

Digital Promotion Strategy to Increase Archival Institution Visibility: Content Analysis of the Universitas Indonesia Archival Office's YouTube Channel

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Abstract

Background: In the digital transformation era, archival institutions are required to not only manage administrative documents but also to build a more strategic and representative institutional image. Social media platforms like YouTube are essential tools for enhancing brand visibility and public communication reach.

Objective: This study aimed to analyze strategies for increasing the visibility of the UI Archives Office through social media. The study focuses on the types of YouTube content published by the Universitas Indonesia (UI) Archives Office and audience engagement with the posted uploads.

Methods: The units of analysis include content themes, information presentation, audience engagement, and evaluating their potential contribution to strengthening the visibility of the UI Archive Office.

Results: The study found that the UI Archives Office's YouTube channel has not optimally built a strong visual narrative, with a slow growth of only 1-2 new subscribers daily. Quantitatively, the *Shorts* format dominates content production at 56% (75 uploads), yet verbal interaction or comments on this format are almost nonexistent. The highest audience engagement was found in unique or curiosity-driven content, such as the video "Kim Jong-Un's Grandfather a UI Graduate?" which garnered 25.978 views and 312 likes. The findings reveal that the visual narrative remains overly formal and lacks Call-to-Action (CTA) elements, leading to low emotional audience engagement.

Conclusion: YouTube holds significant potential for institutional branding medium but requires a more strategic communication approach. Although the 56% dominance of the *Shorts* reflects a strategic shift towards short-form content, it has not fostered two-way interaction. Improving storytelling and incorporating Call-to-Action (CTA) elements are essential to transform passive viewership into active engagement. Recommended strategies include involving students and alumni, cross-platform social media integration, and internal training to ensure that content management significantly boosts institutional visibility in the future.

Keywords: YouTube; content analysis; audience engagement; and visibility

INTRODUCTION

The growing digital technology is ultimately changing the way archival institutions interact with the public. Archival institutions are required to transform into entities that not only provide administrative documents but also become more communicative, transparent, and easily accessible. The use of social media platforms, such as YouTube, has become a medium to expand the reach of public communication, enhance institutional reputation, and improve

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relationships with communities (Mahmud et al., 2024; Pawar, 2024). Several studies assert that audience interaction on social media plays a crucial role in building brand awareness and emotional connection with institutions, which in turn increases public legitimacy (Harahap, 2020; Setiawati & Ismail, 2025).

YouTube has proven to be an effective medium for delivering strategic messages due to its broad reach and relatively low cost (Bello-Bravo et al., 2021). Furthermore, a positive institutional reputation and increased audience trust can be achieved through the consistency of the institution's visual identity on social media (Dwitasari et al., 2025; Kaur & Kaur, 2021). However, research that discusses the digital communication strategies of archival institutions through YouTube in depth is still limited, especially regarding content effectiveness, consistency of visual narratives, and engagement strategies that encourage public participation. Through a content analysis of the Universitas Indonesia Archives Office's YouTube channel, this study aims to analyze the relationship between content characteristics, storytelling approaches, and audience engagement as a strategy for strengthening institutional visibility. How content themes, upload frequency, and audience engagement contribute to increased institutional visibility is the focus of this research. Therefore, this study not only adds to previous research on the use of social media in higher education institutions but also provides practical advice for digital promotion strategies for archival institutions in the digital era.

This study is guided by the following research questions:

RQ1: How are archival narratives constructed through YouTube content on the Universitas Indonesia Archives Office channel?

RQ2: How do different content formats and storytelling styles influence audience engagement?

RQ3: To what extent can engagement indicators be interpreted as manifestations of institutional visibility in digital archival communication?

By addressing this question, this study seeks to contribute not only to practical strategies for archival promotion but also theoretical discussion on how digital storytelling mediates the relationship between audience engagement and institutional visibility in archival communication.

LITERATURE REVIEW

A. DIGITAL COMMUNICATION AND ARCHIVAL PROMOTION

The digital transformation era demands that archival institutions not only be managers of administrative documents but also be able to build a more strategic institutional image. In this era, archival institutions are no longer positioned solely as custodians of historical records or administrative documents but are increasingly expected to engage audiences and build a more strategic institutional image through accessible and meaningful communication practices.

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Social media platforms enable archives to move beyond preservation functions toward interpretive and participatory roles in shaping institutional narratives and public memory.

Within this landscape, digital promotion is not merely a marketing activity but a communicative strategy through which institutions construct relevance, legitimacy, and branding visibility. The use of social media, such as YouTube, Instagram, or Facebook, becomes a strategic tool for building the branding visibility of an institution (Maresova et al., 2020). Higher education institutions, including archival units within them, utilize social media for various purposes, such as student engagement, university branding, enrollment decision making, relationship management, and strategic marketing (Pawar, 2024). Additionally, social media facilitates direct communication with the community, enhances institutional reputation, and build direct communication between the institution and the community (Mahmud et al., 2024).

In the digital marketing era, social media also plays a significant role in building institutional brand awareness through audience interaction (Setiawati & Ismail, 2025). Among the various types of social media platforms, YouTube can reach a wide audience at a relatively low cost, making it a potential medium for information dissemination (Bello-Bravo et al., 2021). In the context of technology content, YouTube can effectively shape a brand's image through marketing communication strategies based on audience segmentation targets (Harahap, 2020). This is because YouTube can send very strong messages that influence many people. Studies on social media use in higher education institutions therefore indicate that platforms such as YouTube play a crucial role in strengthening public awareness and institutional reputation by facilitating interaction between institutions and audiences (Merasova et al., 2020; Pawar, 2024).

However, while existing scholarship highlights the effectiveness of social media in institutional branding, limited attention has been given to how archival institutions specifically use digital content to mediate relationships between institutional identity and public engagement.

B. INSTITUTIONAL VISIBILITY

The Universitas Indonesia (UI) Archives Office has utilized a YouTube channel to present educational and informative content about UI's history and archival activities. This YouTube channel is expected to be a means of increasing the UI Archives Office's visibility. Visibility is defined as an institution's ability to be strategically understood, seen, and expressed through digital platforms, and it is often associated with the transparency, reputation, and legitimacy of an institution (Stehle et al., 2024). Institutional visibility is created when the content produced can be observed, accessed, and analyzed by the audience, thereby increasing awareness of "who, what, and how" the institution conveys messages through digital channels (Yang et al., 2021).

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Some factors that influence institutional visibility include source credibility, viewer volume, and visual identity. The source credibility of YouTube content has a positive and significant influence on the audience's interest in subscribing, which directly impacts the channel's visibility (Aisyah & Rorong, 2023). Institutions need to strengthen the reputation of their content creators so that the audience feels trust and has the desire to subscribe to the institution's YouTube channel. Another factor that influences visibility is viewer volume. YouTube has the largest average number of viewers compared to other social media platforms (Hafidhah et al., 2020). This is because people may still be interested in watching videos uploaded to an institution's YouTube channel even if they have not subscribed to that channel (Hafidhah et al., 2020). This shows that an institution's visibility can be high even if its YouTube channel does not yet have many subscribers.

Another factor that influences visibility is a consistent visual identity on social media. A consistent visual identity for an institution, which includes its logo, graphic elements, and colors, must be applied across all of its social media communication channels to build reputation and trust among the audience (Dwitasari et al., 2025). Other studies show that visual consistency displayed on social media, such as logos, colors, and graphic elements, significantly increases a positive attitude from the audience, institutional reputation, and audience engagement with the institution's social media (Kaur & Kaur, 2021).

This research is significant as an effort for continuous evaluation and improvement of the UI Archives Office's communication strategy in the digital era. Amidst rapid digital transformation, archival institutions are required to be communicative in converting the historical value and identity of the UI Archives Office through digital media. This research is expected to contribute as a basis for evaluating the performance of the UI Archives Office's digital channels, particularly the YouTube channel it manages. This is done by analyzing whether the content produced has the ability to optimally reach and engage the audience, which ultimately contributes to the increased visibility of the UI Archives Office.

C. AUDIENCE ENGAGEMENT AS A COMMUNICATIVE INDICATOR

Engagement has emerged as a key concept in understanding digital communication effectiveness. Indicators such as views, likes, comments, and shares reflect not only consumption but also varying degrees of interaction with content. In social media ecosystems, engagement functions as a proxy for how audiences interpret and respond to institutional narratives.

Research shows that engagement plays a significant role in strengthening relationship between institutions and their publics by fostering emotional connection and trust (Setiawati & Ismail, 2025). Importantly, engagement can also be interpreted as a manifestation of communication visibility, when institutional messages generate interaction, they become more socially embedded within digital discourse.

However, engagement is not produced uniformly across all types of content. Variations in format, narrative structure, and interactively influence how audiences respond. For example,

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shorter audiovisual formats have been shown to attract broader reach, while dialogic features such as Calls-to-Action (CTA) enhance interactive participation (Tafesse & Dayan, 2023; Bünzli & Eppler, 2025).

D. STORYTELLING AS A MEDIATING MECHANISM

Storytelling is increasingly recognized as a central mechanism through which institutions translate complex information into accessible and relatable narratives. In digital communication, storytelling enhances the interpretability and emotional resonance of institutional messages (Pertiwi & Sanusi, 2023).

Content that incorporates narrative elements, such as personal stories, historical figures, or collective memory, tends to generate stronger audience engagement compared to purely informational communication (Tenenboim, 2022). For archival institutions, storytelling is particularly significant because archives inherently embody narratives of identity, heritage, and institutional memory.

Through storytelling, archival materials can be repositioned from static documentation into dynamic cultural resources that invite participation and interpretation. This transformation is especially relevant in video-based platforms such as YouTube, where audiovisual narratives enable institutions to present historical content in engaging and accessible ways.

METHODS

This study employs a quantitative content analysis approach with a single-case study design to examine how digital content produced by the Universitas Indonesia Archives Office contributes to institutional visibility through audience engagement. The datasets consist of all videos uploaded to the official YouTube channel of the Universitas Indonesia Archives Office (@arsipui) from November 2015 to August 2025. A total of 134 videos were analyzed.

The unit analysis in this study is individual video content. Each video was examined based on three analytical dimensions: (1) Content characteristics; (2) Narrative constructions; and (3) Audience engagement. These dimensions were selected to capture how archival communication is presented and how audiences respond to it. The explanation of the data analysis stages can be seen in the following Table 1.

TABLE 1
Analysis Stage

Stages	Stage Name	Details	Aim
1		A. Content Typology Videos were first categorized according to format and thematic focus: 1. Institutional profile 2. Collective memory 3. Archival education 4. Oral history	To identify patterns in communication strategies across different content types

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		<ol style="list-style-type: none"> 5. Collection-based content 6. Events and exhibitions 7. Webinar/live content 8. Short-form content (YouTube Shorts) 	
		<p>B. Narrative Orientation Each video was further coded based on its dominant narrative approach:</p> <ol style="list-style-type: none"> 1. Informational narrative → content focused on delivering factual or procedural information 2. Historical narrative → content centered on past events, figures, or institutional milestones 3. Participatory narrative → content inviting audience contribution or collective memory sharing 4. Interpretative narrative → content framing archives through storytelling or contextual explanation 	To understand how archival messages are constructed
2	Engagement Indicators	<p>Audience engagement was measured using observable interaction indicator available on the YouTube platform, there are:</p> <ol style="list-style-type: none"> 1. View count → indicate reach 2. Like count → indicate affective response 3. Comment count → indicate dialogic interaction 	To interpret engagement as a form of communicative interaction between the institution and audience
3	Interpreting Engagement as Institutional Visibility	<p>In the digital era, visibility is shaped by interaction within the social media platforms used. Consequently, this study utilizes audience interaction as an observable metric of institutional visibility.</p> <p>An uploaded video is considered to contribute to visibility when it generates interaction. These interactions signify audience acknowledgement and participation in the narrative the institution seeks to convey. While higher audience engagement does not automatically imply effectiveness, it indicates a stronger communicative</p>	<p>To interpretation aligns with the study's conceptual framework:</p> <p>Storytelling (serves as the input) → Engagement (as the process of validation) → Visibility (as the final output of digital communication)</p>

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		connection between the content and its audience.	
4	Data Analysis	Descriptive statistical analysis is used to identify patterns in: 1. Content production trends (the volume of content produced over time) 2. Narrative distribution 3. Audience engagement level across various content types	To reveal existing patterns to be presented as empirical findings.

FINDINGS

Content Themes

The Universitas Indonesia Archives Office YouTube channel (@arsipui) was created on March 31, 2015, as an official digital platform for disseminating archival information and institutional narratives. As of August 14, 2025, the channel has uploaded 134 videos, accumulated 192.666 views, and gained 1.740 subscribers, with an average of approximately 1-2 new subscribers per day.

The UI Archives YouTube channel description states that it contains: “This channel contains various activities and also collections from the Universitas Indonesia’s Archives”, indicating its role in communicating archival information and institutional memory through digital media. The channel also includes links to the official website of the UI Archives Office and the UI archival collection portal, reinforcing its legitimacy as an institutional communication platform.

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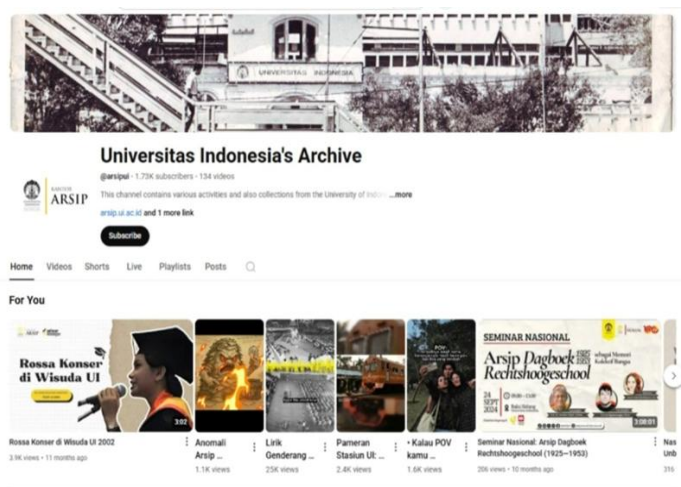


Figure 1. Homepage YouTube the UI Archives Office (@arsipui)

Content on the channel is distributed across several thematic categories, including institutional profiles, archival education, oral history, archival exhibitions, webinars, and short-form historical narratives. Based on the coding process, nine major content categories were identified in table 2.

TABLE 2
Content by Year

No.	Content Type	Total Content	View Count	Like Count	Comment Count
1	Profil Kelembagaan	3	2.066	24	0
2	Memori UI: Rektor	5	2.847	77	5
3	Memori UI	12	39.291	623	63
4	Unboxing Koleksi	12	4.935	153	19
5	Sejarah Lisan	6	5.236	172	10
6	Live-Webinar Kearsipan	8	24.329	688	9
7	Pengawasan Kearsipan	1	647	8	0
8	Pameran Arsip	18	20.471	661	5
9	Shorts	75	91.472	2.458	0

Among these categories, short-form videos (Shorts) generated the highest reach in terms of total views. For long-form content, videos under the “Memori UI” category showed the highest engagement, suggesting that historical narratives related to the university attract strong audience interest. Short-form video content is categorized into several subthemes, including UI historical archives, inspirational figures, national historical figures, campus events, and experimental content. Results indicate that content related to UI identity a nd

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historical narratives tends to generate higher audience engagement compared to general historical topics.

For engagement optimization, the description and thumbnails have not been maximized to encourage likes, comments, and shares. The UI Archives Office YouTube channel should consider adding direct or indirect Call-to-Action (CTA) sentences at the end of videos as a form of interaction with the audience. This would encourage people to like, comment, or share the uploaded videos (Bünzli & Eppler, 2025).

This institutional profile video could be further developed by adding elements such as a narrative about the process, challenges, or achievements experienced such as a narrative about the process, challenges, or achievements experienced by the UI Archives Office to become the “LPKT Teladan Nasional”, making the video content more interesting for the audience.

Another aspect that needs to be considered is the video duration. Ideally, videos are made into short clips with a duration of less than 6 minutes (Guo et al., 2014). Another aspect to consider is adding a Call-to-Action (CTA) at the end of the video with the aim of inviting the audience to subscribe, watch other videos, or click on related playlist to increase engagement (Bünzli & Eppler, 2025). Studies show that younger audiences are generally more interested in dynamic and visually appealing content (Trang et al., 2025). Additionally, the video lacks a Call-to-Action (CTA), resulting in minimal audience interaction and a passive feel. It would be better to use an engaging CTA at the end of each video.

Upload Frequency

The frequency of content uploads has fluctuated since the channel’s inception. Between 2015 and 2017, the channel uploaded only 1-4 videos annually, indicating very limited activity. From 2018 to 2020, the channel became inactive, with no content uploaded during this period. Content production resumed in 2021, primarily through live webinar broadcasts. A significant increase occurred from 2022 onward, as the channel began adopting the short-form content format, as shown in table 3.

TABLE 3
Upload Frequency by Year

Year	Content Amount			Total Content
	Video	Short	Live	
2015	1	0	0	1
2016	4	0	0	4
2017	1	0	0	1
2018	0	0	0	0
2019	0	0	0	0
2020	0	0	0	0
2021	0	0	3	3
2022	3	3	4	10

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2023	19	27	0	46
2024	17	33	0	50
2025	7	12	0	19
Total	52	75	7	134

Overall, the distribution of content formats reveals a clear strategic preference within the channel's output. Short-form videos constitute most of the content, accounting for 75 uploads (56%) of the total. This is followed by standard videos, which represent 52 uploads (38,8%), while live streams make up the smallest portion with only 7 uploads (5,2%). This data highlights a dominant shift toward bite-sized audiovisual communication.

As for video titles, some video titles are already clear and descriptive, directly explaining the content. However, some videos use long titles. Yet, video title length influences whether an audience decides to watch the video or not (Kawata et al., 2025). In terms of video upload frequency, the time difference between uploaded videos is quite significant. Social media platforms, like YouTube, must maintain a consistent upload schedule and retain audience engagement, for instance, by uploading 2-4 videos per month (Tafesse & Dayan, 2023).

Audience Response (Engagement)

Audience engagement varies across content formats and themes, as shown in table 4

TABLE 4
Distribution of Shorts Video Content and Audience Respons on the UI Archives Office's YouTube Channel

No.	Content Type	Total Content	View Count	Like Count
1	Sejarah dan Arsip UI	17	32.137	1.138
2	Tokoh dan Sosok Inspiratif	10	13.568	368
3	Sejarah UI dan Fakta Unik	10	6.488	159
4	Wisuda dan Mahasiswa	10	5.700	170
5	Sejarah Nasional dan Tokoh Bangsa	8	6.537	134
6	Event dan Pameran	9	17.453	307
7	Konten Kreatif/Eksperimental	11	8.863	160

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Based on table 4, the distribution of video shorts content on the UI Archives Office YouTube channel covers several main categories with varying levels of popularity. The shorts category receives relatively more attention due to its concise format and provocative titles. However, comments are almost nonexistent. This is consistent with the findings that shorts tend to have low verbal interaction from the audience (Violot et al., 2024). The shorts content category titled “UI History and Archives” holds the highest position with 17 pieces of content, successfully gaining 32.127 views and 1.138 likes. This indicates that the audience has a high level of interest in content related to the history and archival documentation of UI.

Last upload video was on August 6, 2025, in the form of a short video inviting the audience to share stories in the form of photos or videos about unforgettable moments at UI Station or Pondok Cina. The UI Archive Office utilizes the personal photos or videos of the audience, as a community that is part of the campus history, to add to its collection of memories through public participation. Community participation is capable of strengthening collective memory as a form of institutional representation (Bawono, 2019). As a documentary-style content, this video is filled with archival clips, photos, and exhibition footage. A video with these added elements provides a more compelling visualization compared to a regular presentation video (Podara, et al., 2021).

Visual Representation

The visual representation of videos on the @arsipui YouTube channel is analyzed based on three primary aspects, there are thumbnail consistency, text readability, and the use of institutional identity. These elements are crucial as visual presentation serves as the first point of contact between the video content and the audience.

Thumbnail Consistency

In terms of consistency, several videos incorporate recognizable visual elements associated with Universitas Indonesia, particularly the use of the institutional yellow and the UI Archives logo positioned in the upper corner. This visual pattern helps signal that the content originates from an official institutional source.

However, the thumbnails do not yet demonstrate full visual standardization across all uploads. Discrepancies are observed in typography, font size, and layout composition, which vary between videos and categories. Consequently, the channel’s visual identity is not always immediately recognizable when thumbnails appear collectively on the YouTube interface. A more consistent thumbnail template could strengthen the channel’s visual impact and improve audience recognition.

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Text Readability

The second aspects pertain to the readability of text displayed on the thumbnails. Some thumbnails include explanatory text intended to summarize the video's content. However, in some cases the font size is relatively small, which may reduce readability when the video is viewed on smaller screens such as smartphones.

Since a significant proportion of YouTube viewing occurs on mobile devices, the clarity of thumbnail text becomes a crucial factor in attracting viewer's attention. Thumbnails with larger and clearer typography would likely enhance the visibility of the content and help viewers quickly understand the topic of the video before deciding to watch.

Use of Institutional Identity

The third aspect concerns the use of institutional visual identity. The UI Archives Office has incorporated several identity elements into the visual design of its thumbnails, including the distinctive yellow color associated with Universitas Indonesia and the institutional logo. These elements appear in many uploads and contribute to reinforcing the channel's institutional character.

Nevertheless, the application of these identity elements is not entirely uniform across all thumbnails. In some videos, the logo placement and color composition differ from others, creating slight variations in visual presentation. While the presence of institutional symbols helps strengthen the channel's credibility as an official communication platform, a more consistent application of these visual identity elements could further support the channel's branding and recognition.

DISCUSSION

This study examines how the Universitas Indonesia Archives Office utilizes YouTube as a digital communication platform by interpreting the findings based on four analytical indicators: content themes, upload frequency, audience engagement, and visual representation. These indicators help explain how storytelling practices on social media shape institutional visibility in the context of archival communication.

Content Themes

The findings show that the YouTube channel features several thematic categories, including institutional profiles, archival exhibitions, oral history, collective memory, webinars, and collection-based content. Among these, content related to UI history and collective memory consistently generated higher levels of audience interaction compared to broader archival themes.

This pattern supports the argument that narrative proximity strengthens audience resonance, particularly when archival content connects with recognizable figures, institutional

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identity, or shared historical experiences. Content such as the “Memori UI” series and archival exhibition documentation demonstrates how storytelling can transform archival materials into narratives that are more relatable to the public. As previous studies suggest, effective storytelling on digital platforms requires authentic narratives and dynamic visual presentation to stimulate audience and emotional connection. This aligns with findings that storytelling on social media must be authentic, relatable, and feature dynamic visuals to create engagement (Pertiwi & Sanusi, 2023).

However, the analysis also indicates that much of the content remains predominantly informational and descriptive. While historical narratives are present, they often adopt a formal and documentary style that limits emotional engagement. Research shows that social media communication that incorporates personal stories, emotional elements, and conversational tone, this potential tone tends to generate higher engagement compared to rigid informational formats. Other research indicates that content with emotional elements, personal stories, and a two-way communicative style has a positive correlation with engagement, while posts in a rigid format tend to receive lower engagement (Tenenboim, 2022).

Upload Frequency

The findings also reveal fluctuations in upload frequency over time. The channel experienced a period of inactivity between 2018 and 2020, followed by a significant increase in content production from 2022 onward. During this later period, the dominant format shifted toward short-form video (YouTube Shorts).

This transition reflects the platform logic of contemporary social media environments, where short and fast-paced content aligns with current audience consumption patterns. The growing use of shorts indicates an institutional effort to adapt to digital communication trends and reach younger audiences. Creative formats such as the “Unboxing Arsip” series demonstrate how archival collections can be repackaged into lighter, visually dynamic content that appeals to digitally oriented viewers.

Nevertheless, fluctuations in upload frequency may affect audience retention and algorithmic visibility on the platform. Previous research emphasizes that consistent publishing schedules are essential for maintaining audience attention and sustaining engagement in social media environments. Therefore, a more stable content production strategy could strengthen the long-term visibility of the channel.

Audience Engagement

The engagement analysis indicates that interaction on the channel remains largely affective rather than dialogic. Most audience responses occur in the form of views and like, while comments remain minimal across content formats. Short-form content plays a significant role in expanding reach, as short accumulated the highest number of views. However, this reach does not necessarily translate into interactive communication. This suggests that visibility at the level of exposure does not automatically generate participatory engagement.

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This suggests that archival storytelling could be further developed to create more immersive narrative experiences. Storytelling skills are needed to make content more engaging and easy for a diverse audience to understand, serving as a form of visual educational approach (Buf & Ștefăniță, 2020). A common weakness is the minimal use of Call-to-Action (CTA), both direct and indirect, at the end of videos. This is in contrast to the use of CTAs as a form of audience interaction to encourage viewers to like, comment, or share the uploaded videos (Bünzli & Eppler, 2025). Another weakness is the limited involvement of stakeholders. The uploaded videos show that only a few involve students or alumni. Their participation could enrich perspectives and expand the audience's reach. Research shows that co-creation with stakeholders can increase content credibility and broaden its reach (Foroudi et al., 2020).

The research findings indicate that the UI Archives Office's YouTube channel has strategic potential to increase its visibility and strengthen its institutional position. The channel has been used as a medium for information and education. However, it has not yet optimized its storytelling, upload consistency, and audience engagement. This findings aligns that the importance of two-way dialogical communication to build public engagement through digital media (Di Tullio et al., 2021).

Visual Representation

Visual presentation also plays an important role in shaping the channel's communicative visibility. The analysis shows that many thumbnails incorporate elements of Universitas Indonesia's institutional identity, particularly the use of the yellow institutional color and the UI archives logo. These elements help signal the official nature of the channel and reinforce institutional branding.

However, the visual design of thumbnails remains somewhat inconsistent, particularly in terms of typography, layout, and text readability. Variations in font size and composition reduce visual coherence across uploads, which may limit the recognizability of the channel's content in the platform interface.

In digital environments where audiences often make viewing decisions within seconds, visual clarity and branding consistency are crucial. Standardized thumbnail templates and clearer typography could improve the visual identity of the channel while strengthening its branding visibility.

Implications for Institutional Visibility

Taken together, these findings highlight that the UI Archives Office's YouTube channel demonstrates emerging digital visibility through exposure and recognition, particularly through short-form content and historical narratives linked to institutional identity. However, this visibility largely operates at the level of representational presence rather than interactive engagement.

The results therefore reinforce the conceptual framework proposed in this study: storytelling functions as a mediator that shapes audience engagement, and engagement serves as an observable indicator of institutional visibility. When storytelling invites participation,

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through emotional narratives, stakeholder involvement, and interactive communication, visibility can evolve from symbolic recognition into relational engagement.

In its current form, the channel already positions the UI Archives Office as a visible digital archive within the university ecosystem. Yet, the development of more participatory storytelling practices could further strengthen the connection between the institution and its audiences, transforming archival communication into a more interactive and collaborative public memory space

CONCLUSIONS

This study examined how digital content on the Universitas Indonesia Archives Office's YouTube channel functions as a communication strategy to increase institutional visibility. The findings indicate that the channel has begun adapting to the dynamics of digital platforms, particularly through the increasing use of short-form video content that successfully expands audience reach. However, visibility on the platform remains largely representational rather than relational, as audience engagement is primarily expressed through views and likes, with limited dialogic interaction.

The analysis also shows that content closely related to institutional identity, especially narratives about the history of Universitas Indonesia and collective memory, tends to generate stronger audience responses. This finding highlights the important role of storytelling in transforming archival materials into narratives that resonate with audiences and contribute to institutional recognition. Nevertheless, the current communication pattern of the channel remains largely one-directional, indicating that the potential of participatory storytelling to foster deeper public engagement has not yet been fully utilized.

These findings reinforce the conceptual framework of this study, which positions storytelling as a mediating element that shapes audiences' engagement. In this context, the UI Archives Office's YouTube channel demonstrates emerging visibility through digital reach and recognition, yet further development is needed to transform this visibility into more interactive and participatory communication with audiences.

This study has several limitations. First, the analysis relies primarily on qualitative content analysis and descriptive engagement metrics, which limit the ability to quantitatively measure the level of institutional visibility generated through the platform. Second, the study focuses on a single institutional case, which may limit the generalizability of the findings to other archival institutions.

Future research could expand this study by incorporating quantitative approaches to measure visibility more systematically, including social media analytics or audience perception surveys. Further studies may also examine how participatory storytelling strategies, such as collaborations with students, alumni, or community members, can enhance audience interaction and strengthen the relationship between archival institutions and their publics. Such investigations would contribute to a deeper understanding of how digital communication

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practices can support archival literacy, service utilization, and broader public engagement with archival heritage.

Videos uploaded to YouTube must be promoted across other UI social media platforms. Integrate across social media platforms, such as Instagram and Twitter, to strategically expand the reach of content distribution (Prabowo et al., 2023). Lastly, conduct internal training on digital content management, video production, and social media metric analysis. This effort is made to strengthen the UI Archives Office's internal capacity to manage digital platforms sustainably.

AUTHOR CONTRIBUTIONS

[Ade Maya Azkiyati]: Conceptualization, methodology, writing the original draft, review and editing, supervision. [Muhamad Prabu Prabowo]: Conceptualization, methodology, writing the original draft, review and editing, supervision.

CONFLICTS OF INTEREST

The authors declare no conflict of interest.

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