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; fundraising 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,

Henrik Skovby
Head of UN Live Secretariat

Jan Mattsson
Executive Project Director

Olafur Eliasson
Committee Chair

1 From meeting at the UN Headquarters in New York in April 2015. See supportive letter from the Secretary-General in Appendix A.
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 reinforcing 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 the opportunity to understand 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 €5.7 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.

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 headquaters 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 decolonization. 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 Hamskjoeld 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.
INTRODUCTION TO UN LIVE

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).

The UN Live Pre-Feasibility Report

FIGURE 1: THE THREE UN LIVE PLATFORMS

UN LIVE ONLINE

- Online platform and community
  - Online exhibitions
  - Games and forums
  - Content production

UN LIVE NETWORK

- Containers, screens and local museums
  - Temporary exhibitions
  - Forums
  - Content production

UN LIVE BUILDING

- Iconic building
- Exhibitions
- Production center
- UN Live Headquarter

There will be a great deal of content sharing and production between the 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 (UN DPI), a dialogue that has already commenced. Correspondingly, the UN Live concept has already benefited from interaction with organisations such as UNESCO, UNDP, UNICEF, UN WOMEN, 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 are core

CIVIL SOCIETY

UN LIVENETWORK

PRIVATE

PUBLIC

Foundations

Nations

Organisations

Companies

Museums

Universities

Schools

Cultural institutions

FIGURE 3: PROCESS OVERVIEW

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. Preparations 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, partnerships 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.
THE UN LIVE PROGRAMME
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, 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 wants 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
UN Live will aspire to shape and communicate UN values in new ways.

**Principles**
- **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.
- **Share**: To establish a platform for exchange of knowledge, experiences, and solutions that encourages recognition of cultural and other differences, and that cultivates freedom of thought.
- **Learn**: To establish a platform for learning about themselves in the body of another person and listen to his/her thoughts 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.

**Themes**
- 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 communities 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.

**Activities**
- To deliver on the programme’s three objectives, UN Live will be guided by six design principles that inform how to convert the museum’s vision, core values, and goals into formats that create actual user experiences:
  - **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 engages 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.

**Vision & Mission**
- 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.

**Objective**
- **Learn**: To deliver on the programme’s three objectives, UN Live will be guided by six design principles that inform how to convert the museum’s vision, core values, and goals into formats that create actual user experiences.

**Impact Model**
- UN Live activities spur participants to collaborate on creating UN Live content, including solutions to global and local problems.

**Impact**
- 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, 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

**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.

**Activities**
- 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 pears 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?
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.

- **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 the 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 relationships 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 cooperation. 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 select-ed 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 materials 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: THE RELATIONSHIP BETWEEN THE UN LIVE NETWORK, UN LIVE ONLINE AND THE UN LIVE BUILDING
A model of how content can be globally created, curated, exhibited, shared, as it could apply to the topic of climate change:

- UN Live Building designs a package with key partners - including media, pictures, short texts, historic documents, and current facts - to facilitate discussions on climate change, its causes, effects, and how humanity can deal with it.

- This package is then distributed to the different parts of the UN Live Network in various sizes and formats, depending on the partner’s available exhibition space. Based on this content a discussion about climate change will run simultaneously at both physical locations around the world and at UN Live Online for six months.

- After this period the outcome of these discussions - in the form of stories, quotes, videos, drawings and photos about what climate change means to different people in different situations - is collected and curated into an exhibition.

- The curated exhibition will grow from viewer inputs during its time in the UN Live Building or elsewhere and can afterwards travel to museums around the world.

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.

- What if it did not rain for six months where you live?
- How would you find friends and create a sense of daily life?
- How would you express your feelings?
- How would you cope with uncertainty?
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. Seizing 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 themselves 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 may 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 prejudices 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.
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 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.

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.

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 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.

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.

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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.

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THE UN OF THE FUTURE

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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:
  - Consider topics according to how they affect your local community (for example, education, health, respect and tolerance, the rights of people in conflict, 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.

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?
• 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 fail 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.
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 these, 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 designing 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 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 direction, 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 sta of 24 and a growing network of volunteers and contributors.

### FIGURE 5: UN LIVE ONLINE’S DEVELOPMENT TIMELINE

![Timeline of UN Live Online’s development phases](image_url)

<table>
<thead>
<tr>
<th>Scale</th>
<th>Start-up</th>
<th>Operation and continuous development</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 MONTHS</td>
<td>2.5 FTES</td>
<td>0 users</td>
</tr>
<tr>
<td>12 MONTHS</td>
<td>8 FTES</td>
<td>10,000 users</td>
</tr>
<tr>
<td>36 MONTHS</td>
<td>24 FTES</td>
<td>1 million+ users</td>
</tr>
<tr>
<td>ONGOING</td>
<td></td>
<td>Aspiration of reaching 100 million users</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Activity</th>
<th>Cost Estimate (in € million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Establishment:</td>
<td></td>
</tr>
<tr>
<td>Infrastructure</td>
<td>0.5</td>
</tr>
<tr>
<td>Concept development/initiation</td>
<td>0.5</td>
</tr>
<tr>
<td>Total</td>
<td>1.9</td>
</tr>
<tr>
<td>Start-up phase</td>
<td>1.9</td>
</tr>
<tr>
<td>Development and testing phase</td>
<td>6.4</td>
</tr>
<tr>
<td>Total infrastructure</td>
<td>10.8</td>
</tr>
<tr>
<td>Content</td>
<td>13.8</td>
</tr>
<tr>
<td>Total cost of establishment</td>
<td>25.8</td>
</tr>
<tr>
<td>Annual Operating cost of UN Live Online:</td>
<td></td>
</tr>
<tr>
<td>Fixed operating cost</td>
<td>1.9</td>
</tr>
<tr>
<td>Content related operation</td>
<td>1.9</td>
</tr>
<tr>
<td>Total</td>
<td>3.8</td>
</tr>
<tr>
<td>Total cost of operations</td>
<td>2.2</td>
</tr>
</tbody>
</table>

**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 develop with the final scope and scale of the concept development phase, and will be updated during the second half of 2015.

**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 (€11 million) will be fixed operating costs associated with management, technology, site administration, and support, while the other half (€11 million) are costs related to keeping the platform attractive through 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.

**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
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.

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 traveling 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.

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 reach. 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 40ft, 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.

- 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.

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 much 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 containers and webcams 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.
The success of the UN Live Network’s multi-site setup requires strong execu-
tion. The roll-out and operation will build on three cornerstones: a small team working towards scalable solu-
tions through close collaboration with partners, building on attention to secu-
ity and local sensitivities, and a prag-
matic 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 head-
quarters, sitting close to content de-
velopment, production, and logistics. The team will have their own budget line, and will manage partnership de-
velopment, 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 Build-
ing 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 invest-
ment in equipment. This might require staff or security guards to watch over containers in certain places. Further-
more, it is important that the contents of the containers are kept to a relative-
ly 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 condi-
tions into account. For example, how can UN Live defend sending a con-
tainer 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 con-
tinent) 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 plat-
form – 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-test-
ing of around 50 screens could take place during 2017. It is important that sufficient screens are deployed in stra-
ategic locations prior to the launch of the UN Live Building, as many of them should be integrated as virtual con-
nection 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 incomes from the selling exhibitions de-
veloped at the UN Live Building, while the screens and containers will rely on a more complex operational model. Es-
pically as the network starts to scale, it must fundraise separately with global foundations and share costs with funding partners.

**Partners 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 exist-
ing 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 container and screens. Based on analysis by the UN Live Secretariat, its advisors from the virtual platform com-
mittee, and outside experts, we expect pilot costs to amount to around €18 million. The preliminary cost assessment excludes in-kind contributions of equip-
ment 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 through educational and cul-
tural institutions, local governments, and foundations, together with other local promoters should meet most costs of hosting screens and containers.
- External funding from international founda-
tions and donors should support network establishment and distribution in places where local re-
sources are unavailable.
- Local partnerships on operations e.g. through national UN Associations should be leveraged to cover the op-
ervational 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 Fund-
raising) will be dedicated to tailor unique content to the containers and screens. At full capacity, the cost of this make up €10 million in funding per year.

**Operations**
The initial operating expenses of es-
tablising 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.

**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 facil-
itating 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 after 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
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. It enabled her to reflect on the relevance 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 experimental exhibitions, cultural events such as documentary film screenings and small concerts, educational activities, workshops, summits, and laboratory-style settings that interact 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, or 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.

UN Live Copenhagen is being designed with UN Volunteers and UNOPS to ease the recruitment of current and former UN employees.

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.

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UN Live Copenhagen is being designed with UN Volunteers and UNOPS to ease the recruitment of current and former UN employees.
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 1000 square meters available. 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 international 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 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 from and to 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 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 the UN Live Board and will interface with relevant advisory and liaison committees.

It takes leadership to create a self-organising 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 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 sensitize 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.
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, with rates 10% below the conservative scenario. In the pessimistic case, there is no tourism growth until 2020, and UN Live fails to realize the expected market penetration, with rates 10% below the conservative scenario.

UN Live’s online global reach and appeal, the world-known UN brand, and UN Live’s online global reach and appeal, together with the Nordics’ strong international appeal, should attract tourists from the Nordics (four million residents live within two hours’ 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.

The building will invite the public inside. Buildings will balance one another and 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 a civic 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.

**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 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.

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.
- **Visitors** should be movable 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 highly flexible 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.

**Attendance Projections**

- **Conservative scenario**
- **Optimistic scenario**
- **Pessimistic scenario**

**Figure 9: Overview of Attendance Scenarios**

- Excluding business visitors.
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 artifacts, 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, 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 10,000 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.

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

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.

SITE OPTIONS

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 Norhavn. 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 neighborhood, 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
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 and 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 suited 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.

SITE INFO
• Ownership: Redmolen is owned by the pension fund, PFA
• Size: 25,000 m²

SITE INFO
• Ownership: Marmormolen is owned by By & Havn
• Size: +25,000 m²
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 Copenhagen 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.

**FINANCIALS**

**ESTABLISHMENT COSTS**

The cost consultancy Core Five has performed a preliminary cost assessment 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 planning, 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 allowances 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 targeted rate of €8,000/m² (circa DKK 60,000/ m²), 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

**ASSUMPTIONS**

<table>
<thead>
<tr>
<th>Assumptions</th>
<th>Budget for UN Live Copenhagen (€ million)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>320</td>
</tr>
<tr>
<td><strong>Exhibition design and fit out</strong></td>
<td>53</td>
</tr>
<tr>
<td><strong>Architects, engineering, other fees and direct costs</strong></td>
<td>54</td>
</tr>
<tr>
<td><strong>Construction works</strong></td>
<td>213</td>
</tr>
</tbody>
</table>

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

**OPERATIONAL COSTS**

**Sustainability and energy efficiency**

- The museum is designed to be as sustainable and energy efficient as possible, adhering to the UN’s ambitious sustainability goals.

**Attendance**

- The museum is designed to attract large numbers of visitors, with peak attendance expected during the early years.

**FUTURE PROJECTIONS**

- The museum is designed to adapt and grow over time, with potential for expansion and additional features.

**Construction and operations**

- The museum is designed to be constructed in stages, allowing for phased construction and operations.

**Cost drivers**

- Complex shapes and large volumes and spans
- Many different functions in a one-building envelope
- A need for large, flexible gallery space
- Generous circulation routes
- Many lifts and escalators

**Benchmark of typical museum costs €/m²**

<table>
<thead>
<tr>
<th>Museums</th>
<th>Local</th>
<th>Regional</th>
<th>National</th>
<th>Iconic/ International</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>€2,000</td>
<td>€3,000</td>
<td>€4,000</td>
<td>€5,000</td>
</tr>
<tr>
<td>Cost</td>
<td>€6,000</td>
<td>€8,000</td>
<td>€10,000</td>
<td>€12,000</td>
</tr>
</tbody>
</table>
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 exhibits. 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, collaboration 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 €38.8 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. This assumes 2,000 square meters of special exhibition space will be changed annually.

**Funding of the New Content**
The funding needed for new content is expected to be raised mainly through sponsorships and public contributions. The annual target for new content (excluding sponsorships and public contributions) is expected to be €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**

<table>
<thead>
<tr>
<th>Operating model high level breakdown</th>
<th>€ million</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total revenue from operations</td>
<td>15.7</td>
</tr>
<tr>
<td>Staff costs</td>
<td>-7.5</td>
</tr>
<tr>
<td>Admin (insurance, marketing, taxes etc.)</td>
<td>-2.5</td>
</tr>
<tr>
<td>Operating costs (Services, cleaning, security, utilities)</td>
<td>-4.4</td>
</tr>
<tr>
<td>Operating surplus</td>
<td>1.3</td>
</tr>
<tr>
<td>Annual funding target for new exhibitions</td>
<td>-6.0</td>
</tr>
<tr>
<td>Target for new content/ special exhibitions</td>
<td>funding need with 2000m² of special exhibitions a year</td>
</tr>
</tbody>
</table>

**FIGURE 18: PROPOSED BREAKDOWN OF FUNDING FOR NEW CONTENT**

<table>
<thead>
<tr>
<th>Proposed breakdown of funding for new content</th>
<th>€ million</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual funding need for new content</td>
<td>-4.7</td>
</tr>
<tr>
<td>Revenue from special exhibitions</td>
<td>0.8</td>
</tr>
<tr>
<td>Target for new general and thematic sponsorships*</td>
<td>6.0</td>
</tr>
<tr>
<td>Operating surplus with sponsorship</td>
<td>2.1</td>
</tr>
</tbody>
</table>

*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 institutions.

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 middle of the sampled museums and attractions (which range 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 range 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.

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. The 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 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.

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 €50.0 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.

Business Activities

UN Live Copenhagen will offer facilities for meetings, smaller conferences, and events. Revenues generated from these activities are expected to be €11 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 €300 for 10,000 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.

UN Live adult ticket price is set at €19. 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 €20-€23, and slight-ly above art museums, typically priced at €20-€23, and slightly above art museums, typically priced at €20-€23, and slightly above art museums, typically priced at €20-€23.
FINANCIALS AND FUNDRAISING
Establishment funds are 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, €33 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 for 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 and 775,000 visits online, the UN Live Network will generate ~€0.8 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 €81 million in new content on an average annual basis. This includes €6.0 million for content at the UN Live Building in Copenhagen, €11 million to develop and optimize new online content, and €10 million for the network, where some content will be adapted from Copenhagen (See figure 23).

FIGURE 22: OPERATING MODEL ACROSS THE UN LIVE PLATFORMS

FIGURE 23: ANNUAL TARGET BUDGET FOR NEW CONTENT
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 950,000 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 1,566,000 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 relatively 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 €81.1 million for investment in new content.

FIGURE 24: OVERVIEW OF FINANCIALS YEARS 1-10

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenue</th>
<th>Costs</th>
<th>Net Cash Flow</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-20</td>
<td>-55</td>
<td>-87</td>
</tr>
<tr>
<td>2</td>
<td>-23</td>
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</tr>
<tr>
<td>10</td>
<td>25</td>
<td>55</td>
<td>87</td>
</tr>
</tbody>
</table>

Note: Operating phase assumes that the funding and target investment of €81.1 million in new content is made in all operating years except year six where funds are raised, but not invested in new content. The net-cash flow of zero from year 7-10 indicates a balanced budget.

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 is 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 platforms. 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:
  - First-loss guarantee from foundations
  - First-loss guarantee from government

- Endowment. UN Live aims to build an endowment that over time can replace the deficit guarantee.
UN Live offers two types of thematic sponsorships, and the export of exhibitions.

The €8.1 million needed for ongoing content renewal for the three UN Live 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 sponsorships: 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 (see Appendix G).

OPERATIONS AND NEW CONTENT

The €81 million needed for ongoing content renewal for the three UN Live platforms and the operating gap of €8.8 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 €5-10 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.

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UN Live offers thematic sponsorships: 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 (see Appendix G).

General Sponsorships

UN Live’s thematic sponsors will have the same benefits as the General Sponsor, Gold Package (see Appendix G).

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 foundering 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 government 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.

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GOVERNANCE, RISK AND TIMELINE
In this chapter we describe the legal and organizational 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 organization under the laws of Denmark. Before creating the UN Live Museum this organization 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 establish 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-exempt 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.
- 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 and maintaining 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.

**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 to consider it at 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, so that between the UN Foundation and the UN. Other models to review for possible inspiration include the UN Global Compact, the International Olympic Committee, 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.
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**

<table>
<thead>
<tr>
<th>Category</th>
<th>Risk area</th>
<th>Description</th>
<th>Likely-</th>
<th>Effect</th>
<th>Mitigation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stakeholders</td>
<td>UN</td>
<td>Lack of necessary UN support to ensure a General Assembly Resolution in the 70th session</td>
<td>Low</td>
<td>High</td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td>Host Country</td>
<td>Lack of political support in host country</td>
<td>Low</td>
<td>Medium</td>
<td>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.</td>
</tr>
<tr>
<td>Financials</td>
<td>Funding for Establishment</td>
<td>Foundation funding is delayed or does not materialize</td>
<td>Medium</td>
<td>High</td>
<td>Funding options are being expanded to foundations outside possible host country to gauge the international appeal for the concept.</td>
</tr>
<tr>
<td></td>
<td>Funding for Exhibitions</td>
<td>Ongoing ability to raise funding for exhibitions is challenged</td>
<td>Medium</td>
<td>Medium</td>
<td>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.</td>
</tr>
<tr>
<td>Building</td>
<td>Site</td>
<td>Unable to secure a favourable deal for iconic site in host city</td>
<td>Medium</td>
<td>High</td>
<td>Ongoing discussion with By &amp; Ham, developers in Copenhagen City Hall, is ongoing.</td>
</tr>
<tr>
<td></td>
<td>Construction</td>
<td>Construction of building is delayed or runs over budget</td>
<td>Low</td>
<td>Medium</td>
<td>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.</td>
</tr>
<tr>
<td>Participants</td>
<td>Online</td>
<td>Recruitment and retention of users is slower than anticipated</td>
<td>Medium</td>
<td>Medium</td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td>Building</td>
<td>Visitor numbers to the UN Live Building do not meet target</td>
<td>Low</td>
<td>Medium</td>
<td>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.</td>
</tr>
</tbody>
</table>

**Toward 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.

**FIGURE 26: OVERVIEW OF 2015 ACTIVITIES**

**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 includes:

- 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 analysis
- 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.
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 Committee’s “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 Committee’s “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