

BEST AUDIENCE ENGAGEMENT INITIATIVE

100 Days of Heritage Truth

A nationwide evidence-based audience engagement campaign

Submitted by

General Administration for Archaeological Awareness

Ministry of Tourism and Antiquities — Arab Republic of Egypt

Egypt • 2026

Project Description Problem

Ancient Egypt is one of the world's most recognized civilizations, yet it remains one of the most misunderstood. False information, sensationalized media, AI-generated misinformation, and viral social media myths have contributed to widespread misconceptions about Egyptian history, archaeology, religion, mummification, pyramids, and museum collections. These misconceptions often reduce a complex civilization to stereotypes, limiting public understanding and meaningful engagement with authentic cultural heritage.

Solution

The Raising Awareness Department of the Ministry of Tourism and Antiquities launched the "100 Days of Heritage Truth" campaign as a nationwide audience engagement initiative to combat misinformation about Ancient Egypt through reliable, evidence-based heritage communication. Over 100 consecutive days, the Department published one myth-versus-fact post each day across its official social media platforms. Each post addressed a common misconception using archaeological evidence, historical sources, expert interpretation, and authentic objects from the collections of Egyptian museums that preserve Ancient Egyptian heritage, including the Egyptian Museum in Tahrir and other museums across Egypt. By connecting verified information directly to museum collections, the campaign transformed museum objects into trusted educational resources for the public. The campaign combined digital engagement with on-site educational activities, including curator-led guided tours, public lectures, school and university programmes, workshops, family activities, and community discussions. Museum professionals encouraged audiences to ask questions, challenge misconceptions, and engage directly with archaeologists, curators, educators, and heritage specialists. To maximize accessibility and reach, content was presented in clear, engaging language supported by high-quality photographs of museum collections, short educational videos, infographics, historical illustrations, and multilingual resources. The initiative also invited the public to participate by submitting questions and suggesting misconceptions to be addressed in future posts, creating an interactive dialogue between museums and their audiences. This participatory approach reinforced the role of museums as trusted sources of scientific knowledge and cultural education while extending their educational mission beyond museum walls through social media. By publishing educational posts and campaign materials in multiple languages—such as Arabic, English, French, German, Chinese, Italian, and Spanish—the General Administration for Archaeological Awareness intentionally expands its outreach to connect with a broad and diverse international audience.

Target Audiences Reached Through Multilingual Content Core Objective: To democratize access to Egyptian heritage, breaking down language barriers so that people of all ages, backgrounds, and nationalities can actively participate in archaeological learning and scientific research.

Results

The campaign significantly increased public engagement with the Ministry's digital platforms and educational programmes. Thousands of users interacted with the daily posts through comments, shares, discussions, and questions, creating an active online learning community centered on evidence-based knowledge about Ancient Egypt. Visitors, teachers, students, and lifelong learners reported a stronger understanding of Ancient Egyptian civilization and greater confidence in distinguishing historical facts from online misinformation. Schools and universities increasingly used the campaign as a reliable educational resource, while the initiative strengthened collaboration between museums and the public. Most importantly, the campaign reinforced the role of Egyptian museums as authoritative and accessible sources of heritage knowledge. By combining social media, museum collections, and direct engagement with heritage professionals, it demonstrated how museums can effectively combat misinformation, build public trust, and reach audiences far beyond their physical galleries. The project established a sustainable and scalable model for digital heritage communication that can be replicated by museums and cultural institutions internationally.

Supporting Materials

The submission includes:

- Sample daily Myth vs. Fact social media posts.
 - Educational infographics and short videos. Photographs of museum collections featured throughout the campaign.
 - Images from lectures, guided tours, workshops, school visits, and public engagement activities. Audience engagement analytics (reach, impressions, shares, comments, saves, and participation).
- Visitor testimonials, feedback, and media coverage.
- Examples of educational resources and learning materials developed during the campaign.

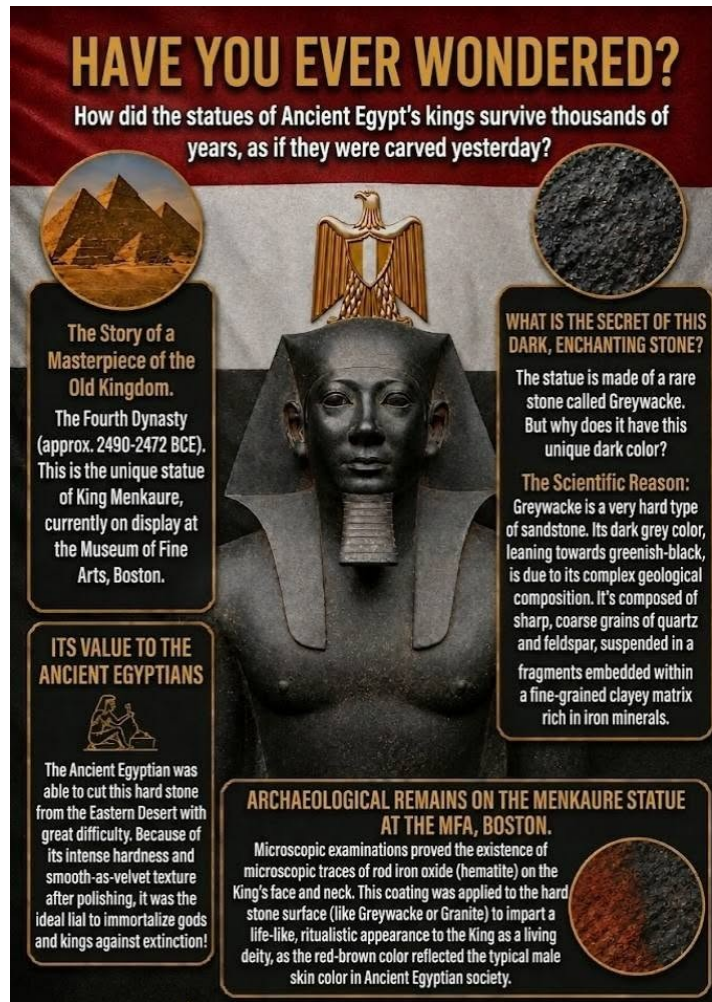
Sample daily myth-versus-fact social media posts.

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HAVE YOU EVER WONDERED?

How did the statues of Ancient Egypt's kings survive thousands of years, as if they were carved yesterday?



The Story of a Masterpiece of the Old Kingdom.

The Fourth Dynasty (approx. 2490-2472 BCE). This is the unique statue of King Menkaure, currently on display at the Museum of Fine Arts, Boston.

WHAT IS THE SECRET OF THIS DARK, ENCHANTING STONE?

The statue is made of a rare stone called Greywacke. But why does it have this unique dark color?

The Scientific Reason: Greywacke is a very hard type of sandstone. Its dark grey color, leaning towards greenish-black, is due to its complex geological composition. It's composed of sharp, coarse grains of quartz and feldspar, suspended in a fragments embedded within a fine-grained clayey matrix rich in iron minerals.

ITS VALUE TO THE ANCIENT EGYPTIANS

The Ancient Egyptian was able to cut this hard stone from the Eastern Desert with great difficulty. Because of its intense hardness and smooth-as-velvet texture after polishing, it was the ideal lial to immortalize gods and kings against extinction!

ARCHAEOLOGICAL REMAINS ON THE MENKAURE STATUE AT THE MFA, BOSTON.

Microscopic examinations proved the existence of microscopic traces of red iron oxide (hematite) on the King's face and neck. This coating was applied to the hard stone surface (like Greywacke or Granite) to impart a life-like, ritualistic appearance to the King as a living deity, as the red-brown color reflected the typical male skin color in Ancient Egyptian society.

VOUS ÊTES-VOUS DÉJÀ DEMANDÉ?

Comment les statues des rois de l'Égypte ancienne ont-elles survécu à des milliers d'années, comme si elles avaient été sculptées hier ?




L'histoire d'un chef-d'œuvre de l'Ancien (IVe Dynastie, vers 2490-2472 av. J.-C.).
Il s'agit de la statue unique du roi Mykérinos, exposée aujourd'hui au Musée des Beaux-Arts de Boston.



QUEL EST LE SECRÉT DE CETTE PIERRE SOMBRE ET ENCHANTERESSE ?
La statue est faite d'une pierre rare appelée grauwacke (le grès). Mais... pourquoi a-t-elle cette couleur sombre et unique ?

La raison scientifique :
La grauwacke est un type de grès très dur. Sa couleur sombre (gris anthracite ou noir) est due à sa composition géologique complexe. Elle est composée de grains de quartz et de feldspath pointus et grossiers, mélangés à une grande quantité de fragments de roche noyés dans une matrice d'argile fine et riche en minéraux de fer.

SA VALEUR POUR LES ANCIENS ÉGYPTIENS



L'Égyptien ancien taillait cette pierre dure avec une grande difficulté, provenant du désert oriental. En raison de sa dureté extrême et de sa texture douce et lisse après polissage, c'était le matériau idéal pour immortaliser les dieux et les rois face à l'éternité!

LES VESTIGES ARCHÉOLOGIQUES SUR LA STATUE DE MYKÉRINOS AU MFA, BOSTON.

Des analyses microscopiques ont prouvé l'existence de traces microscopiques d'oxyde de fer rouge (hématite rouge) sur le visage et le cou du roi. Cet enduit était appliqué sur la surface de la pierre dure (comme la grauwacke ou le granite) pour donner une apparence de vie et de rituels au roi, en tant que divinité vivante, car la couleur rouge-brun reflétait le rôle de l'homme traditionnel dans la société égyptienne ancienne.



CONNAISSEZ-VOUS L'HISTOIRE DERRIÈRE LES NOMS DE L'ÉGYPTE

À TRAVERS L'HISTOIRE ?

Les anciens Égyptiens ont utilisé plusieurs noms pour désigner leur terre, qui reflètent sa géographie, son unité politique et son identité culturelle.

1
Taouy
(tāwy)



Signification :
« Les Deux Terres »
Ce nom fait référence à l'union de la Haute-Égypte (au sud) et de la Basse-Égypte (au nord). Il est devenu le symbole de l'unité de l'État égyptien depuis les origines de l'histoire.

2
Kemet



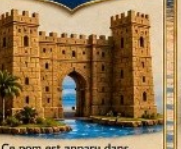
Signification :
« La Terre Noire »
Ce nom fait référence à la terre noire et fertile de la vallée du Nil qui a donné vie aux anciens Égyptiens. Elle était opposée au désert environnant appelé Deshret ("La Terre Rouge").

3
Ta-Mery
(Tā-Mry)



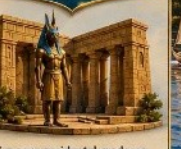
Signification :
« La Terre Aimée »
ou « La Terre Chérie »
Ce nom reflète l'attachement des anciens Égyptiens à leur pays et leur fierté envers lui.

4
Misr
(Mšr)



Ce nom est apparu dans plusieurs langues sémitiques anciennes, notamment :
• Misrayim
• Musur
• Musri
La racine sémitique est associée à des significations comme « frontières », « fortification » ou « terre protégée ».

5
**De « Hwt-Ka-Ptah »
à « Égypte »**



Le nom occidental moderne « Égypte » dérive du grec Aigyp̄tos, lui-même issu du nom égyptien ancien Hwt-Ka-Ptah ("La Maison du Ka de Ptah"), qui fait référence au grand temple du dieu Ptah dans la ville ancienne de Memphis.

Les noms de l'Égypte sont plus que de simples mots ; ils racontent l'histoire d'une terre d'unité, de fertilité, d'amour et de civilisation qui a traversé des milliers d'années.

Do You Know the Story Behind Egypt's Names

Through History?

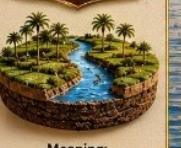
The ancient Egyptians used several names for their homeland, reflecting its geography, political unity, and cultural identity.

1
Taawy
(tāwy)



Meaning:
"The Two Lands"
This name referred to the union of Upper Egypt (southern Egypt) and Lower Egypt (northern Egypt). It became a symbol of the unity of the Egyptian state since the dawn of history.

2
Kemet



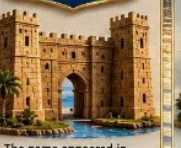
Meaning:
"The Black Land"
This name referred to the dark, fertile soil of the Nile Valley, which gave life to the ancient Egyptians. It was contrasted with the surrounding desert, called Deshret ("The Red Land").

3
Ta-Mery
(Tā-Mry)



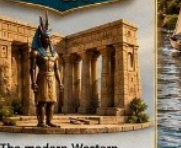
Meaning:
"The Beloved Land"
or "The Cherished Land"
This name reflects the ancient Egyptians' attachment to their homeland and their pride in it.

4
Misr
(Mšr)



The name appeared in several ancient Semitic languages, including:
• Misrayim
• Musur
• Musri
The Semitic root is associated with meanings such as boundaries, fortification, or protected land.

5
**From
"Hwt-Ka-Ptah"
to "Egypt"**



The modern Western name Egypt is derived from the Greek Aigyp̄tos, which in turn originated from the ancient Egyptian name Hwt-Ka-Ptah ("House of the Ka of Ptah"), referring to the great temple of the god Ptah in the ancient city of Memphis.

The names of Egypt are more than just words; they tell the story of a land of unity, fertility, love, and civilization that has endured for thousands of years.

The provided images showcase sample evidence-based infographics utilized within the Egyptian Museum in Tahrir's "100 Days of Heritage Truth" campaign, designed to combat misinformation and misconceptions about Ancient Egyptian history and artifacts through accessible digital outreach.

Image 1: "Do You Know the Story Behind Egypt's Names Through History?"

- **Visual Overview:** An English-language educational infographic featuring a scenic backdrop of the Egyptian flag, the Great Sphinx, and the Giza pyramids. It breaks down the evolution and true meanings of five historical designations for Egypt.
- **Key Content Breakdown:**
 - **Taouy (t3wy):** Accompanied by the *Pschent* (double crown), denoting "The Two Lands" and representing the political union of Upper and Lower Egypt.
 - **Kemet:** Illustrated with rich, dark soil representing "The Black Land" of the Nile Valley, clarifying the distinction from the red desert (*Deshret*).
 - **Ta-Mery (T3-Mry):** Depicted with fertile fields, signifying "The Beloved Land" or "The Cherished Land."
 - **Misr (Mṣr):** Highlighted with historic architecture, tracing ancient Semitic roots associated with borders and fortifications.
 - **From "Hwt-Ka-Ptah" to "Egypt":** Tracing the linguistic evolution from the ancient Egyptian temple name in Memphis to the Greek *Aigyplos* and modern Western names.
- **Campaign Alignment:** Counters misconceptions regarding the naming and cultural identity of ancient Egypt by relying on historical and etymological sources.

Image 2

Description of the Infographic

The featured educational infographic, titled "**HAVE YOU EVER WONERED? How did the statues of Ancient Egypt's kings survive thousands of years, as if they were carved yesterday?**", presents an English-language breakdown of the science, history, and craftsmanship behind the statue of King Menkaure.

Key sections of the infographic include:

- **The Story of a Masterpiece of the Old Kingdom:** Highlights the unique statue of King Menkaure from the Fourth Dynasty (approx. 2490–2472 BCE), which is currently on display at the Museum of Fine Arts, Boston.
- **Its Value to the Ancient Egyptians:** Explains that ancient Egyptians carved this hard stone from the Eastern Desert with great difficulty. Due to its extreme hardness and smooth-as-velvet texture after polishing, it was considered the ideal material to immortalize gods and kings against extinction.
- **What is the Secret of this Dark, Enchanting Stone?:** Details that the statue is made of a rare, very hard type of sandstone called **Greywacke**. Its dark grey to greenish-black color comes from a complex geological composition of sharp, coarse grains of quartz and feldspar suspended in rock fragments within a fine-grained, iron-rich clayey matrix.

- **Archaeological Remains on the Menkaure Statue at the MFA, Boston:** Notes that microscopic examinations proved the presence of microscopic traces of red iron oxide (hematite) on the King's face and neck. This coating was applied to impart a life-like, ritualistic appearance to the King as a living deity, reflecting the traditional male skin color in Ancient Egyptian society.

Educational infographics and short videos. Photographs of museum collections featured throughout the campaign

Links <https://www.facebook.com/reel/2111867926881157>

<https://www.facebook.com/reel/2869776256717134>

<https://www.facebook.com/reel/1051508230731434>

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Images from lectures, guided tours, workshops, school visits, and public engagement activities. Audience engagement analytics (reach, impressions, shares, comments, saves, and participation).

Online sessions to teach ancient Egyptian languages





Secrets of ancient Egyptian Languages with AR tour on papyrus at the Egyptian museum



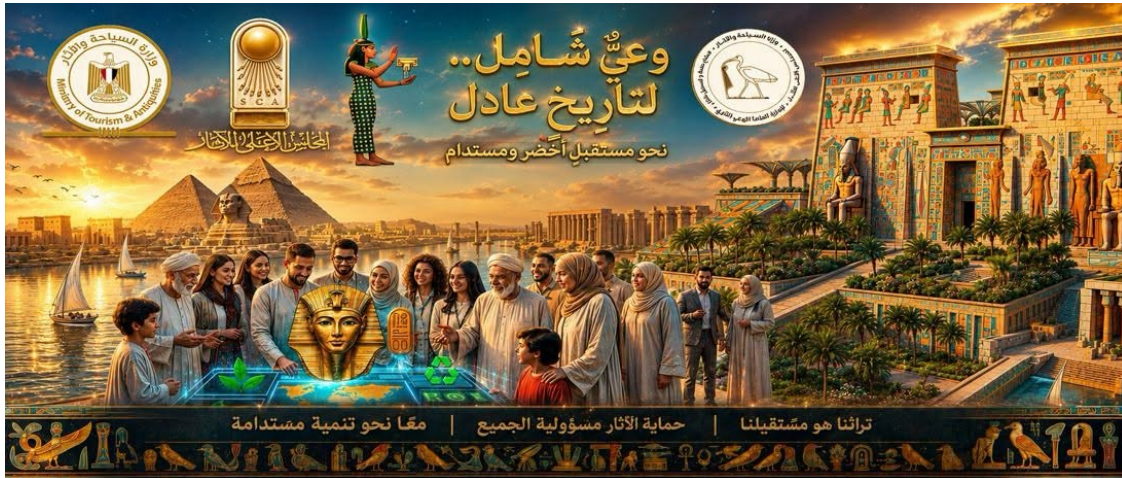
شكل (٥) تطبيق Yuya Papyrus AR المخصص لشرح وترجمة
نصوص بردية يويا بالمتحف المصري باستخدام تقنية الواقع المعزز
(Bibliotheca-Alexandrina, ٢٠٢١)

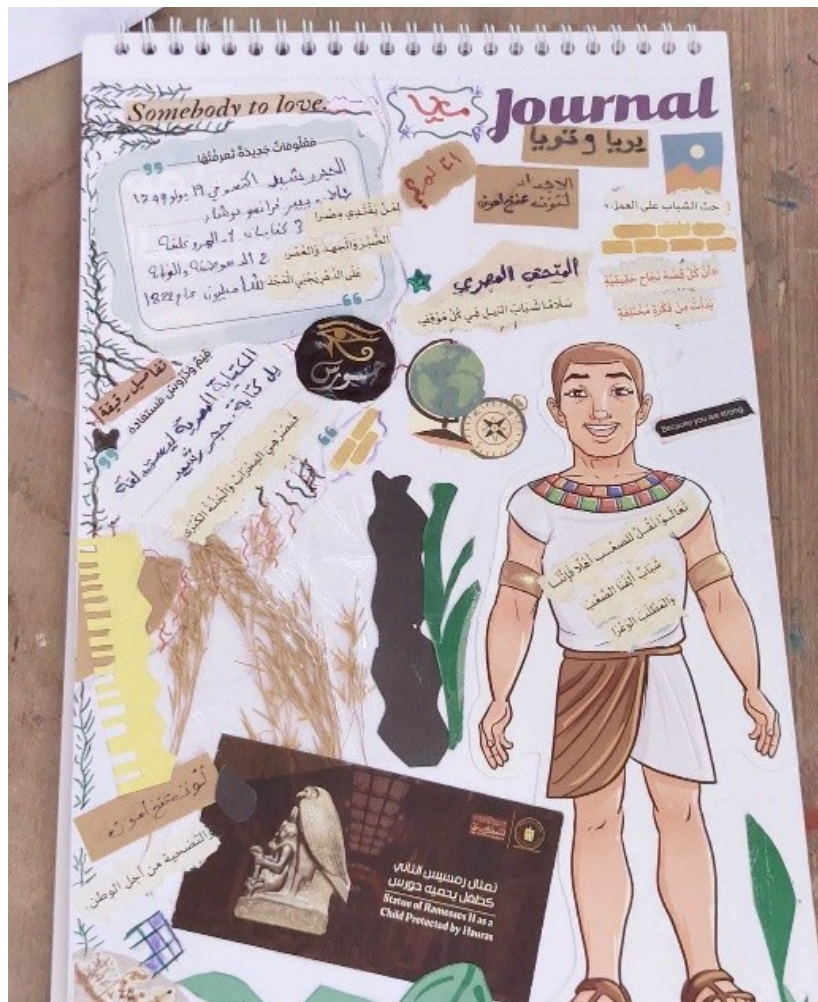


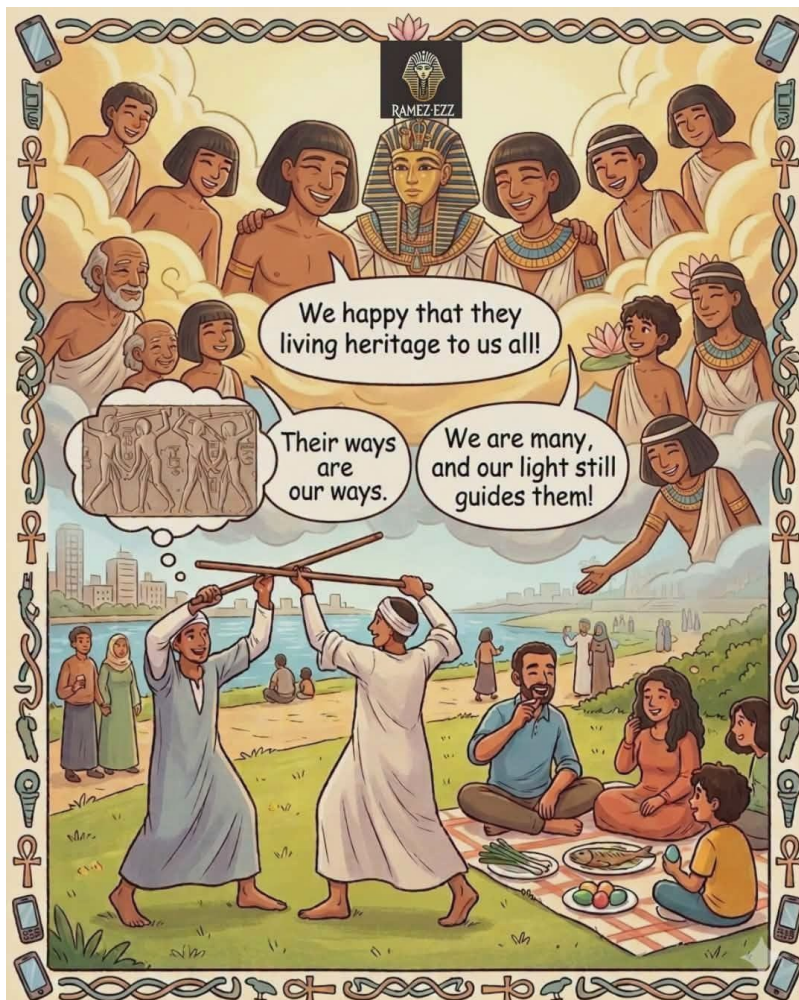
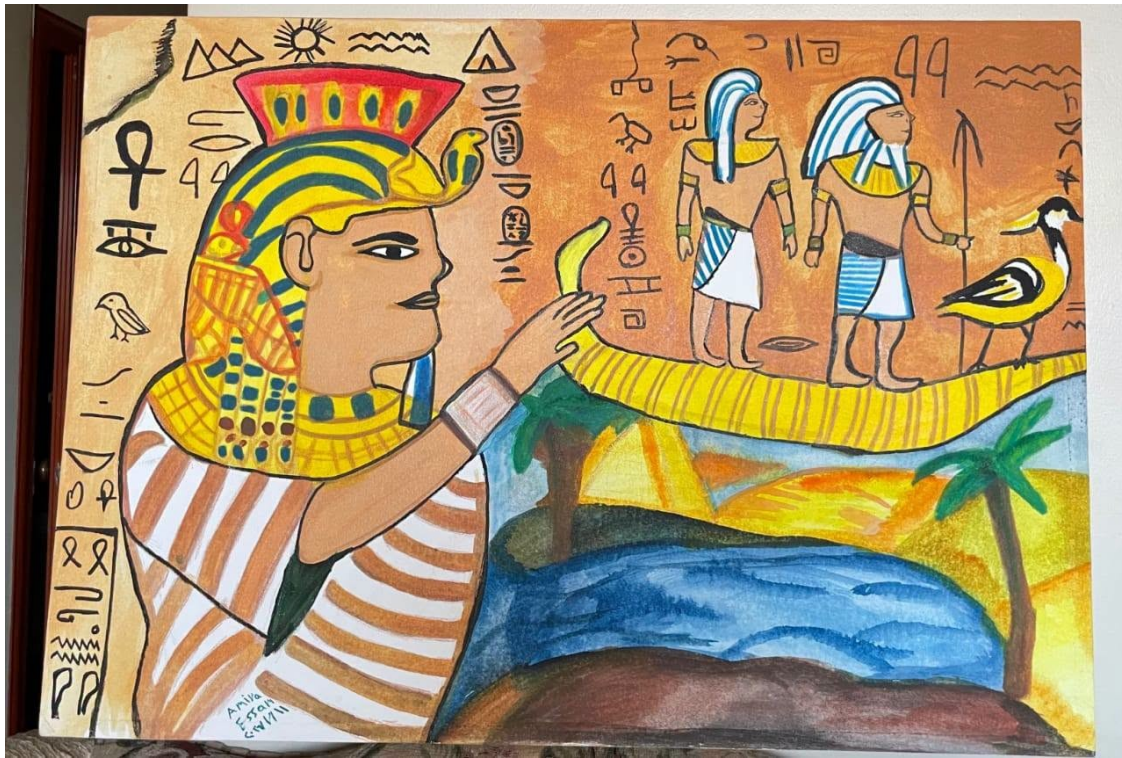




- Examples of educational resources and learning materials developed during the campaign.







• Overview of the Awareness Department's Initiatives

The General Administration for Archaeological Awareness works closely with museums, curators, specialists, and the public—particularly children and youth—to promote heritage education and archaeological awareness through creative campaigns, digital programs, and museum visits.

1. The 100-Day Awareness Challenge Series (#تحدي_ال100_يوم_وعى)

A continuous social media and community campaign highlighting various aspects of ancient Egyptian civilization, sports, and daily life:

- **Ancient Sports:** Showcasing ancient Egyptian athletic traditions, wrestling, and physical training through historical reliefs and artifacts.
- **Ancient Egyptian Naming Customs:** Exploring how newborns were named in ancient Egypt, linking historical traditions with modern identity.
- **Ancient Games & Tools:** Highlighting historical artifacts like ancient bird-hunting sticks and traditional implements alongside educational lectures.

2. Online Ancient Egyptian Language Courses (Hieroglyphs & Demotic)

- **Virtual Classes:** The department launched online educational levels (such as Level 1 in Hieroglyphs) hosted via Zoom.
- **Target Audience:** Tailored specifically for students aged 9 to 14 years old to foster an early appreciation for ancient scripts and linguistics.
- **Supervision:** Led by specialized archaeology and history researchers, such as Mony Ghareeb Youssef (Master's in Art History, Cairo University).

3. Museum Tours and Curator Collaboration

- **Interactive Museum Visits:** Collaborating with museum curators and experts (e.g., Dr. Rasha and Dr. Ali Abdel Halim) to guide children and students through museum halls.
- **Hands-on Learning:** Children actively engage with museum exhibits, using digital audio guides, interactive touchscreens, and exploring artifacts up close.
- **Documentation & Sharing:** Encouraging youth and visitors to document their museum visits using hashtags like #وثق_زيارتك_لآثار_مصر (Document Your Visit to Egypt's Monuments) to inspire their peers.

Campaign Impact & Analytics

Recent performance insights from the Ministry's official channels highlight strong audience interaction:

- **High Reach:** Reaching millions of views across digital platforms (e.g., a **3.1M view increase** over a 28-day cycle).
- **Active Participation:** High engagement rates driven by child-focused content, video reels of young visitors sharing their museum experiences, and interactive educational content.

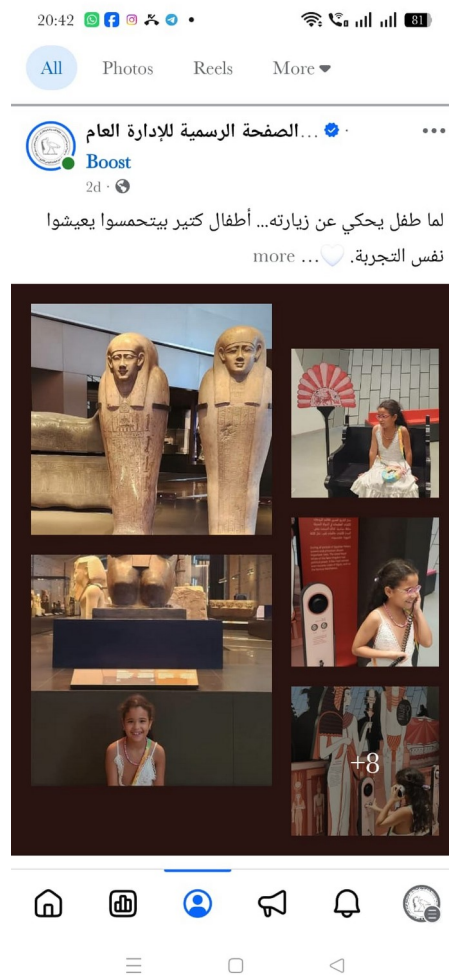
Screen shoots from the official page

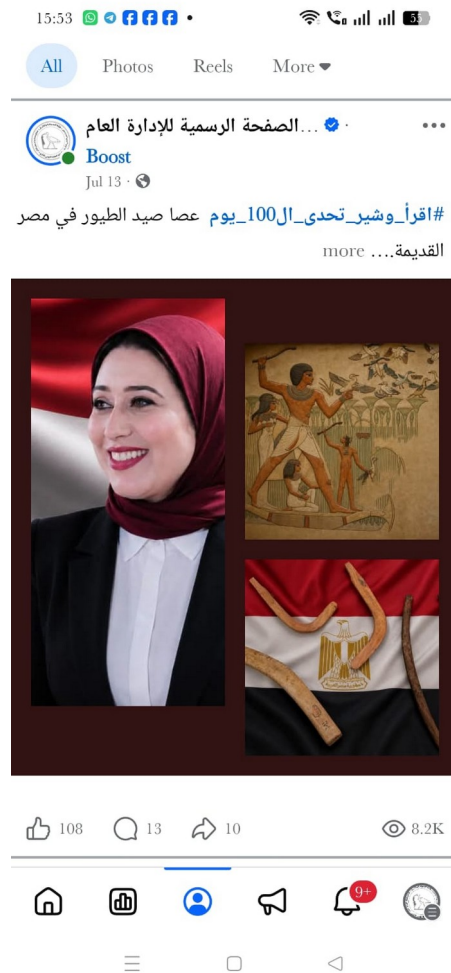








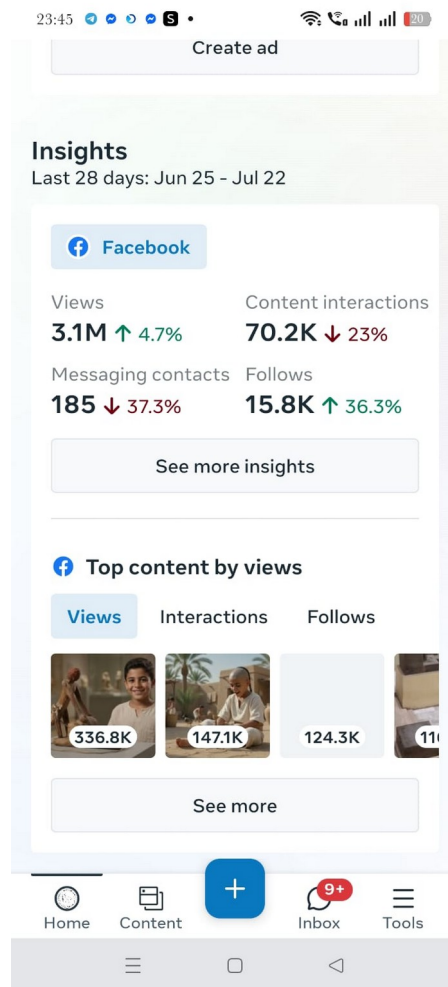


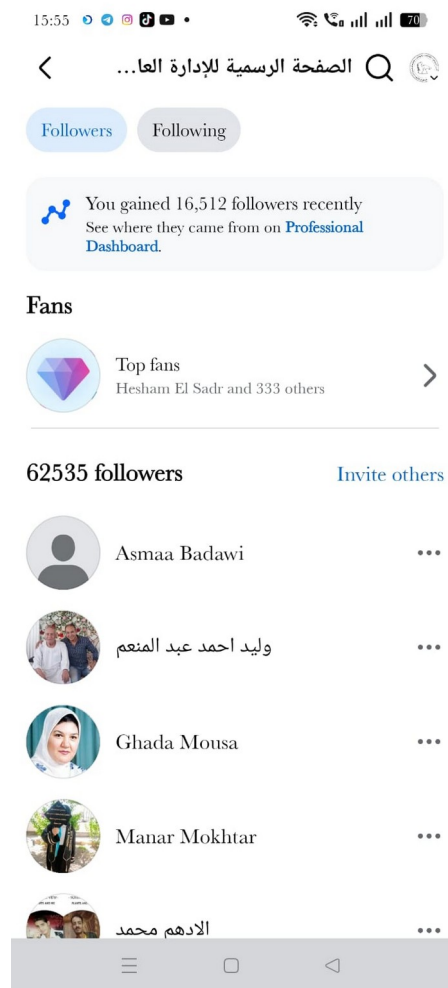


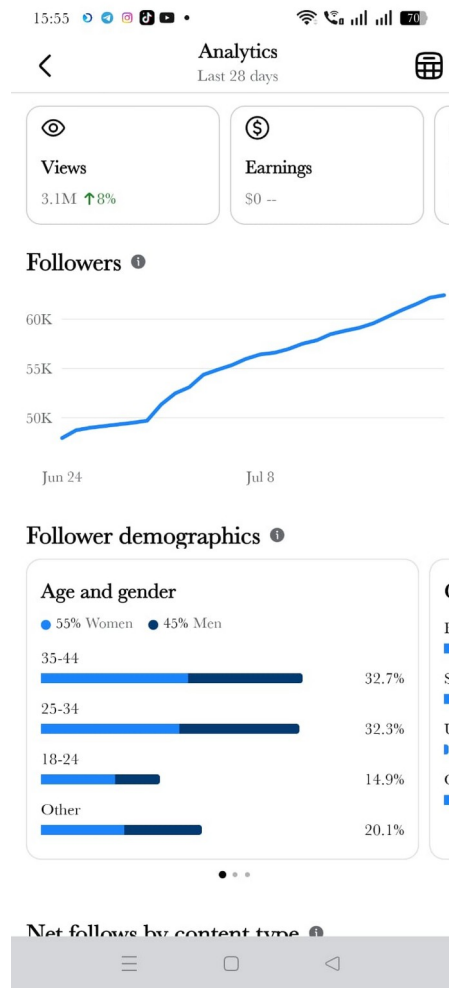
Visitor testimonials, feedback, and media coverage.

The social media platform link for the campaign https://www.facebook.com/profile.php?id=100057107964731&locale=ar_AR

Insights







The platform consists of five major digital campaigns, each designed with clear strategic objectives and measurable outcomes.

- 5 institutional digital campaigns.
- 100-day flagship campaign: *100 Days to Correct Misconceptions* (ending on 22 August 2026).
- 10 strategic objectives for the *Creators of Egypt* campaign.
- 10 objectives for the *AI & History* campaign.
- 10 objectives for the *Interactive Learning Through Play & Storytelling* campaign.
- 10 objectives for the *Read & Share: Egypt's Journey to Preserve Its Heritage* project.

Key Results

- **335,100 views** for the *Ancient Egyptian Games* video.
- **8,817 interactions**, representing the highest engagement recorded by a single post.
- **1,474 new followers** gained from one publication.
- **92,065 views** for the *Artistic Visions of Daily Life* post.
- **8,288 interactions** generated by the same publication.
- **1,341 new followers** attracted.
- **41,200 views** for the *Restoring the Faces of the Past* post.
- **1,801 interactions** and **438 new followers**.
- **6,500 views** for the *Heritage and Contemporary Product Design* publication.
- **11,300 views** for *The Secret of Hieroglyphs* educational program.
- **121 interactions**, **39 link clicks**, and **8 new followers** from this program.

Key Highlights

- 5 institutional digital heritage campaigns.
- **100-day** national awareness campaign.
- **335,100** highest views achieved by a single publication.
- **115,600** views for an interactive heritage challenge.
- **92,065** views for an AI-based heritage post.
- **8,817** highest engagements recorded.
- **1,474** highest number of new followers generated by a single publication.
- **11,300** views for *The Secret of Hieroglyphs* educational program.
- **6,400** views for the leading scientific communication article.
- **3,214** views for the *Read the Article, Tell the Story* initiative.

Educational Methodology

The campaign was designed around the principle that museums should extend their educational mission beyond their physical galleries into the digital environment. Scientific information was translated into language suitable for non-specialist audiences without compromising academic accuracy. Every post followed a consistent methodology: Identifying a popular myth or misleading claim circulating online. Presenting the verified archaeological and historical evidence. Explaining the scientific interpretation behind the evidence. Linking the explanation to authentic museum collections. Encouraging audiences to verify information using reliable heritage sources. Topics addressed included misconceptions concerning: Ancient Egyptian identity. Human remains and mummies. Royal families. Egyptian statues and their original colours. Ancient technologies. Archaeological discoveries. Museum objects removed from their historical context. Misleading images and digitally manipulated heritage content. The distinction between scientific evidence, artistic imagination, and fictional representations of Ancient Egypt. Integrating Digital and On-site Engagement

The campaign extended far beyond social media publishing by integrating online communication with face-to-face educational activities in museums. These activities transformed digital interest into direct public engagement with Egypt's cultural heritage. The programme included: Curator-led guided tours highlighting objects featured in campaign posts. Public lectures presented by archaeologists, curators, and heritage experts. Educational programmes for schools and universities. Interactive museum workshops. Family learning activities. Community discussions focused on heritage interpretation. Question-and-answer sessions with museum professionals. Visitors were encouraged to ask questions, challenge common misconceptions, discuss archaeological evidence, and engage directly with experts responsible for preserving and interpreting Egypt's heritage. This participatory model strengthened public confidence in museums as trusted educational institutions rather than simply exhibition spaces.

Audience Participation

A defining feature of the campaign was its emphasis on two-way communication. Instead of delivering information through one-directional communication, the Raising Awareness Department invited audiences to become active participants in heritage interpretation. Members of the public were encouraged to: Submit questions regarding Ancient Egyptian history. Suggest myths and misconceptions for future episodes. Share reliable information using campaign hashtags. Report misleading online content. Participate responsibly in correcting historical misinformation. Engage in constructive discussions with museum specialists. This participatory approach created an ongoing dialogue between museums and their audiences, allowing future campaign content to reflect real public concerns while fostering a sense of shared responsibility for protecting cultural heritage in digital spaces. Accessible Heritage Communication To maximise accessibility for audiences of different ages and educational backgrounds, complex archaeological research was translated into engaging digital content using multiple communication formats. Campaign materials included: High-quality photographs of museum collections. Short educational videos. Museum object highlights. Historical illustrations. Infographics. Interactive visual content. Myth-versus-fact graphics. Multilingual educational resources. Content was produced using clear, non-technical language while maintaining scientific integrity, enabling audiences with no archaeological background to understand complex historical evidence. To reach international audiences, campaign content was translated into nine languages: Arabic, English, French, German, Italian, Spanish, Chinese, Japanese, and Korean, significantly extending the global reach of Egypt's official archaeological interpretation.

Museums as Trusted Knowledge Institutions

A central achievement of the initiative was reinforcing the role of museums as trusted producers of scientific knowledge. Rather than allowing social media algorithms or unverified content creators to dominate public understanding of Ancient Egypt, the campaign repositioned museums as authoritative voices capable of providing evidence-based interpretation grounded in archaeology, conservation, and historical scholarship. Museum collections became living educational resources that connected archaeological evidence with contemporary public conversations, demonstrating how cultural institutions can actively combat misinformation while promoting historical literacy. Innovation The campaign introduced an innovative model of museum audience engagement by combining: Digital heritage communication. Museum education. Scientific fact-checking. Public participation. Social media storytelling. Evidence-based archaeology. Community engagement. Multilingual outreach. This integrated approach transformed heritage communication from passive information sharing into an interactive educational experience that encouraged critical thinking, digital literacy, and informed public dialogue about Ancient Egypt. Long-term Impact The 100 Days of Heritage Truth campaign demonstrated that museums can play a proactive role in addressing misinformation by making archaeological knowledge accessible, engaging, and relevant to contemporary audiences. By connecting verified historical evidence directly to authentic museum collections and encouraging continuous dialogue between specialists and the public, the initiative strengthened public trust in museums, expanded access to reliable heritage knowledge, promoted responsible engagement with digital information, and extended the educational mission of Egyptian museums far beyond their physical walls.

The campaign established a sustainable model for evidence-based heritage communication, showing how museums can effectively combine digital innovation, scholarly research, and public participation to safeguard historical knowledge while fostering greater appreciation of Ancient Egyptian civilization.

Team work

Raising Awareness Department in cooperation with Curators in the museums of Egyptian Ministry of Tourism and Antiquities