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TRANSFORMING the ABHIRAMA 2026 EXHIBITION PHOTOGRAPHIC ARCHIVES into EDUCATIONAL INSTAGRAM REELS CONTENT at the RANGGAWARSITA MUSEUM

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Abstract

Photographic archives held by museums contain historical and cultural information that can be disseminated through digital platforms. However, their utilization as educational content on social media remains an opportunity for further development. This project aimed to utilize photographic archives from the ABHIRAMA 2026 Exhibition as the primary material for Instagram Reels content to support the digital publication of Ranggawarsita Museum. The project employed a descriptive approach involving observation, interviews, documentation, and audience questionnaires. Ten photographic archives were selected and developed into ten Instagram Reels, each approximately 60 seconds long, using two content formats: Interactive Quiz and Education and General Knowledge. The development process consisted of preproduction, production, and postproduction stages, followed by content validation by museum personnel before publication. The videos were published through the museum's Instagram account, @museumranggawarsita, from August 26 to September 8, 2026. Evaluation results showed an average of 1,662 views per video, lower than the comparison videos, while average likes, comments, and shares were higher. Questionnaire responses also indicated positive audience perceptions regarding information clarity, perceived knowledge improvement, and interest in the museum. These findings demonstrate the potential of photographic archives to be transformed into informative and educational short-form video content that supports museum communication through social media.

Keywords: *photographic archives; Instagram Reels; digital publication; museum communication; Ranggawarsita Museum*

Abstrak

Arsip foto yang dimiliki museum mengandung informasi sejarah dan budaya yang dapat disebarluaskan melalui platform digital. Namun, pemanfaatannya sebagai konten edukatif di media sosial masih memiliki peluang untuk dikembangkan. Kegiatan ini bertujuan memanfaatkan arsip foto dari Pameran ABHIRAMA 2026 sebagai bahan utama pembuatan konten Instagram Reels untuk mendukung publikasi digital Museum Ranggawarsita. Kegiatan ini menggunakan pendekatan deskriptif dengan melibatkan observasi, wawancara, dokumentasi, dan kuesioner kepada audiens. Sebanyak sepuluh arsip foto dipilih dan dikembangkan menjadi sepuluh konten Instagram Reels dengan durasi masing-masing sekitar 60 detik melalui dua format, yaitu Interactive Quiz dan Education and General Knowledge. Proses pengembangan konten meliputi tahap praproduksi, produksi, dan pascaproduksi, serta validasi konten oleh pihak museum sebelum dipublikasikan. Seluruh video dipublikasikan melalui akun Instagram @museumranggawarsita pada 26 Agustus hingga 8 September 2026. Hasil evaluasi menunjukkan rata-rata 1.662 tayangan per video, lebih rendah dibandingkan video pembanding, sedangkan rata-rata jumlah suka, komentar, dan dibagikan lebih tinggi. Hasil kuesioner juga menunjukkan persepsi audiens yang positif terhadap kejelasan informasi, peningkatan pengetahuan yang dirasakan, dan ketertarikan terhadap museum. Temuan ini menunjukkan bahwa arsip foto berpotensi dikembangkan menjadi konten video pendek yang informatif dan edukatif untuk mendukung komunikasi museum melalui media sosial.

Kata Kunci: foto; Instagram Reels; publikasi digital; komunikasi museum; Museum Ranggawarsita

INTRODUCTION

Digital technology has influenced how cultural institutions communicate information and engage with the public. Museums are no longer understood solely as places for collecting, preserving, and exhibiting cultural heritage, but also as educational institutions that facilitate public access to knowledge and cultural resources. The International Council of Museums emphasizes that museums serve society through research, collection, conservation, interpretation, and exhibition of tangible and intangible heritage. In this context, digital communication has become an important means of extending museums' educational and informational functions beyond their physical spaces. Social media platforms, in particular, provide opportunities for museums to disseminate collection-related information, communicate with audiences, and develop more interactive relationships with the public (Kefi et al., 2024); (Rodríguez-Vera et al., 2024).

Instagram has become a relevant platform for museum communication because of its emphasis on visual content, including photographs and videos. Its visual characteristics allow museums to present collections and cultural narratives in formats that are accessible to digital audiences. Hu and Kidd (2024) in their study of the Philbrook Museum of Art, demonstrate how Instagram's platform characteristics shape the ways museums communicate with audiences and encourage interaction through visual content. Similarly, Rodríguez-Vera et al., (2024) identify the importance of educational and entertaining content, active listening, and audience interaction in museum communication strategies on Instagram.

Kefi et al., (2024) further explain that social media can transform museum communication from a primarily one-way information process into more interactive and collaborative forms of engagement. These findings suggest that museum social media management should extend beyond promotional announcements and consider the development of meaningful content that communicates the educational value of collections. These findings suggest that museum social media management should extend beyond promotional announcements and consider the development of meaningful content that communicates the educational value of collections. Similar findings were reported by Emilia & Sumarlan (2025) who identified the use of educational and promotional content, visual presentation, and audience interaction as components of the Instagram communication strategy implemented by Museum Muhammadiyah. Nurcahyani et al., (2026) also examined the use of social media as an information marketing strategy at Museum Sonobudoyo, highlighting its role in introducing museum information and reaching wider audiences.

Photographic archives represent valuable resources that museums can utilize to develop educational content. As visual records, photographs preserve information about historical events, cultural practices, objects, and social conditions that can be interpreted and communicated to the public (Force, 2024). However, the informational value of photographic archives does not rely

solely on their visual content, but also on the historical and descriptive context associated with them. Therefore, the use of photographic archives in digital communication should consider the preservation of relevant contextual information so that the meaning of the original archival materials is not lost or misrepresented during the transformation process. Saputro & Fitri (2022) discuss the potential of photographs and archives as learning resources for presenting historical information. In this regard, transforming photographic archives into digital content provides an opportunity to expand public access to archival information while maintaining the historical and cultural context that gives the photographs their informational value.

Instagram Reels offers one possible format for presenting photographic archives through short-form audiovisual content. The combination of images, text, narration, and audio allows museums to communicate collection information in a concise and visually engaging manner. Previous studies have examined the use of Instagram for museum promotion and public engagement. Kadiasti and Mukaromah (2022) examined the use of Instagram carousel posts as a promotional strategy for Museum Ranggawarsita. Saptiyono & Aprinta (2024) also investigated promotional content strategies on the museum's Instagram account. Arininta & Widiati (2023) examined the use of Instagram in relation to visitors' intention to revisit the National Museum of Indonesia. These studies provide important insights into the use of Instagram for museum communication, particularly in promotional activities and visual content presentation. However, the development of Instagram Reels specifically using photographic archives as the primary source of educational content remains an area that can be further explored. This creates an opportunity to examine how existing archival resources can be transformed into short-form digital content that supports both information dissemination and audience engagement.

Museum Ranggawarsita in Semarang, Central Java, provides a relevant context for exploring this approach. The museum manages approximately 13,000 photographic archives, which have been managed since 2003. Despite this substantial archival resource, preliminary observations of the museum's Instagram account, @museumranggawarsita, from May to July 2026 identified only three educational posts based on photographic archives or museum collections among 60 publications, representing 5% of the total posts. A preliminary survey involving 101 respondents also indicated that 54.5% were unaware that the museum held photographic archives, while 63.4% did not follow its Instagram account. Furthermore, Instagram was selected by 75.2% of respondents as a source for obtaining information about tourism, education, or museums. These findings indicate an opportunity to improve the visibility and accessibility of the museum's photographic archives through digital publication. They also highlight the relevance of developing content that presents collection information in a format suited to the visual characteristics of Instagram.

Although previous studies have examined Instagram as a medium for museum promotion and digital communication, the integration of archival principles into the systematic development of

educational social media content remains an area that requires further exploration. Previous research on museum communication has primarily highlighted promotional strategies, visual presentation, and audience engagement (Kadiasti & Mukaromah, 2022; Saptiyono & Aprinta, 2024). The present project extends this discussion by positioning photographic archives not merely as visual materials for digital publication but as authentic information resources that require contextual verification, accurate interpretation, and responsible dissemination. Its contribution lies in proposing an Archival-to-Digital Educational Content Framework, which integrates archival identification and selection, contextual verification, narrative interpretation, digital content production, institutional validation and publication, and audience engagement and evaluation. By connecting archival principles with digital educational communication, the framework offers a systematic approach to transforming archival information into accessible educational content while maintaining its contextual integrity and informational value.

Based on this context, this project aims to utilize photographic archives from the ABHIRAMA 2026 Exhibition as the primary material for developing Instagram Reels content to support the digital publication of Museum Ranggawarsita. The project focuses on the development of ten short-form videos using two presentation formats, Interactive Quiz and Education and General Knowledge. It also examines the publication performance and audience responses through Instagram Insights, audience comments, and questionnaire results. By combining photographic archives with short-form audiovisual storytelling, this project explores the use of museum photographic archives as materials for informative and educational digital content while supporting the museum's communication with its online audience.

METHODS

This article reports a descriptive, project-based development process focused on transforming photographic archives into Instagram Reels content to support the digital publication of Museum Ranggawarsita in Semarang, Central Java. The descriptive approach was used to document the stages of content development and examine the outcomes of the project based on data collected during its implementation. Creswell and Creswell (2023) explain that research approaches should be selected according to the objectives and characteristics of the problems being investigated. Accordingly, this project combined qualitative information from observations, interviews, and collection documentation with descriptive quantitative data obtained through preliminary and post-publication questionnaires. The combination of these sources provided a basis for understanding the museum's existing digital publication practices, identifying suitable archival materials, and evaluating audience responses to the resulting content.

Data collection was conducted through four techniques: observation, interviews, questionnaires, and documentation. First, observations were carried out on the Instagram account @museumranggawarsita, particularly its publications from May to July 2026, to identify content

patterns and the extent to which photographic archives were utilized for educational purposes. Second, preliminary interviews were conducted with Laela Nurhayati Dewi, a junior cultural expert at Museum Ranggawarsita, and Yanuar Pradhipta, who serves in the museum's Public Relations division and also handles archival responsibilities. These interviews provided information about the museum's photographic archive management, collection information, and the use of photographic archives in digital publications. Third, a preliminary questionnaire involving 101 respondents was administered to identify audience familiarity with the museum, awareness of its photographic archives, preferred information channels, and interest in short-form video content. Finally, documentation was used to examine photographic archive, official collection descriptions, exhibition materials, and other supporting records. The examination of documentary sources helped establish the informational basis for content development, consistent with Bowen (2009) explanation of documents as sources of qualitative data that require systematic examination in relation to the focus of an inquiry.

The Central Java Provincial Government is organising the Abhirama Ranggawarsita 2026 exhibition from 6 to 10 May 2026 at the Museum Ranggawarsita in Semarang. The project materials consisted of ten photographic archives selected from the ABHIRAMA 2026 Exhibition, which featured the theme of food security. The selection process considered the completeness of collection information, including the collection's name, function, origin or historical period, informational value, visual legibility, and relevance to the project's theme. Official collection labels, exhibition documents, interview information, and explanations provided by museum personnel were used as the primary references for developing the video narratives. Following the selection process, each photograph was developed into one Instagram Reels video, resulting in ten videos of approximately 60 seconds each. The videos were organized into two presentation formats: Interactive Quiz, which presented collection-related questions and answers, and Education and General Knowledge, which conveyed collection information through explanatory narratives. The two formats were designed to provide variation in content presentation while maintaining the accuracy of historical and cultural information.

Content development was carried out through three stages: preproduction, production, and postproduction. The preproduction stage included coordination with museum personnel, photographic archive selection, verification of collection information, content conceptualization, scriptwriting, caption preparation, benchmarking of reference content, and the preparation of a Standard Sequence Guide (SSG). The SSG specified the sequence of visuals, on-screen text, narration, audio elements, and duration for each video. During the production stage, the selected photographic archives were arranged into visual compositions, voice-over recordings were prepared for the Education and General Knowledge format, and supporting visual and audio elements were developed. Video editing was conducted using Canva, with the photographic archives serving as the primary visual materials rather than newly recorded footage featuring on-

screen presenters. The postproduction stage involved internal review, content validation by museum personnel, revisions, finalization, publication preparation, and monitoring. This workflow was applied to ensure consistency between the archival sources, the narratives, and the intended publication format.

Before publication, the ten videos underwent a content validation process involving Yudha Herprima Istandibrata, the museum's conservator, and Yanuar Pradhipta, a representative of its Public Relations division. The validation focused on the accuracy of collection information, the appropriateness of terminology, the consistency of video narratives with official collection descriptions, and the suitability of the photographic archives used. Revisions were made based on their feedback before the videos were approved for publication. The final videos were published through the museum's official Instagram account, @museumranggawarsita, from August 26 to September 8, 2026. This validation process was intended to maintain the accuracy and institutional appropriateness of the information disseminated through the museum's digital platform.

Project evaluation was conducted descriptively using three sources of data: Instagram Insights, audience comments, and post-publication questionnaires. Instagram Insights data were collected seven days after each video was published and included views, accounts reached, likes, comments, shares, and saves. To provide a point of comparison, the performance of the ten project videos was examined alongside ten benchmark Reels selected from the museum's previous Instagram publications. The comparison focused on the average performance of individual videos and was presented descriptively rather than through inferential statistical testing. Metrics such as likes, comments, and shares are relevant indicators for examining audience interaction on Instagram, as demonstrated in the engagement analysis (Irwanda et al., 2024). However, views and accounts reached were treated as separate metrics because they represent different aspects of content performance.

Audience comments were reviewed and descriptively grouped according to their relationship with the video content, including participation in answering quiz questions, appreciation of collection-related information, and expressions of interest in seeing the collections or visiting the museum. In addition, an online evaluation questionnaire was distributed after respondents watched samples of the published videos. The questionnaire received between 101 and 102 responses, depending on the item, and covered quiz-answer accuracy, perceived clarity of the information, perceived improvement in knowledge about the collections, and interest in following the museum's Instagram account or visiting the museum. The questionnaire results were summarized using descriptive percentages, while audience comments were used to illustrate the types of responses generated by the content. These evaluation procedures were intended to describe publication performance and audience perceptions. They were not designed to establish causal relationships between exposure to the videos and changes in audience knowledge, attitudes, or actual visiting behavior.

RESULT AND DISCUSSION

3.1 Instagram Reels Content

From the perspective of archival professionals, the effort to develop photographic archives into Instagram Reels content can be viewed as a form of innovation in the dissemination of archival information. Social media provides a space for archival institutions to introduce their collections, explain historical contexts, engage with the public, and expand the reach of their information services. The transformation of archival information into audiovisual content must be carried out in accordance with sound, accountable archival principles. The information presented should not only be visually engaging but also accurate, authentic, contextually clear, and traceable back to its original archival source.

The exhibition, themed "Food in Cultural Footprints: From Ancestral Heritage to the Future of Food," features a range of cultural activities, creative economy products, and contributions from micro, small, and medium-sized enterprises (MSMEs). The event involves 31 museums and cultural institutions from across Indonesia, alongside various communities, cultural practitioners, and creative economy stakeholders with a particular focus on the culinary and food sectors. Organized as part of a broader program for the development and utilization of regional culture, the exhibition aims to highlight the local wisdom embedded in the archipelago's food traditions while fostering awareness regarding the importance of future food sustainability. Central Java stands out as one of the provinces with the highest number of nominations for Intangible Cultural Heritage, reflecting the region's strong commitment to its traditions and culture (Humas Pemerintah Provinsi Jawa Tengah, 2026).

The development project produced ten Instagram Reels videos using photographic archives from the ABHIRAMA 2026 Exhibition at Museum Ranggawarsita. The selected photographic archives were developed into two content formats: Interactive Quiz and Education and General Knowledge. The Interactive Quiz format invited audiences to identify the names, functions, or visual characteristics of museum collections through questions and visual clues. Meanwhile, the Education and General Knowledge format presented collection-related information through short narratives supported by voice-over. Each video was approximately 60 seconds long and combined photographic archives, on-screen text, narration, and audio elements.

The use of photographic archives as the primary visual material was intended to transform historical documentation into accessible educational content. Late et al., (2024) explain that digitized historical photographs can serve as important sources for knowledge creation and historical research, while their interpretation depends on descriptive information and the context surrounding the images. This consideration is relevant to the development of the Museum Ranggawarsita content, in which the photographs were accompanied by information about the

objects, their functions, and their historical or cultural meanings. The photographs served as the main information sources for constructing the video narratives. According Fatmawati, et al. (2026), the adoption of digital archiving systems significantly contributes to improving administrative efficiency and enhancing the quality of public services. Likewise, photographic archives have evolved into dynamic knowledge infrastructures that support evidence-based decision-making and promote innovation in the delivery of public services. Saputro & Fitri (2022) similarly discuss the use of photographs and archives as resources for historical learning.

Before publication, the video scripts and visual materials were reviewed by representatives of Museum Ranggawarsita. The validation process involved Yudha Herprima Istandibrata, the museum conservator, and Yanuar Pradhipta, the museum's Public Relations representative. The review covered the accuracy of collection information, terminology, narrative consistency, and the appropriateness of the photographic archives used in the videos. Revisions were made based on the museum's feedback before the videos were finalized. This process helped ensure that the information presented remained consistent with the museum's official collection descriptions.

All ten videos were published on the official Instagram account, @museumranggawarsita, between 26 August and 8 September 2026. The publication schedule differed from the initial plan because several videos required additional time for validation and revision. Nevertheless, all ten videos were completed and published through the museum's official account. The project presents an alternative approach to presenting museum collections through short-form audiovisual content. Huebner (2023) identifies short-form videos as one of the formats that can support museum education through social media, although their educational value also depends on how information is presented and how audiences engage with the content.

This development also extends previous work on Instagram-based museum communication at Museum Ranggawarsita. Kadiasti and Mukaromah (2022) examined the use of Instagram carousel posts as a promotional strategy for the museum. The present project differs by utilizing Instagram Reels to communicate collection information through photographic archives, narration, and interactive questions. The two approaches illustrate different ways of adapting museum information to Instagram's visual communication environment. The development of digital content can therefore provide museums with additional opportunities to present their collections and communicate with audiences beyond conventional promotional posts.

3.2 Instagram Insights Performance

The publication performance was evaluated using data obtained from Instagram Insights for the ten videos. The observed indicators included views, likes, comments, and shares. The results were compared with ten previously published Reels selected as the baseline. The ten project videos achieved an average of 1,662 views, 91 likes, 12 comments, and 17 shares per video. In

comparison, the baseline videos recorded averages of 3,610 views, 76.5 likes, 2 comments, and 5.3 shares per video.

The comparison reveals different patterns between video views and audience interactions. The average number of views for the project videos was lower than that of the baseline, reaching approximately 46% of the baseline average. In contrast, the average number of likes increased from 76.5 to 91, comments increased from 2 to 12, and shares increased from 5.3 to 17 per video. These results indicate that the project videos generated fewer views but recorded higher average interactions across the three comparable engagement indicators. The findings suggest that the performance of the content should be assessed through more than one indicator, since visibility and audience interaction represent different aspects of social media performance.

The use of likes, comments, and shares as indicators of audience interaction is consistent with the approach discussed by Irwanda et al. (2024), who examined Instagram engagement through interaction-related metrics. Rodríguez-Vera et al. (2024) also emphasize that likes, comments, and other forms of interaction provide useful information for understanding audience engagement with museum content. However, these indicators should not be interpreted independently of the content characteristics and publication context. In this project, the higher average interactions suggest that the archival-photo videos attracted responses from audiences who encountered the posts, but the figures alone do not establish the reasons behind those responses.

The baseline comparison also requires careful interpretation because the two groups of videos were not fully equivalent. The baseline consisted of institutional announcements, event documentation, and other museum-related posts, whereas the project videos focused on educational information about selected collections. Their durations and periods of exposure also differed. Consequently, the comparison is descriptive and cannot establish that the use of photographic archives or the selected video formats directly caused the increase in likes, comments, and shares. The results should instead be understood as an initial comparison of the publication performance of two groups of content with different characteristics.

Hu and Kidd (2024) in their case study of the Philbrook Museum of Art, demonstrate that examining museum communication on Instagram requires attention to both platform metrics and the interactions generated by individual posts. Their study also highlights the importance of understanding the communicative practices and responses that emerge around museum content. Similarly, the present evaluation indicates that numerical performance data should be complemented by an examination of audience comments. This combination provides a broader understanding of how audiences respond to educational content based on museum collections.

3.3 Audience Evaluation

Audience evaluation was conducted through a questionnaire administered after respondents watched samples of the developed videos. The evaluation covered the accuracy of answers to the interactive quizzes, perceived clarity of the information, perceived knowledge improvement, and interest in following the museum's Instagram account and/or visiting the museum. The results showed that 68.6% of respondents (n = 102) answered most or all of the quiz questions correctly. This finding indicates that most respondents were able to identify information about the collections presented through the questions and visual clues. The result indicates that respondents were able to answer questions related to the collections presented in the Interactive Quiz videos. Regarding information clarity, 86.1% of respondents (n = 101) agreed or strongly agreed that the collection information was clearly conveyed through the short videos. The same percentage was recorded for respondents who perceived an increase in their knowledge after watching the videos. These responses suggest that the majority of participants evaluated the information positively and felt that the videos helped them understand the collections. However, the findings represent respondents' self-reported perceptions rather than an objective measurement of learning outcomes. A stronger assessment of knowledge improvement would require a comparison of respondents knowledge before and after watching the videos.

The questionnaire also examined respondents' interest in following the museum's Instagram account and/or visiting the museum directly. A total of 83.3% of respondents (n = 102) expressed interest in these follow-up activities, while 13.7% indicated that they might be interested. Furthermore, 70.3% of respondents had not followed the @museumranggawarsita account before watching the videos. This result indicates that the content was presented to a considerable proportion of respondents who were not previously followers of the museum's account. Nevertheless, expressed interest should not be interpreted as evidence that respondents subsequently followed the account or visited the museum.

These findings are relevant to Huebner (2023) discussion of social media as a medium for museum education, particularly through short-form video and its potential to reach younger audiences. Arief et al. (2024) also demonstrate how Instagram-based digital experiences can be evaluated through audience perceptions of interactivity, enjoyment, and learning in a museum context. Although the present project did not develop augmented reality features, the study provides a relevant comparison in terms of evaluating audience responses to Instagram-based museum content. In addition, Kefi et al. (2024) explain that social media can transform museum communication from a predominantly receptive process into more interactive and collaborative forms of audience engagement.

Overall, the questionnaire results indicate positive responses to the educational content, particularly in terms of quiz performance, perceived information clarity, and interest in further engagement with the museum. However, the findings should be interpreted within the limits of the evaluation design. The questionnaire was administered after respondents watched the video

samples and did not include a pre-test or a measurement of subsequent visits. Therefore, the results cannot establish a direct causal relationship between the videos and changes in audience knowledge or behavior.

3.4 Educational Responses in Audience Comments

In addition to Instagram Insights and questionnaire responses, audience comments were examined to identify forms of interaction related to the information presented in the videos. The observations revealed three recurring patterns: participation in answering quiz questions, appreciation of collection information and meanings, and expressions of interest in seeing the collections directly. These patterns provide qualitative indications of how some audiences responded to the educational content. The comments also offer information that cannot be fully represented by numerical engagement metrics alone.

The first pattern involved audience participation in answering questions presented in the Interactive Quiz videos. Some viewers responded by attempting to identify the names, functions, or visual characteristics of the collections based on the clues provided. This type of response reflects direct participation in the content rather than passive viewing. The second pattern consisted of comments expressing appreciation or curiosity about the information presented. For example, comments on the Pasu video referred to the object's distinctive shape, while responses to the Arca Dua Muka video reflected interest in the symbolic meaning of the object. These comments indicate that some viewers engaged with the historical and cultural information conveyed through the videos.

The third pattern involved expressions of interest in visiting the museum or seeing the collections in person. Several comments indicated curiosity about the original exhibition and a desire to view specific objects directly. Such responses suggest that digital content can encourage audiences to seek further experiences related to museum collections. Fernandez-Lores et al. (2022) found that digital communication tools, including social networks and virtual communities, can contribute to generating visits to museums. However, the comments identified in this project represent expressions of interest rather than confirmed visits. They should therefore be interpreted as indications of potential interest, not evidence of actual visitor conversion.

The findings are also consistent with Hu and Kidd (2024) discussion of Instagram as a platform through which museums and audiences develop interactions shaped by visual content and platform-specific communication practices. Rodríguez-Vera et al. (2024) similarly emphasize the importance of active listening and interaction with user-generated content in museum communication strategies. In the context of this project, audience comments provide examples of how collection-based information can stimulate participation, appreciation, and curiosity. These findings illustrate how Instagram Reels can provide opportunities for interaction between museums and their audiences.

Nevertheless, the identified educational responses appeared in only a limited proportion of the overall audience interactions. They cannot be considered representative of all viewers or used to determine the general level of audience understanding. The comments are more appropriately interpreted as examples of educational engagement that emerged during the publication period. Taken together, the findings show that photographic archives can be developed into informative and educational Instagram Reels content, while audience responses provide an initial indication of the content's communicative potential. Further evaluation over a longer period would be necessary to understand whether these responses lead to sustained engagement, increased knowledge, or actual museum visits.

3.5 Archival-to-Digital Educational Content Framework

The findings of this project provide a basis for developing an Archival-to-Digital Educational Content Framework as a systematic approach to transforming photographic archives into educational digital content. Rather than treating photographic archives merely as visual materials for social media publication, the framework positions archives as information resources that require systematic identification, contextual verification, accurate interpretation, and responsible dissemination. The proposed framework consists of six interconnected stages: Archival Identification and Selection, Contextual Verification, Narrative Interpretation, Digital Content Production, Institutional Validation and Publication, and Audience Engagement and Evaluation.

The framework is conceptually informed by the Records Continuum Model developed by Upward (1996), which views records management and archival practices through four dimensions: Create, Capture, Organise, and Pluralise. These dimensions illustrate how records are created within particular contexts, captured as evidence, organised within recordkeeping systems, and made available for broader social use. Importantly, the continuum perspective does not regard archival processes as strictly linear stages. Instead, it recognises the continuing relationships between records, their contexts, and their uses across different settings. In the context of museum communication, this perspective provides a theoretical basis for understanding how photographic archives can retain their evidential and informational value while acquiring additional educational and social value through digital dissemination.

The first stage, Archival Identification and Selection, involves identifying and selecting photographic archives based on their provenance, informational value, relevance to the educational theme, and completeness of descriptive metadata. Selection should consider the archival creator, original context of creation, collection identity, historical significance, and availability of supporting information. In this project, ten photographic archives from the ABHIRAMA 2026 Exhibition were selected based on the completeness of collection information, including names, functions, origins or historical periods, informational value, visual legibility, and thematic

relevance. The principal indicators of this stage include traceable archival identification, sufficient descriptive information, and documented selection criteria.

The second stage, Contextual Verification, focuses on maintaining the authenticity, contextual accuracy, and informational integrity of the selected archives. Verification involves examining collection descriptions, historical references, exhibition documentation, and other supporting records, as well as consulting relevant archival or museum personnel. In the ABHIRAMA 2026 project, collection information was examined through official collection labels, exhibition documents, interviews, and explanations provided by museum personnel. The subsequent content review by museum representatives also helped ensure consistency between the photographic archives and their accompanying descriptions. The indicators of this stage include the availability of supporting information, consistency between archival descriptions and published information, traceability of historical claims, and appropriate documentation of any modifications to digital reproductions.

The third stage, Narrative Interpretation, involves translating archival information into educational narratives while maintaining the original context and meaning of the records. This process requires the content developer to distinguish documented historical information from interpretative explanations and to avoid presenting photographic archives without sufficient contextual information. In the present project, information concerning the names, functions, historical backgrounds, and cultural meanings of museum collections was developed into concise scripts for the Interactive Quiz and Education and General Knowledge formats. The main indicators include factual accuracy, contextual completeness, clarity of educational messages, and consistency between the original archival information and the resulting narrative.

The fourth stage, Digital Content Production, involves converting the interpreted archival information into accessible digital formats. These may include short-form videos, interactive quizzes, audiovisual narratives, and visual storytelling. The production process combines photographic archives with text, narration, audio, and other supporting visual elements. In this project, the selected photographs were developed into ten Instagram Reels videos, each approximately 60 seconds long. Two presentation formats were applied to provide variation in the delivery of collection information. The indicators of this stage include the quality of visual and audiovisual presentation, readability, accessibility, clarity of information, and consistency between the digital representation and the original archival source.

The fifth stage, Institutional Validation and Publication, ensures that the developed content receives appropriate institutional review before being disseminated to the public. This stage includes checking informational accuracy, terminology, visual appropriateness, copyright or usage permissions, and institutional publication requirements. In the ABHIRAMA 2026 project, the videos were reviewed by museum personnel before publication through the official Instagram account of Museum Ranggawarsita. The indicators include documented content approval,

confirmation of usage rights, compliance with institutional standards, appropriate archival attribution, and availability of the published content through the selected digital platform.

The sixth stage, Audience Engagement and Evaluation, examines how audiences access, interact with, understand, and respond to the published educational content. Evaluation may incorporate digital performance indicators, such as views, reach, likes, comments, shares, and saves, alongside audience feedback, comprehension assessments, and perceived educational benefits. In this project, evaluation was conducted through Instagram Insights, audience comments, and post-publication questionnaires. The results provided descriptive information about content performance, audience interaction, perceived information clarity, and interest in museum collections. However, these indicators should be interpreted according to their respective measurement limitations. In particular, perceived knowledge improvement should be distinguished from objectively measured learning outcomes. The indicators of this stage may therefore include audience reach, engagement, information comprehension, perceived learning, qualitative feedback, and subsequent utilization of archival information.

Taken together, the six stages demonstrate that transforming photographic archives into educational digital content involves more than adapting visual materials to social media formats. The process requires the integration of archival identification, contextual integrity, interpretative accuracy, digital communication, institutional responsibility, and audience evaluation. The framework also proposes that the quality of archival-based educational content should not be determined solely by visual attractiveness or platform algorithms. Instead, it should be assessed through the relationship between archival authenticity, metadata quality, contextual accuracy, interpretative reliability, and educational relevance.

The proposed framework is potentially applicable beyond Museum Ranggawarsita. Museums, public archival institutions, and other organizations managing photographic collections may adapt the six stages according to their collection characteristics, metadata systems, institutional policies, available resources, and target audiences. Although the framework is developed from the experience of one project, its systematic stages and indicators provide a basis for replication and further evaluation in different institutional contexts. Future studies may examine its implementation across multiple institutions and assess its contribution to archival accessibility, public knowledge, and sustained community engagement.

CONCLUSION

This project demonstrates that the photographic archives of Museum Ranggawarsita can be developed into educational and informative Instagram Reels content to support the museum's digital publication. From approximately 13,000 photographic archives managed by the museum, ten photographs from the ABHIRAMA 2026 Exhibition were selected and transformed into ten

short videos using two content formats: Interactive Quiz and Education and General Knowledge. The videos were published on the museum's official Instagram account, @museumranggawarsita, between 26 August and 8 September 2026. Their development involved archive curation, information verification, script preparation, video editing, and validation by museum representatives to ensure the accuracy and appropriateness of the information presented.

The evaluation indicates that the developed videos generated different performance outcomes across viewing and engagement metrics. The average number of views was lower than that of the ten comparison Reels, with 1,662 views per video compared with 3,610 views. However, the developed videos achieved higher average numbers of likes, comments, and shares. Questionnaire findings also indicated positive audience responses: 68.6% of respondents answered most or all quiz questions correctly, 86.1% agreed that the information was clearly presented and that their knowledge had increased, and 83.3% expressed interest in following the museum's Instagram account and/or visiting the museum. Audience comments further indicated participation in quizzes, appreciation of collection information, and interest in seeing the collections in person. These findings indicate that photographic archives can be used as materials for developing educational content, although the results do not establish a causal relationship between the videos and changes in audience knowledge or behavior.

Despite these positive responses, the project has several limitations. The comparison with previous Reels was descriptive because the videos differed in topic, duration, and publication periods. The audience evaluation relied on post-viewing questionnaire responses and did not include a pre-test and post-test to objectively measure changes in knowledge. Furthermore, the content development focused exclusively on photographs from the ABHIRAMA 2026 Exhibition, while the museum holds other photographic collections that could also be utilized. Therefore, the museum is encouraged to continue developing archive-based Reels with consistent content planning, accurate collection descriptions, and appropriate visual storytelling. Future content development may also explore photographs from different collection themes and evaluate audience responses over a longer period. Such efforts could strengthen the use of photographic archives as educational resources and expand the museum's digital communication with the public.

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