



Intellectual Output 1

Co-funded by the
Erasmus+ Programme
of the European Union



Co-funded by the European Union. The views and opinions expressed are, however, those of the author(s) only and do not necessarily reflect those of the European Union, the European Commission or the Agency for International Programs for Youth. Neither the European Union nor the granting authority can be held responsible for them.

Contents

IO1: Virtual Museum Tours

Prerecorded Interactive Tour

Interactive Live Tour

Prerecorded Insights

Live Insights

Virtual Class

Case Study: Calouste Gulbenkian Museum

IO1

Virtual Museum Tours



Virtual museum tours have gained importance during the COVID-19 outbreak, as they have become a source for developing new services and reinforcing the museum's relationship with visitors, users, and the general public through increased communication and interaction. Many museums have rethought their digital strategies and rearranged their organizational and technological infrastructures to reposition themselves within a community that has become more hybrid.

The different types of virtual museum tours described below are examples of tours that many museums may already be implementing. This section is a guidebook based on our common experiences with different types of visitors, and it aims to provide the technical and practical aspects that should be taken into consideration when giving virtual tours. We have divided them into five types: **prerecorded interactive tour**, **interactive live tour**, **prerecorded insights**, **live insights** and **virtual classroom**. Each type responds to different communication and education strategies that may be adopted by museums in their digital approach to cultural content production and delivery.

Virtual Museum Tours

Pre-recorded Interactive Tour

What is it?

A pre-recorded interactive tour is one that combines pre-recorded materials with options that can be selected by visitors. Due to its pre-recorded nature, it doesn't have a live comments / questions section. Interaction comes through the choices the visitor makes: which artworks to explore, which texts to read, which videos to watch, whether to listen to audio or play games, etc.

The viewers or participants will become immersed in the exhibition by the person on the screen. They receive information, but they are also stimulated to think or form an opinion. The role of the person on screen – the guide – is to spark enthusiasm among viewers, make them feel comfortable, and stimulate their thinking processes in a different way to how a live session would work by devising good questions beforehand, giving the person time to think (or the option to press the 'pause' button) or to give hints... and to receive comments in the comment section (depending on the channel).

Where does it take place?

Pre-recorded on site or shared via various social media platforms and embedded in the museum website (Facebook, YouTube, Instagram). In some cases, it can be shared in closed circuits (such as Zoom meetings) or as a complement to virtual classes.

Who conducts it?

The guide could be an educator, a youth worker, a cultural mediator, a curator, an influencer, or a guest specialist, and should be communicative, charismatic and knowledgeable, with good articulation and speaking pace. Complicated vocabulary should not be used.

An audiovisual team is required for sound and image recording, consisting of a camera operator (does not have to be a professional), a director, a lighting assistant and an autocue handler, if necessary.

How should I organize it?

The tour could be complemented with inserts (pictures, audio, video, and animations) related to the subject and it requires a detailed script that should be reviewed and approved by an expert communication team. Choose a maximum of three works/objects to talk about. The script should include an introduction, topic development, and a summary, with a smooth transition between subjects.

How long should it last?

20-30 minutes.

What technical equipment or skills do I need?

Regarding the camera position, there are several options: a fixed pan shot, a medium shot, or a close-up shot at eye level.



Fixed pan shot



Medium shot



Close-up shot at eye-level

If the tour is filmed in a studio:

- Green screen
- Professional camera or tablet
- Tripod
- Pin microphone
- Studio lighting
- (Digital) props
- Autocue (if necessary)
- Make-up (if required)
- Computer program to edit green screen video sequences

The guide should avoid wearing green or purple clothing because this affects the green screen

If the tour is filmed in the museum:

- Professional camera or tablet
- Tripod
- Pin microphone
- Studio lighting
- Autocue (if necessary)
- (Digital) props
- Make-up (if required)

How can I reach my audience?

You can reach your audience via the museum webpage and other platforms such as Vimeo or YouTube. However, these platforms are sensitive to video quality and need a professional approach, requiring a larger budget for production.

Other video conferencing platforms such as Teams, Zoom, or Google Meet can be used when there is a limited budget or equipment.

In addition, prior information may be provided through newsletters or press releases, or can be shared with cooperation partners, youth centers, etc. A little teaser on social media would help spark curiosity.

How can I get youngsters involved in the tour?

Viewers get involved in the creative thinking process, and they learn the important traits of creative thinking and expression. Youngsters will participate by using a computer, tablet, smartphone, or television, as long as there is a Wi-Fi/cable connection. Viewers can make comments in the comment section (depending on the channel), or they can send an email to voice their ideas or experiences. They can also offer feedback through social media.

How can I include youngsters with fewer opportunities and different capacities?

Use language or terms that are easy to understand.

When people receive a link to view the tour, make it easy for them. Don't force them to subscribe. Do it all in one click!

When people buy an entrance ticket to the museum online, a simple Typeform (e.g. survey) to fill in can be included, to give you an idea of the needs of the public in advance.

Social obstacles can be overcome by involving people interested in setting up and promoting the tour.

Working together with public libraries to provide this tour will help reduce financial obstacles. For people with a hearing impairment, an interpreter, or subtitles may be included. For people with a visual impairment, it is advisable to offer a physical description of the work/object.

Educational difficulties can be overcome by using plain language and dealing with topics that are commonplace but interesting. It is always good to keep in mind that the shorter, the better!

With regard to cultural differences, we recommend choosing a topic that will speak to and connect with people around the world: culture, art, sports, everyday life, or music.

Make sure you include the option to allow people to take a break or start the session again. Flexibility is important!

Where can I find inspiration?

[Interactive Tour *Mirror your Portrait* \(only in Dutch\)](#)

Interactive Live Tour

What is it?

An interactive live visit happens in real-time via an online platform and is guided for the viewer and mediated by a guide (educators, youth workers, mediators). The visit is made interactive by including frequent switches from listening (passive) to interactive digital activities (active) that can contain games, individual listening tasks, or video clips. The visitor has a live connection with the mediator who can answer questions, moderate discussions, and give explanations.

Where does it take place?

In the museum.

Who conducts it?

The guide could be an educator, a youth worker, a cultural mediator, a curator, an influencer, or a guest specialist, and should be communicative, charismatic and knowledgeable, with good articulation and speaking pace. Complicated vocabulary should not be used. A longer interactive live visit should be executed preferably by a professional on the topic, as the audience tends to look for more in-depth insight and might have specific questions.

A program manager is required to create the content of the visit and activities.

An audiovisual team is required for sound and image recording, consisting of a camera operator, a director, a lighting assistant and an autocue handler, if necessary.

A multimedia partner may be necessary to create the interactive parts of the program (audiovisual material, games, etc.) based on the concept and input by the program manager.

The guide's clothing must be taken into consideration: block colors are preferred over patterned outfits so as not to cause optical illusions (squares, diagonals, zigzag). According to color psychology, red is irritating, while blue and green are calming.

How should I organize it?

Works/objects should be chosen according to the topic. It is always good to offer visual comparisons. For example, in a history museum: the uniforms of a German soldier, a Russian soldier, or a Finnish soldier.

For works/objects in showcases, it is a good idea to provide an overview and then zoom in to see details, but watch out for reflections from the glass!

Whenever possible, historical artifacts can be held by the mediator and pointed out using fingers. Interaction can be added by showing objects via 3D scans and visuals. While the guide is talking, a 360° view of the artifact is displayed.

Take 3-4 stops during the tour.

For a 45-minute tour, start with a brief introduction, which can be a story, a word cloud or a mind map (5 minutes), before developing the topic. Take 3-4 stops (7-10 minutes each) and in each stop, a story, game or video can be played. End with a summary and a Q&A session (5-10 minutes).

How long should it last?

30-45 minutes.

The average experience for audience engagement in guided activities is 30-40 min. For interactive activities or Q&A, the tour may be extended up to 45 min.

What technical equipment or skills do I need?

- Professional camera (for better quality) or a smartphone
- Microphone
- Tripod or stabilizer
- Computer: for the interactive sequences (to show audiovisual or other extra material)



- Lighting: either extra artificial lighting or a good location in natural light
- A good Wi-Fi connection
- For more lively and engaging interaction, a balance between long-distance shots and close-ups is preferred. A static standing position can be exchanged for walking shots.

- If the exhibition has lots of showcases, reflections from the glass must be considered while choosing the camera position. If the mediator is wearing glasses: watch out for reflections from his/her glasses.



A tablet can also be used instead of a professional camera.

How can I reach my audience?

You can reach your audience via the museum webpage and other platforms such as Vimeo or YouTube. However, these platforms are sensitive to video quality and need a professional approach, requiring a larger budget for production.

Other video conferencing platforms such as Teams, Zoom, or Google Meet can be used when there is a limited budget or equipment.

In addition, prior information may be provided through newsletters or press releases, or can be shared with cooperation partners, youth centers, etc. A little teaser on social media would help spark curiosity.

How can I get youngsters involved in the tour?

The easiest and most organic way to actively engage young people during the tour is to use digital internet environments which they are already familiar with or which they tend to use on a daily basis. Using familiar ways of expressing one's own thoughts or ideas creates a more favorable environment for young people to express themselves and does not add any pressure to acquire skills in new formats. The following are a few examples of apps and websites used in museums and schools which can be used to engage young people during virtual tours. They are suitable for both phone and computer.

Mentimeter, polleverywhere and sli.do: these facilitate different options such as polls, word clouds, ranking, scales, etc. Questions may be directed to and from the audience.

AnswerGarden: enables users to create a word cloud.

Jumpboard (google): facilitates note-taking.

Mindmap (google): facilitates the mapping of ideas or making structures.

Kahoot: allows different types of questions.

Talks by the mediator should alternate with multimedia and interactive clips: for example, short videos, audio clips, games, Q&As.

At the end of the visit, there is time for live feedback and questions.

How can I include youngsters with fewer opportunities and different capacities?

Use language or terms that are easy to understand.

When people receive a link to view the tour, make it easy for them. Don't force them to subscribe. Do it all in one click!

When people buy an entrance ticket to the museum online, a simple Typeform (e.g. survey) to fill in can be included to give you an idea of the needs of the public in advance.

Social obstacles can be overcome by involving people interested in setting up and promoting the tour.

Working together with public libraries to provide this tour will help reduce financial obstacles. For people with a hearing impairment, an interpreter, or subtitles may be included. For people with a visual impairment, it is advisable to provide a physical description of the work/object.

Educational difficulties can be overcome by using plain language and dealing with topics that are commonplace but interesting. It is always good to keep in mind that the shorter, the better!

With regard to cultural differences, we recommend choosing a topic that will speak to and connect with people around the world: culture, art, sports, everyday life, or music.

Make sure you include the option to allow people to take a break or start the session again. Flexibility is important!

Where can I find inspiration?

Interactive Live Tour at the Museum of Negotino (only in Macedonian)

Interactive live tour through Vabamu's permanent exhibition (only in Estonian)

Pre-recorded Insights

What is it?

Pre-recorded Insights are short guided tours that have been pre-recorded and made available for audiences online. As the name suggests, the idea is to provide insights or fragments of an exhibition, focusing on the general topic or only on specific works. It is usually offered via various social media platforms, such as the Live feature in Instagram, Facebook or YouTube, and then uploaded onto the museum's website. In some cases, closed circuits such as Zoom meetings are also possible.

Where does it take place?

Pre-recorded Insights are usually recorded in the museum or historical site, and more specifically, near the works/objects discussed. It is very flexible regarding the space it can be filmed in.

Who conducts it?

An educator, youth worker, mediator, curator, or researcher can conduct Pre-recorded Insights as a guide, together with a camera person and video editor.

The people responsible for these videos should have professional experience with museums and possess academic knowledge about the topic to be discussed. In addition, technicians should oversee the recording and editing of the video.

How should I organize it?

Pre-recorded Insights can vary from basic short social media clips to more in-depth focus videos. The camera position depends on the platform where this

tour will be offered. For Live streams on social networks, it should be vertical; for YouTube and closed-circuit platforms, horizontal.

The guide introduces him/herself and gives a brief summary of what the viewer can expect to see and hear during the tour. The script should include an introduction explaining the inspiration behind the work/object, followed by topic development about its cultural value, and then closing remarks. Optimal stops should be one every 10 minutes, with a maximum of three stops. The scenario should be educational and inclusive.

How long should it last?

The duration should be from 10 to 30 minutes, depending on the social channel where the video will be shared. The ideal length for YouTube videos is up to 30 minutes, while for Facebook and Instagram, a maximum of 10 minutes.

What technical equipment or skills do I need?

- Professional camera (for better quality) or a smartphone
- Microphone
- Tripod or stabilizer
- Lighting: either extra artificial lighting or a good location in natural light

How can I reach my audience?

You can reach your audience via the museum webpage and other platforms such as:

Instagram TV (IGTV): can accommodate up to 240 minutes of video time.

Facebook Watch: audiences on this channel have short attention spans, so videos posted on this channel must be engaging throughout.

Vimeo or YouTube: audiences on these channels specifically want to watch videos, so duration is not a problem.

In addition, prior information may be offered through newsletters or press releases, or it can be shared with cooperation partners, youth centers, etc. A little teaser on social media would help spark curiosity.

How can I get youngsters involved in the tour?

The best way of reaching young people these days is via multipliers (e.g. influencers) on social media, as they can reach the target group faster than ads. Youngsters can get involved by commenting and sharing the video.

How can I include youngsters with fewer opportunities and different capacities?

Use a language or terms that are easy to understand.

When people receive a link to view the tour, make it easy for them. Don't force them to subscribe. Do it all in one click!

When people buy an entrance ticket to the museum online, a simple Typeform (e.g. survey) to fill in can be included to give you an idea of the needs of the public in advance.

Social obstacles can be overcome by involving people interested in setting up and promoting the tour.

Working together with public libraries to provide this tour will help reduce financial obstacles. For people with a hearing impairment, an interpreter, or subtitles may be included. For people with a visual impairment, it is advisable to provide a physical description of the work/object.

Educational difficulties can be overcome by using plain language and dealing with topics that are commonplace but interesting. It is always good to keep in mind that the shorter, the better!

With regard to cultural differences, we recommend choosing a topic that will speak to and connect with people around the world: culture, art, sports, everyday life, or music.

Make sure you include the option to allow people take a break or start the session again. Flexibility is important!

Where can I find inspiration?

Insights on the exhibition [Project Another Country: That Space in Between](#) at MUSAC

The choice of...: A guest talks about his favorite artist or artwork in Mu.ZEE

Live Insights

What is it?

Live Insights are short guided tours that are streamed live and on the spot. As the name suggests, the idea is to provide insights or fragments of an exhibition, focusing on the general topic or only on specific works. It is usually offered via various social media platforms such as the Live feature in Instagram, Facebook or YouTube, and then uploaded onto the museum's website. In some cases, closed circuits such as Zoom meetings are also possible.

Where does it take place?

Live Insights are usually recorded in the museum or historical site, and more specifically, near the works/objects discussed. It can have a live audience and an online one. As a result, it can take place even when the museum is open to the public, as it is more interesting to see people visiting a show, providing the tour does not disturb them.

Who conducts it?

An educator, youth worker, mediator, curator, or researcher can conduct Live Insights as a guide, together with a camera person (does not have to be an expert). Social media staff or a member of the communication team should be available to answer questions at the end of the session.

One support staff member in case it is necessary to warn people to keep their voices down while the live tour is going on.

If the museum plans to produce a series of Live Insights, the first live session should ideally be presented by the artist or curator. Further sessions can be undertaken by an educator or a guest specialist. Personality, communication skills, and charisma must be taken into consideration.

How should I organize it?

At the start of the tour, the camera should focus on the speaker, showing at least his/her upper body. The guide introduces him/herself and gives a brief summary of what viewers can expect to see and hear during the tour. While conducting the tour, the camera may focus on specific works, zooming in on details or panning the room. The camera should be in the vertical position.

As this tour should be very brief, not many works can be shown in one live session. However, several live sessions can be held and saved to a series or playlist.

Tips: Save the best for the beginning, because not all viewers will stay for the whole session, so it is important to capture their attention from the very start. Every second counts, so information must be concise. The decision on how many stops to make during the short clip depends on the exhibition, time, etc.

How long should it last?

Ideally, the Insight Live Tour should have a duration of 10-20 minutes maximum, as attention spans on social media are short.

What technical equipment or skills do I need?

- Smartphone
- Microphone
- Tripod or stabilizer
- Lighting: either extra artificial lighting or a good location in natural light

How can I reach my audience?

You can reach your audience via the museum webpage and other platforms such as:

Instagram Live: audiences on this channel have short attention spans, but they are more accustomed to live sessions. However, live videos can later be uploaded to IGTV, which can accommodate up to 240 minutes of video time.

Facebook Watch: audiences on this channel have short attention spans, so videos posted in this channel must be engaging throughout.

Vimeo or YouTube: audiences on this channel specifically want to watch videos, so duration is not a problem.

A live session should be announced in advance on social media platforms. This can also be used as an opportunity for followers to submit ideas on what they want to see.

A countdown option is possible to remind the public about the event, build anticipation and increase attendance.

In addition, prior information may be given through newsletters or press releases, or it can be shared with cooperation partners, youth centers, etc. A little teaser on social media would help spark curiosity.

How can I get youngsters involved in the tour?

Youngsters can get involved by sharing, commenting and interacting in the comments section after the visit.

How can I include youngsters with fewer opportunities and different capacities?

Use language or terms that are easy to understand.

When people receive a link to view the tour, make it easy for them. Don't force them to subscribe. Do it all in one click!

When people buy an entrance ticket to the museum online, a simple Typeform (e.g. survey) to fill in can be included to give you an idea of the needs of the public in advance.

Social obstacles can be overcome by involving people interested in setting up and promoting the tour.

Working together with public libraries to provide this tour will help reduce financial obstacles. For people with a hearing impairment, an interpreter, or subtitles may be included. For people with a visual impairment, it is advisable to provide a physical description of the work/object.

Educational difficulties can be overcome by using easy language and dealing with topics that are commonplace but interesting. It is always good to keep in mind that the shorter, the better!

With regard to cultural differences, we recommend choosing a topic that will speak to and connect with people around the world: culture, art, sports, everyday life, or music.

Make sure you include the option to allow people to take a break or start the session again. Flexibility is important!

Where can I find inspiration?

[Live insight on the Mu.ZEE Collection](#) (only in Dutch)

[Live insight on the exhibition *Premature Architecture*](#)

Virtual Class

What is it?

A Virtual Class is a museum educational program for school groups carried out virtually via platforms such as Teams, Zoom, or Google Meet, led by a museum educator, where everyone can interact directly with each other.

It uses active learning methods and involves students working with various tools and dynamics such as pre-recorded videos, PowerPoint presentations, practical work, and challenges to visit the museum alone and continue the work in the classroom.

To ensure better inclusion of participants and a smooth workflow, prior preparation between the teacher and the museum educator is needed so that everyone is aware of the concepts and the goals of the virtual class. Usually, topics are connected with the school curriculum, so it is important to set the focus in advance.

Where does it take place?

It is a classroom setup where the participants can either be together at school or connected online at home, while the educator is at the museum or historical site.

Who conducts it?

Two educators who are experienced in working with school groups are recommended (one to conduct the visit, and the other to help manage the group virtually) plus the teacher in the classroom. A technician should be available to offer technical support to all involved.

How should I organize it?

The Virtual Class must have:

- a moment for greeting the group, presentation of the participants and an introduction to what students will be working on
- a conversation about the works/objects (maximum of 3-4). The conversation can focus on aspects of observation and interpretation, streamlined with games, using objects or other tools that enhance and facilitate understanding of the work/object.
- practical work in relation to what has been previously discussed.
- conclusion of the activity or presentation of works with a challenge to visit the museum to complement what has taken place in the class.
- a controlled environment that is quiet and with natural light.

How long should it last?

Not more than 60 minutes.

What technical equipment or skills do I need?

- Each educator should have a computer with an internet connection, a webcam, and a microphone.
- Headphones might be helpful for noise management.
- The school must have specific equipment such as a projection whiteboard, projector, computer, internet, camera, and microphone.
- For younger classes (Elementary School) both microphones and cameras should be turned on, to facilitate spontaneity among the group.

For older students (High School, University) microphones should be turned off; cameras should be turned on.

- Images should be high-resolution in case they need to be projected in class.

How can I reach my audience?

Virtual Classes can be offered to different schools through written communication and online booking. Teams, Zoom, or Google Meet are the most common platforms for Virtual Classes. The advantage of the Virtual Class is that groups that are located outside the geographical area of the museum can be reached.

How can I get youngsters involved in the tour?

- The specific characteristics of the class/group should be taken into consideration prior to booking a Virtual Class.
- There should be a meeting between the teacher and the educator before booking a Virtual Class to discuss the specifics and set up the class structure.
- Ensure that in each class, all participants know how to use the chosen software (for example, how to turn the microphone on and off, how to turn off the camera or leave the conversation).
- It may be necessary to send the school a materials kit to use in practical moments of the class.

The live format is the heart of a virtual class as it allows interaction and challenges. Pre-recorded materials or PowerPoint presentations that include virtual tours, audios, and images could be used to complement the lesson.

The introduction of the participants will help to create the necessary strategies to ensure active participation. Development of the activity depends a lot on the interaction of young people and this will serve as a measure of their motivation and understanding so that the educators can adapt the practice to their needs. Direct questions, starting with personal experiences, usually create a comfortable relationship between educators and youngsters who, when given the opportunity to think, argue, and create, tend to act positively.

How can I include youngsters with fewer opportunities and different capacities?

Use language or terms that are easy to understand.

Provide tools to help students understand the written or spoken word, to control and manage different energies and speeds, to attract attention and concentration so that everyone feels that they are an integral part of the activity.

Where can I find inspiration?

Virtual MUSAC Escuela

Case Study: Calouste Gulbenkian Museum

Type of museum: Art museum

Type of tour: Virtual Class

Platform: Google Meet or Zoom

Duration: 60 min (knowledge section: 40 minutes, practical section: 10-15 minutes, margin of 5-10 min for unforeseen events)

Objectives:

- To promote knowledge about works of art.
- To promote critical thinking and active observation.
- To create connections between different works of art.
- To disseminate the collection to people who do not have the opportunity to visit the museum.
- To provide a **deeper focus** on each work of art, without the distraction of the surrounding environment.

Description of the tour:

This virtual class was designed for young people with disabilities that somehow have difficulty in visiting the museum due to transportation or financial reasons. The first part of the class is dialogue-based and aims to develop critical thinking skills through the interpretation of works of art.

The second part is a creative session, in which the students are given the opportunity to act as curators.

Steps:

- Preparation meeting with teachers and sending images.
- Introduction by the participants and educators.
- Conversation about the context of the museum, asking questions such as: “Have you already been to this museum? If so, what do you remember?” We briefly explain the history of the collection to new visitors.
- Discussion-based activities regarding two or three works from the museum collection, following a collective analysis and reflection model.

For example:



Claude Monet. *The Break-Up of the Ice* (1880)

Oil on canvas

- What do you see?
- If you had to choose a title for this painting, what would it be?
- What materials do you think the artist used?
- Look at the brushstrokes. Do you think they are spontaneous or

deliberate? What to you see that makes you say that?

- What does the work make you feel?

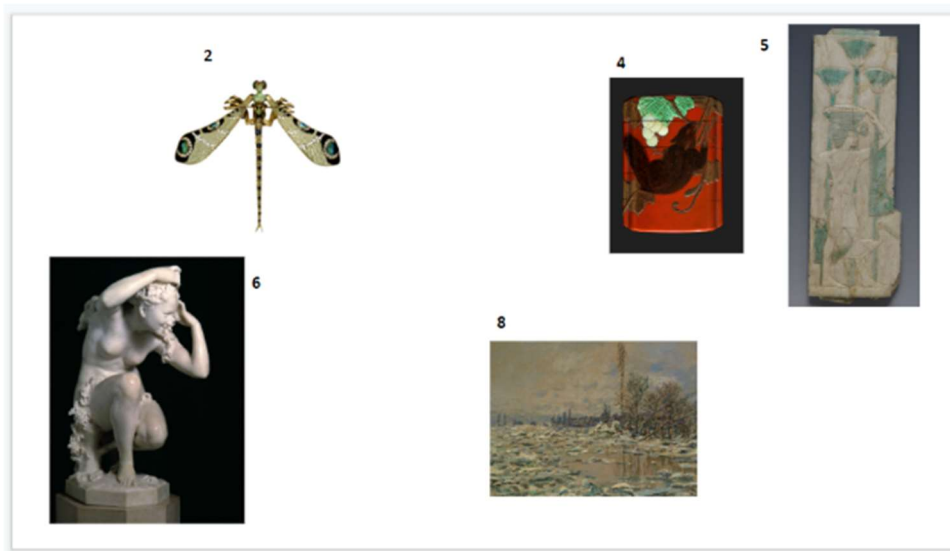
- Using a simple, conversational approach, we explain what a curatorial practice is:
 - What is a curator?
 - What is the curator's role in a museum?
 - Give simple examples with which the participants can identify, like decorating a house.
- Divide the participants into small groups, ideally of three participants each. Each group must choose five works of art (out of nine). The chosen works should have a common factor such as their colors, materials, forms, themes, or the memories they evoke.
Note: The practical exercise should be short and with simple connections.

An example of the works of art to choose from:



- Each group must share their selection and explain their choices.
- At the same time, the educator can organize a page featuring the selection made by each group.

Example of 2 selections:



Developed mechanisms and tools for the virtual tour:

- **Important points to consider when choosing the works of art:**
different artistic expressions, different techniques, content, and details for a simple observation process. These aspects offer a significant sample of the works that are in the museum, but they also make it possible to identify different elements in each work of art.
- **Important points to consider when choosing the questions to ask:**
always discuss the materials; use simple, sequenced questions and answerable questions from direct observation. They should be aimed at specific students in order to foster a close relationship and promote engagement of every participant.
- **Create a PowerPoint presentation as a simple tool:** use a language

that is easy to understand, with appropriate font sizes. Use high-resolution images. This presentation will serve as a starting point which contains the same information for everyone.

- For the group work, the works of art must be printed in color to facilitate the practical exercise and the connections between each one.
- The museum team should have a **prior meeting** –ideally, using the same platform for the virtual class– with the teachers and technicians accompanying the group. At this meeting, the educators should explain the activity and the trigger points that will need the intervention of the teacher. For example: focusing the students' attention on a detail, encouraging the group participation, and making sure everyone has access to everything. Through this preparation, the teacher can create, in advance, the proper environment for the activity.

Challenges:

- A bad internet connection can completely spoil the dynamics of the virtual class.
- The teacher accompanying the group must have previously knowledge of the structure of the visit and be an active helper with regard to the dynamics of the virtual class; otherwise, the group could easily lose their concentration and interest in the activity.
- The success of this class can be compromised by too large a disparity between the cognitive and sensorial needs of the participants.

Contacts

mu-zee-um vzw

Edith Cavellstraat 10b

8400 Oostende

Belgium

mu-zee-um.be

info@mu-zee-um.be

Vabamu. Museum of Occupations and Freedom

Toompea 8

10142 Tallinn (Harjumaa)

Estonia

vabamu.ee

info@vabamu.ee

Berlin Wall Foundation

Bernauer Straße 111

13355 Berlin

Germany

stiftung-berliner-mauer.de

info@stiftung-berliner-mauer.de

Youth Association creACTIVE

8mi Septemvri br.3 -3/58

1000 Skopje

Republic of North Macedonia

kreativ.mk

kontakt@kreativ.mk

Museu Calouste Gulbenkian

Av. De Berna 45A

Lisbon 1067-001

Portugal

gulbenkian.pt

museu@gulbenkian.pt

MUSAC. Museo de Arte Contemporáneo de Castilla y León

Avda. Reyes Leoneses, 24

24008 León

Spain

musac.es

musac@musac.es



VABAMU



 CALOUSTE GULBENKIAN
FOUNDATION

MUSAC
Museo de
Arte Contemporáneo
de Castilla y León

