

Virtual Travelling Exhibition for Egyptian Dark Stories: Applied to the Screaming Mummy

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Under Supervision

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معرض مسافر افتراضي عن قصص مصر المظلمة: مطبق على "المومياء الصارخة"

ملخص:

المعرض المتنقل هو حدث مباشر صمم لمشاركته مع الزوار من كافة الأعمار في أماكنهم. يجلب ثقافات العالم وتجارب قصص المغامرات وجعل الأماكن البرية تنبض بالحياة في شكل عرض باستخدام العروض التفاعلية والتصوير الفوتوغرافي المذهل، علي نطاق أوسع، تعد المعارض المتنقلة نافذة على العالم. المعرض المتنقل هو شريك مع المتاحف والمراكز العلمية والجامعات والمعارض في جميع أنحاء العالم في المشاريع ذات الصلة والمهمة. فسواء كان معرض المتحف دائماً أو مؤقتاً ، يجب أن يكون هدفه الرئيسي هو توصيل الأفكار أو الحقائق أو المفاهيم بالوسائل المرئية ، وليس مجرد تقديم الأشياء بترتيب ممتع. يعد تغيير المعارض عدة مرات في السنة مهمة شاقة للغاية، خاصة إذا كان عليك "ابتكار" المفهوم من الصفر. لمساعدة المتاحف على تنظيم المعارض التي تتغير باستمرار، توفر المعارض المتنقلة محتوى جديداً بكفاءة أكبر وبشعور بالحصريّة (النقطة الآن قبل أن يذهب!). بالإضافة إلى كونها عنصراً أساسياً لجذب الزوار، يمكن أن تكون استضافة معارض السفر عبر الإنترنت وسيلة توفير كبيرة لتكلفة الأماكن.

الكلمات المفتاحية

المعارض المسافرة؛ القصص السوداء؛ سوق السياحة؛ الواقع الافتراضي.

Abstract:

Travelling exhibition is live event that is planned to be shared with public of all ages in their places. Bring world cultures, experiences of adventure stories and wild venues to life in shows by using interactive tools and stunning photography. From large scale, Tour exhibitions are a window to the world. It's associated all over the world with museums, science centers, universities and galleries on relevant and fundamental projects. Whether, the exhibit is permanent or temporary, its main thematic should be to communicate ideas, reality or concepts by visual means, not merely to present artifacts in a pleasing arrangement. It's a very hard task to change exhibitions numerous times a year, especially if you have to "invent" the concept from scratch. To help museums organize exhibitions that are ever-changing, tour exhibitions provide new content more efficiently and with a sense of exclusivity (catch it now before it goes!). Beyond being an asset for catching visitors, hosting virtual travelling show can be a major cost-saver for venues.

Keywords:

Travelling Exhibition; Dark Stories; Virtual Technology; Tourism Marketing.

Introduction

Traveling exhibitions represent a major element of many museums which work internationally, museums around the world are collaborating with Egyptian museum to import exhibits from Egypt. When Tutankhamun artifacts were discovered between 1922 and 1927, it had sparked extensive interest in ancient Egypt, most of them exhibited in the Egyptian Museum in Cairo until the 1960s; it was the first exhibition to the collection outside of Egypt. Because of these exhibitions, this antiques from the tomb of Tutankhamun were the most travelled artifacts in the world, there have been exported from Egypt to countries around the world like the United Kingdom, United States, Canada, Soviet Union, Japan, and France., etc.

Travelling exhibition usually associated with strict standers and approved services including; conservation, insurance, storage, shipping, mounting, set up, etc., it can then be hosted to one or more venues to drag the life of the exhibition and to allow the widest possible audiences - regionally, nationally or internationally to experience these artifacts and the stories behind (Walhimer, M., 2011). The following exhibitions were hosted to museums and university art galleries with secure facilities and professional staff experienced in handling exhibitions. Such collaborations can help to provide fresh interpretations or more catchy stories and attract new visitors. It has manifested market appeal and drives rise in both audiences and merchandise sales, leading to more revenue, increase access to collections and help in sharing major works with cultural organizations.

For example, using dark stories in Egyptian heritage and history as a new theme for the travelling exhibitions.

Inside the research, we relied on an interview with one of the executors of travelling exhibitions using virtual reality technology in the city of Florence for the King Tutankhamun group, and on the extent of public satisfaction with this type of experiences and their acceptance of it, (www.lamacchinadeltempo.eu).

Central thematic concept of the research

The central theme of is research is the concept of a "Travelling Exhibition" representing from an online exhibition Perspective" Its principle purpose is thus to sustain hosting Egyptian exhibitions in a way that supports Egypt identity and enhances its competitiveness; contribute to destination marketing by a new approach.

Research problematic

The research offers a new perspective on the problematic of hosting Egyptian travelling exhibitions and reveals the dynamics solutions that facilitate their hosting. It's a great solution for the obstacles which travelling exhibition faced when we use real objects. Additionally, this perspective is the startup point for building on stories, collect both physical and digital tools by using visualized context with intellectual dialogue to apply new and develop old work methods and focusing on visitor engagement through the successful experiment. An integrative model is developed that reveals the ways traveling exhibitions can contribute to the aspect of tourism marketing, brand image and tourism marketing objectives by using technology. To make changes –

understood the needs of exhibition visitors and the time – virtual exhibition will has several changes for instance; added exhibition cases, props, audio visual effects, models and changed graphics. While the physical museum is closed because of the diffusion of the Covid-19 virus, the international museums have increasingly turned to virtual shows to push their objects' signification. So, The research produce new experience for virtual travelling exhibitions represent an ideal locus for Dark tourism; because of their unique reliance on idiosyncratic approaches to information organization and presentation. Unlike, the real collection traditionally been on display within these types of institutions (Quigley, A., 2014), starting to map all the tools that come to mind in the process of ideation, exploration, prototyping and evaluation, how to map the processes and how to push new ideas forward in organizations that cling to their silos.

Aims and objectives

This research is considered one of the first investigations about the travelling exhibition role in promoting Egyptian tourism. Therefore, this study will provide new approach for generating travelling exhibition with another prospect. It will be “virtual tour” that will provide inspiring imagination, learning in a dynamic, engaging, entertaining manner for children and adults alike and sustainability. The idea help museums' exhibitions to be an effective and catchy for the community by adding value to the heritage and social memory, the dynamic process of their exhibitions should be based on the acknowledgement and prevention of tangible and intangible heritage to the needs of the community in order to be sustainable, (ICOM, 2011). Moreover, the

growing importance and long term effects of creating and delivery of memorable experience for audiences and increasing awareness.

The research main hypothesis is Egyptian travelling exhibition from different perspective and context;

1. Egyptian travelling exhibition from different perspective

In terms of amusement and enjoyment, the diffusion of the Covid-19 virus delayed a lot of travelling plans, but there's a way to urge culture heritage and historical exhibition where you're. Fast Company, Google Arts & Culture joined up with over 2500 historical centers and museum galleries around the world agreed to bring anybody and everybody a virtual tours from the foremost popular museums around the world. Now, you get "visit the museum" from your home and never ought to wear your mask. Google Arts & Culture's collection incorporates the British Museum in London, the Van Gogh Museum in Amsterdam, the Guggenheim in Modern York City, and actually hundreds of more places where you'll pick up information almost craftsmanship, history, and science.

Every year, May 18th is International Museum Day. This special day was created by the International Council of Museums (ICOM) in 1977 to promote the role of museums around the world. International Museum Day aims to let the public understand the role of museums in the development of today's international society. Every year, ICOM chooses a theme for this special day. The theme for 2021 is "The Future

of Museums: Restoration and Reshaping". This year's focus is on the global COVID19 pandemic and its impact on the cultural scene and future operations of the museum. (Pravasi Daily, 2021)

Creating Travelling exhibition by a virtual tour

Take a see on Google's best museums that are advertising virtual tours and shows. Historical centers around the world are moreover sharing their most Zen art on social media to assist individuals adapt with staying home (Romano, A., 2020).

It has become a very important tool to reach visitors, for example, the Internet and virtual reality, 3D technology, mobile and website tour adopted by many museums in the field of marketing and it used in some heritage sites around the world for dark events, which can be released as a virtual show.

Virtual reality (VR)

Virtual reality is known as augmented reality, and is defined as a 3D dimensional interactive environment designed by computer programs. It surrounds the user and puts him into a fake world so that this world seems to be realistic. Interaction with this reality as a result of the communications between the augmented environment and the user's senses and reactions, this innovation depends on the mix of creative mind and reality by creating fake environments that are able to represent the reality and provide the capability to interact with. This technology is utilized in different fields such as medication, engineering, designing and arts. Actually, it is

valuable in all fields, especially in entertainment and museum exhibition (Adachi, R et al., 2020).

Using hologram technology in travelling exhibitions

Holographic technology is used in a stereoscopic display, which displays a three-dimensional model in space through a transparent medium to completely simulate the original artifact and integrate it into the surrounding space (Thange, R., 2016). It's a process in which the wavelength of a laser beam is disturbed and recorded on a photosensitive medium (photographic film) that forms an image. The first hologram was given to someone in 1967(Kundalakesi, m., 2018).

The Traditional Documentation Center used it to imitate the original Tutankhamun mask during the restoration process, so that museum visitors can see the mask and its details as accurately as the actual mask. As well as the possibility of displaying artifacts that cannot be repaired or completely lost by the restorer, the Museum of Islamic Art is used to display two enamel glass bottles from the Mamluk period, which is one of the rarest archaeological glass in the world. Holographic technology is also used in electronic holographic tourism, aiming to show the most famous tourist attractions through virtual tourism. However, there are many ideas on how to use this technology in various fields, including the museum exhibition field, to stimulate tourism and attract many tourists through all its elements, especially the dazzling and artistic art of decoration (Pollalis, C et al., 2017)

Hologram

A hologram or (interference pattern anti-corrosion plate) is a three-dimensional image obtained using a laser and stored on the flat surface of a photographic plate. When a laser beam similar to the original reference beam is used to illuminate the photographic plate, the beam will pass through the transparent area and be absorbed to varying degrees in the dark, thus generating a synthetic passing wave. The composite wave of the original subject is the result of the photography and visualization application. The hologram is a record of the artwork, but the hologram is the final product of the screen (Jianshe, M., 2012).

Using 3D hologram video

3D plays an important role in virtual reality technology. Provides a virtual reality model and allows users to integrate as if they were immersed in a real environment. Virtual reality allows people to view the program in stereoscopic 3D by using a set of devices and tools connected to the computer (such as gloves with headphones, glasses and hats) so that you can touch and feel, see and hear the sound. The program that develops a virtual reality environment creates an environment that allows users to interact with it and become a real environment. One of the most common definitions of virtual reality is a computer-generated environment that humans can explore and interact with. The person becomes part of this virtual world or is immersed in this environment (Reshma, Thange, 2016.).

2. Travelling Exhibit under a Different Context

From various perspectives, travelling exhibition is equivalent to some other display, but it should have to attract a large number of visitors in short time and above all individuals who keen on leasing the exhibition in another different wide range of settings in short time and above all individuals who keen on leasing the exhibition in another different wide range of settings. The exhibits are completely praised by exhaustive marketing, education program and operational aides, to facilitate the requests of hosting. Exhibition design for Egyptian dark stories as unique idea and experience for Egyptian travelling exhibition, it's an idea for reaching the harmony between the social, cultural, economic and natural is the most ideal approach to accomplish a full strategy for marketing Egyptian tourism and economic sustainability. Without any financial maintainability, museums will not able to accomplish equilibrium, particularly concerning private museums or public museums suffering from cuts in funding.

Dark Exhibition

This is not a new phenomenon form but from many years, now Dark tourism has been a part of our fascination, however, we seek it for very different reasons, and it has become an essential to implement Egyptian dark exhibition.

Definitions

- **Exhibition** is a show of paintings, photographs, or other objects that people can go to see (Vom Lehnand Heath, 2005).

- **Temporary exhibitions** are an exhibition to be displayed for a limited time in the Museum's Temporary Gallery or outside the museum (National Museum of Australia, 2005)
- **Virtual or digital exhibition** refer for an exhibition whose venue is cyberspace/online arena for outreach. Is it a result of museums gradually embracing digital in collection? (Longman, 2021).
- **A touring/travelling exhibition** is a temporary exhibition represents a major strand of many museums and galleries' work in internationally. (Murphy, A., 2015)

It is an exhibition which travels to venues outside of the museum' site. One that moves from place to place (Gorchakova, 2017).

- **Heritage:** is a wide concept which incorporates all acquired assets which people value for reasons beyond simple utility. Heritage incorporates the natural as well as the cultural environment; it includes scenes, historic places, sites and built environments, as well as biodiversity, collections, past and proceeding cultural practices, knowledge and living experiences. (Oxford English Dictionary, 2018)
- **Dark Heritage:** is a part of Cultural Heritage.
- **Cultural Heritage:** is a human creation intended to inform. (Feather, 2005)

The dissonant heritage is the heritage "that hurts" or recalls past events which are not simple to be accommodated with visitors' values and day by day involvement.

Dark heritage cannot gotten to be a universal heritage because of offensive interpretations (Ashworth, 1996) states that atrocity heritage is both a profoundly attractive combination of education and enjoyment and a capable instrument for the transference of political or social messages. Dark Heritage is credited to the dissonant heritage group.

Dark Heritage = Dissonant Heritage = Heritage "that hurts".

- Dark tourism is depicted as "the attraction of visitors to tourism sites associated with recent and historic incidences of death and tragedy" by J.J. Lennon and M. Foley.

Black or Dark tourism is derived from the ancient Greek word "Thanatos" for the embodiment of death. It's known as tourism that includes travel to places historically associated with death and tragedy. According to Philip Stone (2005), "Dark tourism" is "the act of travel and visitation to sites and exhibitions which have real death or suffering as a principal theme" which provides an opportunity to think of the death of the self through others' death (Stone, 2011). Simply, Dark tourism involves travelling to spots that relate to tragedies, agony

and historically death to study its social, political and cultural sciences that continue to affect our lives.

The Dark Exhibition Locations Worldwide

Many countries depend on using drama in marketing tourism. Therefore, we need different and unique ways to attract visitors and adopt a new kind of tourism "Dark tourist" to not focus only on traditional markets, however on another several tourism products to satisfy and new tourism markets and sectors. There are different dark stories exhibition that's scattered worldwide in museums, historic ruins, cemeteries and war scenarios and areas where catastrophic accidents. Dark stories should reflect the historical image by different tools which can bring life to past events. Dark tourism sector tends to attract many people to spread the concept of Dark tourism as visitors feedback describes some sites as particularly fun (Volait and Minnaert, 2003).

The research provides crosswise to highlight the motivations and constraints, opportunities and challenges in this sector (Eraqui, 2005). Additionally, find detailed information about the trend for this type of tourism and future expectations. It focuses specifically on how to carry out this type of exhibition in the tourism sector and help decision makers understand the competitive landscape to have the ability to compete on a global level and placing Egyptian dark exhibition on the international tourist map to contribute the excellence and, develop the demand for the Egyptian tourism product.

The Dark Exhibition Management Criteria

The primary criteria are a creation of attractiveness for tourists while saving the credibility incorporates both tangible and intangible heritage. Audiences of the virtual dark exhibition should not only satisfy their curiosity, but they also need to get genuine experience, which could be transmitted, through appropriate interpretation of the story and setting identified with human.

The movability worldview has picked up significance within tourism investigate in recent years (Hannam, 2009). Burns and Novelli noted that the tourism ought to utilize technology as mobiles in promoting. It's profoundly intertwined with the regular action of tourism and 'the interminable development all through the world' (Hannam, 2009). As well as, it is connection with Dark tourism come in very different shapes. It can deliver a need of association of the tourism experience and the emotional one, that's an association made between the display and death (Larsen, 2006). There's an acknowledgment that dark stories have the potential to "mediate between life and death" (Sharpley and Stone, 2009) and in this regard, portraying the movability of the experience between life and death (Stone 2009) as "mortality moments" that is moments when person questions his/her own presence and accommodates the relationship between life and death. The educational model recognizes the adjust between informing the visitors about what is being depicted, additionally engaging them with the attraction or display (Jenkins, 1982).

Narrative and Interpreting

It's about what occurs through conventional interpretations, (re) introductions, as well as marketing depictions that have been covered somewhere else (Sharpley & Stone, 2009). Nevertheless, the giving of formalized and specific narratives at dark stories are a first step in whereby doom and suffering (Alford, 1999), that are introduced and interpreted in order to be consumed as a tourist experience. For example, "Body Worlds exhibition" at the Houston Museum of natural science; it opened on August 20, 2005, tourists assemble with the genuine dead and find out about death and disease, yet additionally about life (Stone, 2011).

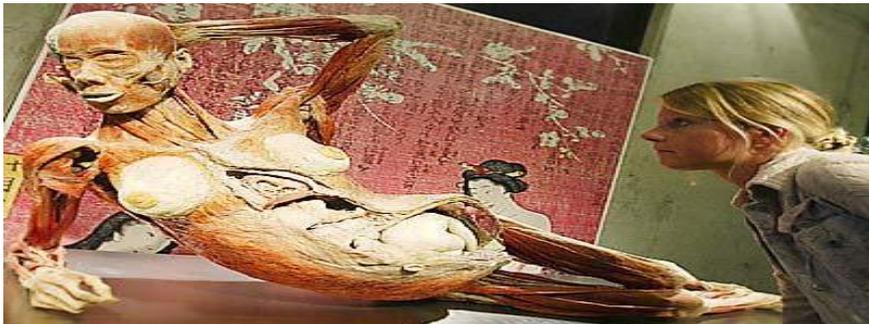


Fig (1): A pregnant cadaver with the dead fetus in the Body Worlds exhibition.

Source: (Von Lehm, D., 2006)

In Auschwitz-Birkenau Museum, the Holocaust Death shows appalling stories of mistreatment and destruction and displays the conditions in which human survival turned out to be impossible.



Fig (2): Collection of personal items, with inscribed names and addresses of Auschwitz victims.

Source: (Novick, P., 2000)

Dark stories and tourism industry may seem a strange combination; dark tourism gives a safe, socially endorsed space burn-through untouchable subject (Stone, 2006).

Dark exhibition explicitly portrays passing and the dead, tends to be also acted as "entertaining death mediators" For instance the London Dungeon (Stone, 2009). However, tourism at these places is, for some, a piece of a more extensive relaxation travel schedule (Stone, 2010) However, tourism at these places is, for some, a piece of a more extensive relaxation travel schedule (Stone, 2010) regardless of whether people are in New York to visit other famous tourist spots, or in Poland to visit middle age Krakow. Both Ground Zero and Auschwitz-Birkenau are, generally, consumed as integral elements of more extensive recreation trip (Stone, 2012). Dark tourism is presently a part of extensive visitor economy, and it is frequently 'packaged' and promoted with other standard vacation destinations. To permit a portion of the sightseers attempt the kind of "dark leisure" (Stone & Sharpley, 2009).

As it was rumored that the troubled dead can frequent people; memories of killed people or gatherings of the aggregate dead who die in tragedies can frequent society. Moreover, past strategies for execution or demonstrations of notorious (unsolved) murder that actually haunt, if not additionally thrill, contemporary people are re-packaged and consumed (Stone, 2011). In 2009, Walter recommends such of uneasy death and their memories are the exceptionally stuff of dark exhibition scenario. In other words, chronological separate issues, traumatic, difficult-to-comprehend deaths, kill and disasters, as well as causes of passing give a basis for dark tourism. However, different types of memories and generations disappear, but it's important that stories should refer to the first-generation memory for events, venues or individuals with personal experience. Reviving memories and events is a very important factor for contemporary generations' education to pass it on to other generations. Educational narratives are integral to the overall 'death design' of the tourist attraction.

Dark stories and moral guidance are a presentation of commemorative narratives that link living with the dead are contemporary cultural spaces that serve as receptacles for "strongly charged" ideas with varying degrees and data that appeal to the characteristics of the tourism market (Stone, 2009).

A long history for recalling death by religion, art, folklore, literature and tales of grandparents, as well as other cultural mechanisms (Seaton, 1996), which is largely associated with responses to death (Seaton, 2009). However, it was an old

Egyptian educational tool, which provide by grandparents indicating past events and experiences talked in particular narratives, in order to give information or express ideas or feelings. So, the Egyptian tourism need to be encouraged to highlight horror, dark stories in exhibitions that will be newly created (Walter, 2009).

Virtual reality exhibition for Tutankhamun tomb

In order to obtain information about the virtual reality exhibition of Tutankhamun's tomb, the researcher conducted an open interview with (Pasquale Barile) the chief Egyptologist at La Macchina del tempo (The Time Machine) Virtual Reality Museum, asking him about his experience and what the project provided Information, his professional opinions about collaborative exhibitions and the VR exhibitions revenue and the visitor impact.

He told us that La Macchina del tempo (The Time Machine) is an integrated reality in the field of historical reconstructions by of virtual reality. The Bologna museum has become a must-see attraction for local tourists.

Tutankhamun Discovery Project is an experience that allows visitors to discover the tombs of the famous pharaohs in the first person, giving them a feeling of immersion.

Tutankhamun was buried in a tomb, which is very small considering his identity. 6,000 objects were found, including pure gold coffins, masks, thrones, bows and arrows, horns, lotus wine glasses, food, wine, sandals and clean linen underwear. Archaeologist Howard Carter spent 10 years classifying these objects.

Our visitors are able to explore the chambers, listen to audio points, read hieroglyphic on the walls, pick up artifacts and examine them closely. Each item bears a striking resemblance to its original counterpart; it's modeled from Howard Carter's archives and Harry Burton's photos on display at the Griffith Institute today to ensure a higher degree of realism. State-of-the-art 3D modeling software allowed us to sculpt and draw each element, reconstructed it in its original size, proportions and materials.



Fig (3): visitor watch virtual reality videos for Tutankhamun tomb

Source: <https://www.lamacchinadeltempo.eu/tutankhamon/>

More than 25,000 people experienced the project, and they received a high support rate due to innovation and quality.

From February 15 to June 2, 2020, the Galleria delle Carrozze at Palazzo Medici Riccardi will host the exhibition "Tutankhamun: A Journey to Eternity" after successfully presented in the United States, Central America, South America as well as in various European capitals, the

exhibition, traveling for two years in the main Italian cities, also arrived to Florence with the aim of bringing closer to the charm of culture Egyptian.

The exhibition curated by Maria Cristina Guidotti, former curator of the Egyptian Museum in Florence, and Pasquale Barile, president of the Ancient World Association. It was sponsored by the Metropolitan City of Florence and the Municipal Government of Florence, and MUS.E. The exhibition was organized by the Italian Discovery Time Society, in cooperation with the Cairo Ministry of Antiquities and was supported by the National Archaeological Museum in Florence. Virtual reality was created by the time machine in Bologna.

Florence is one of the 10 most important cities of art in the world; an exhibition of Tutankhamun replicas with the only copy of his tomb displayed by virtual reality technology.

The appreciation of the immersive VR experience by the public was very high, as evidenced by the fact that over 80% of the visitor chose to try the experience.

Tutankhamun: Journey to Eternity on Display at Palazzo Medici Riccardi	
Opening Hours	Monday to Thursday, 10 am-20 pm
	Friday and Saturday, 10am-23pm
	Sunday 10 am - 20 pm.
	Last admission one hour before closing.
Cost for the exhibition only	Adults € 13
	Children and teenagers (from 6 to 18 years old) 10 €
	Students € 10 (up to 30 years old)
	Over 65 € 10
	Disabled 5 € for those entitled to accompaniment according to Law 104/92, the accompanying person is entitled to free entry.
Ticket for Families	2 adults + 2 children or 1 adult + 3 children € 38
	2 adults + 3 children or 1 adult + 4 children € 44
Cost for virtual reality only	Adults € 15
	Children and teenagers (from 6 to 18 years old) 12 €
	Students € 12 (up to 30 years old)
	Over 65 € 12
Cost combined ticket exhibition + virtual reality	Adults € 24
	Children and teenagers (from 6 to 18 years old) 20 €
	Students € 20 (up to 30 years old)
	Over 65 € 20

Source: <https://www.lamacchinadeltempo.eu/tutankhamon/>

The research case study: Virtual travelling exhibition for "The screaming mummy"

Prince Pentawere mummy was exhibited in the royal mummies' hall at the Egyptian Museum in Cairo and moved to National Museum of Egyptian Civilization.

Pentawere's mummy, famously known as the "screaming mummy", his mouth agape and his facial muscles stressed which appear as if he was screaming.

The body was not appropriately mummified; those who entombed him wrapped his dead body with sheepskin, a material the ancient Egyptians thought as ritually defiled. The mummy was put in a cache with different mummies in a tomb at El-Deir El-Bahari (Jarus, 2018)

Judicial Papyrus of Turin is a composition that records the judgment that happened after Pentawere endeavor to kill his father in 1155 B.C.

Prince Pentawere is Back to tell us about his Dark Story:

"I'm the son who tried to kill his father assisted by his mother; after the assassination attempt for my father "Pharaoh Ramesses III" which orchestrated by vast number of backstabbers included military and civil officials, ladies in the royal harem who was bolstered with my mother "her name is Tiye who was one of the king's wives", a number of men who were in charge of the royal harem, but we were put on trial by the "Priests of Amun" who remained loyal to the king and his successor "Ramesses IV" who managed the trial and they found us guilty and condemning them to mutilation.

However, they punished me by to drink the poison forcibly to end my own life by myself because of my role was kill of my father (Be Effective, 2019).

Using 3D hologram video in the applied project:

The idea of the applied project is to use the technique of holographic, 3D and Hologram to create a virtual scene. The hologram scene will virtually reconstruct the mummy, the real objects and the archeological sites and return it back to its actual form, as it was thousands of years ago .Thus, we restore the archaeological origin splendor. Then visitors can see it in its actual, original form, as well as the addition of Stage show to an event from that historical period, which allow viewers to travel through time to experience the archaeological origin as if they see it in its actual form .

The idea is more like a sound and light show, but with a radical difference: 3D scan the real objects, so that they could be rendered digitally as manipulable 3D objects .

Scanned antiques were then fed into a program called "Unity" which helps us map hand movements to tasks. The moving characters in the exhibition were modeled in the "z Brush" and "Autodesk Maya" programs. Due to a lot of coding work, visitors can watch virtual reality videos online (Kim, Bang-Hee et al., 2018).

Results and challenges

- Possibilities of digital and optical technical processing for dark archaeological sites and the outer space of tombs.
- Virtual exhibitions can be created with very simple and complex tools.
- There is no limit on the extension of the expected development in the screen technology.
- 3D hologram video technology is one of the hologram programs that can be used effectively and flexible in the field of tourists and culture.
- The preparation of large-scale hologram programs remains a problem, but research begins to solve this problem and provides a solution in the correction process.

The motivation of virtual travelling exhibition for Egyptian dark stories

It's an attractive and interactive show for dark stories using digital technology presents emotional heritage experience which exploits the journey for information, identity, sense of social duty, nostalgia, common interest in popular death visitor attractions, willingness to see the genuine site and feel sympathy with the victims and searching for novelty (Biranet al., 2011). A lot of communication techniques of varying grades can be used in dark exhibition interpretation which becomes important to interactive the audiences with the dark stories re-imagining, it can be utilized to send particular

messages to the visitor (Uzzel, 1984). Heritage interpretation is worthy of more attention because with its help, heritage resources are transformed changed into items. It should be noted that the heritage product is not the asset, but in specific its interpretation.

The interpretation of dark stories is an innovation narratives about death and suffering can be used in educational purposes, remembrance, memorialization and historical representation must be displayed and interpreted in arrange to be expended as a visitor experience by giving specific stories (Hooper and Lennon, 2016).

Dark tourists demand for a new experience to live a unique and impactful experience and his interesting about Egyptian dark stories, exploring the incorporation of dark tourism within their tour programs as well as, their future intention to participate in the different marketing activities for this type of exhibition.

The role of travelling Exhibition in tourism marketing

This study shows that travelling exhibitions have distinct approaches towards the role of marketing and the market appeal of exhibitions to visitors.

Market appeal should enter the exhibition planning process in connection with an ambitious advertising and promotion strategy.

- Network with like-minded colleagues.
- Consult and download advice on touring.
- Keep up to date with sector news.

Tourism marketing has taken a variety of forms, but most of them are adding value to attract visitors through a new concept of tourism marketing and, profit while preserving the object. With regard to the legislation and the tourism law, we have been exposed to the provisions of the Egyptian Antiquities Protection Law and the investment law. The concerns to modification the text of these laws for facilitate promoting tourism. It's not provided for the protection of "Egyptian heritage" only but provided a means (SMT) for tourism attraction.

The new capacities and parts that Egyptian tourism organizations need to play are advocating the accent laid on consideration of these institutions as vital assets for regional improvement which incorporates directly or indirectly functioning: venues for experience sharing, spaces for interaction, excitement or education, instruments of mass culture communication that contributes to advancement of social life, visitor attractions inside cultural centers, sources of income, and instruments for manpower work as an engines for economic improvement of their particular communities (Pop and Borza, 2016). One of these resources is "Virtual Travelling Exhibition" moreover referred to "Online Touring Exhibition" could be a sort of exhibition that's displayed at more than one setting. It's extended reach of their brand, increase access to collections and help in sharing major works with social organizations that would not something else exhibit major works or large-scale exhibitions (Walhimer, 2011).

The Emerging Role of Promoting Tourism; Prospects for Economic Development

So clear to figure out the income of tourists who visited Egypt in 2009 and 2010 are the 2 peak seasons before the demonstration 2010. Regarding to the global heritage fund estimates and published data that is meant that Egypt has the opportunity to attract a huge number of visitors and revenue from tourism especially culture tourism.

Museums are considered as part of the culture heritage tourism harmony as tourism is one of the main sources of income which about 38% of the national income in whole over the world as industry of petroleum and chemicals are the first productions then third is tourism which museums are part of it, Tourism is an important element of the economy of Egypt according to the analytic of tourism 2019 by the ministry of tourism and antiquities. The income of tourism 2015 was 6.07 milliard dollars, 2016 could share 2.6 milliard, then 2017 raised up to be 7.7 milliard and with stable situation could reach 11.6 milliard and benefit more by 2019 to reach 14 Billiards just before the lock down of the pandemic.

In 2018, total revenue from tourism reached EGP 174.1 billion, a 124% increase on the previous year, representing 15% of the country's GDP. The tourism sector is one of the largest employers in Egypt, providing 3.1 million jobs or 9.5% of the total workforce.

In 2018, Egypt recorded 9.8 million international arrivals, an increase of 48% compared to the previous year. The majority of international tourist arrivals were from European countries (59%), with most arrivals from Germany, Ukraine and the

United Kingdom, the Middle East (22%), with most arrivals from Saudi Arabia and Jordan and African countries (7%), with Sudan being the key market.

2019 arrivals data for Egypt is only available for the first two months of 2019 and shows double –digit growth, these positive development is the result of the care of improving tourism sector through technology, sustainable tourism strategies and empowering women as the minister was DR Rania El Mashat who has economic studies back ground, which gives good impact on the progress of the importance of woman’s power.

Year	2015	2016	2017	2018	2019
Income by milliard	6.07	2.6	7.7	11.6	14.000

Table shows income of tourism by milliard
Source: ministry of tourism and Antiquities

Conclusion

The Travelling exhibition model shall be sustainable in a post-COVID 19 situation. The industry, as being predominantly blockbuster oriented, concerned almost exclusively with moving profitable material culture across the globe for audiences to experience. Is there, more to meets the eye?

At face value the blockbuster show has been a source of income for museums worldwide, and the ground base for an industry to prosper, hint at a game of wait and see, where exhibition halls are putting off their shows amid a surprising

sense of collegiality and collaboration. Costs and expenses are, by the by, on the table. It might be the case that prototyping modern models are the way forward might address the need for an industry that requires much more elasticity. Business enhancement is presently an essential necessity but there is also space and potential for new pedagogical experiences that are more focused, educational and improving. Besides, utilizing imaginative stories as dark heritage.

The Study Recommends to:

- The elimination of obstacles and develop the legal regulations that will help in planning, flexibility in more benefit from the process of travelling exhibition.
- Moving from approach to investment, from arranging to implementation to build a solid and maintainable procedure of tourism and economy that needs arranging and, flexibility.
- Create great network, partnerships and interdisciplinary collaboration with tourism operators and the public and private sectors to invest in tourism sector, especially to ensure the success of using new methods for Egyptian travelling exhibition in international market (World Tourism Organization, 2007).
- Various arts as an integral part of the culture and history of countries, and often closely related to festivals and events, covering a wide range of activities. So, using events in the tourism sector, including travelling exhibition, celebration and entertainment festivals, where

to enhance tourism attraction tourism, that lead to economic prosperity and development.

- Focus not only on conventional markets, but also on expanding tourism products to satisfy new markets and new segments of tourists.
- The media "Visual Media" has the ability to bring public consciousness there to dark exhibition by creating destination awareness for potential visitors. For example, the Titanic film onto the big screen in 1998(Nagib, 2018).
- Offering tourist brochures of dark exhibition story which describe stories as tangible elements.
- Selling souvenirs in dark exhibition sites to serve as appropriate reminders of the story, like books, replica posters, and relics, which are relevant to the history of the story.

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