

ARCHIVE 2.0

A critical review of the current state of the archives

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1. INTRODUCTION

During my first visit to the archive, I learned how vast the archives are. My course in Palaeography of the sixteenth- and seventeenth century included a tour through the Utrechts Archief. It was an impressive sight with row upon row of old documents. Imagine what kind of stories could be found there that have been hidden for centuries. During my second visit, the limits of the archive became apparent. As an assignment for the same course, we had to locate records containing certain words like ‘mill’ and ‘baker’. I had to spend two days searching the archives. I was not properly introduced to the catalogue and I was afraid to ask for help – it could not be that difficult, right? There I was, opening record after record on the PC in the reading room and growing more desperate with each click. What was the problem here? There were several. The archive only recently started building an online catalogue and made only a few records available online. Moreover, the system was very primitive. It offered no online help to introduce me to the catalogue mechanisms, nor a guide to help me understand what kind of records the archive holds and what information can be found within them. I had figure this out on my own. Searching the archive was nothing like searching Google. In addition to this, there was no explanation for how to order records to the reading room. I simply had to go to the front desk and ask for the record, but as a digital native, I expected everything to be found online. The archive was not up to the modern standard.

I am a newcomer to the archival world. As a digital native I have high expectations of what the archives have to offer online. I struggle with the current condition of the online availability of the archive. The possibilities are endless, but the reality is that this potential is hardly tapped into. This lies in the future. An archive which can be searched like Google and is available for anyone anywhere – this future of the archive is the Archive 2.0. This is the archive that I hope will be created and made available in the near future.

In recent years the heritage sector has made changes to get to this point. Libraries are engaging with their community¹ and museums are making their exhibitions interactive. Archives have been lagging behind, but started their development in the last years.² There is a change of focus from objects to a wide range of users - which allows archives to open up to a

¹ Collin Thorman, ‘The use of Web 2.0 technologies in archives: Developing exemplary practice for use by archival practitioners,’ Master’s Theses San Jose State University (paper 4216, 2012) 1; and Kate Theimer, ‘The future of the archives is participatory: Archives as platform, or a new mission for archives,’ *ArchivesNext* (3 April 2014), <http://archivesnext.com/?p=3700>.

² Joy Palmer, ‘Archives 2.0: If we Build It, Will They Come?’, *Ariadne* 60 (30 July 2009), <http://www.ariadne.ac.uk/issue60/palmer>.

new public. This is reflected in the archival literature of the last decade. The literature calls for a transformation. If the archives do not change radically, they risk becoming irrelevant in the future.³ But this call for action is already 13 years old. The term Web 2.0 was popularized in 2004 and the term Archive 2.0 soon followed in its wake. This is quite some time for archives to change - if they had fully committed. Archives have been negligent in changing, holding on to the old values or lacking funding even if the will to transform was there. It seems the archives have only just started to realize the risk of disregarding new technologies and to see the potential of the Archive 2.0.

It is time to critically reflect upon the progress of the archives. The literature discusses many possibilities and sketches a bright future if the archives implement the changes to become fully Archive 2.0. Theory will always precede practice, but are the archives trying to keep up? It is not expected that the archives are already up to the Archive 2.0 standards since the technology to implement this fully is not yet in place. The aim of this project is to see how far along the archives are towards the Archive 2.0. What has been achieved? And how far-reaching are these changes? To maintain a critical position towards the current condition of the archives, the criterion is set at the Archive 2.0 standards. The research question central to this master thesis is thus posed as: *Do the archives conform to the requirements of the Archive 2.0?* Questions that will be explored in pursuit of this research question are:

- What is the Archive 2.0 and what are its requirements?
- What are reasons to implement (or not to implement) Archive 2.0?
- Through the use of case studies: To what extent are archives using social media to reach a new user base?
- Through the use of case studies: Are archives implementing Web 2.0 technologies to their websites and catalogue to increase the availability and accessibility of the archives?

For this research, I have selected five archives to be closely examined as case studies. The pool consists of five archives so they can be studied in depth and still be compared to deduce best practices. The five chosen archives are the national archives of the United Kingdom, the United States, Canada, Australia and the Netherlands - respectively the National Archives, the National Archives and Records Administration (NARA), Libraries and Archives Canada (LAC), the

³ Jane Stevenson, 'The Online Archivist: A Positive Approach to the Digital Information Age,' in Louise Craven (ed.), *What are Archives? Cultural and Theoretical Perspectives: A Reader* (2008) 105; and Rick Prelinger, 'Archives and Access in the 21st Century,' *Cinema Journal* 46, no. 3 (Spring 2007), 118.

National Archives of Australia (NAA) and the Nationaal Archief. These archives have been chosen because they are national archives with an Anglo-Saxon or Dutch tradition. They will have adequate funding and size to be open to Archive 2.0 implementations and should be familiar with the literature used for this research.

This research has been written from the perspective of new archive users. Researchers have always been an important user group of the archives. With the new technologies of the Archive 2.0, archives will have to (and are able to) open up to a broader public. They have to because they need a bigger user base to be relevant, to draw more funding towards the archive and to participate in record description. They can, because the environment will be more transparent and accessible for new users. New users might primarily be (history) students, but could also be a user of any age that (is reached by social media and) visits the archive's website. By choosing this perspective, I can test archives on how user-friendly they have designed their websites and how proficient they are at easing new users into the archival experience. To experienced users of the archive, the functionality of the website or the accessibility of the catalogue is mostly irrelevant, but it could discourage or even deter new users.

In the next chapter, the Archive 2.0 will be defined using academic literature to create a theoretical framework. What is the Archive 2.0 and what requirements should it meet? The requirements are set for social media and the website. These will, in turn, be tested in their respective chapters. Chapter three is the case study of the archives and their use of social media. The archives use Facebook, Twitter, Instagram, Flickr and YouTube, but in different ways. Different approaches will be compared and best practices will be deduced. In chapter four the accessibility of the archives will be tested with a closer look at their websites. With the use of the established Web 2.0 tools in chapter two, the websites will be tested to see if they have these tools and whether they are put to good use. In addition to Web 2.0 tools, the functionality and user-friendliness of the websites will be taken into consideration. Chapter 5 reflects on the current state of the archives and the next step for the archives towards the Archive 2.0. The last chapter will contain a discussion and conclusion of the research and give recommendations to the archives for future improvement and research.

2. LITERATURE REVIEW: INTRODUCING AND DEFINING THE ARCHIVE 2.0

The use of 2.0 in the terminology of Archive 2.0 is derived from its use for labelling a new technology. Software updates are identified by their serial numbers. A version starts with 1.0 and as time progresses there are updates to improve the program. These are identified with added numbers behind the version, it advances from 1.0 to 1.1 and 1.2. At a certain point a new version is introduced. Familiar examples are Windows 7 to Windows 8 or Apple operating systems which do not go by unnoticed. To emphasize a break from the former version the count does not continue after the dot from 1.13 to 1.14. Instead, it starts fresh with 2.0. To assign the current developments in the archival world with the name Archive 2.0 insinuates there is a sharp distinction with the old archive (or the archive 1.0). The name Archive 2.0 minimizes former changes in the archive that are fundamental to the current archival situation. Archival history had many turning points. For instance, the opening up of the archives to the citizens with the French Revolution,⁴ or the paradigm shift from Hilary Jenkinson's notion of a passive gatekeeper to T.R. Schellenberg's Life Cycle Model and eventually to the Records Continuum Model.⁵ One could argue the new archive is far past 2.0, but it does not take away from the considerable changes in environment that the current archives are experiencing.

What are these changes to the archival world? The current image of archives with the majority of the population is not very positive. The notion exists of an archive as a dusty maze with old papers that nobody is really interested in besides old people, historians and genealogists. When I recently told an uncle I was doing my masters in Archival Studies he looked at me almost questioning if I was sane. What is a 23-year old doing in the archives, even worse, studying it? When it was explained that archives are now becoming accessible online and are establishing a presence in social media, he thought it was a rather trendy subject. There are many changes the archives could make to improve their negative reputation. Kate Theimer lists these changes in her article 'What is the Meaning of Archives 2.0?'⁶ They are generalisations but provide a clear distinction. In short, these are the changes between the new

⁴ Luciana Duranti, 'Meeting the Challenge of Contemporary Records: Does It Require a Role Change for the Archivist?', *The American Archivist* 63, no. 1 (Spring/Summer 2000), 10. Duranti, however, argues this has been the only time the archival role has changed and does not seem to think the role has changed since or needs to change now.

⁵ Terry Cook, 'What is past is prologue: a history of archival ideas since 1898 and the future paradigm shift', *Archivaria* 43 (Spring 1997).

⁶ Kate Theimer, 'What is the meaning of Archives 2.0?', *The American Archivist* 74 (Spring/Summer 2011), 58-68.

and the old archive defined by Kate Theimer: open, not closed; transparent, not opaque; user-centred, not record-centred; a facilitator, not a gatekeeper; attracting new users, not relying on users to find them; shared standards, not localized practice; metrics and measurement, not ‘unmeasurable’ results; iterative products, not ‘perfect’ products; innovation and flexibility, not adhering to tradition; technology savvy, not technology phobic; value doing, not knowing; confident about lobbying for resources, not hesitant beggars. These changes cannot be seen in isolation, the changes are related to each other. The most prominent change that relates to all the others, is the turn from a record-centred approach to a user-centred approach. This change is often mentioned in Archive 2.0 literature. The user-centred approach is the pillar of this thesis.

The change of the archive is often credited to Web 2.0 applications. The Web 1.0 of the early 90s already brought the World Wide Web and e-mail. This had a minimal impact on the archives. The archives saw the usefulness of e-mail for communication purposes, but the archives did not go online on the World Wide Web.⁷ The Web 2.0, however, forced the archives to change. The Web 2.0 introduced a participatory, online platform. Users of the web are no longer passive users, they can create, contribute and engage. The web also made information widely available for everyone that had the technology to go online with websites like Google and Wikipedia. Users no longer have to travel to a library to read up on their interests. With a few clicks, information can be found. This has a significant impact on future of the archives. Users expect to find information easily and be able to contribute, even in the archives. When this expectation is not met, they might leave and look for their desired information elsewhere. In order to stay relevant in the future, archives will have to change and adopt Web 2.0 features.

But Archive 2.0 is not simply the addition of Web 2.0 applications to the old archive. In more recent literature the Archive 2.0 is seen as a paradigm shift rather than a technological innovation. In the changes mentioned by Theimer, some were not only indicating a change in the archive but also with the archivists – like value doing, not knowing and being a facilitator, not a gatekeeper. Ian Davis writes the Web 2.0 is ‘an attitude not a technology’, with participation, openness and communication as its principles.⁸ Even though current literature agrees it is more than technology, the principles identified with Web 2.0 vary. Joy Palmer writes: ‘... this emergence is less about the integration of Web 2.0 technologies into online

⁷ Kate Theimer, ‘Interactivity, flexibility and transparency: social media and archives 2.0,’ in *The Future of archives and recordkeeping: a reader*, Jennie Hill (ed.) (London: Facet Publishing, 2011).

⁸ Ian Davis, ‘Talis, Web 2.0 and all that,’ *Internet Alchemy* (4 July 2005), <http://blog.iandavis.com/2005/07/talis-web-2-0-and-all-that>.

finding aids, and more related to a fundamental shift in perspective, to a philosophy that privileges the user and promotes an ethos of sharing, collaboration, and openness.’ And Kate Theimer sees Archive 2.0 as ‘a desire for interactivity, flexibility and transparency.’⁹ The Archive 2.0 cannot be defined by universal rules, but even though the principles are not strictly agreed upon, it is clear the Archive 2.0 will open the archives up to new ideas, new technologies and new users, including their contributions.

2.1 Social media applications

Now that the Archive 2.0 is defined, some requirements have to be set. This is split into two components. The first component that will be reviewed is the use of Web 2.0 tools for social media. The second component is the use of Web 2.0 tools on the archives’ websites. What tools are at their disposal and which should they use? What are reasons to use these tools, or not to use them? This paragraph will expand on the possibilities of social media.

There are many tools available for archives to use. There are some popular go-to applications that surface in every study, but there are also applications that are counted in one study and not in the other. Other studies group tools together into categories of use. For instance, Samoulian grouped Web 2.0 tools into five groups: Blogs and comments, community websites like wikis and social networking, ratings and reviews, podcasting and bookmarking.¹⁰ The benefit of this approach is that it stresses the function of the tool that is used by the archive. Using these groups shows to what extent archives are interacting and engaging their users and gives easy points of reference. In practice however, external parties do not usually offer a page for just comments or ratings. They provide a combination of the tools mentioned by Samoulian and it is not always clear-cut in which of her labels is the best fit. For instance, Facebook uses the tools of miniblogs and comments, and also has ratings by providing likes, while it is known as a social networking website.

To avoid this practicality, this research will focus on frequently used websites. The use of certain websites by archives has been measured before. These are quantitative studies that tallied if the archive used a social media website. There are two disadvantages to using these studies for this research. First is that these numbers age quickly. In the current digital age, applications can have a short lifespan of popularity or they could change and expand rapidly. A study done in 2012 seems recent but could contain outdated data. For instance, the use of

⁹ Kate Theimer, ‘Interactivity, flexibility and transparency.’

¹⁰ Mary Samouelian, ‘Embracing Web 2.0: Archives and the newest generation of web applications,’ *The American Archivist* 72, no. 1 (Spring/Summer 2009).

Facebook over the last years. At the start of 2012 Facebook had 901 million active users while at the end of 2016 it had 1.860 million active users.¹¹ With growth like this, it can be expected there has been a change in presence of the archives on Facebook as well. Second, these studies do not look at the content posted on the websites. Since they only tally if they are present, they overlook whether or not the website is used. An account can be set up in minutes, but it takes time and manpower to frequently update the content and maintain contact with the visitors. It could be that trainees made a Facebook account and maintained it during their internship, but when nobody took their place after they left, the account continued its existence in obscurity. These accounts should not be included in the numbers, whereas the degree of online presence should be.

Despite these deficiencies, these studies do show what tools are popular in use over time and are an indication of which tools to focus on in this research. In 2011 Kate Theimer wrote the most commonly used applications by archives were blogs, microblogs, podcasts, Flickr, YouTube, social networks and wikis.¹² In 2013 Shafi, Sumeer and Tariq provided an overview of open access repositories that have embraced Web 2.0 technologies.¹³ They selected 1412 repositories in 81 countries with an English interface and counted 804 repositories that made use of Web 2.0 tools. They accessed each repository manually and collected data on the presence of nine ‘popular and widely used Web 2.0 tools’: RSS, ATOM, Facebook, Twitter, Social Bookmarking, Podcast, YouTube, Blogs, and Flickr.¹⁴ RSS was the most used of all tools, out of the 804 repositories 91.54% (736) had integrated it. The other Web 2.0 tools were used to a lesser degree: 228 repositories used Social Bookmarking, 160 used ATOM, 65 used Twitter and 56 used Facebook. Blogs, YouTube, Podcasts and Flickr were used by less than five percent of the repositories (respectively 4.2%, 2.4%, 1.7% and 1.5%). Another outcome of this research is that 48.8% of the researched open access repositories only used one Web 2.0 tool and 42.4% used only two tools. These are very meagre numbers, considering the presence of social media in everyday life and the relatively small investment it takes to create an account. Four years later social media has grown in popularity and it can be expected that the archives’ use of Web 2.0 tools has grown along with this.

¹¹ These numbers are obtained from Statista.com. Active users are those which have logged in to Facebook during the last 30 days. (<https://www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/>).

¹² Theimer, ‘Interactivity, flexibility and transparency,’ 133.

¹³ S.M. Shafi, Sumeer Gul and Tariq Ahmad Shah, ‘Web 2.0 interactivity in open access repositories,’ *The Electronic Library* 31, no. 6 (2013), <https://doi.org/10.1108/EL-08-2011-0121>.

¹⁴ *Ibidem*, 705.

Another approach for research into Web 2.0 tools is usually done on a case by case basis. In these studies, projects are presented in which archives experimented with Web 2.0 tools and user participation. The qualitative angle is not present in the big quantitative studies like Shafi's. The case studies present the reasons for implementation, the expectations and the results. Examples of these studies are the Polar Bear Expedition Digital Collection of 2005 analysed by Magia Krause and Elizabeth Yakel,¹⁵ Your Archives Wiki of 2007,¹⁶ and the Flickr Commons of the Smithsonian in 2008 by Martin Kalfatovic.¹⁷ These articles illustrate how archives are cautiously exploring Web 2.0 options with the intention to improve the archive itself. More substantial information on these efforts will be discussed in the next paragraph. The problem with these articles, however, is that they are not placed in a comparative perspective. Oftentimes these articles are stand-alones. This thesis will bring together the two kinds of research: on one side it will be quantitative, but because of its small scale it does not compromise on the qualitative aspects of Web 2.0 implementation.

There are advantages and disadvantages in using (external) Web 2.0 applications. The advantage of using websites like Facebook, Flickr and RSS is they are easy to set up and use, and on top of that, they are free of charge.¹⁸ Therefore it has a low barrier to entry.¹⁹ It offers extra promotion of the archive, greater access to the archive, and has the potential to increase the amount and types of users. On the other side are the costs involved. Unlike the creation of a social media account, maintaining a webpage is labour intensive. Social media needs frequent updates to keep the followers interested and connected. Keller suggests that an informal, friendly tone and regular updates can increase user engagement.²⁰ In order to make this possible, a staff member has to be dedicated enough to invest a set amount of time in their schedule into managing and moderating social media. This person will need time and technical

¹⁵ Magia Ghetu Krause and Elizabeth Yakel, 'Interaction in Virtual Archives: The Polar Bear Expedition Digital Collections Next Generation Finding Aid,' *The American Archivist* 70, no. 2 (Fall/Winter 2007), 282-314.

¹⁶ The National Archives Your Archives wiki: <http://yourarchives.nationalarchives.gov.uk/>.

¹⁷ Martin R. Kalfatovic, Effie Kapsalis, Katherine P. Spiess, Anne Van Camp, Michael Edson, 'Smithsonian Team Flickr: a library, archives, and museums collaboration in Web 2.0 space,' *Archival Science* 8, no. 4 (2008).

¹⁸ Samoulian, 'Embracing Web 2.0', and Uthayasankar Sivarajah, Zahir Irani and Vishanth Weerakkody, 'Evaluating the use and impact of Web 2.0 technologies in local government', *Government Information Quarterly* 32 (2015), 473-487.

¹⁹ Collin Thorman, 'The use of Web 2.0 technologies in archives: Developing exemplary practice for use by archival practitioners,' Master's Theses San Jose State University (paper 4216, 2012).

²⁰ Arlene Keller, 'Repositioning with social media,' speech delivered at the Internet Librarian conference (18 October 2011), PowerPoint, http://conferences.infoday.com/documents/125/D205_Keller.pdf, accessed 23-10-2017.

expertise to create an engaged archival community. Another disadvantage is that the archive will be dependent on the external party that provides the tool. If this party decides to discontinue, like Yahoo's Delicious tagging service, there is nothing the archive can do to save this tool.²¹

2.2 Accessibility of the archive

With the implementation of Web 2.0 technologies to the archives' website and catalogue, there will be a considerable change between the old and new archive. In the old archives, one had to go through indexes and catalogues in order to find records. These were only available on paper, so they were only accessible in the physical archive. For those unable to travel to the archives, the records remained closed. With the introduction of the internet, archives have put their catalogues and indexes online. This was done with some minor changes and a limited search function. With the catalogues online, users could now prepare their visit to the archive. The records themselves, however, remain in the physical archive and only rarely are they available online. The catalogue and indexes of the records reflect a hierarchy constructed by the archivists.²² Barbara Reed mentions the 'corporate taxonomies and classification systems ... [are] often highly conceptual, alien classification schemes.'²³ The user needs to understand how the catalogue is set up before they can effectively consult it. This is an obstruction to the users that have not yet acquired the knowledge of the inner workings of the archive. The archive was thus perceived as closed.

Web 2.0 tools bring a promise of change to this perception. As shown above, Web 2.0 stands for transparency, a user-centred approach and interaction. If this is applied to the archives, it opens up to new users who were previously deterred by its complexity of use. Social networking sites can be used to attract new users and draw them to the archives. Once they find themselves on the archives website, they need to be guided along by an approachable web design and need the possibility to be guided to what they are, perhaps unknowingly, looking for. If the archives have their records online and their catalogues are accessible for first-time users, a substantial barrier will be shattered. But for this to be possible, the way archives

²¹ Uthayasankar Sivarajah, Zahir Irani and Vishanth Weeakkody, 'Evaluating the use and impact of Web 2.0 technologies in local government,' *Government Information Quarterly* 32, no. 4 (2015), 477.

²² Emily Gresham and Sarah Higgins, 'Improving browsability of archive catalogues using Web 2.0,' *Library Review* 61, no. 5 (2012), 311.

²³ Nicole Convery, 'Information management, records management, knowledge management: the place of archives in a digital age,' in *The Future of Archives and Recordkeeping*, Jennie Hill (ed.) (London: Facet Publishing, 2011), 201.

catalogue their records needs a drastic reconstruction. The one archival element to receive the most attention from current literature are the finding aids. If the method of searching for records is improved and simplified, more users will be able to use it.

One prominent feature that needs to be added to the archive to be 2.0 is the ability to browse the catalogue, not just the feature to search. Gresham and Higgins suggest this in their article ‘Improving browsability of archive catalogues using Web 2.0.’²⁴ To search an online catalogue means that you search using a particular term or group of terms to find the material. The searcher can only find records that contain this term. It is an efficient way to retrieve information, but only if you know what you are looking for. Browsing on the other hand can be used when the user does not know exactly what they are looking for and relies more on chance. Browsability in the catalogue would mean enabling the user to use links and cross-references to navigate the content. There are several benefits to the ability to browse. First, it enables the user to develop and change the requirements of the search as they become increasingly aware of the specific material they are looking for. Secondly, it allows users to discover the structure of the archive and contextual information found within the catalogue’s hierarchy. Third, it allows users to find material they would not have found by searching with specific keywords.

Gresham and Higgins argue that it would benefit users when catalogues support both searching and browsing, because it is not an either/or decision.²⁵ Web users combine both. They start with a search and follow up with a browsing path. By providing a way to browse every user would benefit. In light of attracting new user groups to the archive, it is even more important, as new users will benefit the most from this added flexibility.

The design of the current system for catalogues does not allow browsing. The metadata is not in place to provide information and the software does not have functions to cross-reference. The adaptation of Web 2.0 tools could make this possible. However, archives are still experimenting with these tools and there is no consensus in the archival literature. Several possibilities for improvement, presented by Archive 2.0 literature, are the following. Huvila, advocating the participatory archive, argues for a decentralised curation with a radical user orientation.²⁶ Palmer asserts that the websites need multiple access points, search engine optimisation and enrichment of records to increase record discovery.²⁷ And Gresham and

²⁴ Gresham and Higgins, ‘Improving browsability of archive catalogues using Web 2.0.’

²⁵ *Ibidem*, 311.

²⁶ Isto Huvilla, ‘Participatory Archives: towards decentralised curation, radical user orientation, and broader contextualisation of records management,’ *Archival Science* 8 (2008).

²⁷ Joy Palmer, ‘Archives 2.0: If we Build It, Will They Come?’

Higgins want tools that support scaleable browsing, multiple access points, and a combination of mediation and recommendation.²⁸

Gresham and Higgins propose six Web 2.0 tools to improve the browsability of catalogues: user tagging/folksonomy, user contributions, collaborative filtering, RSS feeds, social bookmarking and mash-ups. User tagging and contributions are the least invasive tools and are easy to implement. It can be presented to users with a simple box on the webpage with the option to tag or share a comment about the content of the record. The goal is to use this input to increase record findability by cross-referencing. This requires more effort from the archives. Social bookmarking lets users share a link to a record on social media like Facebook or Gmail. This gives users the chance to easily relocate webpages, but this data can also be used to improve searches.²⁹ Collaborative filtering and mash-ups are tools that become available once the archives have harvested enough data. Collaborative filtering draws data from different search behaviours to guide users to the results that they are looking for, even though they might not have the correct keyword to access it directly. Mash-ups can provide alternative points of access for users, because it takes different kinds of data that is related to one another and puts it together. Lastly, RSS can be used to notify users of changes that have been made. It is a kind of news blog users can follow with an application.

The result of the survey of Gresham and Higgins in 2012 showed 65 out of 79 archives did not use even one of these Web 2.0 tools. The most used tool was the RSS feed by eight archives. While the least used tool, user-contributed tagging, was only found in one archive: Exploring Surrey's Past.³⁰ This shows the reluctance of archives to adopt Web 2.0 tools. This is reflected in the interviews held by Gresham and Higgins: 'The overall opinion shown was that although Web 2.0 may bring some benefits to browsability for certain user groups, more fundamental improvements such as improved catalogue data were expected to be more effective.'³¹

²⁸ Gresham and Higgins, 'Improving browsability of archive catalogues using Web 2.0.'

²⁹ Daniel Nations, 'What is Social Bookmarking and why do it? An intro to the organization trend all information enthusiast should know,' *Lifewire* (20 March 2017), <https://www.lifewire.com/what-is-social-bookmarking-3486501>, accessed 11-10-2017.

³⁰ Gresham and Higgins use RSS feeds in this research, because (they argue) it can be used to improve the catalogues. They say RSS feeds are used to 'disseminate changes to the catalogue.' But RSS feeds do not improve the catalogues themselves and are not integrated into the archives' website. In this thesis they will be not be addressed because it is a tool used to inform users, not to directly improve the catalogue.

³¹ Gresham and Higgins, 'Improving browsability of archive catalogues using Web 2.0,' 321.

The archives do not seem eager to change. Change is not easy, especially when the new direction is still to be explored and tested. Archivists who have worked in the archive for decades are likely to oppose dropping everything they have built for an intangible future. They hold on to the old, familiar archive. But there are also other, more rational barriers to implementing Web 2.0 tools.

By having users participate in an ongoing process of making finding aids with comments, tags and ratings, a lot of work will be taken out of the hands of the archivists. This is a welcome development in a time where archivists are threatened by an information overload. At the rate that documents are being created online, shared with others and reworked while switching hands, archivists will not be able to keep up with the old archival process of appraising, arranging and describing every document. If users can participate in this process, this will decrease the workload for archivists. It is also cheaper and more efficient than investing in resource-intensive development of classification schemes.³² The downside for archivists is that this would mean a loss of standards, control and authority. With no guarantee of the user's expertise, archivists fear a drop in quality: 'Web 2.0 encourages user "amateurishness," that is, the generation of content of no real value, whose source is not sure, but which nevertheless contributes to developing users' dependence on the Web 2.0 environment.'³³ If the participation of users is to happen in the future, archivists will need to be able to trust that they have a reliable user group that contributes to the archive. I think social media can contribute to this trust by building a solid archival community. There will always be bad apples, but when someone is making worthless contributions this can also be addressed and maybe even solved by the community. The potential opportunities outweigh the potential risk.

Another barrier is the cost of technology. This barrier consists of three elements. The first element is the digital innovation that archives have to follow. Technology over the last decades has changed rapidly, resulting in a wide variety of hardware and software. In the future, this trend will continue. The archive will have to keep up with this technology, both to safeguard the records within the archives and to offer the means of making them accessible. This requires a steady cash flow which archives do not have. A second element is the technical expertise of archivists. This does not come naturally and requires education and interest. The third element is the digital divide. Jimmerson argues not only the archives themselves will have a disadvantage in the technological advance, but the users will be affected as well. They need to

³² Nicole Convery, 'Information management, records management, knowledge management,' 201.

³³ Giovanna F. Miranda, Francesca Gualtieri, and Paolo Coccia, 'How the new web generations are changing library and information,' *Medical Reference Services Quarterly* 29, no. 2 (2010), 140.

have access to technology and know how to use it. Jimmerson claims the archivists' target community is largely a community of have-nots. As a result, the implementation of Web 2.0 tools would be less effective.³⁴ Technical expertise and the digital divide are problems of our current transitional phase in online technology. Future generations will grow up with these technologies. For the near future, the physical archive will not vanish, and public services like local libraries offer free access to pc's thus more traditional user groups are not alienated. Besides, the archives should be trying to attract new users rather than facilitating the established users. If they will not implement Web 2.0 technologies because they want to hold on to the past, they are withholding themselves from being relevant in the future.

The last element is an additional insecurity for the implementation of the Web 2.0. If the archives fully implement Web 2.0 and put their trust into the users, will they make use of it? Will the users be interested in the archives and if so, would they be engaged to the level that they want to contribute? This question was posed by Joy Palmer in her article: 'Archives 2.0: If we build it, will they come?'³⁵ Little research has been done on the side of the users, so there are no promises whether they would. Palmer, however, argues that they will, but there are certain requirements to be met. First, a well-resourced marketing strategy is needed to promote the website in order to draw in users and have them contribute. Second, the system needs to be easy to use and navigate with only a low barrier to contribution. Lastly, the contribution needs to feel meaningful to the user. If the users do not immediately see the impact of their contribution there is no motivation to stay involved. A key motivation for effective user contribution, according to Palmer, are usefulness and a sense of instant gratification.

2.3 The changing role of the archivist

A subject that will not undergo an extensive review, but is crucial to the development of the Archive 2.0 is the role of the archivist. With the implementation of Web 2.0 applications and the change to Archive 2.0, not only the archive but also the archivists will need to change. With the growing amount of records and increased engagement of the users, many of the old tasks of the archivists will be taken out of their hands or changed to a degree. The old archivist is seen as a gatekeeper. The archivist appraised and selected records before they were placed in the archives. They arranged them when necessary and made descriptions and finding aids to make them available. This was done with the records as main interest and in second place the users –

³⁴ Randall C. Jimerson, 'Archives 101 in a 2.0 world: The continuing need for parallel systems,' in, *A different kind of Web: New connections between archives and our users*, Kate Theimer (ed.) (Chicago 2011).

³⁵ Joy Palmer, 'Archives 2.0: If we Build It, Will They Come?'

which were primarily historians that were familiar with archives. But if individual appraisal and selection is unattainable, and describing and making finding aids is participatory, what will then be the future role of the archivist?

The generally accepted perception is, that if the archivist and archives do not change, there will be no place for them in the future. As Jane Stevenson wrote: 'If the archive profession does not address this need to change and adapt to meet the needs of the new information society, we run the risk of being side-lined in this most crucial area of work.'³⁶ The archive needs to remain relevant and the archivists make this possible. Kate Theimer proposes three new roles for the archivists to negate the current emphasis on the 'primary role of archivists as custodians of physical collections'.³⁷

The first role is to make collections more usable. This is done by providing access to rich visual resources, because people love to share and interact with images on social media. The second action is to transform textual materials into usable forms. Handwritten documents present many challenges. People and computers cannot read them and they cannot be searched by search engines. These documents need to be made accessible to engines and people. The third action is to make metadata shareable and linked, because people can do many things with this data and this could contribute to the archives. The second role of the archivist is to make archival institutions more valuable. They need to demonstrate the relevance is the past, present and future. The first action is to show people how records relate to their own lives and so provide the users with tools and knowledge to engage meaningfully with the past and thus the present. This way the archival institutions are platforms for meaning-making, rather than a storehouse. Secondly, archivists need to promote archival institutions as places of permanence. They provide the capacity to preserve documents permanently. Thirdly archivists need to think about fragility and transience and try to 'collect the now' that is often ephemeral digital material. The third role of the archivists is to promote themselves by sharing their unique professional knowledge. This can be done by being an active source of expertise, being an advocate of the profession and by promoting the value of archivists.

Theimer goes into what the new role should be with a plan of action. Others remain more vague, calling generally for a mediator or facilitator instead of a gatekeeper. But the tendency is usually the same. Take for instance Nicole Convery:

³⁶ Jane Stevenson, 'The Online Archivist: A Positive Approach to the Digital Information Age,' in *What are Archives? Cultural and Theoretical Perspectives: A Reader*, Louise Craven (Ed.) (2008).

³⁷ Kate Theimer, 'What is the Professional Archivist's Role in the Evolving Archival Space? (A talk given in Christchurch, NZ),' *ArchivesNext* (14 November 2014), <http://archivesnext.com/?p=3829>.

*'Although the provision of access ... appears in decline, intermediation in the sense of quality control is very much in demand. Not only do users often need expert help to sift through the long list of search results, make sense of a variety of portals, databases and open access publications and to evaluate exactly which information to trust and use, archivists and librarians should have a lead role in authenticating new, valuable information resources created by users for users such as Wikipedia and YouTube. Archivists and librarians can play an important role in a training and advisory role by enabling research rather than conducting it, and by providing guidelines on content sharing and information security. The [archivist] of the future is seen as a knowledge mediator and information architect...'*³⁸

Convery does not explicitly mention the three roles, but she addresses the similar points. The knowledge of archivists is a valuable thing that can be shared and used in a broader scope than solemnly the archives. To make the Archive 2.0 a reality, the archivists need to actively change their role within the archive and within society.

³⁸ Nicole Convery, 'Information management, records management, knowledge management,' 202.

3. CASE STUDY: ARCHIVES AND SOCIAL MEDIA

This paragraph will take a look at the archives' use of social media. Five platforms have been reviewed in this thesis. The platforms are Facebook, Twitter, Instagram, YouTube and Flickr. The first four platforms are chosen because they are the most used platforms at this moment. Flickr is included because it is a platform that works well for archives - this will be discussed below. Each social media platform will first be introduced with what kind of platform it is and what it should be used for. Then the use of these platforms by the archive will be examined by analysing the content, frequency and interaction of the posts. What are the archives doing well, and what can they improve?

3.1 Facebook

As described above, Facebook is the largest social media webpage at this moment. Therefore all five archives are represented on this platform. But what has Facebook to offer for the archives? Facebook allows everyone to create their own page ranging from persons and businesses to nature parks and your pet cat. On this page, one can post texts as long as the creator wants and provides the option to attach pictures, videos and/or links. If another person likes the page, these posts will be presented on a personal newsfeed. On this feed are all the posts of persons and other pages the user likes. This user can like the post with a thumbs-up or other emojis, share the post with his/her friends and choose to write a reaction to the post.

In order to attract the attention of Facebook users on their newsfeeds, one has to stand out among many other posts. Many non-academic articles are written about how to best use Facebook to improve your business and analytic tools exist that evaluate Facebook pages and sometimes provide information on how to improve the page to get more followers and greater engagement. These websites and analytic tools claim that by following certain rules, the reach of Facebook posts will be increased and will result in a more engaged user group. By analysing Facebook guides and using some of these tools, I have identified the following requirements/rules for an effective use of Facebook by the archives. The timing of the posts is important. Posts need to be posted when the target group is online so they appear on the top of the newsfeed and will most likely be read. Generally, the consensus is that the most engaging posts are posted on weekdays with the optimal timing between 17.00 and 18.00 pm. It is recommended to post multiple times a day, but not too often. Thus, the timeframe is widened, but this is also where articles disagree. One argues it is best to post between 9.00 am and 19.00

pm,³⁹ the other asserts it is best to post between 14.00 and 23.00 pm,⁴⁰ and a third argues it is best to post between 15.00 and 18.00 pm.⁴¹ This is interesting, because the assertion by the SEJ that posting ‘anytime after dinner and before work [is] a long shot’ is countered by YourOutReach’s analyses of 1.38 million posts which concludes that a good time to post is at ‘22:41, just before going to sleep’. The difference probably lies in the target audience. Archives should keep this in mind and experiment with their timing.

Creators need to keep track of many more aspects to create successful Facebook posts. The length of the post should be relatively short: around 75 words. Several options for attachments present themselves within a Facebook post. YourOutReach lists them as follows: events, links, music, notes, status updates, offers, photos and videos. The last three are the most successful in engaging the public.⁴² Photos are usually liked, while videos get more shares and reactions. Offers are niche specific and could be tricky to use by archives since they do not have a product to give away, but if used correctly it could generate many shares. Another possibility to engage the public is by asking questions in order to receive comments. The text of the post should be informal, use emoticons and avoid tags to reach and engage people.⁴³ This might not reach the usual archival audience, but the goal is to reach new groups. These new user groups can be found when posts adhere to these rules.

How do the Facebook pages of the five archives perform? The analyses will have three steps. The first step will only be a first glance. Which archive seems to perform best by simply looking at the number of likes. The second step takes into account how often each page posts and if these posts are engaging. The third step will be an in-depth analysis of the content of the most and least engaging posts.

³⁹ Belle Beth Cooper, ‘A Scientific Guide to best posting times for tweets, Facebook posts, emails and blog posts,’ *SearchEngineJournal* (7 January 2014), <https://www.searchenginejournal.com/scientific-guide-posting-tweets-facebook-posts-emails-blog-posts-best-time/82749/>, accessed 23-10-2017.

⁴⁰ Atiqur Rehman, ‘1.36 million Posts analysed – what works on Facebook,’ *YourOutReach* (23 January 2017), <https://www.youroutreach.com/1-38-million-posts-analysed-what-works-on-facebook>, accessed 20-5-2017.

⁴¹ Meltwater, measurement tool, <http://www.likealyzer.com>, accessed 29-05-2017.

⁴² Atiqur Rehman, ‘1.36 million Posts analysed – what works on Facebook’.

⁴³ Keller, ‘Repositioning with social media’ and the websites mentioned above.

	Likes
The National Archives	51.462
National Archives and Records Administration	210.882
Library and Archives Canada	38.648
National Archives of Australia	21.798
Nationaal Archief	4.423

Table 1. Amount of Facebook page likes per archive on 5-5-2017.

The archive of the US seems to be attracting the most users with its Facebook page with over four times the number of likes of the second-best page. It needs to be taken into account that the US is the largest country of these five and therefore will it always have more followers when all archives would be posting similar information at the same times. Besides, Crymble argues that the number of likes is often related to the institution's reputation and consequently its popularity, rather than just its posting activity.⁴⁴ The second step of the analyses will confirm this.

	Posts per day ⁴⁵	Posts in weekend	Best-liked post	% of Followers	Most Shared post	% of Followers
The National Archives	3	Yes	136 likes	0.264%	35 times	0.068%
NARA	1	No	1200+ likes	0.569%	200 times	0.095%
LAC	2	Yes	578 likes	1.496%	274 times	0.709%
NAA	0.75	Sometimes	267 likes	1.225%	28 times	0.128%
Nationaal Archief	1	Yes	44 likes	0.994%	11 times	0.249%

Table 2. Engagement analysis of Facebook posts between 30-4-2017 and 15-5-2017.

Table 2 shows that even though the NARA provided the best-liked post in the timeframe of 30 April - 15 May 2017, it was not the most engaging post by far if it is put into relation with the number of followers of the page. Instead, the LAC proves to be the most engaging in both likes and shares, while Australia and The Netherlands with the least number of followers have the second and third place of engagement with the best-liked and shared post. This shows Crymble is correct in assuming that the content of the posts does not necessarily correlate with the number of followers. Apparently, the LAC has a different approach to what they post on Facebook than the NARA has. The last step will be to take a look at the posts with a relatively high user engagement. What kind of posts attract user engagement on Facebook? Is there a lesson to be learned here for other archives to follow?

⁴⁴ Adam Crymble, 'An analysis of Twitter and Facebook use by the archival community,' *Archivaria* 70 (Fall 2010), 139.

⁴⁵ Posts per day was measured using LikeAlyzer on 5-5-2017 for the UK National Archives, NARA, LAC and NAA. The Nationaal Archief of Den Haag could not be analysed by this page, therefore this was calculated by manually counting the posts between 2-5-2017 and 15-5-2017 and taking the average.

The best-liked posts of each archive are all of another nature. To start with the best-liked post of Canada to illustrate what works best: Canada's post was posted on Mother's Day with the simple message "Happy #MothersDay!" but with Figure 1 added.⁴⁶ This image is taken from their archival records and put into context with a humorous quote. It evokes emotion with the readers and results in many likes and even shares. The NARA and the Nationaal Archief also made a Mother's Day post, but these were less successful - an engagement rate of respectively 0.134% (with 284 likes) and 0.180% (with 8 likes). The post of the NARA, which posted the proclamation of Mother's Day by president W. Wilson, was nonetheless an original post. The post of the Nationaal Archief however, was rather stiff: "On the second Sunday of may we celebrate Mother's Day. Since the twenties mothers and grandmothers are recognised for their efforts."⁴⁷ Adding "Happy Mother's Day!" would've made a significant difference, because it makes it less formal and informative.



Figure 1. Picture posted by the Library and Archives Canada on Mother's Day.

The American archive posted several messages with the hashtag #PublicServiceRecognitionWeek between 8 May and 12 May. Two of these posts reached over a thousand likes. The reason is again linked to emotions. The first post is of two staffers of the archive who went out of their way to live-stream the Declaration of Independence to a terminally ill, 10-year old boy who passed away two months after the live stream. The second

⁴⁶ Library and Archives Canada, "Happy #MothersDay!," Facebook, 14-5-2017, <https://www.facebook.com/LibraryArchives/photos/a.448149705231367.104813.383985531647785/1410244819021846/?type=3&theater>.

⁴⁷ Nationaal Archief, "Op de tweede zondag in mei vieren we Moederdag. Al sinds de jaren '20 worden moeders en oma's die dag in het zonnetje gezet," Facebook, 14-5-2017, <https://www.facebook.com/nationaalarchief/photos/a.10150232605633997.328133.163188793996/10154577940043997/?type=3&theater>.

post has a lighter note. It is about a Texan 100-year old woman who wanted to see the replica of Presidents Bush's Oval Office in Dallas for her birthday and the staff who made this possible. These posts show what the public service staff in the archive does for others, but it is the emotion that grasps the attention and results in the engaged public.

Not all posts can be as emotionally loaded as the two above, but as the best-liked post of the NAA shows it has to speak to the public. As a non-Australian, the post of the NAA is remarkable, because it is hard to say why it attracted this many likes. The post presents the gallery tour of the exhibition 'Indigenous Australians at War from the Boer War to the Present'. This post is posted on the Facebook wall multiple times in the researched timeframe while these posts never received more than half of the amount of likes it got on 30 April. It might be related to the date. The same thing can be said of the best-liked post of The National Archives.⁴⁸ It highlights a seal currently on loan to an exhibition and the post links to a blog. In the blog, the focus lies on the documents lead to the exhibition 'Battles and Dynasties'. The text of the Facebook post only reads: "Discover Nicola de la Haye, constable of Lincoln - one of few women to hold royal office in the medieval period".⁴⁹ 14 May 2017 was Mother's Day – even though it is not explicitly mentioned in the post, perhaps those who liked this post made the association.

These were the best-liked post of each archive. But there is another way to analyse what posts work best. This is done with the help of an analytic tool, Quintly. With this tool, the most engaging and the least engaging posts were selected over the period of 4 April 2017 till 29 May 2017. Out of the top 15 most engaging posts of this period, eleven posts are from the LAC, one is from the NAA, two are from the Nationaal Archief, one is from the NARA and none from the National Archives. The LAC is doing very well. Of the eleven Canadian posts, all eleven are showcasing material related to the date they were posted on. These posts are tagged by the Canadian archive with #OnThisDay. The best-liked post is an explanation of the tulip bulbs they receive from the Netherlands on 20 May each year. The tulip bulbs are as a thanks to the role of Canada in the liberation during World War II and the sheltering of the Dutch royal family, accompanied with a photo of Princess Juliana with baby Princess Margriet outside their house in Ottawa. It received over 1600 likes and 1312 shares and thus has a combined

⁴⁸ It is the best-liked post of the National Archives, but the engagement rate was low in comparison with the other archives.

⁴⁹ The National Archives, "Discover Nicola de la Haye, constable of Lincoln - one of few women to hold royal office in the medieval period <http://sosci.in/TUWRy>," Facebook, 14-5-2017, <https://www.facebook.com/TheNationalArchives/photos/a.479422854639.262412.16895014639/10155337800739640/?type=3&theater>.

engagement rate of 7.682%. The other two posts celebrate an ice-hockey game of 24 May 1935 and the birthday of Queen Elizabeth with respectively an engagement rate of 4.314% and 4.682%. It can be concluded that the posts that attract the most attention to archives are those that relate to the past and speak to national pride. If not to national pride, relating the post to personal emotions works just as well.

One last point of comparison is the content of the posts. The content of the posts varies greatly between the five archives. In the examined period of 3 May till 15 May I recorded each post and found the following categories: Announcement of (online) events;⁵⁰ the presentation of archival material in four different forms (on this day in history, a special day like Mother’s Day, now in our exhibition or this is what we found in the collection); incidental posts like a maintenance update, job vacancy or postponed event; and other posts that couldn’t be categorized. Table 3 illustrates a breakdown of all posts into categories per archive. It shows the LAC mainly posts archival material rather than events. As shown above, the LAC mostly writes posts related to the date. On the other side of this spectrum are the National Archives and the NAA that mainly post events. The NAA posts very little. Four out of the eight posts are exhibitions and three are announcing Storytime for children.

Whereas the NAA posts little, the National Archives posts a lot with 45 posts in 14 days. Within these 45 posts, there is a lot of repetition and they’re not frequently interspersed with archival material. Out of the bottom 15 of the Quintly engagement rates, all were from the National Archives. And from these 15 posts, four posts are exactly the same: “Book now to hear @KeggieC talking about her award-winning book #Dadland.” Repetition should be avoided and posts need to be diverse. This shows that posting more is not always better.

	Total amount of posts	Events		Archival Material		Incidental		Other	
The National Archives	45	28	62,2%	14	31,1%	5	11,1%	3	6,7%
NARA	16	6	37,5%	9	56,3%	1	6,3%	0	0,0%
LAC	27	3	11,1%	22	81,5%	2	7,4%	0	0,0%
NAA	13	8	61,5%	1	7,7%	3	23,1%	1	7,7%
Nationaal Archief	18	7	38,9%	9	50,0%	0	0,0%	2	11,1%

Table 3. The subjects of Facebook posts between 3-5-2017 and 15-5-2017.

⁵⁰ With many different kinds of events: Exhibitions, book signings, workshops, video conferences, (online) seminars, Storytime for children, podcasts, webinars and blogs.

3.2 Twitter

Twitter is similar to Facebook. It provides a platform for archives to posts messages to, only these posts are limited to 140 characters.⁵¹ Twitter had 328 million active users in the first quarter of 2017.⁵² This is one-sixth of Facebooks active user group, but it can nonetheless reach many people. In the microblogs users can posts links and pictures. It is usual to use hashtags to relate the post to a broader conversation and to tag people using '@'. It is also possible to retweet other tweets. Twitter is a place for conversation. Many companies even turn to Twitter as a helpdesk. On Facebook, the archives were not replying to reactions on their post, but this is the essence of Twitter. Are archives interacting with other users on Twitter?

Twitter five years ago was different from Twitter nowadays. In contrast to the older Twitter, now many articles about Twitter mention that it is difficult to reach your audience.⁵³ Twitter has upscaled. Followers follow hundreds or sometimes even thousands of pages and will only see those in which they show the most interest in on their feed. This is selected by their engagement with the page – whether the follower liked, retweeted or mentioned the page or vice versa. This is an encouragement for pages to address their tweets personally and start conversations. Pages will not reach their audience otherwise. There are several recommendations to make Twitter effective. To start with timing again, it is recommended to post when you're target audience has downtime.⁵⁴ For the archives this would be when they commute, during lunch-time and in the evening when the kids are in bed. You cannot expect for each tweet to reach your entire follower base. Therefore it is acceptable to repost relevant tweets, with the condition that the post is rewritten to prevent a stale and repetitive newsfeed.⁵⁵ The kind of tweet that works best for the audience can differ, so testing with different kinds of tweets could do no harm. But Twitter has posted a basic guide of what to tweet to help creators.⁵⁶ The first point is to keep the tweet brief, with only one subject and a possible link

⁵¹ This limit of 140 characters was raised in November 2017 to a maximum of 280 characters.

⁵² This number is derived from Statista, 'Number of monthly active Twitter users worldwide from 1st quarter 2010 to 1st quarter 2017 (in millions),' <https://www.statista.com/statistics/282087/number-of-monthly-active-twitter-users/>, accessed 1-6-2017.

⁵³ For instance, Samuel Pustea, 'Best Tweets: What Kind of Messaging works best on Twitter?,' *SocialMediaToday* (10 April 2013), <http://www.socialmediatoday.com/content/best-tweets-what-kind-messaging-works-best-twitter> last viewed 1-6-2017, accessed 1-6-2017.

⁵⁴ Kara Burney, 'Best time to post on Twitter,' *Trackmaven*, <https://trackmaven.com/blog/best-time-to-post-on-twitter/>, accessed 1-6-2017.

⁵⁵ Dominique Jackson, 'The ultimate guide to Twitter for small business in 2017,' *Sproutsocial* (20-12-2016), <https://sproutsocial.com/insights/twitter-for-small-business/>, accessed 1-6-2017.

⁵⁶ 'What to tweet? Create your twitter-content strategy,' *Twitter*, <https://business.twitter.com/en/basics/what-to-tweet.html>, accessed 1-6-2017.

for more information. Second is to use visual elements as this increases the chance of interaction by 300%. The third is to use hashtags to increase the reach of the post and relate to relevant conversations, but do not overdo it and do not use more than two hashtags. The fourth point is to ask questions and make polls. And last is to retweet content that is relevant to your page and to answer tweets. Tweeting thank you is already making a conversation. Even though this is a small effort, it is how you create an engaged user group.

The NARA and the Nationaal Archief both have multiple Twitter accounts. The NARA has a Twitter account for many different purposes like the Archivist of the United States, Congress in Archives, DocsTeach, presidential libraries and an account for state’s national archives. For this thesis, the US National Archives account has been chosen, because this account represents the National Archives best. The Nationaal Archief has two accounts: NA_Archief and GaHetNa. The first account is directed at fellow archivists, whereas the second is made for the general public and is more frequently used. Thus, the second, GaHetNa, has been chosen for this thesis.

	Number of Followers	Number of Tweets	Average Tweets per day	Most Retweeted Post	% of Followers	Best-liked post	% of Followers
The National Archives	105.350	33	5	57 Retweets	0,054%	62 likes	0,059%
NARA	143.482	57	8	47 Retweets	0,033%	80 likes	0,056%
LAC	34.103	61	9	70 Retweets	0,205%	99 likes	0,290%
NAA	14.354	8	1	5 Retweets	0,035%	4 likes	0,028%
Nationaal Archief	5.312	9	1	12 Retweets	0,226%	8 likes	0,151%

Table 4. Amount of Twitter followers for each page at 5-5-2017 with engagement analysis of Tweets posted by the archives between 8-5-2017 and 14-5-2017.

Again, the NARA has the most followers of the five archives, with the Dutch archive having just a fraction of this number of followers. But just like with Facebook, the NARA is not performing best with its tweets. The engagement rate of the NARA is among the lowest of the five. The LAC and the Nationaal Archief however, are performing best with an engagement rate of over 0.2%. This is still low compared to the engagement rates of Facebook, where the highest rate of likes was 1.496% by the LAC. This shows room and need for improvement in the use of Twitter by the archives.

This improvement can be achieved by changing multiple aspects of how Twitter is used by the archives with the recommendations written above. The archives are already using hashtags, visual elements and links in their posts. Therefore the groundwork is good. The pictures in the tweets will draw the attention of users and the hashtags make it possible to put the tweet in a broader context. What the archives however hardly do is retweeting posts from

other users that are relevant or even retweeting their own posts. The archives are reposting similar tweets for exhibitions, which are overall rather dull like the ‘Book now to hear @KeggieC talking about her award-winning book #Dadland’ from the National Archives. The only archive that is effectively reposting to get a better coverage is the LAC. The LAC posts every #OnThisDay tweet twice: once in the morning and once in the evening. These posts prove that posting relevant tweets twice is productive. Every reposted tweet in the evening gets at least as many, but often more likes and retweets, than the first post in the morning. It also shows the downtime of the general audience and thus the preferred timeframe of the two moments for an engaging post.

To analyse the content of the posts to deduce what message attracts the most engagement as was done in the Facebook paragraph, is not as useful with Twitter. This is because the Twitter posts are not doing well enough to teach us anything yet. The archives put out more tweets than Facebook posts each day, but overall the best-liked posts on Twitter are those that can also be found on their Facebook pages. For instance: the best-liked tweet of the NARA was the Mother’s Day Proclamation of president Woodrow and the National Archives UKs tweet was about the Nicola de la Haye blog post.⁵⁷ The best tweet of the LAC was slightly different from the best post on Facebook, but it is constructed along the same lines and even posted on the same day. It is also a Mother’s Day tweet featuring the text ‘Call your mom. #MothersDay’ with a photograph without any description.⁵⁸ These posts show that archives treat Twitter as they do Facebook - with a little editing to make the length of the text fit the character limit – while their use of Facebook for engaging purposes is already lacking.

In order for archives to be more engaging, they have to speak to people by using mentions, retweet relevant posts that their target audience is interested in and most important reply to tweets and replies. The archives are using mentions. The web tool Foller.me, that analyses the last 100 tweets, showed that archives are using mentions in 25% to 52% of their tweets.⁵⁹ At first glance, this seems to be a good start, but after taking a closer look it is hardly a start. Of the 52 mentions by the National Archives, 29 tweets mentioned the National Archives itself. The NAA with 46 mentions mentioned itself 12 times and its director-general 8 times.

⁵⁷ US National Archives, Twitter, 14-5-2017; and The National Archives, Twitter, 10-5-2017.

⁵⁸ Library Archives Canada, Twitter, 14-5-2017.

⁵⁹ Foller.me of 6-7-2017: The National Archives used mention in 52 of the 100 analysed posts, the NARA in 25, the LAC in 31, the NAA in 46 and the Nationaal Archief in 37 tweets. (<https://www.foller.me>) The website does not separate retweeted posts by the archive from original tweets by the archive. Therefore the mentions contained in the retweeted posts are also counted and do not give a correct number of mentions by the archive itself.

The archive is not starting a conversation with itself. It retweets tweets in which the archive itself is mentioned and thus the archives themselves hardly mention other twitter accounts. On top of this, they are mentioned by businesses they are collaborating with, not persons. Therefore no conversation is involved. But the instance in which the National Archives was mentioned by a person with the tweet: ‘Really interesting lecture on 1217 Charter of the Forest at @UkNatArchives tonight. Learned loads. Thank you 😊’, the archive only retweeted it without any reply.⁶⁰ A reply as simple as ‘Glad you liked it!’ would have shown interest in the person. Going even further by asking a question like ‘What did you like best?’ would have made a conversation and a promotion of the lectures.

It appears the archives are using Twitter and Facebook, because it is expected of an institution of this size to have an online presence. They are not using its full potential. They adhere to the simple rules of how to set up a post on Facebook or Twitter. Most post frequently throughout the day, some (hopefully) by using a post planner like Hootsuite once a week or every morning to make it easier. But this is where their effort stops. The archives do not pay attention to trends to alter their posts, apart from ‘On this day in history’ topics, while these trends are displayed at the Twitter homepage. Neither do they spend enough time online to engage with their user group. It seems like social media is one task out of many and does not get the active involvement that is needed to grow a community.

3.3 Instagram

Instagram is a social media platform that has a focus on image- and video sharing. Where photos on Facebook and Twitter are merely an addition to the text to attract notice, photos are the main object in Instagram. Because photos are what makes Instagram, there are higher expectations from the users. Instagram offers two options to look through the photographs. The first is with a feed like Facebook and Twitter. By following pages that interest you, the recent updates of all pages are presented on this feed. In this feed, there is the option to directly like and comment on the post. The photograph is accompanied by a limited written text and the most recent comments. If the caption is longer than 120 characters the rest is cut off and will only be shown if the user presses ‘more’. If the poster wants the reader to read the full text, they need to have a captivating first line to invite the user to continue reading – otherwise, they will simply scroll past. The second way to look at the photos is by going to the page you are interested in. This shows only the photos without any text, likes or comments to scroll through. In this collection,

⁶⁰ Woollyhistory (@Newman_bev), Twitter, 27-6-2017, https://twitter.com/newman_bev/status/879811514898821125.

one could consider posting only certain colour schemes to please the eye, but this could be difficult for archives that post what they have in holding.

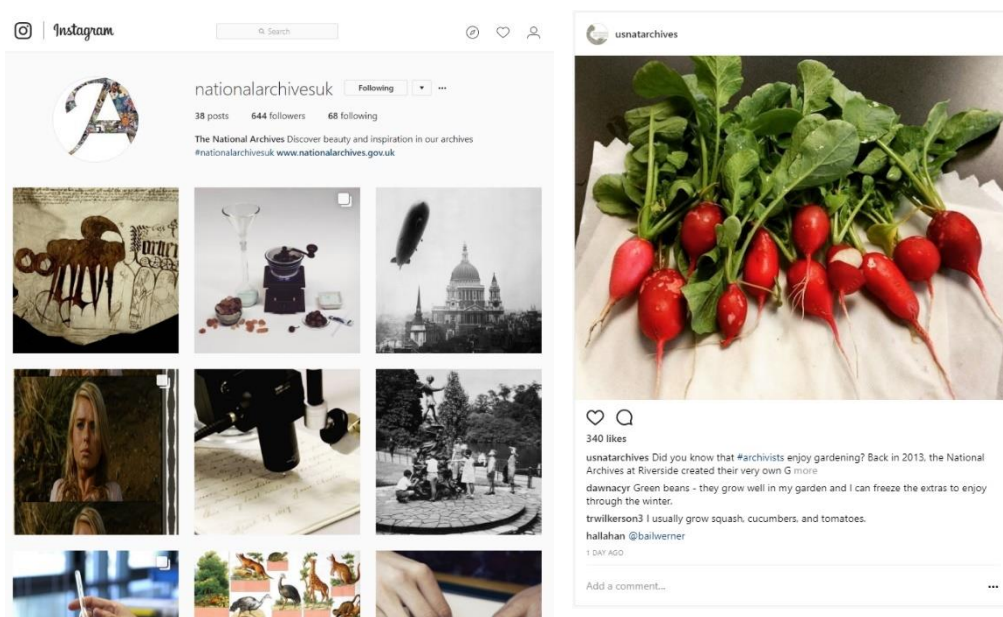


Figure 2 and 3. The Instagram page of the National Archives and a post of the National Archives and Records Administration on 18-7-2017.

Social media are overall not meant for selling products in your face, but for Instagram this counts double. Instagram portrays itself as a visual storytelling platform. Businesses can use it to add personality and brighten up normally formal brand by sharing humorous, light-hearted and creative content.⁶¹ There are advertisements on Instagram, but they are less intrusive than on Facebook and Twitter and absent for paid subscriptions. This makes it perfect for archives. They can show parts of their collection with beautiful pictures while simultaneously working on their image. The articles on how to effectively manage Instagram are different from the ones for Facebook and Twitter. They hardly mention the best times to post or how often to post. They instead concentrate on giving you inspiration for your post to be genuine, creative and stay true to your audience. Instagram, more so than Facebook and Twitter, attracts mostly younger, female adults. Pew Research Centre reports that 32% of all internet users use Instagram. In the category of 18- to 29-year-olds 59% uses Instagram - which is nearly double the share of the age category of 30-49 with 33%.⁶² This needs to be kept in

⁶¹ Albert Costill, 'SMM 101: Which Social Media Platform Should I Use?', *Search Engine Journal* (4-6-2014), <https://www.searchenginejournal.com/social-media-platform-use/108057/>, accessed 30-05-2017.

⁶² Shannon Greenwood, Andrew Perrin and Maeve Duggan, 'Social Media Update 2016,' *Pew Research Centre* (11-11-2016), <http://www.pewinternet.org/2016/11/11/social-media-update-2016/>, accessed 19-7-2017. The older categories score lower: Of the ages 50-64 only 18% uses Instagram and above 65 years 8% uses Instagram. Of all women 38% uses Instagram, whereas 26% of all men use Instagram.

mind when posting. The archives are not reaching out to the usually older demographic with Instagram. Posts need to be trendy and fresh. Instagram itself presents various applications to improve the quality of photos and videos, like Boomerang, Hyperlapse and Lay Out.⁶³ And another online article demonstrates ten creative ways to use Instagram and show personality: Behind the Scenes, How it's made, Give a sneak peek, Show the office, Take us with you,⁶⁴ Introduce your employees, Share celebrity sightings and Share cuteness.⁶⁵ But one very important aspect in Instagram remains using relevant hashtags, this is how people might stumble upon the archive.

	Number of Followers	Best-liked post	% of Followers	Least liked post	% of Followers	Most comments	% of Followers
The National Archives	644	76 likes	11.801%	30 likes	4.658%	4	0.621%
NARA	47.300	1.298 likes	2.744%	189 likes	0.399%	12	0.025%
NAA	2.017	211 likes	10.461%	33 likes	1.636%	13	0.644%
Nationaal Archief	986	38 likes	3.853%	18 likes	1.825%	1	0.101%

Table 5. Engagement rates of the ten most recent Instagram post per archive 18-7-2017.⁶⁶

Only four archives are using Instagram and surprisingly it is the LAC that is not represented. The NARA is again by far the largest of the three, but also the least engaging when looking at the best-liked post. In this case, the least liked post is included in the table because it shows that even in this instance there is a relatively high user-engagement. The archives are doing very well on Instagram compared to the engagement rate on Facebook (the highest rate here was by the LAC with a mere 1.496%). There are a few Instagram posts that can also be found on Facebook. For instance, the gardening post that can be seen above. On Instagram it received 340 likes, while the same post on Facebook with four times the number of followers received only 72 likes. This could be related to the design of Instagram rather than the content of the posts, but this thesis did not take a closer look at this correlation.⁶⁷ Another explanation

⁶³ 'Zoek jouw inspiratie,' *Instagram*, <https://business.instagram.com/inspiration/#creative-tools>, accessed 23-10-2017.

⁶⁴ When you are going to an event or a sponsoring, you can let the followers know where you are at. By doing this, users will get to know the archive better by learning what causes you attend, support or sponsor.

⁶⁵ Vanessa Au, '10 Creative ways to use Instagram for Business', *Socialmediaexaminer* (3-10-2012), <http://www.socialmediaexaminer.com/instagram/>, accessed 19-7-2017. Only eight out of ten are presented in this thesis because two could not be applied to the archive.

⁶⁶ In this case it was not done on the basis of a week, because the time between posts is larger on Instagram than on Twitter and Facebook and it needed to remain comparable. For instance, the last ten posts of the NARA were almost daily so they only went back to 6 July, but those of the National Archives were posted between 1 June and 18 July, the 10th post of the NAA goes back to the first of January.

⁶⁷ This is based on my own experiences with social media. Instagram on a mobile device scrolls and likes easier than Facebook or Twitter. By making liking posts effortless, users will press the button more often. In addition to this, the likes on Facebook will be shared with all the friends of the user. This feature is not

could be the different expectations and the larger scale of Facebook. On Facebook, not every post will be seen by the sheer amount of posts one has to go through. Instagram's 'feed speed' is slower.⁶⁸ In any case, the archives could still perform better.

There are five aspects that can easily be improved. The first is to find a balance between archival documents and presenting the archive itself. Instagram is the place to tell something about your archive. Use some of the eight examples mentioned above and show what the archive is. The National Archives are doing this well in combination with a second aspect: staging photographs to create a beautiful picture. Two of these photographs are seen in the picture above where the archive made its own ink and displayed their new Microfadeometer.⁶⁹ The NAA does this as well and receives praise for their photographs.⁷⁰ The third is writing a catchphrase, which is tried sometimes but more often it is not. The fourth aspect is primarily aimed at the Dutch archive, do not write formal and solemnly informational pieces and use emojis once in a while. The Nationaal Archief posted some fascinating forts of the Dutch East India Company that are still standing. However, their text was not inspirational, but bland: 'Various forts from the VOC time are still in use. For example, the fort Batticaloa in Sri Lanka houses the administration of the municipality. Image: Fort Batticaloa in Sri Lanka, 1665, Johannes Vingboons #DewereldvandeVOC #VOC #historie #cards #maps #srilanka.'⁷¹ This could easily be spiced up with a bit of its history and an informal tone. The last aspect is what returns in every social media critique so far, reacting to questions posed in the comment section. There are questions asked in a post for each of the archives, but only the NARA responded and in an appropriate manner to social media. Someone addressed a mistake in the dating of the

incorporated in Instagram and therefore users will not bother others by liking posts and be bothered by other posts that they have no interest in.

⁶⁸ Debbie Hemley, '26 tips for using Instagram for business,' *Social media examiner* (10-9-2013), <http://www.socialmediaexaminer.com/instagram-for-business-tips/>, accessed 20-7-2017.

⁶⁹ The National Archives (@nationalarchivesuk), "Our conservators have been preparing an ancient ink recipe. Iron gall ink causes paper to 'rust', so we use the ink to write on 'stunt' paper and test how it responds to conservation treatment before we work on the originals," Instagram photo, 11-06-2017, <https://www.instagram.com/p/BWao1YSh-tu/> and the National Archives (@nationalarchivesuk) "Light can cause documents to fade, so we are using our new Microfadeometer [...]," Instagram photo, 28-07-2017, https://www.instagram.com/p/BV5DA7_hAOm/.

⁷⁰ For instance, this photograph has 13 comments all complementing the picture and profile: National Archives Australia (@naagovau), "Our current exhibition Iconic Australian Houses is open until 7pm Tuesdays throughout summer and 9am–5pm every other day," Instagram photo, 13-02-2017, <https://www.instagram.com/p/BQb5nfoFOuz/?taken-by=naagovau>.

⁷¹ Nationaal Archief (@nationaalarchief), "Diverse forten uit de VOC-tijd zijn nog in gebruik. Het fort Batticaloa op Sri Lanka bijvoorbeeld huisvest de administratie van de gemeente," Instagram photo, 14-06-2017, <https://www.instagram.com/p/BWhbyPxFOO3/>.

photograph and the NARA replied with: “[@wade.meyers.artist](#) you are correct! It was 1968 🐶🐶🐶”⁷²

3.4 YouTube

YouTube is a video-sharing platform with many different uses. One can use it to listen to his favourite music, for browsing adorable cat videos or how to build a PC and knit a blanket with Do-It-Yourself videos. It will be challenging to get viewers on this platform. YouTube is enormous: every minute 400 videos are uploaded and users daily consume one-billion hours of content.⁷³ Users can subscribe to pages that they are interested in to follow their content, but it is more common to use the search-bar and subsequently browse among the shown videos. This makes it imperative that the uploaders use relevant titles, keywords, and descriptions in order to be found. This should be what archivists excel in. But do they?

The five archives are all present on YouTube with various amounts and kinds of uploads. The NARA is the largest with 2.338 videos and 44.981 followers. The rest is considerably smaller. The second largest video content uploader is the Canadian LAC with 376 videos and 2.244 followers, while the second largest follower base is from the National Archives with 2.807 followers and 160 videos. The NAA and Nationaal Archief are smaller again: the NAA has 52 videos and 699 followers, and the Nationaal Archief has 29 videos and 35 followers. It is troublesome to review the archival use of YouTube. Watching all videos is impossible within the timeframe of this thesis. Even watching the most recent or most popular ten videos of each archive is too time-consuming with videos ranging from not even a minute long up to over two hours.⁷⁴ But if the time was there, even reviewing ten videos from each channel would not help the thesis. The videos do not contain any information to further the research, so watching them would only reveal the content. To a great extent this can be determined by the video’s title. But ten videos cannot fully represent the 2.338 videos from the NARA. Videos are sometimes added in pairs or bulk, therefore the ten most recently added videos are not representative of the diverse uploads of the archive. To determine what kind of videos work best on YouTube, the ten most popular videos were classified into: records, a

⁷² National Archives and Records Administration (@usnatarchives), “This photograph of President Johnson “singing” with his dog Yuki makes us howl with laughter!,” Instagram photo, 11-06-2017, <https://www.instagram.com/p/BWamc1WBdyJ/?>.

⁷³ Craig Smith, ‘160 Amazing YouTube statistics and facts,’ *DMR*, <http://expandedramblings.com/index.php/youtube-statistics/> numbers from respectively 17-3-2017 and 27-2-2017.

⁷⁴ The YouTube video ‘Chief FOIA Officers Council meeting’ from the USNationalArchives channel is over 2 hours and 9 minutes long. This is probably too long for casual viewers, as these videos usually do not get many views and/or likes.

review of records and other videos. Only the most popular video of each archive has been viewed completely. The content of the other videos is deducted from the video title and thus could be incorrect. After the review of the most popular video, will be discussed what I think works best for YouTube.

	Records	Record review	Other
The National Archives	3	7	0
NARA	10	0	0
LAC	10	0	0
NAA	9	0	1
Nationaal Archief	0	0	10
Total	32	7	11

Table 6. Content of the 10 most popular YouTube videos per archive.

From the fifty videos that have been classified, the most prominent among the popular videos are records. Archives upload video material from the archives to YouTube and thus open up the archive to a broader audience. In total 32 of the 50 videos show archival material. As is shown in the table above these videos are mainly from the NARA, LAC and NAA. Their video collection contains other kinds of videos, but apparently, these videos attract the most views. The content of these records varies from cartoons made by the US Department of Defense between 1947 and 1964⁷⁵, an excerpt from the 1919 World Series by British Canadian Pathe News,⁷⁶ views of major cities in crisis,⁷⁷ a speech of the Australian Prime Minister in 1993,⁷⁸ and many World War I and II related videos. But these are not the only videos that do well on YouTube.

⁷⁵ National Archives and Records Administration [US National Archives], “Private Snafu in “Censored.”, 1944,” YouTube Video, 5:13, 05-03-2014, <https://www.youtube.com/watch?v=xltO0Xcdm1s&t=24s>; National Archives and Records Administration [US National Archives], “Spies – Private SNAFU,” YouTube video, 3:45, 04-11-2009, <https://www.youtube.com/watch?v=Ws9L-Kifjkg>; and National Archives and Records Administration [US National Archives], “Private SNAFU: Fighting Tools,” YouTube video, 4:22, 4-11-2009, <https://www.youtube.com/watch?v=BFu8VjGdQZk>.

⁷⁶ Library and Archives Canada, “British Canadian Pathé News, 81A: [1919 World Series excerpt],” YouTube video, 4:30, 25-04-2014, <https://www.youtube.com/watch?v=0mPHqbJXDQI>.

⁷⁷ Library and Archives Canada, “Ottawa Storm (1942),” YouTube video, 8:53, 7-12-2015, <https://www.youtube.com/watch?v=qSTgr4kqoPA>, Library and Archives Canada, “Great Toronto Fire, April 19th 1904,” YouTube video, 3:22, 28-06-2014, <https://www.youtube.com/watch?v=5gCde6RoD2M>, Library and Archives Canada, “[Street scenes in Toronto] (1935),” YouTube video, 9:46, 1-12-2014, https://www.youtube.com/watch?v=YT3BSS_RsMo, Library and Archives Canada, “White City: heavy snow in Canberra, 1968,” YouTube video, 1:42, 18-04-2013, https://www.youtube.com/watch?v=f0QzV_Dt4EY.

⁷⁸ National Archives of Australia, “Prime Minister Paul Keating - Launch of International Year of the World's Indigenous Peoples, 1993,” YouTube video, 16:49, 20-04-2012, <https://www.youtube.com/watch?v=x1S4F1euzTw&t>.

The UK archive posts many records videos on YouTube, but found another popular subject: UFO file releases. In these videos, David Clark, an expert in UFO history, talks about his findings in records that have been released to the public. The most popular is the ‘UFO file release February 2010’.⁷⁹ He highlights the UFO sighting report files from the Ministry of Defense and explains what the beholder could have actually seen and mistaken for a UFO. With these videos, they not only present the collection of the archive, but also demonstrate what can be done with records. It is an exceptional idea of the archive to choose UFOs for YouTube videos, because UFOs can be a hot topic and people do not usually connect the archive to UFOs. People searching YouTube for UFOs can come across these videos without searching for the archive. That these videos are popular is shown by their presence in the top 10: seven of the ten videos are from this series.

The Nationaal Archief is an exception to the other archives. None of the ten videos is based on records. In fact, none of their 29 videos is. Why they have not uploaded any material is a mystery, because it is a considerable shortcoming. Making these videos available might be complex, but their YouTube page should reflect what they have in store and as is shown above these videos are what users are interested in. Apart from this, the archive has uploaded different kinds of videos. In their top ten are three educational videos, three videos of their exhibits, two interviews and two informational videos of the archive. Their most popular video is a history lesson in the form of a news report about the murder of Willem van Oranje by Balthasar Gerards with eight times more views than the second most viewed video.⁸⁰

As is shown above, the most effective videos are digitalized records. These should always be on YouTube and they should be the largest share of their videos. But I do not think this should be the only kind of videos presented on the archives’ YouTube channel. There are other important uses, that might not attract many views but offer opportunities that the archive should make use of. But before these uses are described, I would like to stress some more general points of the videos. First is the use of a logo in videos, preferably animated. The only archive using this to a small degree is the LAC. It adds to the professionalism of the channel. Second is the use of thumbnails. The NAA just started using universal thumbnails for their most recent uploads and it looks appealing. Third is the use of subtitles. Not everyone can listen to the sounds that go with the video. By adding subtitles, the videos are accessible for everyone.

⁷⁹ The National Archives UK, “UFO file release February 2010,” YouTube Video, 8:36, 16-02-2010, <https://www.youtube.com/watch?v=MN4g2aEBxdQ&t=26s>.

⁸⁰ On 31-7-2017 the most popular video has 12.027 views, while the second most watched has 1.635 views.

YouTube can automatically generate subtitles for videos but they do need to be checked and corrected by the owner. This is not always done and it leads to painful subtitles, like a video of the Nationaal Archief. Their video is an explanation of how you can make an online reservation of records. In the video the language is Dutch, but the automatically generated subtitles were not checked and their selected language is English. This resulted in faulty subtitles. For instance, a sentence like ‘Dit zal ik allereerst doen’ [I will do this first] is subtitled with ‘What I call the years to’.⁸¹ This is something that can be easily rectified and prevents frustration. Lastly, is that at the end of each video, even those of the records, the archives should feature a call to action. This sounds drastic, but it can be as simple as a few frames with the text: ‘Did you like this video? Let us know. Leave us a reaction in the comments below and please like and subscribe!’

There are several options for archives to use YouTube. The first option is to use YouTube to school users in how to use the archive and where to find the wanted information. ‘How to’-videos are a familiar phrase within YouTube and many internet users try to find information this way. Speaking from my own experience archives can be a maze to new users, so videos and guides to help them get started in their search can be much appreciated. These YouTube videos could also be used on the archives own website to make them better accessible to users that are already there. A second option is to promote exhibitions or events with brief commercial-like videos. These can then be used to promote the exhibition on Facebook and Twitter. Oftentimes archives use Facebook and Twitter to announce an exhibition, but hardly with a video. By using a video instead of a picture, they can display the diversity of items and capture the essence of the exhibition. The last option is in line with the use of Instagram, a chance to show personality. Interview employees and visitors; film behind the scenes and give a tour of places in the archive that are not open to the public; show how equipment works or how a document is restored; or do a Q&A (Questions and Answers) with questions asked by the users. But always keep it short and captivating, make it a special experience and keep the energy high.⁸² You want people to watch the entire video and capture their interest.

⁸¹ Nationaal Archief, “Screencast Direct Reserveren,” YouTube video, 2:01, 18-10-2011, <https://www.youtube.com/watch?v=608XZ4tx45Q&t>.

⁸² Do not choose a narrator with a monotone voice and make sure to capture the attention in the first seconds.



Figure 4. Thumbnails used by the National Archives of Australia.



Figure 5. YouTube logo used by the Library and Archives Canada.

3.5 Flickr

Flickr does qualify as a social media, but it has a slightly different function. Rather than a platform to remain in contact with friends and acquaintances, it is commonly used as a platform that offers the possibility to store a large quantity of high-resolution photos. It has social media features like commenting and favouriting the pictures, but it is a different aspect of Flickr that makes it valuable for archives. Flickr is a combination of the use of social media to attract users to the archive and an opportunity to enhance the record description. Within Flickr, there is no good or bad approach as long as the archives are frequently adding photos or albums without restrictions. Therefore this paragraph will not address what each archive is doing and how this could be improved. Instead, it will demonstrate the importance of Flickr for the future of the archives.

Flickr was created in 2004 to store, organize and share photos with those who matter. It sets itself apart from other alike services by several tools.⁸³ The organization tools offered by Flickr to place photos into maps and set permission levels for each map. It allows geo-tagging

⁸³ These are derived from the comments on the online article: David Pierce, 'Time to give up on Flickr, everybody,' *Wired* (9-3-2017), <https://www.wired.com/2016/03/time-give-flickr-everybody/>, accessed 20-7-2017.

and thus gives the users permissions to search photographs by location. With the amount of storage it offers, there is no need to compress files and compromise on the resolution. And most importantly it has Creative Commons: ‘a non-profit that offers an alternative to full copyright.’⁸⁴ It allows the owners of the photographs to maintain a level of control over the posted content. For instance, the attribution license lets others copy, distribute, display, and perform your copyrighted work - and derivative works based upon it - but only if they give you credit and the non-commercial license lets others do the same, but only for non-commercial purposes.

The Commons was launched by Flickr in January 2008, a catalogue within Flickr for archives to showcase their records. It was set up in partnership with The Library of Congress with two objectives: to increase exposure and access to public collections, and a way for the general public to contribute information and knowledge. These are two characteristics of the Archive 2.0 and precisely what the archives need to evolve. Flickr presents the opportunity to test records description by users outside of the archive’s realm with an already existing community. The Smithsonian was the fourth member to join The Commons and wrote a paper about this contribution.⁸⁵ Their drivers were ‘to go where visitors are and not requiring them to come to us’, and ‘to test the waters on the desire to provide mechanisms to include the voice of the public through folksonomy.’⁸⁶ It was a success. Flickr engaged a broad audience that would otherwise not access the archival collection and drew new visitors to the archive’s website. Kalfatovic gives the example of the ‘Portraits of Scientists’, a popular and cited web source that has been available on the archive’s website since 2003. In the three months it was displayed on Flickr, the webpage received nearly as many visits as it had during the prior five years.⁸⁷ Updating the content of Flickr proved to be important to attract views. Each time the Smithsonian added news set of photographs to Flickr it generated a substantial increase of views. When it added three sets in a thirty-day period, there was a 309% increase in views.⁸⁸ The community did also participate in tagging and commenting. Out of all photographs, 22% had comments. The most commented on photograph had 29 comments and the average was two

⁸⁴ ‘Explore Creative Commons,’ *Flickr*, <https://www.flickr.com/creativecommons/>, accessed 20-7-2017.

⁸⁵ Kalfatovic et al., ‘Smithsonian Team Flickr.’

⁸⁶ *Ibidem*, 270.

⁸⁷ *Ibidem*, 274.

⁸⁸ *Ibidem*, 274.

comments per photo.⁸⁹ The Smithsonian did not include the statistics of tagging usage, but it does note they have ongoing developments to pull tags and comments from Flickr to store them on an internal server for potential reuse like increasing record findability.⁹⁰

3.6 Discussion and conclusion

There are several reasons to use social media. The first reason is to go where the users are in order to make them aware of the archives and draw them to their website. Second is to create a new public image. The current dusty image needs to change to a younger one. If the archives are changing to be relevant in the future and opening up to new users, this needs to be reflected in their image. Lastly, the goal is to create a community that the archives feel they can trust. In my opinion, archives will have to empower users by giving them the ability to tag and describe records. With the help of social media, archivists can communicate with users and build a community they feel comfortable empowering.

But the current state of the use of social media by archives is not sufficient to achieve these goals. The archives are not using social media to their full potential. The archives are all using Facebook, Twitter, YouTube and Flickr - and all but the LAC are using Instagram. And they all post regularly, except the NAA that is sometimes just active enough with roughly a post a day but sometimes is off the social media radar for weeks. They use pictures, links and sometimes videos to make their posts attractive. Some of their posts are real successes and show promise in what they can achieve, like the #OnThisDay pictures from the LAC and their light, humoristic descriptions or NARAs emotional stories shared during Public Service Recognition Week and the artistic Instagram photographs from the National Archives. These posts are an example for other archives to follow.

The archives are using social media to an extent that suffices to have an online presence however minimal. The archives can improve various elements of their social media endeavour. They have been mentioned in the paragraphs above, but I would like to highlight four. The first improvement is for archives to keep track of trends on social media. This is already done to a small extent by the archives that use 'On this day'-posts, but this is easy to plan ahead. There are trends on social media that the archives can use to profile themselves. It might be difficult to have a relevant record ready for these instances, but there are other options. For instance: the archive can participate in challenges on Facebook, like the mannequin challenge, or hot topics

⁸⁹ Kalfatovic et al., 'Smithsonian Team Flickr,' 275. There was no mention of how many photographs were uploaded, but it would be around 1500.

⁹⁰ *Ibidem*, 272-273.

on Twitter that the archive could make a witty comment about, like Trumps 'Covfefe'. Another change is to let go of the formal character. The posts should be short and energetic. The archives too often try to be informative in a non-personal way, but that does not work on social media. A third change is to link the social media. This is possible in various ways so that the different social media can complement one another. There are already links from the archives' websites to their social media, but there is no link between social media. YouTube videos can feature a link to other social media pages at the end of the video or in their description and Facebook can in turn post YouTube videos. Instagram allows users to link to Facebook so that their Instagram post can also be posted on Facebook. And Facebook and Twitter could announce new uploads on Flickr. This way each separate social media maintains their own use and identity, but it supports the archives' efforts that go into each page. And lastly the most important is to interact with the users. This is especially needed on Twitter where the engagement rates are lowest, because Twitter is about conversations and the archives do not engage in conversations with mentions, tag into conversations with hashtags or even reply on questions or tweets that they are mentioned in. But this is also the case for Facebook and Instagram, where the archives hardly interact with their followers.

The problem with archives and social media seems to be the time and effort that is invested in it. Following trends, writing inspirational texts and interacting with the users takes additional time. The current use of social media by the archives feels like it is one assignment out of many. The archives need to be on social media, so they are but with minimal effort. This would be solved by appointing a social media manager with the only task to manage social media. Someone who has time to interact with the users and follow trends. Who knows the ins and outs of social media and can experiment with posts. But it cannot just be someone hired from outside. The social media accounts will need to show passion for archives and therefore their manager will need to as well. The manager will also need to be in contact with each department of the archive, so each aspect of the archive will be represented on social media: from the repository and the staff in the reading room, to the restoration team and the cafeteria on site.

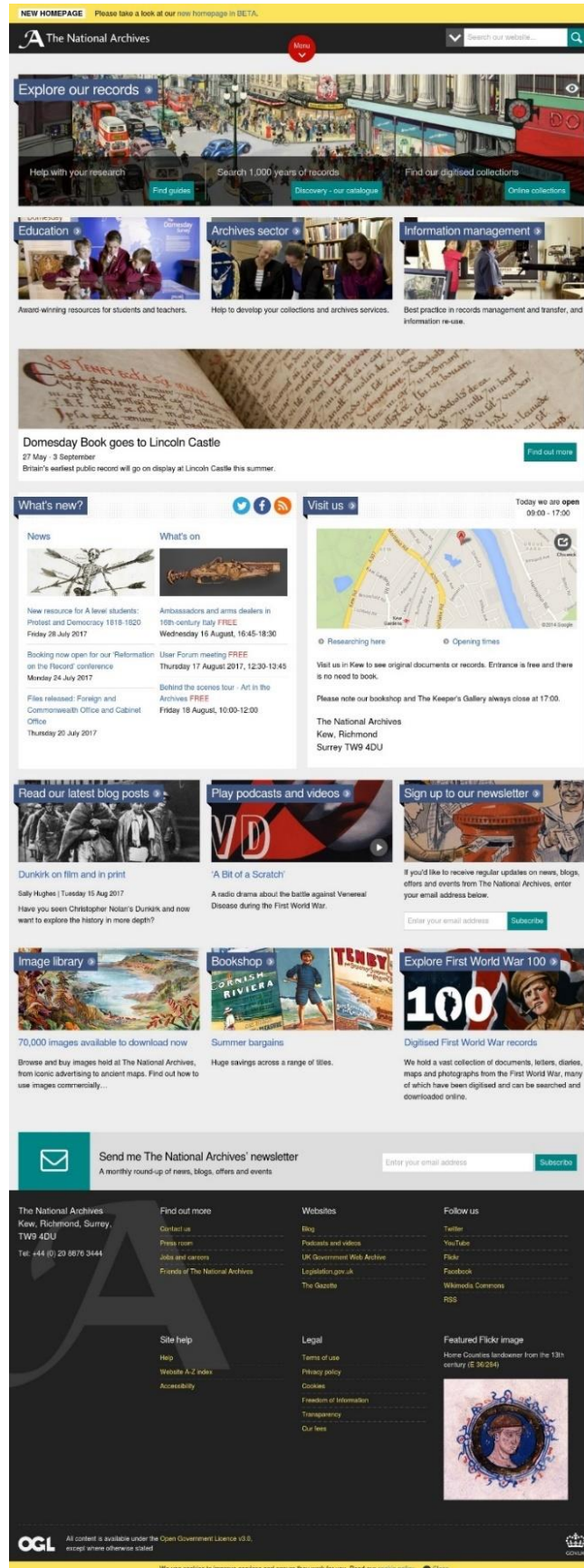


Figure 6. Screenshot of the homepage of the National Archives made at 16-8-2017.

4. CASE STUDY: ARCHIVAL ACCESSIBILITY FOR NEW USERS

This paragraph will discuss the current state of the archives' websites with the aim to test its accessibility and usability for new users. This will be analysed in three steps. The first step is to what extent help is offered by the archives to guide users. The second step is how accessible the search is for new users and whether 2.0 tools have been implemented. Lastly will be looked at new roles of the archive. The archive is not only working on purely archival pursuits, but it is also engaging in other activities that they were not a few decades ago. What other roles have they taken up?

First impressions are important. This is also the case when a new user first enters the archives' website. If the site is too complicated in use, loads too slow or appears dull, users might quickly lose their interest and find something else to do. The homepage is this first impression. To introduce the websites of the archives, the overall use of the website will be briefly reviewed here.⁹¹

The homepages of the five archives have different designs. Some of the designs, however, work better than others. To give an impression of the websites, screenshots of the homepages have been provided in the appendix. In my opinion, the website of the National Archives (pictured on the previous page) performs best. It has universal caption labels that provide a clear topic with a pleasing layout of images to lead to worthwhile webpages. The caption labels are applied not only to the homepage, but to the entire website which makes the site easy to read and thus use.⁹² Two other websites that are providing clear homepages are the NAA and the Nationaal Archief. One downside of the NAA's website is that only the homepage has received an upgrade. The rest of the website did not and feels outdated: it does not have the same functionality and uses a different font and colour palate.

The homepages of the LAC and the NARA are more challenging to interpret at first glance. The NARA provides very little information on the top half of the page and then on the bottom half presents eight columns of links. These links are quickly set aside in one's mind since this is usually where extra information is provided like contact information, but it is, in fact, the location where the useful links are. An odd placement which is a residue from an outdated web design. The homepage of the LAC is in some respects the opposite of the

⁹¹ Kate Theimer made several checklists in her book *Web 2.0 tools and strategies for archives and local history collections* (2010) that provide clear points of what the website should offer.

⁹² During the course of this research, the National Archives has tested and launched a new homepage and the Nationaal Archief has fused two websites into one website and is now accessible via <https://www.nationaalarchief.nl/>. The old pages have been reviewed for this research.

NARA homepage. The bottom side is as one would expect, with information topics ‘about us’, ‘news’ and ‘contact us’. The rest of the homepage, however, tries to convey too much information. It has a messy layout and the five tabs in the toolbar have no clear subject or content. The rest of the website of the NARA and LAC could also use an update. Both sites do not function intuitively: it feels like you can click links without them leading where you would expect it to and the information bars on the left keep changing with them.

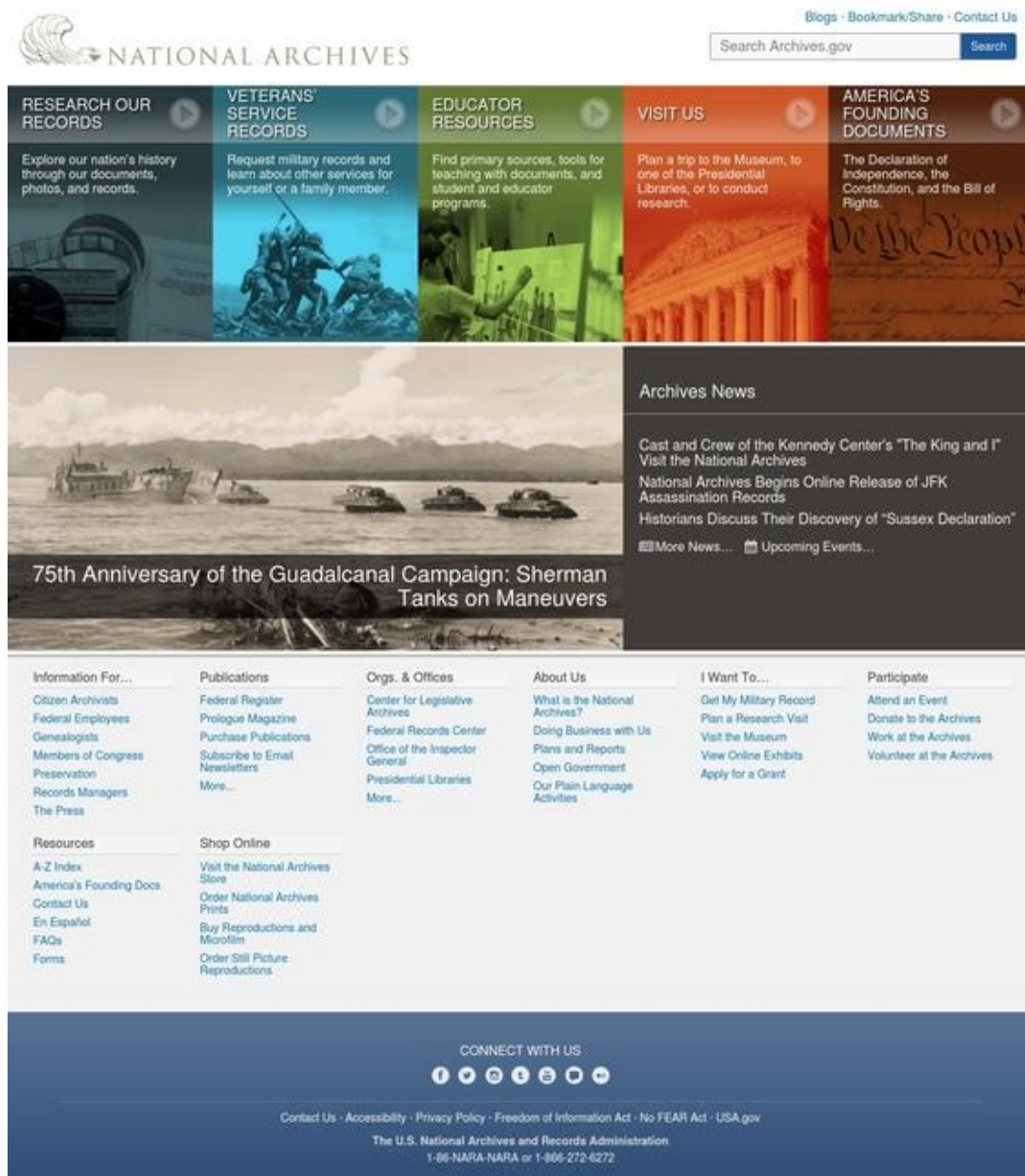


Figure 7. Screenshot of the homepage of the National Archives and Records Administration made at 16-8-2017.

4.1 Guiding new users

The first step in testing the accessibility of archives is to test to what extent the archives offer help to new users. As has been described in the introduction, the archives can be a complex maze for those who are not familiar with the archive. As they start exploring the many paths the archives offer, they might come across dead ends or challenges. This can be in many different forms. Whether the user needs help with his search, needs an introduction to their first visit or cannot read the records - this is where the archives need to step up and offer guidance. The goal is to accommodate users as much as possible. If the catalogue is not yet up to these standards, this needs to be compensated with guidance. The easiest way to offer this kind of help is by the use of guides and FAQs. Prevent a search for answers or having users send an email and then wait for a reply, by readily supplying them with the answers in easy to find places. Users might lose interest if it is not and the archives will have lost a potential new user. But, do the archives provide these guides? And how easy are they to find?

The archive that provides the best help is the British archive. This is because they have arranged all their guides in one webpage that is easily accessible. On their homepage are three options that catch the eye: 'Help with your research', 'Search the catalogue', and 'Find online collections'. The first button leads directly to a page with every kind of guide a user could need, neatly categorized to make it easy to identify.

Another archive that managed to provide guides in a well-structured manner is the Nationaal Archief. On the homepage it offers the tab 'Vraagbaak' [Q&A] that presents a few dropdown options to guide the user into how the website works, do research, browse the FAQ, research guides, and, if nothing of the above helps, approach the archive with a question. Thus, the Nationaal Archief also provides an area solemnly for help. It does not, however, offer help to the extent that the National Archives does.

The NARA offers many kinds of help but in a less structured manner. Under 'Research our records' it provides the option 'New to archival research?', but rather than presenting users with a webpage with possibilities, it leads to the webpage *Getting Started: Overview* with four steps to research records. It does provide other guides in the margins on the left and right side, but these can (again) be easily overlooked. This can be prevented by providing a webpage with an overview of help for users, like the National Archives and the Nationaal Archief have.

The help of the LAC and NAA are somewhat more difficult to find, because it is hidden away in a few drop-down boxes. The NAA provides a *Step-by-step guide for researchers* under the topic 'Using the collection' which provides information in seven steps. The LAC is the least uniform in providing support. With three drop-down boxes that could all contain information

(‘Discover the collection’, ‘Online Research’, and ‘Services for the public’) it takes some time to find help and you might instead come across something other than an introduction.⁹³ It was hidden under ‘Services for the public’, but the button provides a drop-down, not a direct link. It is a confusing design, because it lacks a consistent toolbar. If the user clicks on the first option ‘Before you visit’ it leads you to the webpage *Services for the Public*, which gives you on the left an overview of what was present in the dropdown but without all the options presented before and added in some other options. If you, however, click on the second option ‘Your on-site visit’ the left bar is completely different from the one presented with ‘Before your visit’. This is something that the LAC can definitely put some more thought and work into.

The archives offer many different kinds of support. From how to order copies, to your first visit to the reading room and hiring a researcher. But the most important type of guide is one that is always helpful, regardless of the structure of the website or the experience of the user: the research guides. The research guides provide information on where to find and access records sorted by subject. These guides are very helpful, because if the subject that the user needs is present, users can simply follow the guide to find the appropriate records. The archives all offer these guides, but there are differences to which extent.

The National Archives offer all their 365 research guides in one spot with the obvious name ‘Research guides.’ This is not just displayed as one long list for users to scroll through. The archive offers twelve subjects to order the list by: from family history or foreign and colonial history, to land and maps, and online collections. By providing one location for these guides, users will know exactly where to look for information. And by giving the options to filter and search the guides, they are easy to locate. The other archives are not this well arranged.

The Dutch archive has ordered it into two kinds of guides: 93 *onderzoeksgidsen* [research guides] and 19 *thema*’s [themes]. Even though they split up where to find the guides, it is still efficient. The themes provide an overview of what the archive holds on a broad subject like ancestors, Indonesia or colonial and trade history. These guides offer links to the archives, indexes and also to the relevant research guides. The research guides can, in turn, be accessed by users with the use of three categories: persons, subjects and location. Within these categories are subcategories to help users locate the relevant guide.

⁹³ Or give up on the archive. In my case it was not only a search to find an introduction to the archive, the website was frequently also very slow in loading new pages. I had to open many tabs to find what I was looking for and with a loading time of two to three seconds per page, it is quickly becoming obstructive.

The other three archives are less user-friendly in how the guides are provided on their website. The NAA offers an A-Z for researchers with 154 subjects that can only be ordered by alphabet. There is no search option. It also has a 'popular research topics' tab with six subjects (Australian Constitution and Federation, Cabinet, Defence, Anzac Centery projects, Migration and citizenship, and Security and intelligence). These topics are similar to the Dutch themes and are well structured. The archive could make more than only these six popular topics to accommodate the users better.

The LAC offers many guides in many varieties. It has a 'Browse A-Z' that has a list of 324 links that are not all guides and many links have the text "(Archived)" added at the end. There is no indication at the top of the page what this means. 'Browse by type' provides a list of 442 links that are ordered into eight types, but these types are not explained so it is unclear what to expect from some of these types.⁹⁴ One would expect that 'research aids' (63 links) and 'thematic guides' (31 links) provide guides, but it is, in fact, the type 'databases' (114 links) that provides the best guidance. The best option seems to be to browse by topic, which offers 23 topics with the option of more topics that are subdivided into seven categories. However, once a topic has been picked, the choice is again given between the beforementioned, unexplained types. This makes the website very confusing at times. The website would be easier to use if it avoided jargon, and presented their guides into selected topics, rather than the long lists it uses now.

But these archives at least had several guides and offered them (almost) in one place. The NARA does not have many guides, nor offers them uniformly. After going through the website, the NARA offers 36 topics that they have tried to order under 'research a specific topic' - but it hardly makes sense. For instance, the category 'Maritime, Aviation, Science & Technology' has the five topics: aviation and space, maritime and lighthouse records, medicine and public health, science and technology, and transportation. The category and its topics seem to be randomly put together. Furthermore, the topic 'aviation and space' leads to a webpage with only space-related guides. Thus, the category indicates help with aviation records, but does not provide any. In addition, the NARA also offers two guides ('Research your Ancestry' and 'Research military records') on the webpage that has the link to 'research a specific topic' and has a special page for veterans' service records. All the guides are now scattered across different web pages, while they can and should be located on the same page.

⁹⁴ The eight types are: biographies, databases, digitized microforms, electronic collection, open data, research aids, thematic guides and virtual exhibitions.

The amount of research guides that are offered by the archives ranges from circa 36 of the NARA to 365 of the National Archives. But quantity is not all. If the quality of the guides is not there, the archives might as well not offer guides at all. A guide that is offered by every archive is genealogy. This is a guide that is probably most used, because that is what archives are known for. It can, therefore, be expected that these guides are detailed and thorough. But what about other guides? Archives are not just for genealogy research and want users to know this.⁹⁵ The guides need to show the diversity of records. The diversity is shown by the number of guides provided, but was this at the expense of the quality of the guides? To test this, five guides of each archive have been reviewed.⁹⁶ This led to the following conclusion.

Some archives do not seem to have a fixed outline for their guides. This sometimes results in meagre guides where more information could be easily supplied or it results in a loop of links. One archive that does have a standard is the National Archives. On the top of the page is information concerning the online availability and whether it is possible to order copies, to pay for research and to visit in person. In a sidebar, the options for contact (live chat, email and phone) are listed for advice. With this small addition to the webpage, this information is now supplied to every guide. While this information misses in some of the guides of the other archives.

Another shortcoming of having no standard presents itself in the content of some guides. After reviewing 23 guides, the following topics have been identified that are essential for a guide. The guide should always start with an introduction to the subject, even if it seems trivial. These introductions are usually provided by the archives, but four out of the twenty-three guides are actually lacking an introduction.⁹⁷ The second topic is describing what is available in the archive. What information can be found in the records? This is also commonly included in the guides, with a few exceptions. Less common is an explanation of what is not available in the archive, but could be found in another archive. These referrals are useful for users who are not familiar with archives, but also simplifies further research for those who are. The third topic is

⁹⁵ In a consultation with the communication team of the Nationaal Archief on 24 August 2017, one member told me the archive uses social media to show the diversity its collection.

⁹⁶ The five guides have been chosen with the use of five general topics, so the guides would contain alike information. The five topics used in this case are: census records, Second World War, colonial, law enforcement, and maps. The topics have been used as guidance, not as definite search terms. Both the NARA and the NAA, however, had no guides concerning maps. Therefore the research pool is reduced from 25 to 23 guides.

⁹⁷ The guides missing these introductions are: from the UK 'Slavery or slave owners', by the NARA 'Black History Guide: Diaspora', and by the LAC 'Indian Affairs Annual Reports' and 'Maps, charts and architectural plans: search guide'.

to provide information on the search. This should provide information on how to locate relevant records, preferably accompanied by a direct link to the record or series. Remarkably these links are only added in 17 of the 23 guides. In two of these cases, only a part of the records has links. In the other four cases, no links are provided – instead, sometimes the catalogue number is supplied. These pages should provide links. It is a small effort to add them and it accommodates the users. In contrast to these web pages with no links, the National Archives takes it further than just providing a direct link. In the guide ‘crime and punishment’ the archive offers the option to search within the guide itself by type of crime. This would be a great addition to guides.

4.2 Browsing the archives

This paragraph will take a closer look at the search options that are provided by the archives. As has been described in chapter two, the catalogues have been undergoing many changes the last decades. But the catalogues are not up to the 2.0 standard yet. It would be ideal if the archives were currently browsable rather than only searchable. This will enable users to find records, without knowing exactly what they are looking for. This can be done by providing links with recommendations. But before the collection is browsable, many things need to be implemented first. The necessary implementations were listed by Gresham and Higgins as user tagging/folksonomy, user contributions, collaborative filtering, social bookmarking and mash-ups. To what extent have these been introduced to the archives catalogues? And apart from these implementations, how accessible is the search?

To test this, the review has been broken up into three parts: the search page, the results page and the individual record page. I have looked at functionality, browsability aspects and transparent web design. The used search term for results was my own name and if this did not yield any results only my surname or my mother’s maiden name were used. This method has been chosen for two reasons. First, because the results of the search were not meaningful in this research. It was only imperative to have results, to be able to assess the results page and the following record page. The subject and content of the records were therefore irrelevant. Second, I presume one of the first things a new user tries in any search bar to see how it works, is filling in their own name and see where it takes them. If it shows any results, it is a starting point for their future experience with the archive. But if these results are complexly displayed, it might discourage further use.

The search begins at the search bar. The display of this bar is not always the same with the five archives. With the National Archives and the NARA, the search bar is really just a

search bar. While the other three archives already offer a few bars for various data: like keywords, dates and even the type of material. The Nationaal Archief has an extra option, which is important in the light of the participatory archive: an option include comments within the search. Some websites offer additional ways to search the catalogue. The National Archives, the NAA and the Nationaal Archief offer a distinction in their search bar on their homepage: to search either the website or the collection. The Nationaal Archief also offers a search the collection on its homepage, which offers additional searches outside of the records inventory and index. These additions are made to accommodate users, but not offering these additions will not deter new users. The search can be easily located on all websites and the search functions are comprehensible.

Less comprehensible (sometimes) are the results of the search. One results page that is daunting for new users is the one offered by the Nationaal Archief. Rather than showing results at a record level, it presents results by archive. Searching for ‘Emily Bosch’ produced these results:

Overview found archives: 4 found

Catalog reference number	Archive name	Period
1.10.107	Boreel suppl. 2	1620-1932
2.21.115	Mackay van Ophemert	1370-1994
2.02.14	KdK, 1898-1945	merendeel 1898-1945
2.25.97	STIFO Found in: Archive elements: 1	merendeel 1967-2012

Figure 8. The Nationaal Archief’s search results for ‘Emily Bosch’.

It has unclear abbreviations and not one reference to the searched keywords. A new user would not know what this means. Clicking one of the links does not help, it only complicates it further. It opens the entire archives inventory, without any indication of where the searched record can be found. The other four archives offer their search on a record level and therefore are much easier to use. (The Nationaal Archief has been excluded from the review of the individual record page, because of its inherently different web design.)

There are other elements that can complicate the results page. For example, the display of the search function. The LAC and NAA do not offer a search function on the results page. The NAA does not even show what the search term was for this page. To accommodate users in a further search, the search bar and current search are necessary on the results page. Another element is the option to filter the results. A search is hardly ever perfect on the first try and if it presents multiple pages of results, it is pleasant to have filter options. The NAA and the Nationaal Archief do not provide a filter. The National Archives offers two simple filters: what

archive it is held by (the National Archives itself or another archive) and a filter by date. This is comprehensible and does not clutter the webpage, this cannot be stated from the NARAs webpage. It provides six filters, taking up the entire left side of the webpage with filters that are hard to understand for first time users: from location and dates, to data sources, file formats and types of materials. Additionally, it provides a bar above the results that can also sort the results. All this clutter can be hidden with an option to open and close an advanced filter. The third element is the layout of the webpage. The filters are a part of this layout. The layout makes the webpage readable and pleasing to the eye. The National Archives and the NAA have managed to make a good layout. It has a uniform look and users can understand the results in a glance. The NARA however, presents a cluttered result page that makes it seem disorganized. By providing images of the records, using different colours of text and taking up the full screen, the webpage is harder to interpret than the other pages.

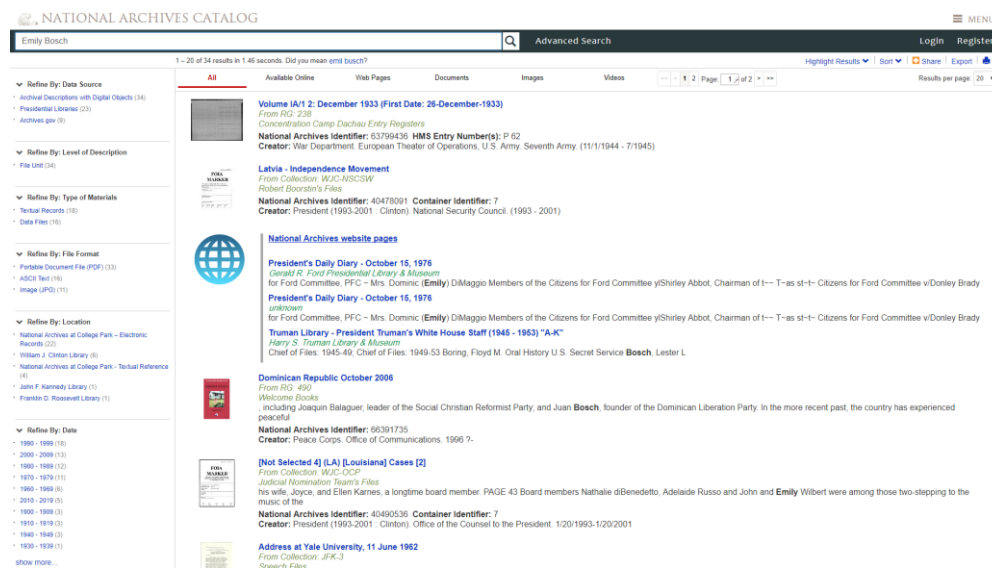


Figure 9. Screenshot of the results page of the National Archives and Records Administration.

The last element that can make or break the webpage is the information that is provided for each record. The results will always have to contain the reference information to locate these records, but users will need to identify what records are relevant on this same page. Therefore the results need a clear title and preferably a short description. A great addition is provided by the NAA. It offers information on whether the record is available online with an icon of a page that links you directly to the scanned record.

The last page where users end up, if they find something they are interested in, is the page that shows the individual record. The information concerning the record is not of interest for this research. What is interesting, however, is what the archives offer in addition to this information. For instance, a simple button to go to the next item of the results list is not provided

by the National Archives, while a button to go back to the results list is not provided by the LAC. The option to directly order a copy of the record is provided by three of the four archives, but an option to directly order an item for the reading room is only offered by two archives (the National Archives and the NAA).⁹⁸ Including this in the webpage makes ordering records much easier for users. Giving the option to order copies, but not to issue them to a reading room is not acceptable and it should be included on the site.

Archives are actively scanning documents to make them available online. It was not difficult to find an online record for each of the four archives. The archives display these scans differently. The NARA displays the scan directly atop the results page, the LAC displays a miniature of the scan that once clicked loads a new webpage with only the scan, and the NAA offers a link ‘view digital copy’ that opens a pop-up screen with the scan and basic record information. Surprisingly, the National Archives shows a distorted, low-resolution image. To see the high-resolution, complete record, the user has to download the image. This is only available to those who purchase it for £3.50, view it on location in Kew or, if lucky, if the scan has only just been uploaded: it is free of charge in the first month. It is understandable that the archive wants a return on its expenses, but to charge users for every scan in perpetuum seems ineffective and greedy. Especially since the other archives do not charge this fee.

The elements stated above have been mostly about creating a user-friendly archival catalogue. This is important for the Archive 2.0, but more important to test how far the archives have come is what tools they have implemented. Two out of the five tools mentioned by Gresham and Higgins are not available in the archives yet: collaborative filtering and mash-ups. This is probably so, because the archives do not have the data to provide these functions. The one archive that seems to make a start is the National Archives. In addition to the search bar, it provides a ‘browse’ function – but it is a rather basic function that feels like an archive index with drop down boxes with an improved design. Once a subject is chosen, it does not provide suggestions, but a search within the series. It is not a 2.0 browsing tool, but a specific search tool. There is no browsing involved that meets the criteria stated earlier.

Remarkably, the other three tools of Gresham and Higgins are, in some but not all cases, applied to the archive. Social bookmarking is used by all four archives. Both the National

⁹⁸ The Nationaal Archief has not been included in this part of the review, because the design of the website was inherently different from the other four archives. Pages for individual records are accessible, but to get to this page one has to go through many rather than with a direct link. I would like to add that the Nationaal Archief does provide the option to directly order items to the reading room.

Archives and the NARA provide this service with the use of addthis.com.⁹⁹ The LAC and the NAA have a limited option to share the page. The LAC has selected 17 services to social bookmark the page. On the website of the NAA, one can only social bookmark the scans and only via Twitter, Facebook, Google+ or e-mail. What two sites lack, however, is the normal bookmarking function where you can store web pages on the website itself. Both the National Archives and the NARA offer this. The National Archives allows you to give your bookmark a name. The NARA does not allow this, but lets you create lists to categorize the bookmarks. This is a feature that, I hope – it is not confirmed on the website – can and will be used in the future to make collaborative filtering and mash-ups possible.

User-tagging and comments have been implemented to a lesser degree. The National Archives allows users to comment and transcribe digitized records. The National Archives allows user-tagging, but not commenting. The LAC is even more careful, it allows comments to be submitted via e-mail. This is a mistake of the LAC. As asserted by Joy Palmer, the system should have a low barrier for users to contribute.¹⁰⁰ Giving users the option to comment by sending an e-mail, will have (almost) the same outcome as having no option to comment: users will not comment. The NARA however, allows users to tag, comment and transcribe. It offers this option to everyone if they log in and even the options to tag and comment are available for records that are not online. A user does not require to access the record before a tag or comment can be added to the archival description. This demonstrates a low barrier to contribute. To what extent these options are used by users is unclear as the NARA has not released any material revealing its use. In NARA's draft of their Strategic plan of 16 August 2017 the goal is set to 'have 1 million records enhanced by citizen contributions to the National Archives Catalogue' by 2025.¹⁰¹

In addition to the option to directly add contributions to the records via the catalogue, some archives have also set up projects for user contributions. This is a controlled environment that archives probably prefer over the contributions to the records in the catalogue. The project by the LAC is very limited. The crowdsourcing project was to create a transcription of Lady McDonald's handwritten diary and allowed tagging. This project was started in 2017 with 91 scans and is already completed. The project started by the National Archives in 2014 is Operation War Diaries. It aims to 'open up information that's currently locked away by asking

⁹⁹ AddThis is a company that provides social bookmarking services to websites using a web widget that allows users to share the webpage with one or more, out of over 200, social media applications.

¹⁰⁰ Joy Palmer, 'Archives 2.0: If we Build It, Will They Come?'

¹⁰¹ National Archives and Records Administration, 'Draft FY 2018-2022 Strategic Plan,' 16 August 2017.

volunteers to tag any data they find, whether it's a person, place or activity.'¹⁰² The project has a special website.¹⁰³ In addition to the scans, the website offers an introduction to how the page works, has a comment section for each scan, and even a forum for users to communicate with each other and the project team. The NARA has not one, but eleven 'Citizen Archivist missions' for users to participate in. Within these missions are records that the user has to tag and/or transcribe depending on the mission. The mission leads directly to the individual record page in the catalogue and therefore it works exactly the same. The missions are only in place to prioritise records.

Another kind of project used by the archives, is to identify photographs using crowdsourcing. This is done by the LAC in 'Project Naming' since 2002 and the NAA, in partnership with the Archives New Zealand, 'Discovering Anzacs.' Project Naming is, like the rest of the LACs website, difficult in its use and sometimes slow to load. It is not hosted on a special website, but within the archival website. If the user wants to add something to the pictures that are accessible via the photographic collections, not via a special webpage, this has to be done with a special information form. Discovering Anzacs is hosted on a special website.¹⁰⁴ It contains records and photographs so relatives can be tracked. But users can also contribute to the website by posting photographs and creating community profiles of their relatives, transcribe records and talk to other users. The profile pages can be fully created by the users themselves. They can add photographs, stories, biographical information, relationships and records. With this information, they can build a timeline and a life-map of the person's life. It is great to see to what extent the archive has enabled users to contribute to Discovering Anzacs. It would be even more exceptional if this was already incorporated into the archival website, but the NAA does not allow any contributions directly to the records as of yet.

4.3 New roles of the archive

The last trend that can be perceived in the archives as they change towards 2.0 is their shift in focus. Archives no longer only conduct the sole archival activities. As has been written above, if the archives and archivists do not change, they will run the risk of being sidelined in the future. They now offer other kinds of projects and entertainment that were not available in the

¹⁰² Sarah Leggett, 'Operation War Diary 0 your archive needs you!', *National Archives*, blog (14 January 2014), <http://blog.nationalarchives.gov.uk/blog/operation-war-diary-archive-needs/>.

¹⁰³ <https://www.operationwardiary.org/>

¹⁰⁴ <https://discoveringanzacs.naa.gov.au/home/>

archives a century ago. This change is long underway but is still 2.0 related. It not only tries to give the archive a modern, more positive image and opens the archive up to new users, but it shows innovation, flexibility, interaction and a user-centred approach. With these activities, the archives try to attract new users and are no longer passive gatekeepers. It is an important step towards the Archive 2.0.

This change is noticeable in social media. As been shown in the chapter about social media, the posts are not always record related. But simply the use of social media is already a non-archival activity that has been taken up in the recent years to promote the archives. Other activities have been picked up for this use as well. This is not only reflected on the social media pages, but also on the archives' websites. These activities can be categorized into the three categories made by Kate Theimer that were mentioned in the paragraph new roles of the archivist.¹⁰⁵ The previous two paragraphs, the availability of guides and the browsability of the catalogue, fall into the first category: the role of the archivist to make collections more usable. The other two roles are to make archival institutions more valuable and to promote themselves by sharing their unique professional knowledge. This paragraph will demonstrate how these two new roles are currently being fulfilled by the archives. The scope of this paragraph will be limited to what is presented on the websites.

How are archivists adding value to the archives? Theimer articulates this mission as: "To add value to people's lives by increasing their understanding and appreciation of the past."¹⁰⁶ This is currently realized with three activities. The first activity is creating (temporary) exhibitions. Setting up an exhibition requires time and effort, but once it is opened to the public it draws new visitors. These visitors will be introduced to the archive without having to search for the records. The archive can, in turn, show their diverse collection and make people aware of their treasures. Exhibitions are used by all five archives with diverse subjects, but they are not always actively promoted on the website. The Nationaal Archief, NAA and LAC promote the exhibits on their homepage, where one would expect them. The National Archives and the NARA, however, do not and the exhibitions not even easy to find under a tab. The NARA represents many locations and might, therefore, have some difficulty in choosing one exhibit over the other, but they should still highlight the possibility of visiting an exhibition in the archive.

¹⁰⁵ Theimer, 'What is the Professional Archivist's Role in the Evolving Archival Space?'

¹⁰⁶ *Ibidem*.

The second activity is hosting events. This can be in various forms: family events, lectures and/or discussions, book launches and signature sessions, guided tours, and workshops. With the different kinds of events, they speak to a diverse public. Family events will introduce the archive to children and their parents alike, and change the image of a dull institution for the elderly while retaining the appreciation of the past. The National Archives hosts 'The time travel club' for children aged between three and eleven. It introduces children to different historical topics like Second World War spies, medieval seals and Victorian child criminals with performances and activities. It introduces children to history and hopefully interests them for the rest of their lives. With lectures and book launches the archives remain a place of learning. While guided tours and workshops help users along in their understanding and use of the archive. Workshops are hardly used by the archives. This is surprising, because it offers the chance for archives to connect with visitors and teach them new insights and tricks. A reason for the absence of workshops could be the presence of online guides and workshops in some archives and YouTube in general. But as has been observed in the YouTube paragraph, the archives do not have a big presence on YouTube, thus this is an instance of what they can improve.

Thirdly, the role of the archivist as an educator. Like the family events, it is important for the future of archives to teach the younger generations what the archive is and its relevance. For archives to cooperate with schools to promote history and the use of primary resources, is a great step towards making the archive more valuable. The archives (with the exception of the LAC) have the possibility for schools to visit the archive. They offer workshops and tours for students of different age categories from elementary school, secondary school and universities. The National Archives also offers an extensive choice of class material made for teachers complete with records, an introduction and notes for the teacher, and tasks for the students. By providing this material to schools, teachers can deviate from the usual curriculum and provide an in-depth class without any prior knowledge.

The education of younger generations also falls in the third category of new roles of the archive: to share their unique professional knowledge. The websites present two other instances of archives sharing their knowledge. The first instance is that archives have newsletters and blogs. The kind of texts varies from acquisitions and exhibitions to stories about historical events and records. The subjects within these historical events and records are diverse: from the origins of plastic surgery, to pirate radio stations broadcasting from offshore ships, and biographical stories from Canada's Victoria Cross recipients. These blogs are accessibly written for anyone with interest in the subject. Another instance to share their knowledge is reflected

by the presence of the tab 'Information Management' on the websites. This is directed at businesses and wants to raise the records management standards in the government. Therefore it is not important for the accessibility of the archive for new users, but it does show that the archives are (actively) promoting and sharing their knowledge.

4.4 Discussion and conclusion

To test how far the archives are in their development to the Archive 2.0, this chapter has taken a closer look at their websites. As Theimer described, the role of the archivist in the future is threefold: to make collections more usable, to make institutions more valuable, and to promote themselves by sharing their knowledge. This is reflected in the paragraphs of this chapter. The first two paragraphs show how far the archivists are in improving the usability of the collections for users with guides and finding aids. The third paragraph shows the new roles the archives are engaged in, to make the archives more valuable and promote themselves. The paragraphs show the current state of the archives on these three points. To achieve the full status of Archive 2.0, they still have a long way to go. What is left to improve on the websites?

The first things to improve are the websites of the NARA, LAC and NAA. They are outdated and should be redesigned for a better functionality. The current websites of especially the NARA and the LAC are a maze, which is exactly image of the archives that they should be erasing. The websites of the National Archives and the Nationaal Archief can function as an example. They offer a modern homepage with a good balance of images, texts and links. The links redirect to overview pages that have a clear function. The websites are transparent for users and therefore user-friendly.

The research guides are also in need of improvement. On the one hand, the way the possibilities of the research guides are presented to the user needs to be changed by some archives. Where the LAC offers a long list of theme guides, finding aids, databases etc. (without specifying what the subjects stand for), the National Archives chose to categorize it and offer a filter. It required some extra work to develop this webpage, but it makes it exceedingly easy for the user to use this webpage and find a relevant guide. On the other hand, is the content of the guides. In some cases, it is clear that the archives have no template for these guides. This leads to a disorganized place of information in the best-case scenario. In the worst case, crucial information is missing, for instance: a simple introduction to the subject is missing in multiple guides and some guides do not facilitate a link to the records in question. A direct search for the record within the guides, like possible in the guide 'crime and punishment' of the National Archives, would be ideal.

But the true reason the archives are not yet Archive 2.0, or even Archive 2.0 ready for that matter, is because they are far from participatory. The technology to offer complete access to the records is not yet discovered, computers cannot yet transcribe old handwriting, and the metadata is not in place to make browsing possible. To make matters worse, the archives are not even wholeheartedly collecting this metadata. The option to tag, comment and transcribe for users is only offered by the NARA. The other archives do not offer any or just one or two out of the three options. And if the archives offer the option to contribute, it is hidden away in a corner with bland colours to conceal it. The option to contribute should be celebrated and presented in plain sight. Draw attention to the option and make users want to contribute. Every day that this is not implemented, the archives miss out on data that is fundamental to the accessibility of archives in the future.

5. THE FUTURE OF THE ARCHIVE

Some great steps have been taken and many archives have accepted the turn to users. Users are essential to the future relevance of archives. The archives, however, have a long way ahead of them if they ever want to reach the Archive 2.0 goal: the ideal of an open, democratic, user-centred archive. The archives need to continue moving forward. Possible improvements have been noted in the previous chapters like topics for social media posts and YouTube videos. This chapter will address six guidelines for future steps toward the Archive 2.0.

5.1 Social Media

The goal of social media is to reach old and new users of the archive, motivate them to get familiar with the archive and use the archive - while renewing the image of the archive and creating an active community. The social media usage examined in the previous chapters shows there is room for improvement. The posts on social media are oftentimes alike in subject, formal in tone and identical across different social media outlets. Additionally, the archives do not pay attention to trends nor do they engage in conversation with their users even when an ideal opportunity presents itself. The root cause of these issues lies in the insufficient time that is devoted to social media.

A possible solution can be to assign someone solely to social media management with an adequate allotment of hours. Currently the archives do not allow for their employees to spend time going in depth with social media posts. This shows in their lack of diversity across platforms, the superficial content of posts and an overall absence of online presence. With more time invested, the archives can create an approachable online persona. One that engages with the public by enthusiastically sharing relevant posts and reacting to comments. Furthermore, the archive's management should make use of the social media posts their staff already makes. The archive should encourage employees from every department of the archive to actively share their findings either directly on social media or through the social media manager. This will allow the employees to become ambassadors of the archive, which creates a diversity of posts while also reducing the workload of the social media manager.

5.2 Website

Out of the five examined archives, three have websites that are not up to modern standards. The archives postponed an upgrade of the website and updated it regularly instead. Over time the archive evolves and demands new information, so new web pages are constructed, which are then inserted in the old web structure. These pages, however, become accessible only after going through several other pages first. The Canadian and American archives have come to a

point where their websites are a maze. Their websites need drastic reconstructions. The two previously mentioned websites together with the Australian website also have other problems: there is no clear graphic identity across all web pages, they use outdated design features, the toolbar is inconsistent, the pages load sluggishly and a jargon is used that newer users will not comprehend. For many users the websites are the only point of access to the archive. It is a shame that the treasures of these archives remain untouched, just because their websites are inaccessible.

Rebuilding a website requires time and money, but it is worth the investment. Users are priority number one. The current websites are no longer intuitive in their use and lead to unnecessary frustrations. A new website will increase the accessibility and usability of the archive, thus taking away the frustrations and improving the user experience. It should also be a website that is designed with future growth in mind. The site should be constructed in a way that prevents it from getting cluttered and allows for continuous improvement and innovation. In addition, it is a chance to improve the back-end and security of the system. Last, but not least, it will represent the archive adequately. Rather than an outdated website that reinforces the negative image, it will reinforce the image of an institution that is professional and modern.

5.3 Metadata

The top priority to shift the archive towards a more 2.0 approach is the option for users to add to the archive. The user contributions and tags will be valuable data to improve record findability. Continuously adding to the catalogues is no longer necessary with the power of the masses. With the additions of the users, other Web 2.0 tools like collaborative filtering and mash-ups can be applied to the archive and thus get it closer to the browsable archive. To get there the archives need to start collecting data. They are not doing this pro-actively yet.

The archives have implemented the option to add comments, but rather hesitantly. The barriers are apparent. The concern over the loss of standards and control is holding back the archives in moving towards a participatory archive. However, the opportunities outweigh the potential risk. It will enrich records and improves the usability of the catalogue and findability of records in the short term. With the long-term possibilities for additional Web 2.0 tools, it has the potential to evolve even further. Furthermore, the technology is already in place. The archive should fully embrace the possibility of users contributing to record descriptions. Preferably integrated, but the option to keep the two descriptions separated is demonstrated by the Nationaal Archief. In any case, the archive should promote the options to tag and comment. The threshold to share should be low. The contribution can be a memory, notes from one's own

research or a simple comment on the content of the records. Each entry adds information for other users and can be distilled to data for recommended searches. Every contribution is valuable.

5.4 Mediation

While the added Web 2.0 tools promise an improvement in accessibility of the archives in the future, the current accessibility also needs to be improved. One way is by rebuilding the websites as described above, another is an increase in guidance. This is partly linked to the reconstruction of the website, since guides are sometimes hidden underneath several tabs on the website (currently an issue for both the NARA and LAC). But gathering all possible support in one place (like the National Archives do) is not all that has to be changed for the archives to improve their current accessibility. The goal is to accommodate users and provide them with a pleasant, unmediated experience of the archive.

As has been addressed in chapter four, guides are an important resource for introducing new users to the archive. Archives have been considered ‘closed’, due to their complex finding aids. The archives have made progress in opening up, and guides have been introduced years ago, but there is still room for improvement. Firstly in the access to the guides. Guides need to be ordered into special web pages. For instance, separate ‘introductions to the archive’ from ‘the research guides’ and additionally make categories or filters within the research guides to maintain accessibility. Another improvement would be a fixed design for research guides, which would still allow slight deviations as required by the topic. The National Archives has already achieved this. The research guides need: an introduction to the subject, information on what is available within the archive, information on what is not available and where to find it, and to provide direct access to the records.

5.5 The archivists

The main obstacle to implement the above-mentioned improvements is not the willingness of the archivist. Even though a few have their reservations about the Archive 2.0, many other archivists see the possibilities and want to contribute. The obstacle these archivists face is the lack of financial backing needed to improve all the aforementioned elements. Their funding is limited and choices need to be made. This is holding the archives back from making any real progress on the short term. Adequate funding is required to build the Archive 2.0.

In order to receive this funding, archivists will have to make a strong case that the money is needed and will be put to good use. This is where the archivist needs to change. One of many shifts towards the Archive 2.0, according to Kate Theimer, is the change of the archivist from

a hesitant beggar to a confident lobbyist for resources.¹⁰⁷ The archival profession does not attract the kind of person that calls out for attention, but they still need to be heard. The archive requires to be represented by a strong voice both to illustrate the future relevance of the archive, and to emphasize the present state of the archive (which is lacking resources). The archivists need to step outside of their comfort zone and make a change.

5.6 New technologies

The guidelines mentioned above can be implemented at this moment, but even after this the archivists need to press ahead and keep innovating. The needs of users will change with time and thus the job will never be done. It is therefore important that the archivist keep in touch with the present and do not miss out on crucial developments, as they did with Web 2.0.

Archivists are not in it alone. Archivists should not be afraid to rely on the expertise of other scientific disciplines. By participating in interdisciplinary conversations and projects, wonderful ideas can come into being. There are interesting projects that provide new possibilities for the future of the archives. Handwritten Text Recognition (HTR) will transcribe all records and take the archive a step closer to a Google-like search engine. Portals like Archives Portal Europe (APEX) unite archives to make them accessible to everyone across the globe.¹⁰⁸ And the Venice Time Machine is an expression of the ultimate Archive 2.0 goal, connecting different disciplines and technologies to create an information network of the past.¹⁰⁹

¹⁰⁷ Theimer, 'What's the meaning of Archives 2.0?'

¹⁰⁸ For more information see the website of Archives Portal Europe <https://www.archivesportaleurope.net/home>.

¹⁰⁹ For more information see the website of Time Machine Project <http://timemachineproject.eu/>.

6. CONCLUSION

The Archive 2.0 is about the users. A democratic archive, accessible for everyone with a need for knowledge. The Archive 2.0 is not just for researchers with extensive archival experience, but also for those who have no knowledge of the archive's original structure. When the focus of the archive lies on the users, the archive has to live up to user expectations and needs. This requires fundamental changes to the archive. The most pressing need of the users is easy access to information. Users are accustomed to search systems like Google, where a few words lead to an instant multitude of relevant, directly accessible answers. They expect archives to work similarly. Another user expectation is the option to contribute. The Web 2.0 is a participatory platform where users can create, contribute and engage. This needs to be reflected in the Archive 2.0. Users need to be able to contribute to the records and engage with archivists and fellow users. The archives need to keep evolving to remain relevant in the future.

In the previous chapters, five archives have been analysed to answer the question: *Do the archives conform to the requirements of the Archive 2.0?* As was already predicted in the introduction, they do not. The possibility for users to contribute to - and engage with the archive are very limited and the accessibility of the records is difficult. The catalogue has not adopted Web 2.0 technologies and only a fraction of the records is available online. There is much to improve, but how far have the archives come?

Recent studies showed archives are hardly present on social media. This has changed. At this moment, the five archives were represented on leading social media platforms (Facebook, Twitter, Instagram, YouTube and Flickr). Surprisingly, out of the five archives, it is the LAC - which is otherwise promising in its social media use - that is to this day not yet present on Instagram. The social media presence of the archives shows that the archives are using new technologies in an attempt to go where the users are, in order to engage the community and reach new audiences. A closer look at the use of these social media showed the archives post new content on a regular basis, across the platforms. The engagement with users, however, is missing. To create engagement, the accounts should reply to comments and share relevant posts.

The websites of the archives are also showing developments towards the Archive 2.0, but so far they are rather hesitant and guarded. The websites of the National Archives and the Nationaal Archief both have a modern design, are user-friendly and are frequently updated - providing a great portal to the catalogue for users. These archives provide guides to help new

users on their way, because finding the right record can still prove difficult. The catalogues do not yet offer a Google-like search with collaborative filtering, recommendations or multiple access points. Four out of the five archives offer a search on an individual level, bypassing the difficult, traditional, multilevelled structures of the archives and thus making the finding aids transparent and accessible to new users. One of the main difficulties lies with giving up the control of record description. The archives have projects to involve users in record description and transcription, but these projects are often separated from the catalogue. This provides a safe zone for archives to involve users without giving up control. When the option to contribute is present within the catalogue, it is not prominently displayed. This shows the reluctance of archives to fully adopt the Archive 2.0. User contributions are vital to the improvement of record discovery in the future.

For archives to truly live up to the moniker Archive 2.0 there are several steps that need to be taken. The archivists need to adapt to their new role and place in the archive. All in all, there are six guidelines towards the Archive 2.0: engage users on social media, build modern websites and update them responsibly, actively collect metadata, provide mediation, be confident lobbyists, and stay in touch with new technologies.

The focus in this research is on new user groups. This includes those that might have an interest in what the archives have to offer, but who do not yet know of, or are familiar with the archive. This new user group has a great potential for the archives, but is currently not on their radar. The archives focus their energy on a specific user profile, which is usually age 50+. I think that the archive can inspire people of different age categories as well. Therefore my view of improvements diverges from the traditional view. This is also the reason why the image of the archive plays an important role in this thesis. To direct new users to the archive, they need to know it is not an outdated, closed institution. It needs to reflect open, inclusive, modern aspects that are embodied in the Archive 2.0.

New research should focus on who these new user groups could be, to expand on the already known users. Are history students all diving into the archives, and if not: what is keeping them from it? What are reasons for users to visit the archives? Exhibitions are already attracting new visitors, but do these visitors also take a shot at finding records?

The Archive 2.0 improves accessibility for these new user groups, as is shown in this thesis. But these user groups need to be encouraged to try. Another direction for research is to identify the needs of the existing user groups of the archive. Not only new users of the archive have expectations of the Archive 2.0. This thesis was mostly geared towards new users and

their needs for the Archive 2.0. I expect most of the expectations to be aligned for the user groups, but researchers and genealogists can be asked directly what they need in the Archive 2.0. It is important that the development of Archive 2.0 is not just done for the users, but is also done with the input of the users. By doing this, the archives are ensured that they meet the users needs and thus remain relevant.

This analysis of the archives shows what progress has been made by the archives towards the Archive 2.0. They do not yet meet the Archive 2.0 requirements. The improvements that have been made are important steps, but are not far-reaching. The archives have mostly chosen the easy and inexpensive route, embracing social media only to show a mediocre presence and providing guides, instead of, a better search experience. The scanning of records is a costly endeavour and while it is an important part of making the archives accessible, it is only part of it. Archives need to improve their websites for a better user-experience and a relevant future. A relevant future for the archives hinges on embracing the Archive 2.0 in its entirety.

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8. APPENDIX

Government of Canada / Gouvernement du Canada | Canada.ca | Services | Departments | Français

Library and Archives Canada

Search BAC-LAC.gc.ca

Discover the Collection | Online Research | Services for the Public | Services and programs

Library and Archives Canada releases its latest podcast episode, "Healing Journey: Project Naming at 15"

Item 1 of 7 | Pause

Popular Topics

- Genealogy & Family History
- How to find photographs that are not yet online (blog post)
- Immigration
- Researching your Aboriginal Ancestry at LAC
- Project Naming

Popular Services

- First World War
- Maps and plans
- Newspapers on microform
- Geographical List
- Public Opinion Research Reports
- Virtual Gramophone
- LAC's Events
- Subscribe to a mailing list

Services to Government Departments

- Military Service file after 1919 (Second World War)
- Aboriginal Heritage
- Censuses
- What's new in the collection
- Gatineau 2 Preservation Facility

Databases and Resources

News

- Blog-Private Michael James O'Rourke, VC August 15, 2017
- Images of Queen Elizabeth, the Queen Mother, now on Flickr August 15, 2017
- Blog-The Canadian Corps and the Battle of Hill 70 August 14, 2017

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Tweets by @LibraryArchives

LibraryArchiveCanada @LibraryArchives
The Battle of Hill 70 was won almost exclusively by the Canadian Corps. Nearly 9,000 soldiers died or were wounded. [ow.ly/pJ3W30e0Ag](#)

Priorities

On This Day

#OnThisDay

Digitized Images

Queen Elizabeth inspecting the Black Watch

On This Day

Videos

- Library and Archives Canada On the Road to 2017 with LAC
- On the Road to 2017: Fighting in Flanders - Gas, Mud, Memory
- LAC's Collaborations
- LAC's Acquisitions
- LAC's Audiovisual Migration

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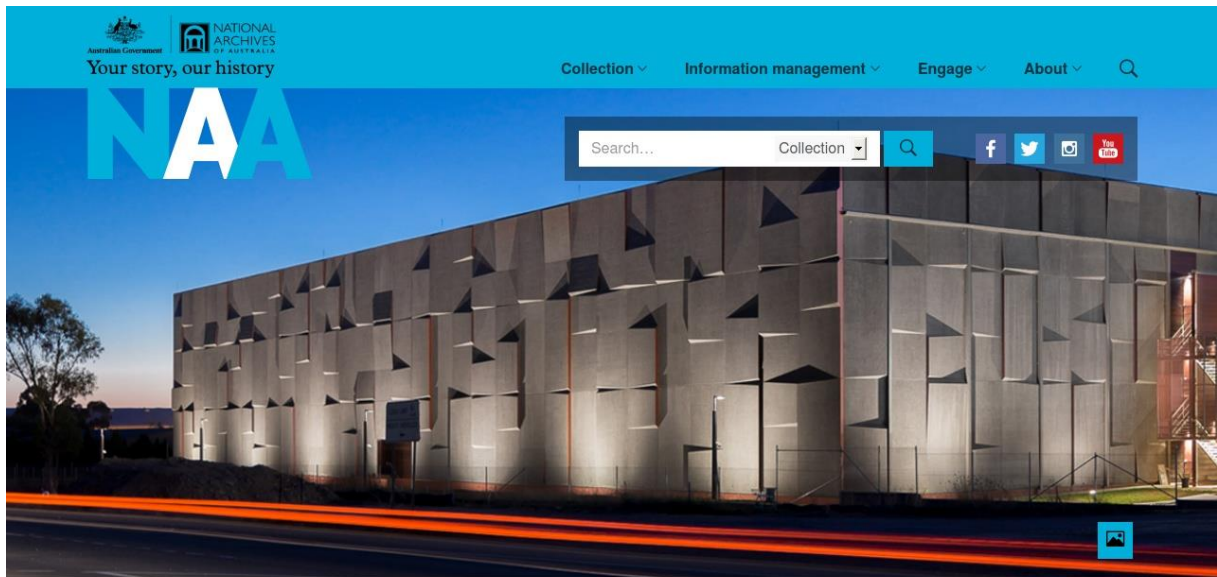
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Figure A1. Screenshot of the homepage of the Library and Archives Canada made at 16-8-2017.



We are the nation's memory – a living collection of government records illuminating our history and identity.



SEARCH THE COLLECTION
Search our extraordinary collection – find your story here



FOR GOVERNMENT
Find information and records management policies, standards and guidance



EXHIBITIONS AND EVENTS
Come to our events, from public talks to exhibitions and more!



LEARNING
Uncover the nation's political, cultural and social history



ABOUT US
Discover who we are, what we do and why



LATEST NEWS
Keep up to date with the latest news

Figure A2. Screenshot of the homepage of the National Archives of Australia made at 16-8-2017.

na
English [Inloggen](#)

nationaal archief

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DE WERELD VAN DE

24.02.2017 t/m 07.01.2018

Tentoonstelling: De wereld van de VOC

Steun het Nationaal Archief

Word vriend of donateur en steun Het Genootschap voor het Nationaal Archief om alle Nederlanders in contact te brengen met hun eigen geschiedenis. [Geef uw steun als vriend of donateur](#)

Nieuwsberichten [Agenda](#)

Brieven uit Deshima

Tilia Bergsma komt 200 jaar geleden, op 16 augustus 1817, aan op het eiland Deshima in de baai van Nagasaki. Haar man Jan Cock Blomhoff neemt haar en hun zoonje tegen de regels van de Japanse Shogun mee naar de ... [Lees verder](#)

Kom in de zomervakantie naar het Nationaal Archief!

Van 8 juli t/m 20 augustus kan de hele familie genieten van een speciaal programma rond de tentoonstelling *De Wereld van de VOC*. Ga samen deze zomer op reis langs unieke kaarten, scheepsjournalen, ... [Lees verder](#)

Meer nieuwsberichten

- Geen fiasco maar een succes: Wereld-Jamboree 1937
- Nationaal Archief draagt bij aan (Nieuw-)Amsterdamse verhalen
- Het Rode Kruis helpt, al 150 jaar
- Informatieoverzicht Neerhalen Vlucht MH17
- Meer nieuwsberichten

Zoek in de collectie [Zoeken](#) [Uitgebreid](#)

Beperkt openbaar archief, Japanse interneringskaarten, Rotterdam, Wilhelmina, Open Data, onderzoeksgidsen, genealogie, Anefo, VOC, Abdicatie, Münster, CABR, Fototentoonstelling Onderweg

Onderwijs

Nationaal Archief

Rondleidingen, workshops en lezingen

Uitgelicht

- WO II en bijzondere rechtspleging
- Verhalenarchief: Scheiden doet lijden
- Koloniaal en Handelsverleden
- Voorouders

gahetNA is een samenwerking van [Het Genootschap voor het Nationaal Archief](#), het [Nationaal Archief](#) en [Spaarnestad Photo](#)

<p style="font-weight: bold; margin: 0;">© Nationaal Archief 2010-2017</p> <ul style="list-style-type: none"> → Algemene voorwaarden → Privacy → Tarieven → Sitemap → Woordenlijst 	<p style="font-weight: bold; margin: 0;">Contact</p> <ul style="list-style-type: none"> → Adres en route → Chat → Contactformulier → Openingstijden 	<p style="font-weight: bold; margin: 0;">Andere websites</p> <ul style="list-style-type: none"> → NA Verhalenarchief → NA Onderwijs → Nationaal Archief → Spaarnestad Photo → Archieven Portaal Europa 	<p style="font-weight: bold; margin: 0;">Sociale media</p> <ul style="list-style-type: none"> Twitter Flickr Facebook RSS
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Figure A3. Screenshot of the (Dutch) homepage of the Nationaal Archief made at 16-8-2017.

Masterthesis Archival Studies
Emily Bosch

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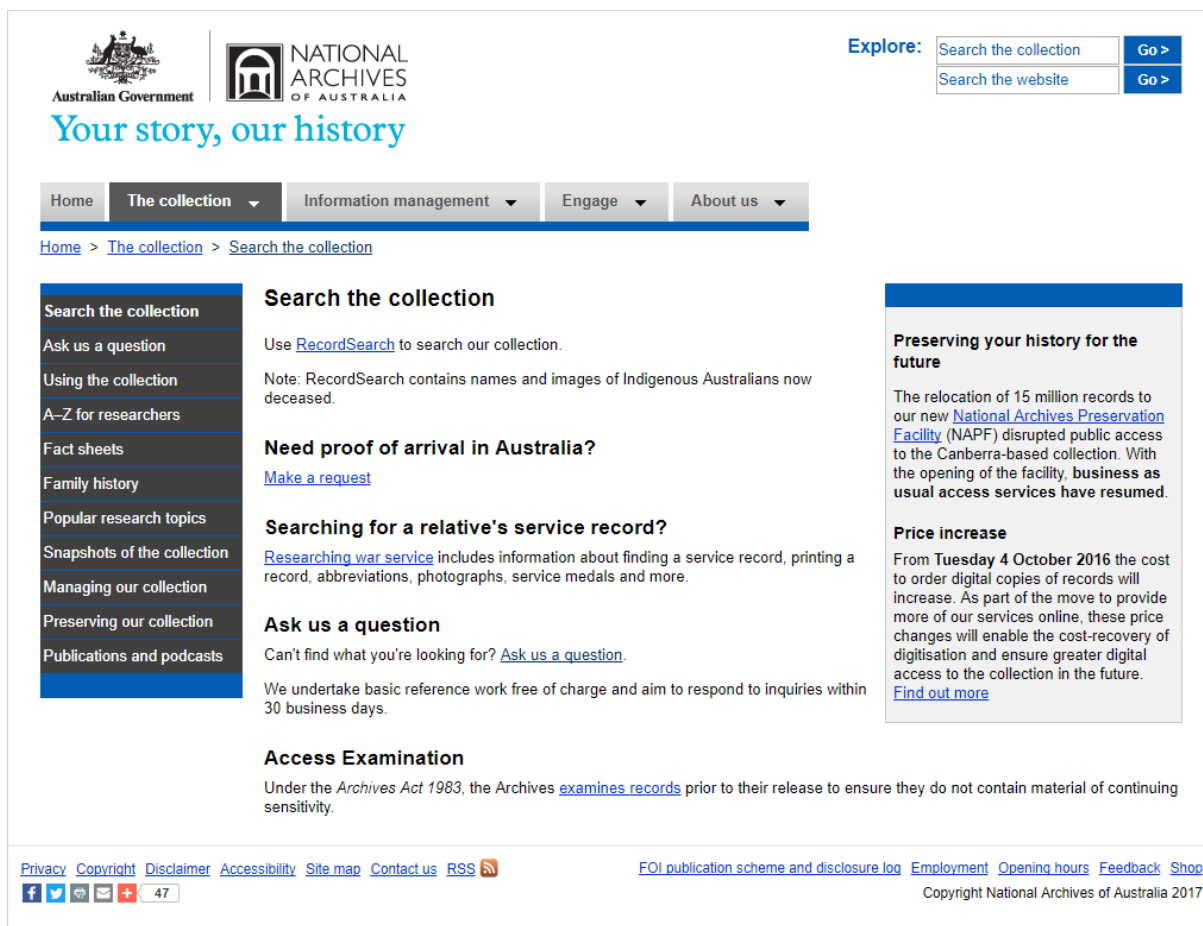


Figure A4. Screenshot of the design of the rest of website of the National Archives of Australia made at 17-8-2017.