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## ARCHIVAL PROMOTION PRACTICES ON SOCIAL MEDIA: A CONTENT ANALYSIS OF THE UNIVERSITY OF INDONESIA ARCHIVES' INSTAGRAM

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### Abstract

This study examines archival promotion practices through the Instagram account of the University of Indonesia Archives (@arsipui) within the framework of institutional digital communication. It analyzes the types of information shared, variations in content categories and formats, and user engagement. A descriptive quantitative approach was employed using content analysis of all posts up to June 10, 2025, collected through an Instagram Scraper, categorized into seven content types, and analyzed using Microsoft Excel. User engagement was measured using median values of likes and comments to account for the skewed distribution of social media data. The findings show that among 304 posts, video (135) and carousel formats (128) dominate compared to single-image posts (41). The most prominent categories are Archival Information and News (109 posts) and Archival Activities (73 posts), both of which generate the highest levels of engagement. Analytically, the results indicate that user engagement is not determined solely by content type, but by the interaction between content categories, visual formats, and platform distribution mechanisms. This study contributes by proposing a simplified conceptual framework in which user engagement is understood as the outcome of the interplay between content, format, and platform logic in archival digital communication. The findings suggest that archival promotion strategies should move beyond information-centered approaches toward more audience-oriented and visually narrative communication to enhance engagement in social media environments.

**Keywords:** archival promotion; Instagram; content analysis; user engagement; university archives

### INTRODUCTION

Developments in information and communication technology have transformed the way institutions build their image, disseminate information, and interact with the public. In the digital landscape, social media is no longer simply an information distribution channel but has become a strategic communication space that enables two-way relationships between institutions and their audiences. Within the framework of institutional communication, social media serves as a medium for building legitimacy, strengthening institutional identity, and sustainably managing public perception (Kaplan & Haenlein, 2010; Kietzmann et al., 2011).

In this context, Instagram has become an increasingly relevant platform due to its visual character, which supports narrative messaging through a combination of images, videos, and carousel posts. This approach aligns with the concept of visual communication strategy, where institutional messages are not only conveyed informatively but also constructed through visual elements and narratives that build meaning and emotional connection with audiences. Studies show that content format and platform characteristics significantly influence user engagement behavior, both passive and active (Shahbaznezhad et al., 2021; Voorveld et al., 2018). Within the framework of digital engagement theory, interactions such as likes and comments are understood not only as quantitative responses, but also as indicators of audience engagement with the value, relevance, and appeal of the message (Brodie et al., 2013; Dessart et al., 2015; Kulikovskaja et al., 2023).

Several previous studies have shown that information institutions have utilized Instagram as a means of promotion and public communication. Rachman (2021) found that Instagram use by academic libraries is dominated by informational content and activity documentation, while other studies emphasize the importance of visual consistency and design quality in enhancing content appeal (Theodora, 2021; Meilani et al., 2023). However, most of this research focuses on the context of libraries or information institutions in general, with an emphasis on content distribution and posting frequency. It has not yet deeply examined the relationship between content structure, visual strategy, and audience engagement as part of integrated institutional communication practices.

Furthermore, studies on the use of social media in the context of archival institutions, particularly university archives, are still relatively limited. Unlike libraries, archives have a more specific function as managers of institutional memory, which requires a communication approach that is not only informative but also able to contextualize archives as a source of knowledge and historical reflection. This limitation indicates a research gap: few studies have systematically analyzed how archives utilize social media as a promotional strategy, and how the combination of content categories and visual formats influences audience engagement in the context of archival communication.

Based on this gap, this study aims to analyze the practice of archival promotion through the Instagram account of the University of Indonesia Archives (@arsipui) by examining the types of information conveyed, variations in content categories and formats, and user engagement as indicators of digital communication effectiveness. Unlike previous research, this study not only identifies content distribution but also examines the relationship between content structure and engagement patterns within a visual-based institutional communication framework. Furthermore, this study adopts a median-based engagement measurement approach to produce a more robust representation of the often uneven characteristics of social media data (Cooksey, 2020).

Thus, this study contributes in two aspects. Empirically, it expands the study of social media utilization in the context of archival institutions, particularly university archives, which are still rarely studied. Conceptually, this study strengthens the understanding of how visual communication strategies and content structures play a role in shaping audience engagement in digital-based archive promotion. This study answers two main questions: (1) how the @arsipui account is used in archival promotion activities and the types of information published; and (2) how the characteristics of uploaded content, including variations in categories and formats, influence user engagement.

## RESEARCH METHOD

This study uses a quantitative descriptive approach with content analysis techniques for posts on the Instagram account @arsipui. This method was adapted from Rachman's (2021) research, which examined Instagram use by academic libraries, which in turn developed the categorization schemes of Al-Daihani and Al-Awadhi (2015) and Stuart et al. (2017). The content analysis approach was chosen because it allows for systematic and contextual identification of communication patterns, message structures, and visual representations on social media (Krippendorff, 2018).

The unit of analysis in this study was all posts on the Instagram account @arsipui up to June 10, 2025. Data were collected using the Instagram Scraper application and included visual elements (images and videos), captions, number of likes, and number of comments. The selection of one account as the research object was carried out purposively, considering the characteristics of the University of Indonesia Archives as a higher education institution that actively utilizes social media as a public communication channel. This research is positioned as a single case study aimed at gaining an in-depth understanding of archive promotion practices in a specific context. Therefore, research findings are directed at analytical generalizations, not statistical generalizations (Yin, 2018).

The use of scraping techniques has limitations, including not including metrics such as reach, impressions, or shares, and not capturing non-public interactions such as direct messages. These limitations are acknowledged as part of the research's methodological limitations.

The content categorization scheme in this study was adapted from Rachman (2021), who developed categories based on previous studies in the context of academic libraries. In this study, the categories were adapted to the context of archival institutions to maintain conceptual relevance.

The construct validity of the categories was maintained through three stages: (1) a literature search to identify categories commonly used in social media studies of information institutions; (2) adjusting operational definitions based on the characteristics of archival content; and (3) evaluating the consistency of the categorization so that each post was classified in the most dominant category.

The categorization process was conducted by referring to the operational definitions of each category and considering visual elements, captions, and the context of the posts. This approach aligns with content analysis, which emphasizes contextual interpretation of the meaning of communication (Krippendorff, 2018). The entire coding process was conducted by a single researcher. To minimize the potential for subjective bias, several control mechanisms were implemented: (1) the use of clear and consistent operational definitions of categories; (2) an iterative classification process with rechecking; and (3) reference to a categorization scheme adapted from previous research (Rachman, 2021). This approach maintained categorization consistency through procedural transparency and a clear conceptual basis for the categories used.

Data were analyzed using descriptive statistics to identify the frequency distribution of content categories, format types (image, video, carousel), and user engagement patterns. Comparative analysis was conducted to examine differences in engagement levels across categories and content formats.

User engagement was measured through the number of likes and comments. Given the asymmetrical nature of social media data and its susceptibility to extreme values, this study uses the median as a measure of central tendency because it is more robust than the mean in skewed distributions (Cooksey, 2020). Thus, the analysis is not only descriptive but also aimed at identifying relationships between content categories, visual formats, and user engagement in the context of digital communication in archival institutions.

## RESULT AND DISCUSSION

### University of Indonesia Archives Instagram

The Instagram account @arsipui is the official social media account managed by the University of Indonesia Archives Office. As of June 10, 2025, this account had shared 304 posts, had 5,688 followers, and followed 87 other accounts. The account's identity is professionally presented through the use of the official University of Indonesia logo and the name "ARSIPS OFFICE" as its profile picture. Figure 1's bio includes a brief description: "We preserve the university's collective memory," reflecting the archives' strategic role in preserving the institution's history and identity. Furthermore, the account lists the office's physical location and a link to its official website (arsip.ui.ac.id), strengthening its legitimacy and credibility as an institutional account. The address listed, Building B, 4th Floor, ILRC Area, Universitas Indonesia Campus, Depok 16424, further clarifies its institutional presence.



Figure 1. Instagram homepage @arsipui

From a visual and content management perspective, the @arsipui account makes optimal use of the Instagram Highlights feature. Each highlight uses an icon with a dominant yellow color, the University of Indonesia's signature color, enhancing branding consistency. Some of the categories featured in the highlights include: UI Rector/President, Announcements, Development, Exhibitions, Official Information, Andieni, and Services. Utilizing visual features like highlights can increase user engagement and extend the shelf life of information in today's

fast-paced social media landscape (Kietzmann et al., 2011). This arrangement demonstrates a systematic content management strategy, serving as both documentation of activities and a guide to archival service information.

Based on upload data, this account was first active on May 16, 2017, with content informing about the holding of an exhibition titled "UI in Image." The exhibition, held from May 17–19, 2017, at the UI Library, featured archives such as documentation of the development of UI Depok, student orientations in 1982, 1986, and 2002, as well as the 1984 UI Familiarity Night and the inauguration of Professor Nugroho Notosusanto. The last post, recorded on May 16, 2025, recounted the audience held by the University of Indonesia with President Soeharto on May 16, 1998. The UI delegation, led by Prof. Dr. Asman Boedisantoso Ranakusuma (UI Rector 1998–2001), conveyed the aspirations of the UI academic community regarding the political conditions at the time. This post emphasized the University of Indonesia's contribution to the dynamics of national democratization and strengthened the archive's position as a source of historical reflection.

Based on the graph in Figure 1, the frequency of posts on this account shows an increasing trend year after year since its inception. In the first year (2017), there were only 6 posts, followed by 14 posts in 2018, and 16 posts in 2019. A significant spike occurred in 2020 with 44 posts, increasing to 59 posts in 2021, which was the year with the highest activity. The following years showed good consistency with 48 posts in 2022, and 50 posts each in 2023 and 2024. By mid-2025, 17 posts had been recorded. The annual average of posts reached approximately 38 posts per year.

Although the @arsipui account demonstrates a commitment to utilizing social media as a means of promoting archives, there are indications of inconsistency in the frequency of content posts from year to year. This is clearly evident in the annual post distribution data. At the start of its operation in 2017, this account only uploaded 6 contents, and although there was a gradual increase in 2018 (14 uploads) and 2019 (16 uploads), the frequency is still relatively low.

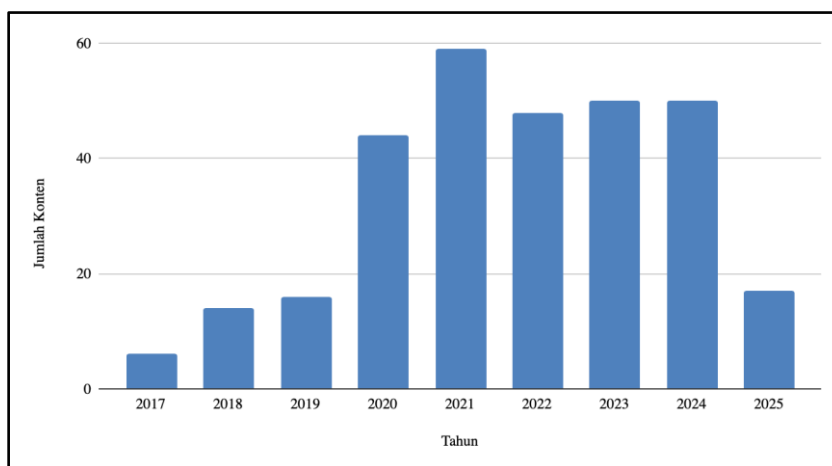


Figure 1. Content Graph by Year

Consistency only began to emerge in 2020, when the account began posting more intensively, with 44 posts, peaking in 2021 with 59 posts. However, this trend did not continue steadily. While the number of posts in 2022, 2023, and 2024 was quite high and relatively consistent (ranging from 48–50 posts), a decline occurred again in 2025, with only 17 posts

recorded by mid-year. If this trend continues without significant improvement until the end of the year, 2025 will be a year of further decline in activity.

This fluctuation indicates that the archive's promotional strategy through Instagram is not yet fully structured and sustainable. According to Kaplan and Haenlein (2010), successful communication through social media requires a consistent, responsive, and planned strategy. Inconsistency can be caused by several factors, such as limited human resources for content management, a lack of long-term editorial planning, or the lack of integration of digital promotion as part of an overall institutional strategy. The lack of a consistent posting pattern also impacts the effectiveness of archive communication to the public. A lack of posting over a specific period can lead to a decrease in account visibility within social media algorithms that demand continuity.

More broadly, this situation indicates that the @arsipui account functions not only as an information channel but also as part of institutional communication practices in the digital space. The @arsipui Instagram account exhibits characteristics of a relatively formally and structured institutional communication medium. Its consistent visual identity and use of features like highlights serve not only as documentation but also as an information curation strategy that extends the cycle of content visibility within the fast-paced social media ecosystem (Kietzmann et al., 2011). From an institutional communication perspective, this management reflects efforts to build institutional legitimacy and identity through consistent visual representation.

However, the fluctuating posting frequency pattern indicates that the digital communication strategy has not been fully integrated systemically. This inconsistency has direct implications for content visibility within Instagram's algorithmic mechanisms, which tend to prioritize accounts with stable activity and ongoing interactions. Thus, upload fluctuations not only reflect the internal dynamics of content management, but also have the potential to impact overall communication reach and performance.

## Information Shared

### *Content Distribution*

The University of Indonesia Archives' Instagram content distribution demonstrates a digital communication strategy that combines a variety of themes and post formats to expand audience reach. Thematically, content is classified into seven categories: Campus Information and Activities, Archives Information and News, Archives Activities, Archives Visits and Tours, Archives Services and Development, Archives Environment and Atmosphere, and Miscellaneous. In terms of format, the account utilizes single images, videos, and carousel posts, which are posts containing multiple photos or videos in a series of slides. This diversity of formats reflects an adaptation to Instagram's character, which emphasizes visual communication and encourages more narrative messaging through video and carousels; format and platform are known to play a role in shaping user engagement behavior (Shahbaznezhad et al., 2021; Voorveld et al., 2018). Furthermore, the strengthening of the carousel feature indicates that the platform is gradually facilitating storytelling (The Verge, 2024).

Kategori	Gambar	Carousel	Video	Jumlah
Informasi dan Aktivitas Kampus		1	7	8
Informasi dan Berita Kearsipan	9	55	45	109

Kegiatan Kearsipan	11	28	34	73
Kunjungan dan Tur Arsip	2	5	7	14
Lain-lain	7	14	16	37
Layanan dan Pengembangan Arsip	4	11	8	23
Lingkungan dan Suasana Arsip	8	14	18	40
Jumlah	41	128	135	304

Table 1. Content Distribution

As shown in Table 1, a total of 304 posts were analyzed, dominated by video (135 posts) and carousel (128 posts), while 41 posts included single images. The dominance of video and carousel indicates a tendency to use more elaborate formats to document activities and convey information that requires sequential explanation. Therefore, the @arsipui account functions not only as a concise information channel but also as a communication space that allows for more contextual reinforcement of institutional messages.

At the category level, Archival Information and News was the most dominant content, with 109 posts, primarily in carousel (55 posts) and video (45 posts) formats. This pattern suggests that archival information and institutional updates tend to be packaged in a gradual and communicative manner to make them easier for audiences to understand. The dominance of this category indicates that Instagram is being used not simply as a showcase for collections, but as a channel to increase institutional visibility and build public understanding of the role of archives within the institutional context. This aligns with findings that valuable and relevant content contributes to strengthening audience relationships with organizations on social media (Voorveld et al., 2018; Kulikovskaja et al., 2023).

The Archival Activities category ranked next with 73 posts, followed by Archives Environment and Atmosphere (40 posts) and Other (37 posts). Meanwhile, Archives Services and Development had 23 posts and was presented more frequently via a carousel (11 posts), indicating the need for a structured format for educational content such as guides and service information. Conversely, Archives Visits and Tours (14 posts) and Campus Information and Activities (8 posts) had the smallest proportions, suggesting that content based on user presence and direct visitor experiences has not yet become a primary focus compared to informative content and institutional documentation.

Overall, the distribution in Table 1 confirms the promotional strategy's emphasis on informative and documentary functions. Content distribution shows a dominance of the Information and Archives News category, as well as the use of video and carousel formats. Descriptively, this reflects a communication orientation still focused on conveying institutional information. However, analytically, this pattern indicates that the @arsipui account operates more as a dissemination channel than as an interaction space.

Within the framework of digital engagement, the dominance of informative content without participatory elements has the potential to limit audience engagement, as engagement is driven not only by information but also by relevance, experience, and emotional connection (Brodie et al., 2013; Dessart et al., 2015). In other words, despite the high volume of content, without an audience-oriented narrative strategy, the potential for interaction is suboptimal.

On the other hand, the dominance of video and carousel formats indicates an adaptation to the platform's characteristics. This format allows for gradual and narrative message delivery, which, in the context of the Instagram algorithm, tends to increase user engagement. This is

important because the platform's algorithm prioritizes content that retains users' attention for longer, thus increasing its chance of widespread distribution (Shahbaznezhad et al., 2021).

### *User Engagement*

User engagement is a crucial indicator for assessing the effectiveness of institutional communication on social media, including in the context of promoting and disseminating archival information. In this study, engagement is operationalized through two primary interaction indicators: likes, a form of passive appreciation, and comments, a relatively more active form of engagement. The use of these indicators aligns with engagement evaluation practices in social media marketing studies, which often measure audience response through interaction metrics such as likes and comments as proxies for user participation and attention to content (Voorveld, 2018; Kulikovskaja, 2023). To mitigate potential bias caused by posts with extreme performance, the median, rather than the mean, was used as the measure of central skew. The median was chosen based on the generally asymmetric and skewed nature of social media data, making the average easily influenced by outliers and less representative of typical post responses (Cooksey, 2020; SAGE Publications, n.d.). Therefore, the median is considered more robust in depicting the general trend of user engagement on the University of Indonesia Archives Instagram account.

<b>Kategori</b>	<b>Format</b>	<b>Jumlah Konten</b>	<b>Median Komentar</b>	<b>Median Likes</b>
Informasi dan Aktivitas Kampus	Carousel	1	20	1791
	Video	7	5	420
Informasi dan Berita Kearsipan	Gambar	9	14	387
	Carousel	55	63	5522
	Video	45	87	11689
Kegiatan Kearsipan	Gambar	11	12	375
	Carousel	28	76	6534
	Video	34	83	5384
Kunjungan dan Tur Arsip	Gambar	2	1	74
	Carousel	5	2	186
	Video	7	4	390
Lain-lain	Gambar	7	3	265
	Carousel	14	29	6334
	Video	16	10	1610
Layanan dan Pengembangan Arsip	Gambar	4	0	449
	Carousel	11	45	1135
	Video	8	27	916
Lingkungan dan Suasana Arsip	Gambar	8	15	431
	Carousel	14	8	953
	Video	18	27	2140

Table 2. Distribution of Likes and Comments

Table 2 shows that engagement is shaped by the interaction between message type (category) and presentation method (format), so audience response is determined not only by the content theme but also by the visual narrative structure created by a particular format. In general, engagement variation is most evident in the informative and activity content categories, which tend to elicit higher responses when presented in formats that allow for gradual or dynamic message delivery.

In the Information and Archival News category, engagement is relatively stronger in carousel and video formats than in single images. This is understandable because carousels allow for the organization of information across multiple slides, while videos provide a more communicative delivery through moving visuals. This finding aligns with industry data-based studies showing that carousels often generate higher engagement than single image and video posts on Instagram (Search Engine Journal, 2020), although their effectiveness is still influenced by audience context and message consistency.

A similar pattern is seen in the Archives Activities category, where video and carousel formats tend to be more effective than images because they better represent the dynamics of activities, atmosphere, and participation, thereby strengthening the audience's closeness to the institution (Voorveld, 2018). Meanwhile, in the Archives Environment and Atmosphere category, video formats appear more prominent because they are able to present the atmosphere of the space and service activities more vividly. In contrast, the Archives Visits and Tours category shows relatively low engagement across formats, indicating that the content of the visits has not consistently sparked audience interaction, possibly related to the narrative packaging strategy and the limited elements that encourage participation, such as invitations to discussion or user engagement.

Kategori	Jumlah Konten	Median Komentar	Median Likes
Informasi dan Aktivitas Kampus	8	25	2211
Informasi dan Berita Kearsipan	109	164	17598
Kegiatan Kearsipan	73	171	12293
Kunjungan dan Tur Arsip	14	7	650
Lain-lain	37	42	8209
Layanan dan Pengembangan Arsip	23	72	2500
Lingkungan dan Suasana Arsip	40	50	3524

Table 3. Distribution of Likes and Comments by category

In Table 3, the most prominent audience engagement appears in the Archives Information and News and Archives Activities categories. This pattern indicates that followers are more responsive to content that offers informational value and institutional relevance. Therefore, archives promotion on Instagram depends not only on the frequency of posts but primarily on the relevance of messages that connect archives to the audience's information needs and interests. This finding aligns with the view that engagement can strengthen users' relationships with organizations when content is perceived as valuable and appropriate to the context of social media consumption (Voorveld, 2018; Kulikovskaja, 2023).

The Archives Environment and Atmosphere and Other categories show moderate engagement, indicating their role as visual identity reinforcement and communication

variations to maintain audience engagement. Meanwhile, Archives Services and Development tends to be moderate, confirming that educational service content is more effective when meeting user access needs. In contrast, Archive Visits and Tours and Campus Information and Activities showed lower or fluctuating engagement, possibly influenced by the smaller number of posts and the suboptimal packaging of user-presence-based content as a participatory strategy, for example through testimonials or narratives of experiences that encourage audience commenting (Kulikovskaja, 2023). The values in Table 3 in this context are understood as comparative summaries across categories and not single measures that eliminate internal variation between posts.

<b>Format</b>	<b>Jumlah Konten</b>	<b>Median Komentar</b>	<b>Median Likes</b>
Gambar	41	45	1981
Carousel	128	243	22455
Video	135	243	22549

Table 4. Distribution of Likes and Comments based on format

The format-based analysis in Table 4 shows that carousels and videos tend to generate higher engagement than single images. Platform-based mechanisms encourage audiences to scroll through multiple slides, prolonging attention span, while videos provide a more immersive narrative experience. This finding aligns with industry data-based reports demonstrating the consistent performance of carousels in terms of Instagram engagement (Search Engine Journal, 2020), and is supported by Instagram's policy of expanding carousel capabilities to enhance storytelling and gradual narrative delivery (The Verge, 2024).

Conversely, the single image format demonstrates relatively lower engagement. This may be attributed to the limitations of single images in conveying complex information in depth, which tends to limit audience response to a quick appreciation. Therefore, single images are more appropriately positioned as supporting content to maintain post consistency or strengthen an institution's visual identity, while carousels and videos are more effective for conveying educational messages, documenting activities, or providing service information that requires sequential explanation.

However, format effectiveness is not entirely free from the influence of outliers, as posts with extreme responses can create the impression that a format is consistently superior, even though performance is also influenced by visual quality, issue relevance, momentum, and content distribution. Therefore, this study uses medians to maintain stable interpretation and maintain comparability between formats (Cooksey, 2020). The findings in Tables 3 to 5 confirm that user engagement is influenced by a combination of content category and format. Therefore, archive promotion strategies need to consider packaging messages that align with the platform's character and create a space for participatory content to encourage active engagement in the digital space.

Overall, these findings indicate that user engagement is not solely determined by the number of posts or content type individually, but by a combination of various interacting factors. The results indicate that engagement is influenced not only by content category but by the interaction between category, format, and message presentation. Specifically, the Archives Information and News and Archives Activities categories generated the highest engagement, particularly in video and carousel formats.

Interpretatively, these findings suggest that audiences respond not only to informative content but also to content that provides context, narrative, and visual experiences. From a visual communication strategy perspective, formats like video and carousels allow for storytelling that enhances audience cognitive and emotional engagement (Voorveld et al., 2018).

Furthermore, the role of the Instagram algorithm is a crucial factor in explaining differences in engagement between formats. Video and carousel content tend to achieve wider distribution because they generate higher initial engagement and increase content consumption time. This suggests that content performance is determined not only by the quality of the message but also by its alignment with the platform's distribution logic.

In terms of audience behavior, low engagement in categories like Visits and Archive Tours indicates that documentation-based content isn't sufficient to encourage participation. Social media audiences tend to respond to content that contains personal, narrative, or interactive elements, such as invitations to discussion, questions, or user experiences. Without these elements, content tends to generate only passive engagement.

## **CONCLUSION**

This research demonstrates that the practice of promoting archives through Instagram is not merely an information dissemination activity, but a form of institutional communication influenced by the interaction between content categories, visual formats, and digital platform dynamics. Key findings indicate that user engagement is shaped by the alignment between content structure, visual presentation, and audience consumption characteristics on social media.

Conceptually, this research proposes that the effectiveness of archival communication on social media can be understood through the interconnectedness of three key elements: content (what is conveyed), format (how it is presented), and platform (how it is distributed through algorithmic mechanisms). The interaction of these three elements determines the level of visibility and audience engagement, thus broadening the understanding of archival promotion as a systemic, rather than merely informative, digital communication practice.

Methodologically, the use of the median as a measure of engagement provides a more robust approach to representing the asymmetrical characteristics of social media data. Practically, these findings emphasize the importance of shifting from an information-based approach to a more audience- and experience-oriented communication strategy.

This research is limited by its use of a single object of study (the @arsipui account), the limited data metrics obtained through scraping (excluding reach, impressions, and shares), and the analytical approach focusing on quantitative data without in-depth exploration of the audience's or content manager's perspectives. Therefore, the generalizability of the findings is analytical and limited to similar contexts.

## **SUGGESTION**

Based on the research findings, archival institutions need to develop more audience-oriented social media promotion strategies, taking into account the integration between content types, visual formats, and platform algorithm characteristics. Archives managers also need to utilize more interactive, visual, and contextual content formats to make archives more accessible, understandable, and engaging for social media users. Furthermore, the use of more comprehensive social media analytics is crucial to evaluate the effectiveness of digital

communications, not only through the number of likes and comments, but also based on indicators such as reach, impressions, engagement rate, and shares. This data-driven approach can help develop more effective and sustainable content strategies.

Future research can expand the study through comparative studies across archives, libraries, and museums to gain a broader understanding of the practices of promoting cultural collections and institutional memory on social media. Using a mixed methods approach through interviews, observations, and audience perception analysis also has the potential to provide a deeper understanding of user experiences and content managers' communication strategies. Furthermore, exploring the influence of platform algorithms, new social media features, and the development of digital content formats is crucial to broaden the study of archival communication in the ever-evolving digital ecosystem.

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