THE EXPERIENTIAL TOURISM FOR CHILDREN IN THE MEMORIAL MUSEUMS OF SIGHETU MARMAȚIEI. CASE STUDY: THE MEMORIAL OF THE VICTIMS OF COMMUNISM AND OF THE RESISTANCE AND THE ELIE WIESEL MEMORIAL HOUSE – THE MUZEUM OF THE JEWISH HERITAGE FROM MARAMUREȘ

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Abstract: - *The experiential tourism for children in the memorial museums of Sighetu Marmației. Case study: The Memorial of the Victims of Communism and of the Resistance and the Elie Wiesel Memorial House – The museum of the jewish heritage from Maramureș.* The XXIst century tourism equals to an ample, continuous and targeted development of all kinds of tourism towards all age groups. Regardless of the type of tourism – either mass tourism or niche tourism – the children represent a delicate and critical target group, one that requires tailor made activities, especially those carried out inside memorial museums. The combination, per se, between the educational tourism and the experiential tourism enriches the educational role and the goal of the activities implemented in museums – the safeguarding and proper transfer of historical and cultural knowledge towards future generations. The experiential side in tourism contributes to the better understanding of the main features defining tourist attractions and often requires practical innovations. As a method of understanding and long term knowledge retention, the touristic services designed for children have to have a content adapted to specific age categories. This paper analyzes and evaluates the touristic and experiential character of the services designed for children and young people under the age of 18 years old offered on the premises of the two memorial museums from the city of Sighetu Marmatiei. The paper also aims, through a series of proposed experiential activities, to enrich the conceptual framework of tailor made activities designed for children.

Key-Words: dark tourism, memory tourism, tourism for children, experiential school tourism, Sighetu Marmației, Elie Wiesel Memorial House, The Memorial to the Victims of Communism and of the Resistance

1. Introduction

The experiential tourism represents a subject matter for numerous studies that analyze it from different perspectives – touristic (Ashworth, G. J., 2002, Uriely N., 2016), economic (Chang, S., 2018, Loureiro, S.M.C., 2014, Jamin, A., Zain, Z.M., et al., 2020), psychologic (Craig Wight, A., 2006, Korstanje, M.E., Babu, G., 2015), social (Artan, E.C., 2008) and educational ones (Stone, M.J. Petrick, J.F., 2013, McGladdery, C.A., Lubbe, B.A., 2017). Independent of the targeted age groups, the experiential tourism features two main components – the creation of the experience and the management of the resulted experiential service / product.

The creation of experiential services and products intended for children and pupils represents a constant development (Poria, Y., Atzara-Poria, N., Berrett, M., 2005, Islam, B., Islam, K., Shamsuddin, K., 2014). Due to concerns regarding the potential negative impact of experiential activities that could cause emotional and psychological distress because of differences in cognitive and emotional awareness of children, the process of designing experiences gravitates around venues with a controlled environment, such as museums (Israfilova, F., Khoo-Lattimore, C., 2018, Kerr, M.M., Price, R.H., 2020). Therefore, the creation and stage setting of experiences for children and pupils in memorial museums represents the main goal of the study. Because the

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Memorial of the Victims of Communism and of The Resistance and the Elie Wiesel Memorial House-the museum of the Jewish heritage from Maramureș (EWMH) highlight important and dramatic historical settings and events, both venues fall into the category of dark tourism and thus require special attention when it comes to the process of designing tourist experiences for children and young people.

The paper's objective is to analyze the current experiential offer intended for children and pupils in the two memorial museum from the city. The study encompasses an experimental component too, based on the results achieved within the AUF 2019[1], AUF 2020[2] projects.

Through the proposed experiential activities, the paper aims to ethically and sustainably enrich the conceptual framework of tailor made activities designed for children and pupils in the two venues by proposing experiential activities designed for distinct age groups, related educational level and interests.

2 Theoretical framework

The locations of major historical events (battle fields, cemeteries, concentrations camps, prisons, massacre places etc.) or the ones associated with the deaths of celebrities, political, historical and religious icons (The Golgotha Hill, The Dealey Plaza from Dallas, Texas, Pont de l'Alma etc.) are place categories enveloped within the dark tourism (Dann, G.M.S., Seaton, A.V., 2001). Dark tourism started as a niche, but in the last twenty years this type of tourism continued to grow and develop fueled by intense media attention that constantly highlights events and provides new informations.

In this regard, the concept of dark tourism can be associated with new modes of message forwarding towards target groups, interaction with exhibits, socializing, co-creation of experiences and learning (Rifkin, J. 2001, Smith, W., 2006, Binkhorst, E., Den Dekker, T., 2009, Prebensen, N. K., Foss, L., 2011, Baharul I., Arif A., 2014, Bos, L., McCabe, S., Johnson, S., 2015, Rhoden, S., Hunter-Jones, Ph., Miller, A., 2016, Yang, F., Meng-Chan Lau, V., 2019, Moorhouse, N., Dieck, M.C., 2019). Last but not least, dark tourism allows tourists to experiment situations that can have a behavioral and emotional impact upon them (Kerr, M.M., Price, R.H., and coo., 2017, 2020, Martini, A., Buda, D.M., 2018).

Researchers also manifested interest in the experiential tourism intended for children (Tagg & Seaton, 1994, Ryan, 1992, Swarbrooke & Horner, 1999, Cullingford 1995, Poria et al., 2005), a sub-category that needs special attention towards the generated emotions through the designed activities, as to avoid contexts that can foster trauma-like experiences, deeps sadness, fear, anxiety, the erroneous understanding of the intended messagges. The development and carry out process of an experiential activity designed for children must revolve, first of all, around their age, a criteria that dictates the setting and the informational contents [Table 1].

The children bound experience must be adapted to their age and to their corresponding cognitive and emotional level (Piaget, J., Inhelder, B, 2005, Poria, Y., Timothy D.J., 2014; Dallari, F., Mariotti, A., 2016, Mocanu, V., Tarnovchi, A., 2020). The age-based adjustement criteria applies also towards the animation and touristic guiding activities that must account for the age related mobility features, attention and concentration capacity, interests and school curriculum (Ilieș, Gabriela, 2018). The children, as a target group for memorial museums can be divided not just by the age criteria, but also by mode of attendance: within families, small groups, school classes.

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Table 1. Category based activities and their management mode according to age and emotional traits

Age category	Death awareness and acknowledgement*	The children's attitude and behavior within the locations of dark tourism	Appropriate activities	Management attributes of proposed activities
7-11	➢ relate death as a process with the animal and plant life ➢ associate death of humans to a deep sleep (an idea encouraged by fairytales and religious beliefs)	➢ play and game oriented attitude (as an individual or group activity using available or personal IT devices) ➢ puzzlement towards expressions of sadness manifested by those around ➢ propensity towards touching the exhibits	➢ stories containing real information and therapeutic fiction ➢ creative activities (drawing, music, poetry)	➢ limited information ➢ short and large letter written messages ➢ a moderate use of technological means
12-15	➢ understand death more clearly and relate it to causal factors ➢ associate death of people as something irreversible ➢ inquisitiveness towards the causes of death	➢ propensity towards a show off like attitude within the group by distracting the attention of fellow pupils or through interactions with the guide ➢ feelings of empathy towards the victims and revenge towards the aggressors	➢ role play exercises and games ➢ thematic competitions	➢ use of sensorial factors (sounds, lights, dummy exhibits, experiments) ➢ the interactive use of IT equipment
16-17+	➢ understand the universality of death, recognize the possible causes, acknowledge their own mortality and its inevitability ➢ interest manifested towards sensitive subjects such as death, harsh living conditions, deprivation of liberty	➢ feelings of anxiety and the ability to dwarf those feelings through humor ➢ reliable discussions among colleagues about the museum exhibits ➢ curiosity towards the presented information ➢ interest towards means of avoiding death	➢ debates ➢ lectures / talks ➢ re-enactments	➢ use of technological tools for information presentation ➢ intensive use of IT equipment

* Sources that inform this column include>Price & Kerr, 2017, 2020; Craig W.A., 2006

Memorial museums act like safeguarding establishments where valuable items are stored, preserved and researched, but the educational role remains the most important one. The educational role of museums is achieved through core activities – the preservation and transfer of historical and cultural knowledge towards future generations, completed by actions and activities that contribute to the development of "*axiological, moral and philosophical principles concerning the natural, ethnical, cultural and religious diversity*" (Moreva L., Specialist for Culture, UNESCO). By

visiting a memorial museum, pupils can build a non-formal learning framework that supplements the traditional learning approach. The educational visits are different from the classical one (Sharpley, R., Baldwin, F. in Sharpley, R., Stone, P.R. 2009), motivating school children to learn more.

In the context of an informational society in need of verified, intelligible and reliable informational flows, museums represent sources of such information. A museum acts like an intermediary between the historical and cultural patrimony and the society, the visitor or tourist. In

the educational sphere that can be achieved by museum through different approaches, the experiential approach is of outer importance.

An important and necessary criteria for experiential tourism development in a museum is the availability of material and technological means supported by the staff's constant professional improvement, whose involvement in educational activities, among classical duties, should take center stage. The educational activity performed in museums represents a qualitative indicator highlighting the efficiency of educational programs and cannot be overlaid on quantitative indicators (number of visitors, number of guided tours, talks, exhibitions, etc.).

When a museum implements educational programs for school children, it provides education not just for those attending, but for the future generations as well. The children of today will become the adults of tomorrow and will bring their own offspring in those locations that left and educational impression on them thorough powerful emotions. According to the statement above, memorial and commemorative museums send the powerful message through values such as compassion, empathy and respect oriented towards human dignity and attached to democracy (Duncan,L., Cretan, R., 2019).

Memorial museum are important because of their accesibility and openess towards cohorts with different historical interests as they hold vast, specialised and detailed informations, that cannot be bound in their entirety in school texts.

The creation of intense empathic emotions through experiential activities is bound to a corollary of factors and elements: the use of original exhibits (that cannot be touched), the use of duplicates, the use of the setting and atmosphere (IT, complex sensorial stimuli), the creation and use of stage design, the creation and use of stories and fiction about the exhibits for generating empathy, the use of other technological means (TVs, tablets, sound amplifiers, screens, etc.), the use of official messages (Ilieș, M., course support, AUF).

2.1 Methodology

Studies from various disciplines (Economy, Psychology, Geography, Sociology) represent the theoretical foundation of this paper. The case study highlight findings that reflect the activities and services available in the museums between 2019 and 2021 that are destined for school children and that can be associated to the dark tourism. The conceptual proposals presented in this paper resulted from the experiential guiding activities conducted during AUF 2019 and AUF 2020 projects. The segmentation of the participants involved in the two projects, based on their age, was done according to criteria such as the level of attention, focus capacity, perception and cognitive capacity to understand and interpret sensitive emotional topics. The established criteria were in compliance the classification and age labeling rules used in media and on PEGI labels for contents and violence (Pan European Game Information) (https://pegi.info/ro).

2.2 The description of the two memorial museums from Sighetu Marmației

Memorial museums are meant to keep the memory of events alive, to create moods and emotions through the development and organization of educational contexts, through the development of myths, folklore, collective memory and inherent "stories", which have the greatest appeal to the public. It is not the chronological distance that transforms the "dark" events into tourist attractions, but rather the resonance of the dark event itself. In other words, dark tourism or thanatourism is the result of historical, political, social or economic circumstances, and the technological factors of today, that can influence the selection and interpretation of places and events that later became tourist products (Lennon, J.J., Foley, M., 2000, Stone, Ph., 2018).

The memorial museums in Sighetu Marmației were established to remember the political oppression and represent a tribute to those who fell victim to political repression and human rights abuses, a commemoration of the victims, compassion for the families of the victims and for the survivors, an assurance that their suffering will not be forgotten, but will not be repeated by future generations. By visiting these places, children can establish connections with the past.

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2.2.1 The Memorial of the Victims of Communism and of the Resistance. Also known as the Memorial Museum of Sighet, it belongs to a generation of museums established in the post-communist Eastern Europe to highlight human rights abuses committed in the communist period (https://www.memorial sighet.ro).

The establishment initiative of a memorial museum in Sighetu Marmației belongs to Ana Blandiana and Romulus Rusan, who, through the Civic Academy Foundation, campaigned for a venue dedicated to the victims of the communist repression. The museum was established in the building where a communist political prison operated between 1948 and 1955 and where members of the national political, cultural, and religious elite, considered a danger to the respective regime, were exterminated. The history of the building begins in 1897 when it was built to serve as a prison, and had the same functionality until 1977. After that year the building changed its purpose several times until 1989, later becoming a ruin until 1993.

The Civic Academy Foundation bought the building in 1993. The museum opened its doors for the first time in 1997 as an establishment that was part of a greater memorial complex called The Memorial of the Victims of Communism and of the Resistance (www.memorialsighet.ro/).

The main purpose of the projects developed by the Civic Academy Foundation is to offer civic education to the general public and to young people for a better knowledge and understanding of the history of the country.

Bounded at first to just a few rooms, the Sighet Memorial Museum has expanded considerably since its inauguration and now includes 87 themed exhibitions arranged in most of the former prison cells. The museum space is completed by commemorative artistic representations located in different places - one in the museum courtyard (photo 1), another located at the outskirts of the city, marking the prison victims' cemetery, and a modern conference room.

Photo 1. The statuary group – The Cortege of the Sacrificial Victims (source: Alina Simion)

2.2.2 The Elie Wiesel Memorial House-the museum of the Jewish heritage from Maramureș. The Elie Wiesel Memorial House presents features defining the personality and work of the recipient of the Nobel Peace Prize in 1986, and in parallel, features depicting the life of the Jewish community from Maramureş, including the impact of the Holocaust (http://muzeulmaramuresului.ro/descopera/casa-memoriala-elie-wiesel/).

The museum is arranged in the house where Elie Wiesel was born and where he lived with his family, until the deportation to Auschwitz. The history of the building begins before 1922, when the Wiesel family moved to Sighet and opened a grocery store right inside the same building, where the family's living space was located, and operated until the time of deportation. Subsequently, the building was used as a social house until 2002 when it was transformed into a museum.

The museum is organized with an emphasis on the life of the Jewish community from Maramureș before the Second World War. This theme is represented in three rooms. The life and work of Elie Wiesel represents the theme of another room, with the presentation of the Holocaust and its impact on the Jewish community from Maramures being arranged in an intermediate room.

Most of the known and popular information about the Jewish community focuses on the Holocaust. The Holocaust is a dramatic lesson about the vital importance of respect for each person, regardless of race, religion, age,

social status, or anything else that might create divisions. The museum in Sighetu Marmației emphasizes the main stages of historical importance from the communities past. The period of calm before the Second World War, the deportation and the Holocaust, the survivors returning home.

3 Results

The results of the study highlight the specificities of experiential tourism services for children currently conducted in the two memorial museums. At the same time new activities were proposed to diversify this aspect, depending on the age of students. Visiting memorial museums that fall into the category of dark tourism triggers various experiences, even from a simple tour. If the tour engages the visitor into complex and related activities or services, then a tourist experience can be achieved. The intensity of an experiential visit depends on the number and diversity of sensory stimuli combined in the designed activities, which also determines the intensity of the subsequent attitudinal and behavioral transformation of the person involved in an experiential tourist activity (Campos C., Mendes, J., Valle P., Scott, N., 2016). In their study, they (Campos, C., et al., 2016) emphasizes that multiple sensoriality leaves a lasting impression in the memory and that the sensory dimension is of vital importance in the experiences of the tourism consumer.

In the two museums, in the activities conducted with school children, the most common styles of guiding belong to the concept of classical guiding, with few elements of experiential tourism. The guiding style is different from one venue to the other.

In the case of the Elie Wiesel Memorial House (EWMH), the guided tour is organized by the museums staff in a similar fashion, regardless of the group's size or background, by visiting the halls according to their theme. The average guidance lasts for 30 minutes. The visitors have the possibility of revisiting certain features on their own.

In the case of The Memorial of the Victims of Communism and of the Resistance (MVCR), the guidance is based on audio recordings and starts right at the entrance in the

museum with an audio presentation narrated by Ana Blandiana. The audio introduction has two story lines – one is designed for adults, the other for children. At each floor, visitors can listen to other audio presentations. Afterwards, the visitors are free to explore the thematic rooms on their own. The average time spent exploring is 35 minutes for the superficial visitors and of about 90-120 minutes for the motivated visitors. The museum's staff participates in the guiding process only at request and at special occasions.

Although the current trend in the visiting process in museums is to ensure that visitors interact with an easy to use infrastructure that allows the understanding of its theme and exhibits, the existence of a "real image" of the period represented through historic buildings, can trigger deep experiences for school children. The two memorial venues analyzed in this paper have the advantage that both are hosted in historical and original buildings, but the political and historical context of the past decades didn't facilitated the conservation of the original spaces. The interior arrangements in the two museums were made in accordance with the popular guidelines in the early 2000s, with the original setting being presented through photographs. Alongside the architectural elements and perceived living conditions, the numerous personal photographs displayed trigger emotions and their associated effects (Buda, D.M., 2018).

Photo 2. The gallery of the former political prisoners and deportees (source: Alina Simion)

It is already a fact that visual materials (photographs, movies) have an impact on the informational retaining capacity among school children, but in the case of sensitive events such as the Holocaust and the communist re-

pression, caution is advised when using this type of historical sources. The purpose of a visit to a memorial museum gravitates around the idea of attitude formation and should not cause emotional distress.

At the moment, in the two memorial museums, the emotional response of tourists is obtained through visual and audio materials (photographs, audio recordings of testimonials, sounds, music). In the case of MCVR, in the two existing and popular black cells, the visitors can close the doors and experience, temporarily, intense feelings.

In the two analyzed cases, the guided tours (long, short, thematic) represent the main form of visitor interaction with the museums. The visiting experience is completed through

the organization of summer schools (https://www.memorialsighet.ro/category/en/center-for-studies/summer-school/), partnerships with educational units that represent an opportunity for an active involvement of school children in the daily activities of the museums (example – *Behind closed doors. Growing up under totalitarian regimes / Growing up in times of war* - https://www.memorialsighet.ro/w-child-project/; *Behind closed doors. Learning from the history of the XXth century* - https://www.memorialsighet.ro/w-child-project/). Also, school children are involved in museum activities on special occasions such as commemorative days [Table.2.].

Table 2. Commemorative events organized in the two memorial museums from Sighetu Marmației

The Memorial of the Victims of Communism and of the Resistance	The Elie Wiesel Memorial House – the museum of Jewish culture from Maramureș
The commemoration of the death of Iuliu Maniu (February)	The International Holocaust Remembrance Day (January)
The Heroes Day (coincides with the religious celebrations held for the day of the Ascension of the Lord, and has a variable date, in May-June)	The commemoration of the deportation day of the Jewish people from Maramureș (May)
The commemoration of the birth of Ilie Lazăr (December) (https://www.memorialsighet.ro/ilie-lazar-120-de-ani-de-la-nastere/)	The commemoration of the birth of Elie Wiesel (September)
The commemoration of the death of Corneliu Coposu (November)	The National Holocaust Remembrance Day (October)

As stated above, the designed activities and associated information intended for school children must account for the age related specificities of each category and to be established

according to criteria such as level of attention, focus capacity, perception and cognitive capacity to understand and interpret sensitive emotional topics. [Table.3.4].

Table 3. The interactiveness level of experiential activities at the Memorial of the Victims of Communism and of the Resistance

Age category	Interactivity level		
	Low	**Medium**	**High**
7-11	**1-(MVCR)** The identification of residence locations (settlements / counties) using the map of Romania for 5 political prisoners detained in the Sighet Penitenciary. **2-(MVCR)** The identification of proeminent political, religious,	**5-(MVCR)** The life of Ilie Lazăr (education, career, the prison sentence) **6-(MVCR)** Sculpture experimentation using improvised objects and materials in a cell. **7-(MVCR)** Stories about	**11-(MVCR)** Communication exercises using the Morse code (requires an initiation with sounds and rithms). **12-(MVCR)** Imagination exercise: surviving into a

Age			
	educational, cultural figures that were imprisoned at the Sighet Penitenciary. (completion of documentation sheets) **3-(MVCR)** Writting exercise of known verses on a piece of cloth. **A4(MVCR)** Expressing emotions felt while visiting the museum on a board.	people and events from inside and outside of the prison (Ilieș, M., AUF 2019).	cold cell in wintry conditions.
12-15	**2-(MVCR)** The identification of proeminent political, religious, educational, cultural figures that were imprisoned at the Sighet Penitenciary and the reasons for their incarceration. (completion of documentation sheets) **8-(MVCR)** The analysis of political elements related to communism (communist legislation) and their impact on people. **3-(MVCR)** Writting exercise of known verses on a piece of cloth. **4-(MVCR)** Expressing emotions felt while visiting the museum on a board.	**9-(MVCR)** Christmas caroling carried out in secret from the guards(Ilieș,M., AUF 2019). **6-(MVCR)** Sculpture experimentation using improvised objects and materials in a cell. **10-(MVCR)** Pondering exercises in front of original exhibits *(door, the Black)*.	
16-17+	**8-(MVCR)** The analysis of political elements related to communism (communist legislation) and their impact on people. **3-(MVCR)** Writting exercise of known verses on a piece of cloth. **4-(MVCR)** Expressing emotions felt while visiting the museum on a board.		

*1 – activity   **MVCR – The Memorial of the Victims of Communism and of the Resistance

Table 4. The interactiveness level of experiential activities at the
Elie Wiesel Memorial House – the museum of Jewish culture from Maramureș

Age category	Interactivity level		
	Low	**Medium**	**High**
7-11	**1-(EWMH)** Planting yellow saffrons in flowerpots (an symbolic plant in the hebrew culture). **2-(EWMH)** Trimming and coloring the Star of David (a symbol of condemned Jews) **3-(EWMH)** Locating the main pre-war (IInd World War) sinagogues from Sighet. **4-(EWMH)** Toy manufacturing using shabby materials	**6-(EWMH)** excercises involving simulations of the handwashing ritual. **7-(EWMH)** exercises involving simulation of prayer rituals within a Jewish family. **8-(EWMH)** Short, emotional stories (real or fictional) depicting Jewish children. (ex: The Journal of Anne Frank. Graphical adaptation - David Polonsky, Ari Folman; The Little Heroes.	**20-(EWMH)** exercises involving simulations of dinning in a Jewish family. **21-(EWMH)** Thematic culinary event organised in the museum's courtyard (Ilieș,M., AUF 2019). **22-(EWMH)** a day of traditional celebrations

	5-(EWMH) Message transcription using invisible writting techniques (messages written with water+lemon juice and read after above a source of heat).	Anne Frank– Litera House Print). **9-(EWMH)** Stories about people and events from concentration camps. **10-(EWMH)** Imagination exercise: if forced to leave their house in a hurry with a single suitcase, what would they put inside it?	(Ilieș,M., AUF 2019)
12-15	**11-(EWMH)** Map identification of nations occupied by the nazis followed by analises and discussions.		
16-17+	**12-(EWMH)** Map identification of the rail routes used to deport the members of the Jewish community from Maramureș. **13-(EWMH)** The identification and highlighting of the city's ghetto location by analizing the map of Sighet during the Second Word War, followed by discutions. **14-(EWMH)** screening of thematic and age approved (low levels of violence and tragedy) movies with school children (ex: The Sound of Music 1965; The Schindler's List 1993).	**15-(EWMH)** The analysis of prayer types in accordance with the moment of the day and by types of activities. **16-(EWMH)** Studying Elie Wiesel's path after using the map of Europe and presented informations. **17-(EWMH)** Imagination exercise: 1)if forced to leave their house in a hurry with a single suitcase, what would they put inside it? 2)the return home after deportation (Ilieș, M., AUF 2019) **18-(EWMH)** Identification of similarities between the Tora and the Bible using text sheets from the two. **19-(EWMH)** The analysis of the Universal Declaration of Human Rights from 1948 and of the Declaration of the Rights of the Child from 1959 in order to extract a parallel between them and the happening of the Holocaust.	

*1 – activity   **EWMH – Elie Wiesel Memorial House

In order to achieve quality experience in a museum, the assigned time frame for group or individual visits must be extended in order to accomodate the designated experiential activities. Most of the time, the visitors, including groups of school children, cover the basic museum tours, that involve aknowledging core informations and exhibits, without connecting emotionally with any. These types of interacti-ons are preferred by the musem's staff, because there are less time and effort consuming. The experiencial activities proposed in this paper can be classified into three categories, according to the level of attention, focus capacity, perception and cognitive capacity of school children [Table.5.].

Table 5. Time and age based activity classification

Age category	Necessary time needed to conduct the proposed activities		
	10 min -15 min	30 min (+)	1 h (+)
7-11	1-(EWMH) 3-(MVCR) 2-(EWMH) 4-(MVCR) 5-(EWMH) 12-(MVCR)	3-(EWMH) 1-(MVCR) 4-(EWMH) 2-(MVCR) 6-(EWMH) 5-(MVCR) 7-(EWMH) 7-(MVCR) 8-(EWMH) 11-(MVCR) 9-(EWMH) 10-(EWMH)	20-(EWMH) 21-(EWMH) 22-(EWMH)
12-15	3-(MVCR) 4-(MVCR) 10-(MVCR) 12-(MVCR)	11-(EWMH) 8-(MVCR) 12-(EWMH) 9-(MVCR) 13-(EWMH) 11-(MVCR)	14-(EWMH) 15-(EWMH) 16-(EWMH) 20-(EWMH) 21-(EWMH) 22-(EWMH)
16-17+	3-(MVCR) 4-(MVCR) 10-(MVCR) 12-(MVCR)	11-(EWMH) 8-(MVCR) 12-(EWMH) 9-(MVCR) 13-(EWMH) 11-(MVCR) 17-(EWMH) 18-(EWMH) 19-(EWMH)	14-(EWMH) 15-(EWMH) 16-(EWMH) 20-(EWMH) 21-(EWMH) 22-(EWMH)

The quality of experiential activities designed for museum is influenced by the acces to technology and specific material resources. Because technology beciomes more involved in the learning process, the modern communication methods can offer learning alternatives for the new generations. The proposed activities [Table.3.4.] require modest resources, are easy to develop and adapt using technological means.

The designed activities must not scare, but generate in exchange emotions of compassion, admiration and the willingness to contribute to a better world. The two museums, that embody suffering, tragedy, violence and death can easily epitomize a high intensity category of thanatourism, that generates powerful emotions. However, children must be protected through activities suited to their emotional and cognitive level in order to control the negative impact of the time spent in a place associated with tragedy, and focused on the positive outcomes.

The development process of experiential activities in commemorative venues must include the upgrade and adaptation of collecti-ons and knowledge base to audiences of different age categories, along with the adoption of innovative visitor interaction methods.

3 Conclusion

The educational activities implemented in museums must be designed according to specifications from the broader school curricula. The lack of cooperation on this level affects the development potential of museums on the educational side, as there is a need for experimenting services and products intended for school children. One solution could be the financing of educational programmes through special funding.

Not all museum activities intended for children can be assumed to be activities in the sphere of experiential tourism. Organized school visits happen during common activities [Table.2.] or while the special educational program - "Școala altfel" (A different school) is under way. Because of high tourist flows, often the prepared educational activities are hard to implement.

Considering the psychological sensitivity of children, the design process of experiential activities for them must adapt the intended know-how and the channels of communication according to their age.

The implementation of experiential activities for children and young adults in venues such as memorial museums facilitates a better understanding and assimilation of core information. Furthermore, the experiences will be shared and the willingness to repeat the experience will grow.

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