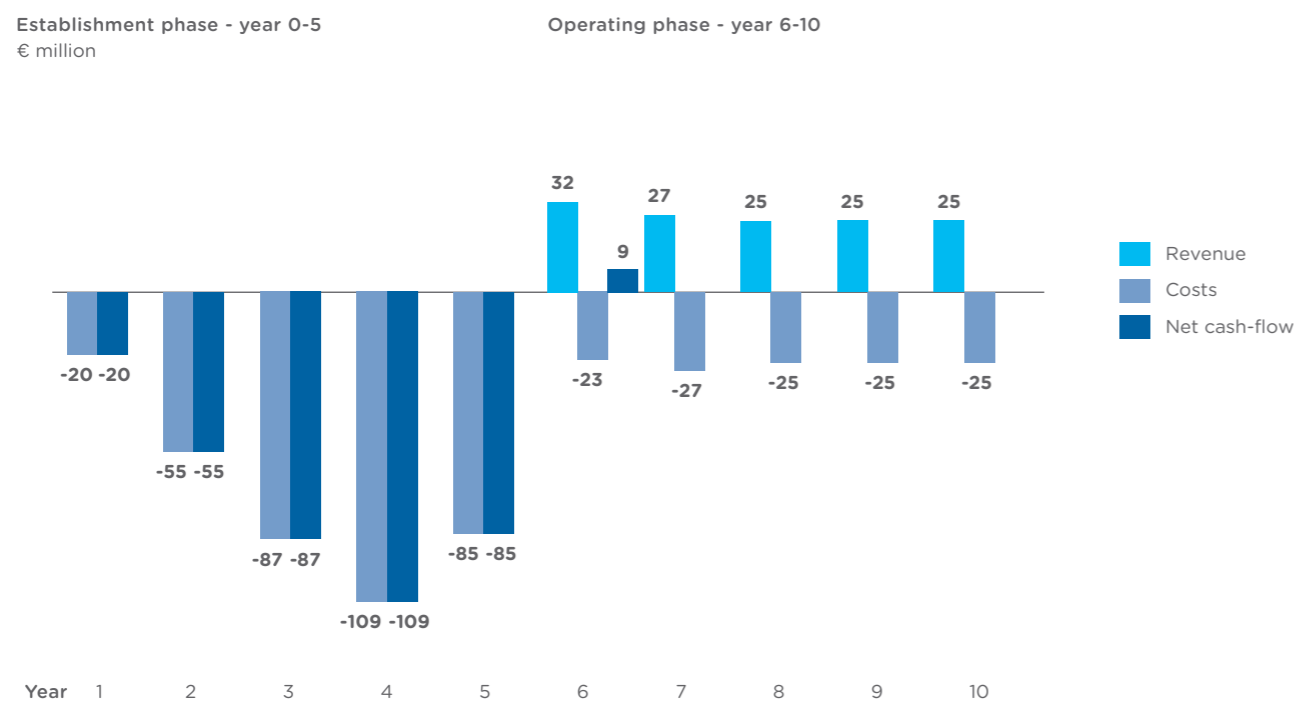
Overview of Financials Years 1-10

Establishing UN Live requires an investment of €356 million. This investment is expected to fall over a five-year period. During the first two years UN Live will focus on designing and planning, and expenses will be rela-

tively low compared to years three to five, when construction of the UN Live Building will take place. This assumes the site will be paid for in year two. (See figure 24)

In the operating phase UN Live should start to generate revenue in year six. During the opening year attendance levels are expected to be especially high due to the museum’s novelty and its attraction of high numbers of residential visitors. As investments in new content are not made before year seven, an operating surplus is expected in year six even without content sponsorships. In years seven and eight revenues decrease as the “launch effect” wears off and visitor numbers move toward a steady state of 775,000, where revenues balance costs assuming funds are raised to meet the target of €8.1 million for investment in new content.

FIGURE 24: OVERVIEW OF FINANCIALS YEARS 1-10



Note: Operating phase assumes that the funding and target investment of €8.1 million in new content is made in all operating years except year 6 where funds are raised, but not invested in new content. The net-cash flow of zero from year 7-10 indicates a balanced budget

FUNDRAISING STRATEGY

UN Live’s fundraising strategy focuses on two types of funding needs in line with the financial summary above:

- Establishment of the three platforms including infrastructure (i.e. building, online site, and screens and containers) and content (e.g. exhibitions, games, and activities).
- Operations and ongoing renewal of content across the three platforms.

Each of the funding needs are addressed with different funding opportunities either in the form of financial donations or in-kind contributions of materials, equipment, pro bono hours, etc. Due to the global scope and appeal of UN Live, fundraising will target nationally-focused foundations in the host country of the UN Live Building and internationally-oriented foundations interested in sponsoring UN Live Online and the UN Live Network, as well as the content themes. The specific types of sponsorships and how they will contribute to UN Live is explained in detail below.

UN Live’s fundraising strategy builds on experiences from similar museums and cultural institutions as well as interviews and discussions with leading foundations. The different types of sponsorships and contributions in this strategy will guide the fundraising for UN Live, but not dictate how potential funders shall interact with UN Live. It is a flexible approach that can be adapted to accommodate most types and sizes of donations.

ESTABLISHMENT

The funding for establishing the three UN Live platforms is split into infrastructure and content. Infrastructure covers everything related to establishing the three UN Live platforms except the content, for example development of the UN Live Online platform, the containers and screens for the UN Live Network, and the UN Live Building. Sponsors of

either infrastructure or content – if not both – are referred to as founders of UN Live or founding sponsors.

UN Live expects to fund the establishment and content development of the three platforms by means of founding sponsors in the form of foundations, high-net-worth individuals, companies and potentially the government (for the site and roads of the UN Live Building). The government could provide the land for free or as a long-term, low-cost lease agreement. This has been done both in the case of Guggenheim in

Helsinki, and recently in Denmark for the new multi-arena in Ørestad.

Founding Sponsors

Founding sponsors of infrastructure can provide either financial donations or in-kind contributions for such things as screens, containers, person-hours (programmer hours, seconded staff, etc.) or interior fixtures for the building.

Founding content sponsorships will be financial and will cover development of content for the opening of UN Live.

OVERVIEW OF MAIN TYPES OF SPONSORSHIPS

Establishment

- *Founding Sponsors* are co-founders who fund a part of UN Live’s initial infrastructure or content, i.e. the establishment of UN Live.

Operations and New Content

- *Thematic Sponsors* are offered two types of sponsorships:
 - Campaign Sponsorship of €3-10 million including development of related customised content for UN Live’s three platforms, including a larger temporary exhibition and a global conference on the topic, e.g. women’s rights, water, etc.)
 - Activity Sponsorship of €1-2 million that funds a main activity at one of the platforms and smaller, corresponding activities at the other two platforms, e.g. an exhibition on urbanisation at the UN Live Building in Copenhagen.

- *General Sponsors* are offered two types of sponsorships:

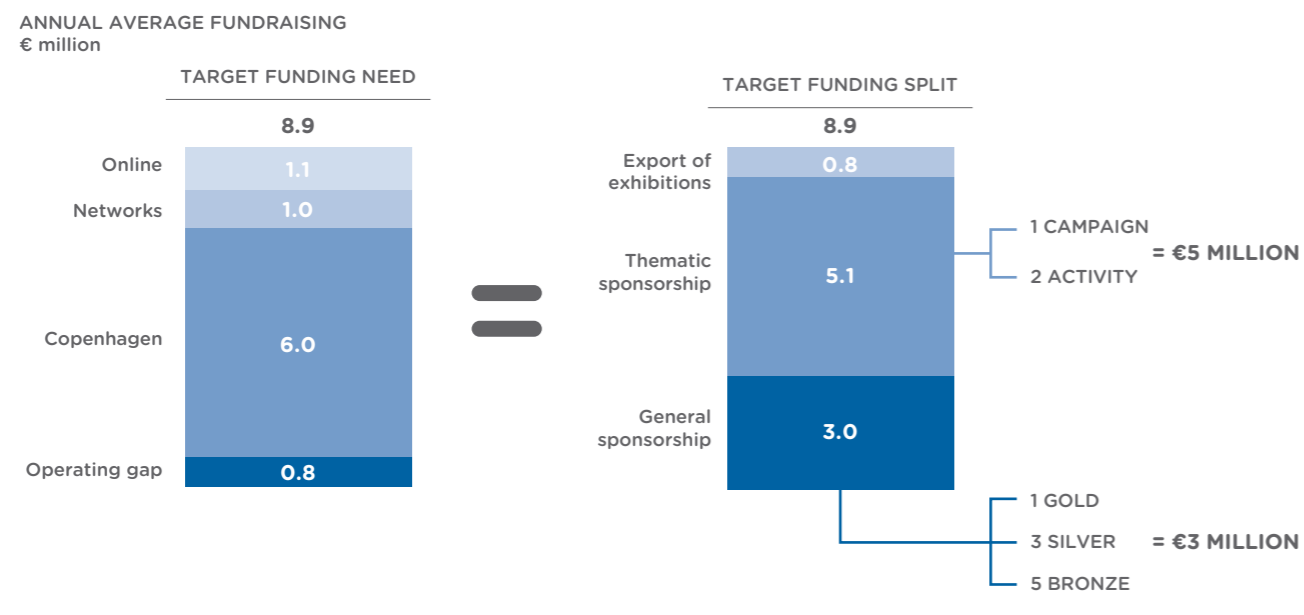
- Fixed Packages with different benefits:
 - Gold Sponsorship of €1.0 million a year
 - Silver Sponsorship of €0.5 million a year
 - Bronze Sponsorship of €0.1 million a year
- Standalone Contributions from:
 - Individuals, in the form of financial donations, and
 - Organisations, in the form of either financial or in-kind contributions.

- *Guarantees* in the form of a:

- First-loss guarantee from foundations
- Final-loss guarantee from government

- *Endowment.* UN Live aims to build an endowment that over time can replace the deficit guarantee.

FIGURE 25: OVERVIEW OF UN LIVE FUNDRAISING



This will cover, for example, development of a game for UN Live Online, tailored content for the containers in the network, and the permanent and temporary opening exhibitions in the UN Live Building.

Founding sponsors will be involved in the construction, development of the platform or the content they co-fund and will enjoy high visibility in prominent places in or on the relevant platform(s). As an example, being a founding sponsor of the UN Live Building will ensure a seat on the jury of the architectural competition and a vote on the final building design. Finally, founding sponsors will have the same benefits as the General Sponsor, Gold Package (see Appendix G).

OPERATIONS AND NEW CONTENT

The €8.1 million needed for ongoing content renewal for the three UN Live platforms and the operating gap of €0.8 million will be covered mainly through thematic sponsorships, general sponsorships, and the export of exhibitions.

Thematic Sponsors

UN Live offers two types of thematic sponsorships:

- Campaign Sponsorship of €3-10 million for developing related, customised content for UN Live's three platforms, including a larger temporary exhibition and a global conference on the selected topic, for example, women's rights, water, etc.
- Activity Sponsorship of €1-2 million that funds a main activity on one of the platforms and smaller, corresponding activities on the other two platforms, such as an exhibition on urbanisation at the UN Live Building.

Both sponsorships will invite funders to co-develop activities with UN Live and fund them.

At the outset of a thematic sponsorship UN Live and the interested funders will explore the proper match between the UN Live Programme and a given funder's theory of change or objectives. This should result in a clear set of goals including concrete targets for desired outputs such as type and size of exhibition, target groups, number of visitors, geographical spread, and outcomes, such as the ability to set global agenda, raise awareness, etc., defined in collaboration with the sponsor, the curator, and UN Live.

UN Live offers thematic sponsors at least three unique benefits: access to

a global set of platforms, affiliation with the UN brand and, through that, the ability to set a global agenda and drive change.

Based on this, concrete exhibitions and activities will be developed and curated. The type of sponsorship and related costs will depend on the agreed scope and objective. Finally, thematic sponsors will have the same benefits as the General Sponsor, Gold Package.

General Sponsors

General sponsorships will come in two types: fixed packages and standalone donations. These sponsorships are not targeted at specific activities and will be used to strengthen the overall UN Live content, marketing, etc.

Fixed packages focus primarily on companies and will take three forms with different benefits, such as the right to use the UN Live logo in corporate communications and free access to UN Live with clients and for employees.

- Gold Sponsorship of €1.0 million a year
- Silver Sponsorship of €0.5 million a year
- Bronze Sponsorship of €0.1 million a year

Standalone donations cover both individual and organisation contributions. Individual financial donations will be

TABLE 3: OVERVIEW OF PEER REVENUE FROM SPONSORSHIP AND PUBLIC SUBSIDIES

| | Institution | Public Subsidy In €M | Sponsorships In €M | Total Revenue In €M | % of Total Revenue from Sponsorships and Public Subsidies |
|--------------------------------|----------------------------------|----------------------|--------------------|---------------------|---|
| International Museums | MOMA, New York | 0.0* | 27.7 | 153.7 | 18% |
| | Guggenheim Bilbao | 7.5 | 11.8 | 26.2 | 73% |
| | United States Holocaust Memorial | 42.8 | 26.4 | 110.1 | 64% |
| | UN Live | TBD | 8.1 | 24.5 | 33% |
| Danish National Museums | Louisiana Museum of Modern Art | 4.5 | 3.5 | 27.0 | 30% |
| | Experimentarium, Copenhagen | 0.5 | 2.7 | 8.9 | 27% |
| | Aros, Aarhus | 3.4 | 1.5 | 12.5 | 39% |
| Other National Museums | Stedelijk, Amsterdam | 20.6 | 2.6 | 27.5 | 84% |
| | Vasa Museet, Stockholm** | 11.3 | 1.0 | 26.3 | 47% |

Source: Museum Annual Reports

* MOMA does not receive public support for operations, but MOMA's large-scale expansion from 2002-2004 totaling \$858 million dollars was supported by \$65 million from New York City.
**Includes all Swedish Maritime Museums.

either large donations directly to UN Live or smaller gifts as a part of crowd contributions through the three different UN Live platforms.

Organisation contributions will be both financial and in-kind. Companies can sponsor such needs as equipment (screens, containers, and furniture), logistics (shipping and ground transport), person hours (programming and design), maintenance of the building, etc. Foundations can make financial donations. UN agencies and civil society organisations can mainly offer expertise and pro bono hours that will reduce fundraising needs.

Guarantees

Though UN Live is not expected to have a deficit, UN Live aims to install a double tranche deficit guarantee including a first-loss guarantee from foundations and a final-loss guarantee from the public sector. This will be done to avoid financing risk of UN Live and provide founding sponsors with assurances about UN Live operations. Simultaneously, this loss guarantee will provide UN Live with a public subsidy that will likely go unused, but will act as insurance.

The ambition is to establish a 10-year, first-loss guarantee up to €1 million, for example from a group of foundations, and a final-loss guarantee by the gov-

ernment or municipality on any losses beyond the €1 million. These parties will be given seats on the board, allowing them to pre-empt any emerging deficit.

Endowment

UN Live expects to build an endowment that can replace the deficit guarantee once UN Live has been operating for approximately 10 years. The ambition is to support the operation of UN Live if it is experiencing a deficit and to support investment and development efforts in years when significant investments are needed. Funding for the endowment will be raised separately through individual fundraising campaigns.

Total Funding

Based on comparisons with other institutions' fundraising figures and UN Live's unique opportunity to fundraise internationally, UN Live should be able to raise the €8.1 million needed annually according to the split in figure 25.

The €8.1 million figure does not take into account the revenue from standalone sponsorships by individuals and organisations either in the form of money or in-kind contributions.

Considering the global ambitions of UN Live, the sponsorship target is similar to those of Danish peers and far lower than international peers.

While UN Live might not fundraise an amount equal to MOMA or Guggenheim in Bilbao, it should be able to fundraise significantly more than Danish peers. Several factors make this possible. First, UN Live benefits from having the UN brand. Second, UN Live can fundraise globally.

New Infrastructure

Expansion of any of the three platforms – for new functionalities online, increased numbers of containers for the network, or an additional wing to the building – will be funded separately through tailored fundraising efforts.

In addition, UN Live will raise €20 million for the digitalisation of the UN archives, including documents, films, photos, and audio, to make them globally available on UN Live Online and elsewhere. This effort, including the fundraising, will be carried out in close collaboration with the responsible departments of the UN to define the challenge, raise the funds, and execute the task.



**GOVERNANCE,
RISK AND
TIMELINE**

LEGAL ARRANGEMENTS AND GOVERNANCE

THE DEVELOPMENT OF UN LIVE LEGAL ARRANGEMENTS AND THE GOVERNANCE STRUCTURE HAVE BEEN GUIDED BY A COMMITTEE WITH BROAD MEMBERSHIP FROM THE UN, CIVIL SOCIETY, THE PRIVATE SECTOR, AND THE DANISH GOVERNMENT.

In this chapter we describe the legal and governance arrangements based on the case of UN Live Copenhagen and Danish Law.

The Stakeholder and Legal Committee formed in November 2014 and dissolved in June 2015. In addition, the United Nations Office of Legal Affairs (UNOLA) assisted the preparation of formal "Permission to use the UN acronym in the name of an association registered under the laws of Denmark."

Many useful discussions have taken place with UN officials, the UN Foundation, and other foundations to collect perspectives and informal advice on future arrangements for UN Live.

In line with the permission granted by the UN Secretary-General, an Association for a UN Live Museum has been created as a non-governmental organisation under the laws of Denmark. Before creating the UN Live Museum this organisation will become a Danish foundation.

In order to garner maximum support for establishing the UN Live Museum, approval will be sought from the UN General Assembly (UNGA). Initial discussions with representatives of Member States and relevant groups have been encouraging and a UNGA endorsement is targeted for its upcoming 71st session in late 2015.

UN Live will maintain close ties with – but will not be part of – the UN Secretariat. A relationship agreement between UN and UN Live will estab-

lish arrangements for coordinating and collaborating on future ongoing operations.

UN LIVE LEGAL SETUP

Legal Status and Ownership

A not-for-profit, tax-exempt foundation called the Foundation for UN Live will be set up under Danish laws with full responsibility for UN Live. This foundation will:

- Own the assets of UN Live – including the Online Platform, certain inventory of the UN Live Network (such as distributed screens and containers), the UN Live Building in Copenhagen with its inventory and associated land, and intangible assets such as virtual exhibitions and other content, some of which will be freely available as open-source or licensed to others.
- Be responsible for the strategy, fundraising, and management of UN Live, including development of its content.

Two models are possible regarding ownership of the land used for the UN Live Building in Copenhagen: the land could be owned by the Foundation for UN Live following an in-kind donation or purchase, or the land could be leased to the foundation. An in-kind donation of land, or a commercial or preferential lease, could be considered either from the City of Copenhagen or another entity.

Tax Considerations

Danish tax treatment will depend on the legal characteristics of the foundation. It might be subject to ordinary corporate

income taxation, limited income taxation, or enjoy full tax-exemption.

As tax-exemption is the norm in Denmark for foundations that own and operate museums and use their funds exclusively for this purpose, the Foundation for UN Live expects to be tax-exempt. In the months ahead, the necessary legal steps needed to make this a reality will be taken.

As it is customary for museums and other organisations that benefit from charitable donations, suitable entities may also be created in other countries to obtain tax preferences for donations and operations in those countries.

GOVERNANCE

Close association with the UN, and use of UN's name, require the highest ethical conduct in the governance of ongoing operations, full accountability for results and the use of resources, transparency, public disclosure, and external auditing.

The Foundation for UN Live will be created according to Danish law, following examination and selection of the most suitable legal instrument for the purposes of this undertaking. Specific components of the instrument will govern:

- The purpose of the foundation
- Distribution of surpluses and the designated beneficiaries, and
- Procedures for nominating members of the Board of Directors

The foundation will be governed by an international Board of Directors bound by the terms of the foundation's legal

instrument. The Board will be accountable for:

- Managing activities and properties
- Contracting with third parties on behalf of the foundation
- Distributing any economic surpluses
- Submitting certified annual accounts
- Relationships with the UN and other core partners

The five to seven members of the Board will be selected in accordance with clear principles designed to ensure effectiveness and efficiency of UN Live, incorporating:

- *Geographical diversity:* the Board will have global representation in terms of experience-base and nationality, including at all times members from at least three continents.
- *Gender:* the Board will be balanced in terms of male and female representation.
- *Institutional expertise:* the Board will have broad institutional experience, ideally including members from 1) the museum or art worlds, 2) academia, 3) UN organisations, 4) NGOs, 5) media outlets, social media, or information technology providers, and 6) funders/donors. The City hosting the UN Live Building – in this case Copenhagen – will be invited to have a representative on the Board.
- *Professional expertise:* the Board will have broad, senior-level, professional experience, ideally including members familiar with 1) management, leadership, and strategy, 2) finance, 3) fundraising, 4) UN (Peacekeeping, Humanitarian or Development), and 6) museum curation and exhibition design.
- *Independence:* according to Danish law, the majority of the Board members must not be financial contributors to the foundation.

The Board of Directors will be supported by an Advisory Board of 10-15 global leaders in the fields of 1) development, humanitarian, or peacekeeping activities, 2) art, 3) museums, 4) politics, 5)

business, and 6) digital technologies, etc. In view of UN Live's target audiences, youth leaders should also play a role on the Advisory Board.

In addition, a Coordination Group comprising senior UN officials and UN Live senior managers will be established in line with a Relationship Agreement between the UN and UN Live (see below). Its role, composition, and meeting schedule will be formally agreed among the parties, and the function of this group will be to ensure that activities are coordinated, that opportunities for collaboration are identified and acted upon, and that any risk of duplication is identified and managed.

The Board of the Association for a UN Live Museum or the Founding Board of the Foundation for UN Live will recruit a highly competent set of people for the senior management team of UN Live, including an Executive Director, a Curator, a Chief Operating Officer, a Senior Financial Officer, an Online Chief Curator, a UN Live Networks Chief Curator, and a UN Live Copenhagen Chief Curator. The Board will define the job descriptions and delegated authorities of these senior managers.

UN LIVE AND THE UN

The UN Secretary-General's permission to use the UN acronym in the name of the Association for a UN Live Museum was granted on the understanding that it would be followed by a process seeking approval by UNGA for the establishment of the UN Live Museum (see Appendix H). Such an approval will constitute the highest and broadest possible endorsement by the UN's 193 Member States. From this will follow the right to use UN's name in the title of the UN Live Museum, to use the UN emblem, and to be custodian of UN property such as artefacts or archives.

Preliminary discussions with relevant officials in New York indicate that it should be possible to obtain such approval in the UNGA's 70th session. A desirable, albeit highly ambitious, timeline for this approval would be on or around the next UN day, which is 24 October 2015,

coinciding with the celebration of the 70th anniversary-year of the UN.

Informal guidance cites the importance of having the active role of Denmark supported by at least one country from another UN region, such as Africa, to sponsor the relevant decision or resolution. As a successful resolution will be consensus-based, active outreach during the summer and fall of 2015 to all regions will ensure that Member States are comfortable with the proposal and can get clear and convincing answers to any questions or concerns.

It has been specifically recommended that UN Live be presented as a gift to the UN, and that it be clarified in the UNGA's approval that UN Live will impose no budgetary obligation or financial liability on the UN.

The coordination and collaboration between UN Live and the UN Secretariat will be governed by a Relationship Agreement such as that between the UN Foundation and the UN. Other models to review for possible inspiration include the UN Global Compact, the International Peace Institute, and the more recent Sustainable Energy for All.

PROCESS

In the period ahead, legal and governance arrangements will be actively pursued and supported for:

- UNGA approval, under the co-sponsorship of the Danish government, followed by development of a Relationship Agreement with the UN, in collaboration with UNDP and UNOLA.
- Establishment of a Foundation for UN Live in Denmark with optimal legal treatment of UN Live taxes.
- Review of instruments to make tax-exemption possible for potential donors in other countries.
- Creation of rules governing a) intellectual property and open-source issues, and b) principles for UN Live community members (visitors, users), especially relating to the online platform.

RISK MITIGATION

Like any other ambitious project, the UN Live Museum comes with a number of project risks that must be managed and mitigated. The biggest of these risks fall into four major categories:

- **Stakeholders:** Securing the needed political support for UN Live both globally in the UN system, and locally in the country hosting the UN Live Building will be important to realize the vision.
- **Financials:** Establishing and operating the museum in a financially sustainable way will require sufficient funding up front and a realistic plan for ongoing fundraising.

- **Participants:** Attracting and retaining a high volume of participants and visitors - both online and at the building, containers, and screens - will demand exceptional quality control of content and constant innovation.

- **Building:** Securing the proper site and managing the construction process to meet tight deadlines and respect cost constraints will be essential for success.

Risk mapping and next steps

Below is an overview of the perceived most important risks, their likelihood of occurrence, anticipated effect, and the planned mitigation. A more detailed

analysis of the main project risks and mitigation strategies will be developed as a part of the detailed feasibility study during the coming months.

The detailed risk description will form the basis for a robust risk management process. This will be established during the fall of 2015. In the initial phases of the project the risk management process will be run by the UN Live Secretariat. At later stages it will be managed by the UN Live senior management team with oversight by and quarterly reporting to the Board of the Association for a UN Live Museum.

TABLE 4: OVERVIEW OF KEY RISKS

| Category | Risk area | Description | Likelihood | Effect | Mitigation |
|---------------------|---------------------------|--|------------|--------|---|
| Stakeholders | UN | Lack of necessary UN support to ensure a General Assembly Resolution in the 70th session | Low | High | Intensive stakeholder management effort among UN agencies and key member state representatives has been ongoing in 2015 and will be further intensified July-September 2015. |
| | Host Country | Lack of political support in host country | Low | Medium | Economic and political impact analysis will be shared with key political and administrative stakeholders in the Danish Government and the City of Copenhagen May-July 2015. |
| Financials | Funding for Establishment | Foundation funding is delayed or does not materialize | Medium | High | Funding options are being expanded to foundations outside possible host country to gauge the international appetite for the concept. |
| | Funding for Exhibitions | Ongoing ability to raise funding for exhibitions is challenged | Medium | Medium | Funding model for exhibitions/programs has been shared with leading Danish and international foundations to gauge pre-interest and ensure final models are worked out in close collaboration to be attractive. |
| Building | Site | Unable to secure a favourable deal for iconic site in host city | Medium | High | Ongoing discussion with By & Havn, developers in Copenhagen, City of Copenhagen officials and the Mayor of Leisure and Culture. Economic and political impact analysis will be shared with key City of Copenhagen stakeholders. |
| | Construction | Construction of building is delayed or runs over budget | Low | Medium | A world-class cost consultancy will be hired as part of the UN Live management team to oversee construction. Core Five is currently involved. The construction time is conservatively set at five years. |
| Participants | Online | Recruitment and retention of users is slower than anticipated | Medium | Medium | UN Live Online will be introduced as a minimally viable product for live testing. Its development will be agile and scaling will be based on demand and continued development in close interaction with users. |
| | Building | Visitor numbers to the UN Live Building do not meet target | Low | Medium | Base case in Copenhagen is made using conservative estimates. If needed, the online platform can be leveraged to generate additional traffic and interest for the physical museum. |

TIMELINE AND IMMEDIATE NEXT STEPS

Towards 2020, the overall project timeline (as explained in the Introduction to UN Live) includes gradual establishment of three platforms starting with UN Live Online and UN Live Networks and full launch of the UN Live concept with the opening of the UN Live Building in 2020. The overall 5-year project timeline towards 2020 includes a common feasibility stage covering the three platforms followed by a sequenced establishment and gradual scaling of the three UN Live platforms.

This chapter focuses on the immediate next steps for UN Live over the coming 5-6 months to:

- Ensure a UN General Assembly Resolution
- Conduct detailed feasibility study
- Secure funding for establishment of the three UN Live platforms or gain initial commitments from leading Danish, Nordic and international foundations

Execution of the three immediate next steps requires bridge funding for the last part of 2015.

IMMEDIATE NEXT STEPS

There are three immediate next steps for the UN Live project during the second half of 2015. These are all part of the feasibility stage. At the end of 2015 there will be a go/no-go decision based on the outcome of the UN General Assembly Resolution and the outcome of the fundraising process.

UN General Assembly Resolution

The UN Live Secretariat currently works with the Danish Ministry of Foreign Affairs and the Danish Permanent Representative to the UN to develop a draft resolution and build the needed political support to ensure a UN Live Resolution at the opening of the 70th Session of the UN General Assembly in the fall. The aspiration is that the resolution is formally presented by at least two countries early October and that there will be a decision reached by late 2015. The resolution will be a stand-alone text that states that the UN will welcome a formal UN museum.

The success of this resolution depends largely on the ability to secure funding for UN Live Copenhagen and the support from a broad and diverse group of countries.

Detailed Feasibility Study

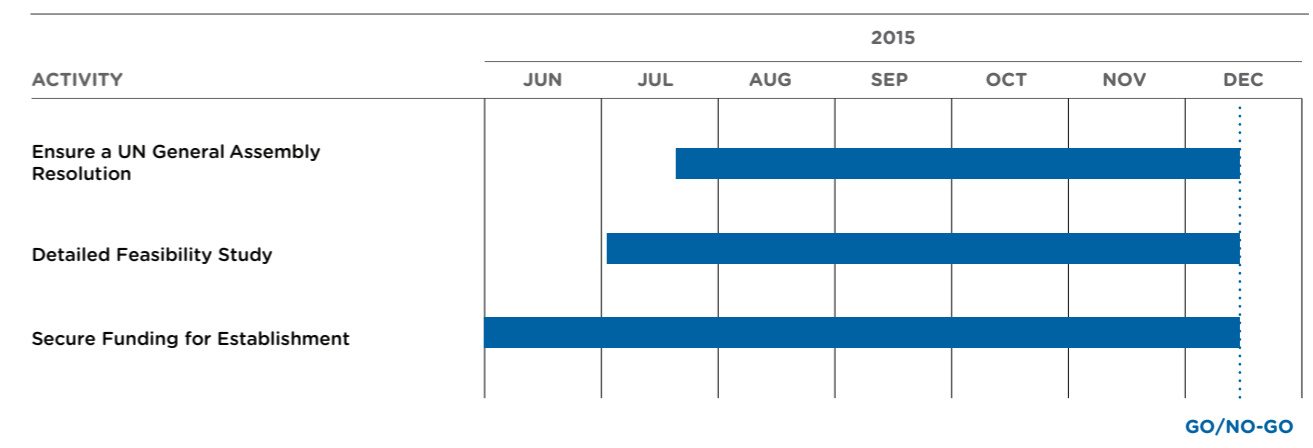
During the fall, the UN Live Secretariat will conduct a detailed feasibility study that complements this preliminary feasibility study on areas of great importance. This include a:

- Detailed feasibility study on the exact cost of establishing and operating UN Live Online and UN Live Networks
- Final an fine-tuned operational model for UN Live Copenhagen
- Detailed building brief to use in architectural competition as well as a site analyses
- Due diligence on the right legal setup in collaboration with a law firm

Funding for Establishment of UN Live

Tight due diligence on the legal setup is essential to attract the funding needed to establish UN Live. The UN Live Secretariat will work to secure this funding for each of the platforms or at least gain initial commitments from leading Danish, Nordic and international foundations. This process will take place during the summer and throughout the fall. The UN Live Secretariat is in the process of raising bridge financing to conduct the catalytic work required during the rest of 2015.

FIGURE 26: OVERVIEW OF 2015 ACTIVITIES



UN Live – Museum for Humanity
First edition 2015

Photographs:

- Introduction to UN Live, p. 8-9: Vijay Hu, Pixabay.com
- The UN Live Programme, p. 16-17: Meredith Hutchison/International Rescue Committee, 2015
 - The photograph is from the International Rescue Committees "Vision Not Victim Program", which enables adolescent girls to envision a positive future for themselves, and by sharing their ambitions, create change in their lives and communities.
 - The photograph depicts Sifa, Age 15, who have the vision to become a journalist. She describes the photography: *"In this image, I am reporting on several current events in South Kivu for the national radio station, for which I am the Deputy Director. Every day I get to share news, facts, information and the stories of those people I meet with the world. I want to change the issues we talk about."*
- UN Live Online, p. 28-29: Permanentka, Pixabay.com
- UN Live Network, p. 36-37: Meredith Hutchison/International Rescue Committee, 2015
 - The photograph is from the International Rescue Committees "Vision Not Victim Program", which enables adolescent girls to envision a positive future for themselves, and by sharing their ambitions, create change in their lives and communities.
 - The photograph depicts Muntaha, Age 12, who have the vision to become a photographer. She describes the photography: *"Since I was a young girl, I loved taking people's photographs. I loved going to different events and documenting what was happening—both the good and bad. Now, as a professional photographer, I use my images to inspire hope in others – to encourage love and understanding."*
- UN Live Copenhagen, p. 46-47: VisitFyn, VisitDenmark
- Financial and Fundraising, p. 64-65: Martin Nordmark
- Governance, risk and timeline, p. 72-73 : Abdulmomn Kadhim, Pixabay.com

Design & Layout: AM™, weaream.com

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