THE INTERACTIVE ARCHIVES: SOCIAL MEDIA AND OUTREACH

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Abstract

In recent years, archival attention has turned towards the ways in which new digital media can be used to enable greater access to archives. The information in an archives means very little if it is not accessible and used and the use of social media can address the longstanding archival problem: that archives have been difficult to use and thus perceived as inaccessible. By overcoming some of the limitations of traditional outreach, the 2.0 world holds new hope for expanding the number of users and uses of archives and thus increases the value of archives to society.

This thesis will address the question of what social media means to archival outreach in three chapters. The first chapter will review the function of outreach in a Canadian context with a review of outreach activities at LAC and the Archives of Manitoba. The second chapter will examine the nature of web 2.0 tools as they apply to archival outreach. The final chapter will present the idea of using social media for outreach, using the Archives of Manitoba as an example institution.

The thesis concludes with a discussion of the importance of outreach to the future of archives and a consideration of how social media as outreach tools can help archives remain relevant, accessible and visible to society. It is critical for archives to respond to and embrace this technology shift, which enables greater interaction between archives and their users, or find themselves increasingly marginalized and their role as information providing institutions threatened.

Acknowledgements

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I would like to dedicate this thesis to people I cannot thank in person, but whose love and guidance set me on the path that ultimately brought me here: to my grandmother Lillian Sinclair who taught me the importance of life-long learning, to my grandfather Frank Montgomery who nurtured my imagination and taught me to dream big, to my Aunt Carol Preston who revealed the exciting world of history to me and inspired me towards a career helping people discover their stories, and to my Uncle Tom Sinclair who taught me to keep asking questions and to quietly listen for the answers. I hope that I have lived up to all of your dreams for me.

Lastly, I do not have the words to thank my wonderful husband, Leigh Kippen for all of his love, encouragement, and support, but I hope that he knows how much he is a part of my success and how happy I am that he is a part of my life. Without his pep talks, take-out dinners, tech support and never-ending belief in me this never would have happened.

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Introduction

The key to bringing archives out of the shadows is to involve the public more in the world that the archives inhabits. The more involved the public is in the archives and the greater the public profile of an archives or archives in general, the more it can be seen as a cornerstone of culture, heritage, and many other societal concerns. This perceived value is the key to increased and, more importantly, sustained funding and support. It is crucial that archives manage to maintain a client-centered focus for service while ensuring the contextuality and safety of records in their care and with an eye towards the researchers' interests and needs of the future. The key to this balancing act is where and how the core archival functions of outreach/public programming are situated within the other core functions of appraisal, arrangement, description, and preservation, and how the goals of these functions are achieved.

In the early work of archives, the focus was primarily on the functions of appraisal, arrangement and description with little thought given to the outreach function and little consideration of the public face of an archives. The end result was a focus on a privileged client, a "bona fide researcher," who would be allowed into the archives to view the treasures collected within. Indeed, the authors of the 1898 classic archival text the Dutch *Manual for the Arrangement and Description of Archives* seem far more concerned with the practical arrangement and organization of the material that had been building up in their archives without any form of control.[1] The public face of an archives, and in fact the public or users, were an afterthought – the end result of the work of

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[1] Eric Ketelaar, "Archival Theory and the Dutch Manual," *Archivaria* 41 (Winter 1996), p. 33.

arrangement and description. In his 1991 article in *Archivaria* 31, a volume that was

dedicated to outreach and public programming, Timothy L. Ericson argues that this is an

ongoing problem of how outreach is perceived by archives:

> Outreach and use come last; inevitably they become afterthoughts - something to
>
> be undertaken only when all the rest of the work has been done. But for the past
>
> fifty years the rest of the work never seems to have got done. We say that we must
>
> keep up with technology. That is true, but technology is always changing;
>
> archivists in the 1930s were saying the same thing.[2]

This is still a very real perception and is something that the archives profession needs to

work to correct. There will always be another technology, or something else that needs to

be done, but ultimately what matters most is whether archives are being used, and

whether this use can assist in justifying public support of archives, particularly in the

wake of a recession economy. As more and more information is made available daily on

the Internet through non-traditional information providers such as the websites of private

individuals, organizations like the Internet Archive[3], and corporate entities, which

provide easy access to genealogical records such as Ancestry.com, and a variety of other

media such as blogs, Twitter, Flickr etc., archives are being put in a very real competitive

position that they have never encountered before.

　　　Although archives typically do not trade in a cash commodity world, they are

trading in the commodity of information. Through their slowness of adaptation and a

reliance on a belief that users will come to them, archives can no longer be seen as a

prime competitor in the marketplace flooded with so many other options, even if these

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[2] Timothy L Ericson, "'Preoccupied with our own gardens': Outreach and Archivists" *Archivaria* 31 (Winter 1990-1991), p. 116.
[3] See the Internet Archive, available at http://archive.org/index.php (accessed 28 May 2012)

options are in some ways an inferior product. A re-examination of public programming and outreach, particularly in the midst of a social media world, is critically necessary to the survival of archives.

This thesis will explore ideas, concerns and benefits of using social media to improve the quality and reach of archival outreach activities in the Canadian archival context with a specific focus on how such a social media strategy could be implemented within a mid-sized provincial archives. This will be done through a brief survey of the history of public programming at Library and Archives Canada to set the context for the Canadian archival environment. This will be followed by an examination of the use of recent outreach and activities to engage the public at the Archives of Manitoba to set the foundation for what could be developed using a more active approach to social media tools.

The second chapter will start with a focus on the definition of the Web 2.0 world and its impact on archival thinking. It will discuss some of the fundamental shifts in the world of archives that are the result of embracing the 2.0 way of thinking. This chapter will go on to discuss some of the categories of Web 2.0 tools that are most used and most useful to conducting outreach activities and enhancing the public face of an archives. It will also discuss some specific examples of successful use of these tools by archival institutions as well as some things to be considered regarding the relationship between third party sites and archival institutions

Chapter Three will discuss why the use of social media provides an important set of tools for archives to consider in the changing technological environment. It will also examine how social media has been used by some institutions in Canada and Manitoba.

The idea of implementing such a strategy at the example institution of the Archives of Manitoba as a representative mid-sized provincial archives will be examined. It will include a discussion of existing outreach and public service activities, a discussion of existing policies and a draft strategic plan for implementation.[4] The thesis will conclude with bringing these three parts of the story together to consider how the history of outreach and public service have led to movement of the public face of the archives into the digital sphere. It will make the case that the evolution of the delivery of outreach towards social media tools and the increasing importance of outreach activities in the face of a world full of decontextualized information available with every mouse click is a way to strengthen and ensure societal relevance and continued community support for archives and the unique archival perspective in the current informational climate.

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[4] Although I am currently employed at the Archives of Manitoba, the ideas presented in this thesis represent my own personal ideas and do not represent the official views of the institution.

Chapter One: A Review of Outreach and Public Programming: Nationally and Locally

What is public programming in an archival context? At its most basic, and in the sense that it is being used in this thesis, it encompasses the public face of an archives, its interactions with the public and the work being done to engage with this public. This goes far beyond a passive approach of merely providing reference service or creating exhibits catered to clients who have already sought out the archives. It now includes an active approach towards communication with the goal of attracting an increasingly varied group of users and first-time clients, including the goal of interacting with clients who may never set foot inside the physical walls of an archive. In their early 1990s article "From Paper Archives to People Archives: Public Programming in the Management of Archives" Gabrielle Blais and David Enns argue for this more inclusive vision of public programming with a call to go beyond the traditional approach of merely providing reference service.[1] They suggest a four-part approach to public programming including: the support of archival activities through the creation of an image of an archives; the promotion of awareness and appreciation of the archives; the education of users (both existing and potential) about the value and use of archives; and lastly enabling the use of archival records.[2] This realignment of priorities was suggested prior to the widespread development of web pages and digital media and the possibilities that such social media

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[1] Gabrielle Blais and David Enns, "From Paper Archives to People Archives: Public Programming in the Management of Archives" *Archivaria* 31 (Winter 1990-1991), p. 101.
[2] Ibid., p. 103.

present for archival interaction with the public, but is just as important or perhaps even more important a statement today in the swiftly changing digital landscape. Enns and Blais mark the 1980s as the start of a move to re-examine the responsibility that archives and archivists have to make their holdings better known and accessible to the public, although the idea of outreach had certainly been a part, however marginalized, of archival work previously.

Coincidentally this is about the time that computer technology had its tentative beginnings as something to which the general public, albeit a small percentage at first, began to have access. Blais and Enns also suggest that the mission of the archives is to constantly re-interpret, adapt and adjust to "the gradual evolution of record-keeping practices, the medium of the record, the nature and number of record creators, and the changing information needs of society generally"[3] in order to best carry out the archival functions of appraisal, acquisition, description, preservation and access. Anticipating and reacting to changes in the digital landscape becomes part of this vision of adaptation.

By necessity, interaction with the public is a critical part of those functions; records are acquired from the public which is also the ultimate recipient of archival work through the eventual use of records. However, historically, interactions have been largely made through person-to-person contact (correspondence, phone calls, in-person reference service, donor meetings etc.) or through static publications of archives-selected information such as travelling exhibits or published catalogues. The first type of contact, person-to-person, requires a large amount of time and effort proportional to the amount of users/clients being assisted due to the one-to-one relationship of archivist and client. As it is a formal type of communication the second type of contact requires a considerable

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[3] Ibid., p. 102.

amount of time and resources in the various stages of writing, editing, vetting content, publishing, mounting and unmounting an exhibition in order to communicate a fixed piece of information – no matter how much thought goes into the organization and design, a published finding aid will not be organized to suit the research needs of every user nor will an exhibit change its presentation of material to suit the interests of each visitor. The best an institution can do is guess at subjects that may be of interest to segments of the researcher population such as genealogists or school children. This large expenditure of time, effort and resources in order to reach a select group of users is a chief reason that public programming was seen and continues to be seen as a desired but expensive and often unattainable or unsustainable luxury. Ericson argues that a casual attitude towards the promotion of archives is evident in that we approach the subject as a series of tasks or projects rather than an ongoing process.[4] He suggests a four-part plan for integrating outreach firmly within the work of archives alongside the other functions and, although this strategy was suggested several years ago, it is just as relevant in implementing an outreach strategy in the technological world of today.

First, outreach should be considered a part of the normal workplan. Time should not be requested or allotted on a project basis in order to complete outreach activities; they should be integrated into the daily workflow. Ericson cautions us that: "We must continually remind ourselves that ultimately we preserve archival materials so that they will be used."[5] While arrangement and description allow easier use of archives, outreach ensures that the records will be found and, more important, that they will be used in some way.

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[4] Ericson, p. 114.
[5] Ibid.

Second, outreach should be more than a series of projects; it should always be an ongoing activity. This is particularly true in a social media world, where momentum is created through the continuous linking and relinking of information through various platforms and where continual "new" information is expected or users lose interest. In order to be successful, it should be like any other activity of an archives. It should be part of a strategic plan, with short and long-term measurable goals, and it should fit into the overall strategic plan for all of the activities of the institution. Ericson highlights the need for a "sustained ongoing programme"[6] throughout a variety of platforms such as presentation, brochures, workshops, guides etc. Although he is speaking in terms of more traditional outreach, his idea of a sustained ongoing programme can be easily adapted to include a variety of social media technologies instead of focusing on just one, such as a website, with the hope that it will reach all intended users.

Third, Ericson suggests that outreach programming be balanced with the other activities of an archives. Through this relationship between functions, they would gain the legitimacy of being the equal of other activities such as processing of records. He suggests that if there is no institutional plan in place for outreach it should still be started "even if it came at the expense of other activities and stretched resources to the limit[7]" in order to bring equal weight to all activities. This again stresses the important place of outreach activities as a facilitator of the ultimate archival goal of use of records.

Last, he suggests that outreach should be integrated with other activities and should not exist in isolation.[8] This is particularly true in that any interaction with the public informs other areas of archival practice. The researcher of today may be the donor

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[6] Ibid., p. 115.
[7] Ibid.
[8] Ibid.

of tomorrow. The online researcher from halfway around the world may be more able to aid in the description of records, for example through the identification of unknown photograph subjects, because they depict relatives. The person who today finds a Twitter message re-tweeted into his news-stream may become the researcher or donor of tomorrow just because he found something of interest through a click on the Internet. This point, more than any of the others, is critical for archives to absorb in grasping the importance of outreach work. A lack of consideration of the public face of an archives can expose a huge hole in the operation of a whole institution and impact how archives in general are perceived (if they are even perceived) by the public. Without strength in all areas, archives are setting themselves up for an eventual failure as custodians of public information.

To begin to examine how outreach in a social media world can fit into archival practice, we should examine where we have come from, the history of outreach and public programming. For the purposes of this thesis this history will focus on the Canadian context in order to present the historical environment in which the example institution, the Archives of Manitoba, has developed. This will include a broad examination of the evolution of the public outreach activities of Library and Archives Canada as an example of a heavily resourced Canadian archives as well as an examination of the evolution of the Archives of Manitoba and the activities and resources already in place to support the further development of an outreach program using social media.

In his masters thesis on the return of historical narrative in archival public programming, Scott Goodine identifies four phases of archival history in Canada. The

first phase starts with the creation of the Literary and Historical Society of Quebec in 1824 and continues to 1948. He identifies this period as one in which the chief goal was the protection of the history of the colony and archival work was done largely by people trained in other fields, such as historians and journalists. This first goal fits nicely with the early impetus to establish an archival collection in Manitoba where the first focus in records acquisition was on records of the Red River settlement. In 1885 a large collection of records from this period that belonged to an early settler, James Taylor, was acquired and this focus continued through the mid-twentieth century as first the Legislative Library and then the Provincial Archives recreated a set of historical records which documented early Manitoba.

The second period identified by Goodine stretches from 1948 to 1975 and consists of a move towards the professionalization of archival work with the establishment of the Association of Canadian Archivists and an increase in formal training for archival workers. The third period exists from 1976 to 1995 when the first archival websites were launched. This period includes increasing professionalization and codification of archival work and also marks the period where the Provincial Archives of Manitoba (PAM) moved into its own space in the former Winnipeg Civic Auditorium, both a metaphoric and physical move towards its own identity. The last period that Goodine identifies is from 1995 to the "present", which in the case of his thesis means 2005. Goodine suggests that in this most recent period archivists faced greater concerns in their daily work than had been faced by their colleagues in the preceding ninety years of archival history and now were dealing with an ever increasing variety of archival clients and users, far beyond the historians that Sir Arthur Doughty focused on reaching in the

early days of Canadian archives.[9] In the intervening years since this thesis was written,

archivists have also had the added challenge of working with an increasing array of

technology, in many cases technology far removed from anything that they have been

trained to use. The increased challenges of changing users and new technology have

created an environment in which outreach and the idea of archival interaction with the

outside world can be re-examined.

As a start to the examination of the evolution of the public-facing activities of

Library and Archives Canada, the first indication of a focus on the desires of the public

for historical material was the realization of a need for an archives at all. In Canada, the

1870 report of Henry H. Mills advised that the creation of a centralized repository to aid

scholars by assembling scattered historical sources would be useful; by June twentieth

1872 Douglas Brymner was appointed head of the federal Archives Branch, which was

then under the direction of the Department of Agriculture and was allotted an initial

monetary investment of $4000.[10] Thus, the Public Archives of Canada was the first

cultural undertaking to be initiated by the new government of Canada.[11] With the

appointment of Arthur Doughty as Dominion Archivist in 1904 there was an increased

focus on the historiography of Canada, and the belief that the government needed to take

a role in protecting these sources for study.[12] He initiated the publication of catalogues

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[9] Scott Goodine, "Archives, Postmodernism and the Internet: The Return of Historical Narrative in Archival Public Programming," (Master's Thesis, Department of   History, Archival Studies, University of Manitoba/University of Winnipeg, 2005), pp. 8-10.

[10] Danielle Lacasse and Antonio Lechasseur, *The National Archives of Canada 1872-1997*, (Ottawa, 1997), p. 3.

[11] *The Source of Canadian Stories*, (National Archives of Canada, Ottawa, 2000), p. 8.

[12] Lacasse and Lachasseur, p. 6.

and guides to the collection as well as the twenty-three volume set *Canada and Its Provinces* published between 1914 and 1917.[13]

During the 1920s internships and bursaries were set up for university students interested in history, as well as educational kits for teachers to aid with studies of Canadian history.[14] This furthering of the studies of history students indicated that an interest and priority of the archives was the development of future historical researchers and thus future interested clients and supporters of archives, as well as potential future staff members! As well, during this period an overhauling of the classification system, development of finding aids and increased hours of operation made access even easier for researchers.[15] However at this time in Canada, much like the rest of the archival world, the focus was still primarily on scholarly researchers who could afford to make the journey to Ottawa to complete their research, and less on the general public's curiosity about their past.

From 1949 onwards there was a shift in how the Public Archives of Canada conceptualized its clientele, moving from a focus on scholarly researchers to the realization that a broader spectrum of the population were interested, at least to some degree, in the history of their country and communities, and that the resources of the national archives would be appreciated and utilized by some of these other researcher "groups".[16]

The amount and types of material available to researchers were aided by the technological innovation of microfilming in the 1950s. This allowed records that were

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[13] Ibid., p. 8.
[14] Ibid., p. 9.
[15] Ibid., p. 15.
[16] Ibid., pp. 26-7.

located elsewhere in the world to be made available to domestic researchers without the expense of travel to Europe and beyond and also allowed selected records at PAC to be sent to other Canadian locations to spare researchers the expense of a research trip.[17] A need to facilitate the settlement of Aboriginal land claims in the later part of the twentieth century spurred the archives into newer technology with the introduction of computerized indexing of the Department of Indian Affairs records.[18] Through the introduction of innovations such as these, by the 1980s the percent of historians as a portion of clientele had dropped and the archives were now serving a wide variety of Canadians with an array of research aims.[19] Technology had spurred the archives onwards to become truly an institution of the Canadian public.

With the dawn of the 1980s, public programming was emerging as a strong focus of the institution. According to the annual report of 1985-86, "Greater public awareness and understanding of the role they [archives] play in society is vital to survival and prosperity of archival institutions."[20] A new research group emerged with the aging of the baby boom generation; this fueled an increased interest in genealogical records, which was a product that the archives could provide. This increased interest in the history and identity of Canada gave the archives an important chance to reach out to the public. A key objective mentioned in the annual reports during this time was to increase this advisory role with both the general and scholarly public as a means of increasing the perceived value of the institution. In 1987 a goal set for the archives was to "be a centre

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[17] Ibid., p. 23.
[18] Ibid.
[19] Ibid., p. 26-7.
[20] *Annual Report of the Public Archives of Canada 1985-86*, (Ottawa, 1986), p. 10.

of leadership in client-focused and service-oriented archival development in Canada and around the world."[21]

This re-focusing worked; between the 1980-81 year and the 1985-86 year there was an increase in registered researchers from 4971 to 7183, nearly doubling the client base.[22] A priority for the archives at this time was to identify a target public for exhibits and publications.[23] A key way to reach the public during this time was through touring exhibits and these included *Taking Root*, one on Parks Canada, and one on experimental farms. [24] As well, this period saw the launch of a pilot project with the National Library, which set up an information kiosk in the lobby for the summer. [25] This cultural partnership between the two institutions foreshadowed their eventual merger in 2004.

The increasingly widespread use of technology such as the Internet made the digital world a perfect forum for the archives to explore as a public programming tool in the 1990s. The 1996-97 year also saw a national focus on the archives with the celebration of its 125th anniversary and a commemoration of its achievements along with the publication of a brief history, *The National Archives of Canada 1872-1997* by Danielle Lacasse and Antonio Lechasseur, and an exhibit and accompanying book called *Treasures of the National Archives of Canada* aimed at enticing the general public inside the walls of the archives.[26]

The archives made use of emerging technology to create distance access programs in locations across Canada at five decentralized access sites: Winnipeg in 1992, Halifax

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[21] *The Source of Canadian Stories*, p. 6.
[22] *Report 1985-86*, p. 56.
[23] Ibid., p. 10.
[24] Ibid., p. 50.
[25] Ibid., p. 56.
[26] Ibid., p. 16.

in 1994, Vancouver in 1995, Montreal in 1996, and finally Saskatoon in 1997.[27] These

sites allowed a further decentralization of research, sparing some researchers the cost of

a trip to Ottawa, and foreshadowed the enormous leap forward in access that the Internet

would allow in the coming years. Technology was also exploited in the creation of

reference aids on CD Rom and the development of the ArchiVIA series in the early

1990s.[28] By the late 1990s databases that had previously been reserved solely for staff

use were made available to the public, [29] thus moving research capabilities further into the

electronic age.

All of these exciting changes brought with them a financial burden, increasingly

not entirely supported by the government. In the 1997-98 annual report there is a

mention of an increase of 200 members in the "Friends of the National Archives" group

as well as frequent mention of the need for additional funding.[30] Despite the financial

threat looming, the 1999 speech from the throne voiced the national commitment to

putting the collections online.[31] The frontier of the Internet was also working to increase

visibility for the archives; there were ten million hits to Archives website in 1997, an

increase of 20 percent over the previous year.[32]

Within the archive walls, technology such as computer workstations with access

to databases aided in producing more self-sufficient researchers. [33] As well as modern

facilities, there was mention of a shift towards a more citizen-centred role for the

archives. This foreshadowed the interactivity that social media technologies would begin

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[27] Lacasse, p. 24.
[28] Ibid.
[29] Ibid., p. 25.
[30] *Annual Review of the National Archives of Canada 1997-98*, (Ottawa, 1998), p. 16.
[31] *The Source of Canadian Stories*, (National Archives, Ottawa, 2000), p. 20.
[32] *Annual Review 1997-98*, p. 22.
[33] *The Source of Canadian Stories*, p. 24.

to provide.[34] The archives saw this client focus developing in several ways: firstly

through partnerships with other cultural institutions, heritage facilities and the large

educational community[35] and secondly through providing training and initiatives for

management and employees showcasing a results based approach to planning, including

delivery of services. [36]

The archives chose the sites of programming that it saw were most accessible to

users; the website was an important tool, and it was working. It was easy to attract

viewers and then give them reasons to keep browsing.[37] There were 132 million hits to

the site in 2001-02, which is dramatically up from 72 million hits in 2000-01 and 44

million in 1999-2000. [38] As well as online programming, technology was employed to

digitize important collections such as the Métis scrip records, documents from the

colonial period and personal papers of Pierre Elliott Trudeau as well as online finding

aids previously only available to researchers in Ottawa.[39] All of these technological

advances made research and access to the archives seem as simple as a click of a button.

Beyond the walls of PAC, the Canadian Archival Information Network allowed

easy access to online descriptions of archival holdings in Canadian institutions. [40] For the

Archives it was all about the ease of service to users and putting a positive face on what

was a government service. In the annual report of 2001-02 they stated that, "An

encounter with a web-page that loads quickly, a human voice on the line rather than a

recorded voice mail, change machines and photocopiers that actually work, and a smile

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[34] Ibid., p. 12.
[35] Ibid.
[36] Ibid., p. 14.
[37] Ibid., p. 20.
[38] *Annual Review 2001-2002*, p. 19.
[39] Ibid., p. 21.
[40] *The Source of Canadian Stories*, p. 12.

returned…"[41] were key priorities for staff. All this paid off; there was an increasing use of materials in films, documentaries, plays, novels, and exhibits.[42]

Towards the end of the first decade of the 2000s LAC increased its focus on making records digitally available. In May 2007 it announced a partnership with Ancestry.ca to make digital copies of passenger lists available.[43] In 2007 and 2008 LAC increased its commitment to consult with the public on service delivery through panels and surveys.[44] October 2008 saw LAC employ the technologies of YouTube and Flickr to showcase images of the Irish-Canadian community in conjunction with the 2008 Irish Studies Symposium and to provide presentations from the symposium to a wider audience. Ian Wilson, then Librarian and Archivist of Canada stated, "Library and Archives Canada is excited about the opportunities that social media sharing communities provide for Canadians to discuss and contextualize an important selection of our collective history." [45] Users were encouraged to explore the interactive nature of this platform of display by utilizing the tagging and commentary features of Flickr.[46]

Through the late 2000s LAC continued to showcase various records through the promotion of the release of newly digitized records and targeted exhibits.[47] In December

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[41] Ibid., p. 18.
[42] Ibid., p. 10.
[43] Library and Archives Canada "Library and Archives Canada and Ancestry.ca Unveil Strategic Partnership at Ontario Genealogical Society Annual Seminar" available at http://www.collectionscanada.gc.ca/whats-new/013-293-e.html (accessed 30 April 2012).
[44] Library and Archives Canada "Library and Archives Canada Invites Its Users to Take Part in Consultation on Services" available at http://www.collectionscanada.gc.ca/whats-new/013-325-e.html (accessed 30 April 2012).
[45] Library and Archives Canada "Library and Archives Canada Brings Canadian Content to Popular Online Communities Flickr and YouTube" available at http://www.collectionscanada.gc.ca/whats-new/013-360-e.html (accessed 30 April 2012).
[46] This functionality has remained relatively underutilized by researchers despite hopes for its potential interactivity.
[47] LAC press releases include references to a variety of subjects such as the release of Irish genealogical records (Dec 22, 2008), exhibits on the Inuit residential school experience (March 4,

of 2010 they announced a commitment to "a suite of digital services for Canadians by 2017"[48] giving access to most of their resources online. This strategy promised easy access for researchers through the option of digital copies, the Canadian libraries' bibliographic information and the Electronic theses and dissertations submission program, and a promised increase of online digital content by doubling the digital images available over the coming year through partnerships and re-use of client requested images. Last, they highlighted new business processes such as the support of government e-records and the development of a trusted digital repository by 2017. However, in the wake of global financial struggles there are serious questions about the sustainability of such archival programs.[49]

On a local front, the Archives of Manitoba has its roots in the establishment of the Legislative Library of Manitoba, which was established shortly after the foundation of the province of Manitoba. In an effort to document the early history of the area, early acquisition work focused on the collection of documents of the previous administration of the Council of Assiniboia and the Provisional Government of Louis Riel, as well as documents of private citizens and organizations; these had become scattered in the years prior to the province's formation and were gradually re-assembled and catalogued in the library style. Eventually the work also encompassed the collection of current government

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2009) and on Gabrielle Roy (November 24, 2009), and partnerships with other institutions such as the Canadian Museum for Human Rights (2010) and the Canadian War Museum (2011).
[48] Library and Archives Canada "Library and Archives goes digital" available at http://www.collectionscanada.gc.ca/whats-new/013-503-e.html (accessed 30 April 2012).
[49] Ideally the archives would be caught in the endless circle of more funding equals more programs equals more clients, and so forth. However this is not always a perfect reality. There is little information on where Library and Archives Canada is at meeting the goals set forth in 2010, but in the wake of major staffing and funding cutbacks in the spring of 2012 one wonders how achievable some of these lofty goals are today.

documents with the view that with time these too would become an important historical record.

Though the archives remained a part of the Legislative Library through much of the twentieth century it gradually gained more autonomy and resources, culminating in the eventual move to its own quarters in the former Civic Auditorium. This move gave the archives the space it needed to be more accommodating and open to the public rather than hidden in the shadows of the Manitoba Legislative building and Library and allowed the creation of dedicated space for researchers. The acquisition of the Hudson's Bay Company Archives, first placed in the custody of the archives in 1974 and then through a formal donation in 1994, cemented the status of the Archives of Manitoba as a research centre. The varied holdings of the Archives of Manitoba, which include records of the government, private citizens, organizations and businesses as well as the Hudson's Bay Company Archives, all provide a wealth of material for potential outreach activities.

The Archives of Manitoba has participated almost exclusively in fairly traditional forms of outreach and public programming: tours and group orientations, participation in public events such as Doors Open,[50] and both onsite and to a lesser extent offsite exhibits. The archives has also held events such as film nights in partnership with the Manitoba Historical Society, book launches, and hosted sessions for conferences such as the

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[50] Doors Open is an event that invites the public to come inside significant and often historic buildings in Winnipeg once a year. The event started in France in the mid 1980s and in Canada in Toronto in 2000. Doors Open Winnipeg has been active since 2003. See http://doorsopenwinnipeg.ca (accessed 28 May 2012).

Rupert's Land Colloquium and learning events such as TeachMeet,[51] which focuses on engaging high school teachers.

The Archives of Manitoba launched its website in the mid 1990s. A snapshot taken by the Internet Archive's Wayback machine in 1996 shows that information about the archives was presented in a fairly static manner, as with the reproduction of the access guide to Manitoba government records (see Figure 1 below).[52]
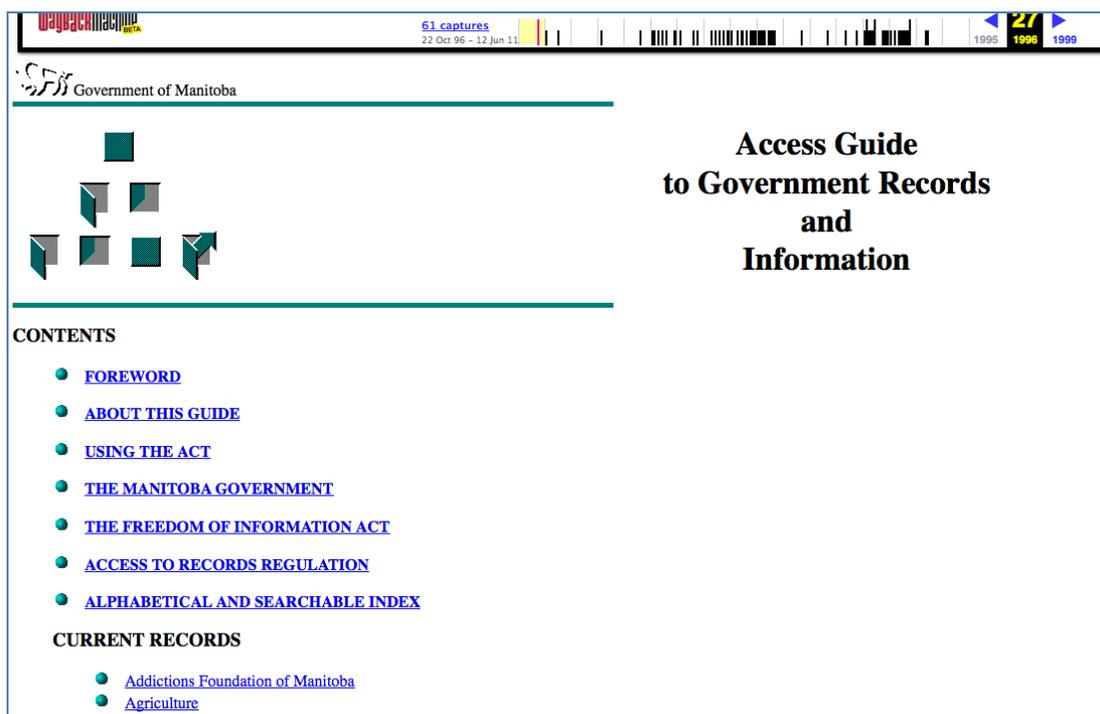

Figure 21: The Provincial Archives of Manitoba website, c.1996 captured at http://web.archive.org/web/19961027075027/http://www.gov.mb.ca/chc/archives/ (accessed 21 April 2012)

There is little information about the broad holdings of the archives. This likely reflects the small number of casual users of the Internet in 1995. In 1997, the page was updated to include more information about the archives in general, including contact information, a brief description of holdings/activities and links to Government Records and the

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[51] TeachMeets are events organized by *Canada's History* magazine. The Archives of Manitoba hosted an event on 8 December 2011 entitled "Why does teaching local stories matter?" with Rose Fine-Meyer. See http://www.teachmeet.ca (accessed 20 April 2012).

[52] See http://web.archive.org/web/19961027075027/http://www.gov.mb.ca/chc/archives/ for a historical snapshot of the website. Captured in 1996 (accessed 21 April 2012).

Hudson Bay Company Archives. Still, the webpage was fairly static, functioning much

as an entry in a telephone book might. There are no photographs and very little visual

material beyond the government logo and a small map indicating the location of the

archives. Additionally, a small note indicates that the website is not yet available in

French. [53]

Figure 22: The Provincial Archives of Manitoba website, c.1997 captured at http://web.archive.org/web/19970731125729/http://www.gov.mb.ca/chc/archives/ (accessed 21 April 2012)

A "Services" page indicates that services that the archives provided included: the

preservation of Manitoba records from provincial and local governments; courts of law;

school authorities; businesses; organizations; and individuals, as well as the preservation

of the records of the Hudson's Bay Company. The archives also provided access to

information recorded in all formats and the copying of documents for public or personal

research and publication. Last, it offered advice to persons and organizations interested

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[53] See http://web.archive.org/web/19970731125729/http://www.gov.mb.ca/chc/archives/ for a historical snapshot of the website. Captured in 1997 (accessed 21 April 2012).

in: finding information; managing current records; researching family history; conserving documents; establishing archives; creating oral sources; and microfilming records.[54] This provides a snapshot of the archival activities during this period and does not suggest that extensive outreach activities are taking place through traditional or digital means.

By August 2000, the website was updated to include a few images of the building and research room. It also displayed messages about a research room closure and renovations, and a link to a genealogy guide was also added. There is also a link to a French version of the site.[55] In the 1999-2000 year the annual report of the Archives of Manitoba reports approximately 390,986 hits to the website and 66,582 copies (microfilm, photos, documents etc.) made for researchers.[56] In the 2000-2001 annual report these numbers increased to 651,643 hits to the website and 86,470 copies made.[57] This report also indicates that there were 6591 onsite researchers and 12,559 remote enquires in this fiscal year.[58] The report also notes that 385 staff days was spent on extension activities, indicating an outreach focus, although the limited website suggests that this was comprised of more traditional outreach activities such as the activities listed under "advice to persons and organizations interested in" above. The 2001-2002 year did not report web hits, but it did indicate that the number of copy requests dropped to 68,234

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[54]See http://web.archive.org/web/19970630101203/http://www.gov.mb.ca/chc/archives/about/pamserv.html for a historical snapshot of the previous website. Captured in 1997 (accessed 21 April 2012).
[55] See http://web.archive.org/web/20000817012016/http://www.gov.mb.ca/chc/archives/ for a historical snapshot of the previous website. Captured in 2000 (accessed 20 April 2012).
[56] Government of Manitoba, Culture, Heritage, Tourism and Sport, *The Provincial Archives of Manitoba Annual Report* (1999-2000).
[57] Although this is what the Archives of Manitoba reported in their annual reports, hit counts can be seen as a problematic measurement as they do not indicate unique visitors to the site.
[58] Government of Manitoba, Culture, Heritage, Tourism and Sport, *The Provincial Archives of Manitoba Annual Report* (2000-2001).

and that the onsite researchers dropped slightly to 6388 researchers. Extension days

remained relatively steady at 354.[59]

Figure 23: The Provincial Archives of Manitoba website, c.2000 captured at http://web.archive.org/web/20000817012016/http://www.gov.mb.ca/chc/archives/ (accessed 20 April 2012)

In 2003, the name of the archives changed from the Provincial Archives of

Manitoba to the present name of Archives of Manitoba, and this change was reflected on

the website. There are also a few improvements to graphics and additional navigation

options to online resources shown in the sidebar to the left. An important improvement

to user engagement was the addition of a search box in the upper left-hand corner, which

allowed users to search for content that is not immediately apparent on the homepage.[60]

The 2002-2003 annual report indicates that there was again a slight drop in researchers to

6110 but that these researchers consulted more material than in previous years at a total

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[59] Government of Manitoba, Culture, Heritage, Tourism and Sport, *The Provincial Archives of Manitoba Annual Report* (2001-2002).

[60] See http://web.archive.org/web/20031203215658/http://www.gov.mb.ca/chc/archives/ for a historical snapshot of the website. Captured in 2003 (accessed 20 April 2012).

of 46,435 items. The extension days dropped to 232 days and remote enquires remained
about the same at 11,870.[61]

The website stays much the same for the next few years and the numbers in the annual

reports continue in the same vein with onsite researchers dropping to 5770 in 2005-2006

with 88,847 items consulted.[62] The next major change is shown in a screenshot of the

September 2006 site on the following page.[63] Not only has the site become far more

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[61] Government of Manitoba, Culture, Heritage, Tourism and Sport, *The Archives of Manitoba
Annual Report* (2002-2003).
[62] Government of Manitoba, Culture, Heritage, Tourism and Sport, *The Archives of Manitoba
Annual Report* (2005-2006).
[63] See http://web.archive.org/web/20060925014427/http://www.gov.mb.ca/chc/archives/ for a
historical snapshot of the website. Captured in 2006 (accessed 20 April 2012).

image based, but it also has started to include links to the online exhibit "Rearview" and has moved some of the navigation away from the left-hand sidebar.[64] It also includes a more personalized view of the navigation by anticipating needs that a user might have such as "visiting the archives," "researching from a distance," and most significantly, "searching for archival holdings". This represents a first step towards the experience of the archives outside the physical walls of the building and into a virtual space.
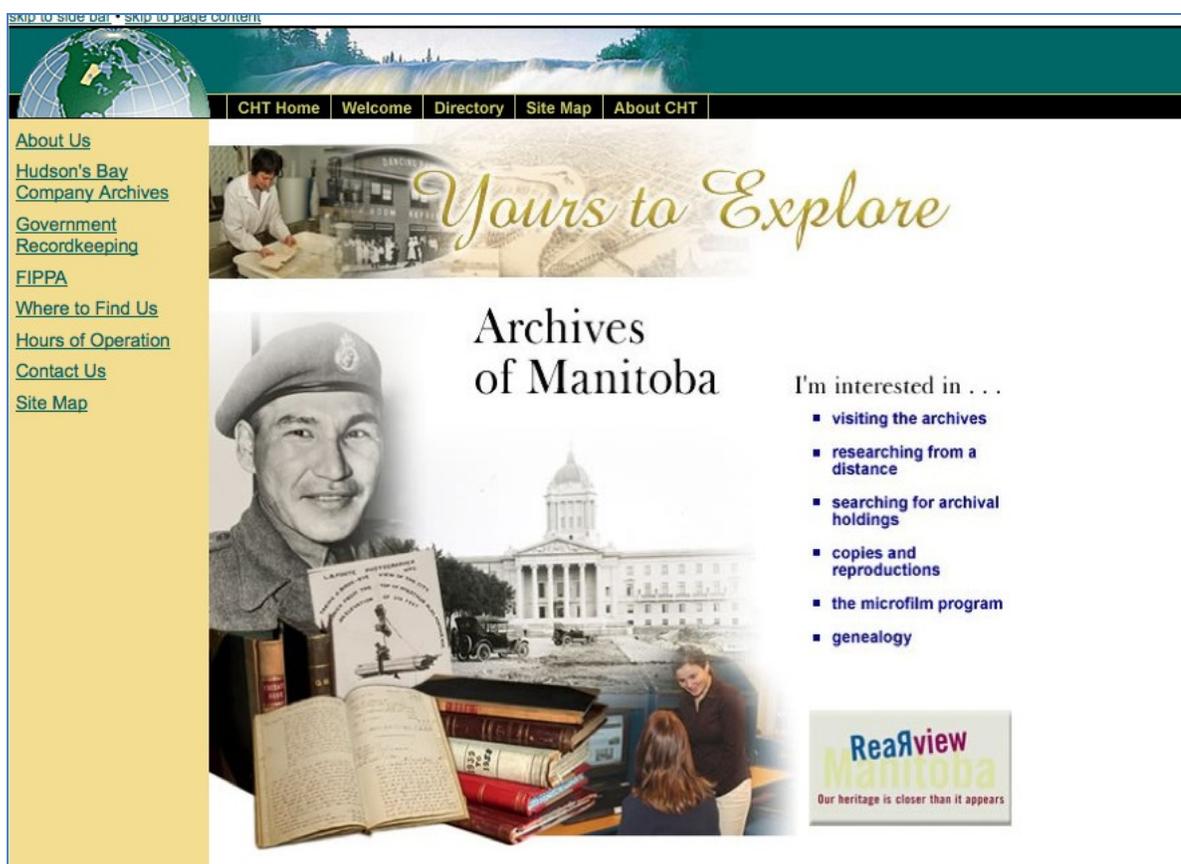
Figure 25: The Archives of Manitoba website, c.2006 captured at
http://web.archive.org/web/20060925014427/http://www.gov.mb.ca/chc/archives/ (accessed 20 April 2012)

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[64] The development of a more image heavy web coincided with the increased availability of broadband Internet and the ability of computer systems to more easily and swiftly deliver image content to users.

Between 2006 and 2008 onsite researchers continue to decline to 4529 in the 2007-2008 year although the report starts to indicate the number of participants in the tours the archives conducts: 691 in 2005-2006 and 1180 in 2006-2007. The extension days reported in 2006-2007 are down to 222.4 suggesting that the bulk of the outreach activities consisted of tours. In 2007-2008 tour numbers drop to only 267 with only 64.2 extension days reported indicating that outreach activities were severely scaled back from previous years.

Updates in 2008-2009 include a return to a more streamlined site inline with other governmental sites with the addition of a standardized government-wide banner. There are also additional navigation options along both the left-hand sidebar, at the top of the screen, and within the centre on the screen. The majority of the content is displayed "above the fold" without the need to scroll down. The website now included an option to format the screen for optimal printing, a reflection that there is useful information contained within the pages which users may wish to print out for reference purposes. A screenshot from the 2009 website shows a continued focus on user experience, and now the user needs are being presented as questions suggesting a basic dialogue and a form of interactivity. [65]

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[65] See http://web.archive.org/web/20091120011254/http://www.gov.mb.ca/chc/archives/ for a historical snapshot of the website. Captured in 2009 (accessed 20 April 2012).
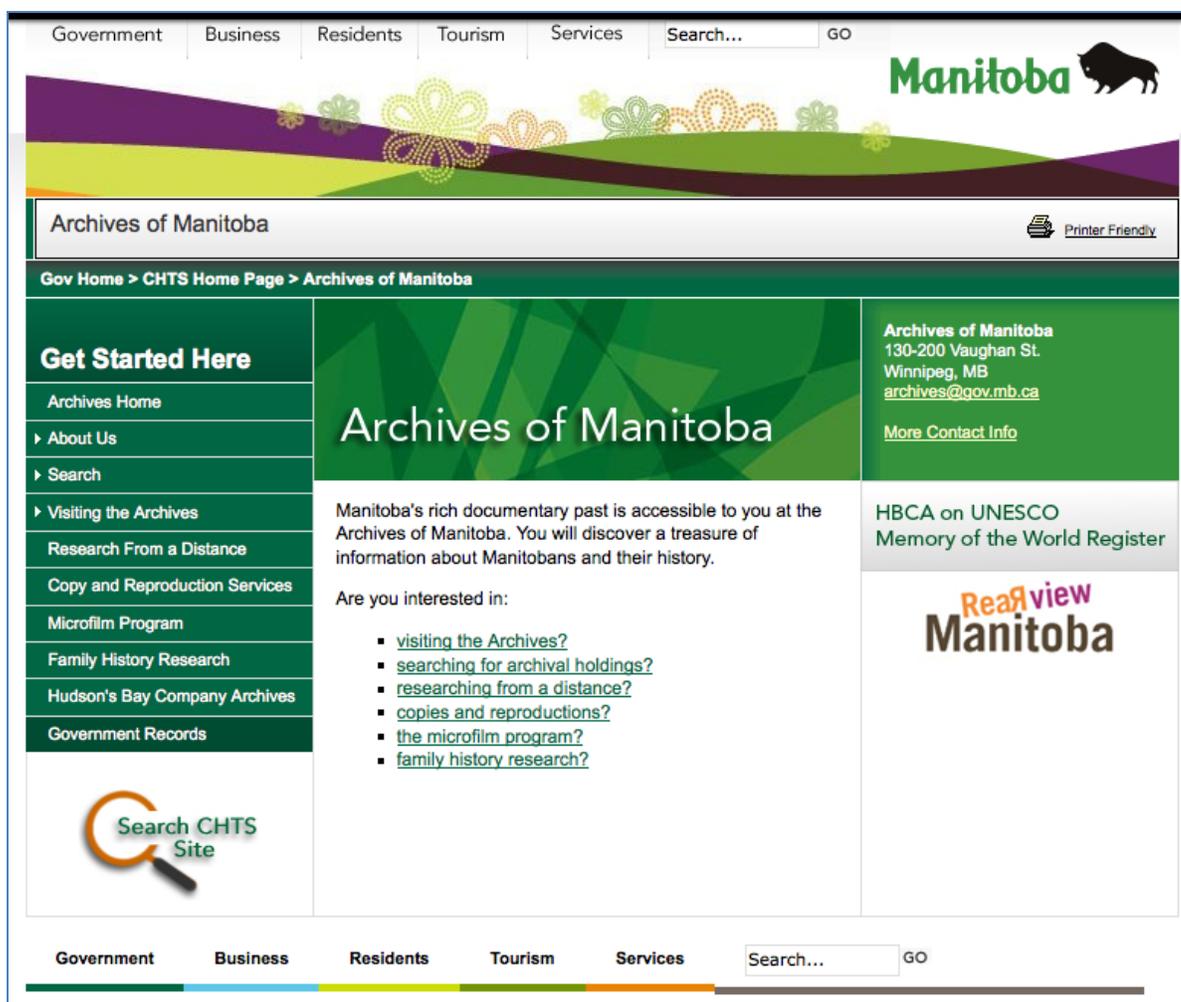
Figure 26: The Archives of Manitoba website, c.2009 captured at http://web.archive.org/web/20091120011254/http://www.gov.mb.ca/chc/archives/ (accessed 20 April 2012)

Little has changed between the website of 2009 and the present. There is a small amount

of additional content featured in the right-hand sidebar including new online resources

like the online probate index and a link to the digitized Legislative Assembly of

Assiniboia Sessional Journal.[66]

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[66] See http://www.gov.mb.ca/chc/archives/ for snapshot of the website. Captured in 2012 (accessed 20 April 2012).

Figure 27: The Archives of Manitoba website, c.2012 available at http://www.gov.mb.ca/chc/archives/ (accessed 20 April 2012)

The interior space has also been utilized in the example above to promote a film event

featuring newly acquired Hudson's Bay Company records. From 2008 to 2012 onsite

researchers have continued to decline. Just 3883 researchers were reported in the 2009-

2010 report; slightly more than half the researchers reported ten years earlier. At the same

time the number of records consulted continues to increase, with 108,384 records

consulted in 2009-2010. [67] This suggests that the Archives is perhaps losing the more

casual researcher who is finding information elsewhere – perhaps somewhere online. At

the same time, the researchers who are coming into the archives are finding more to look

at which suggests that there is no loss of interest or value in archival resources. This

realization can lead us into an examination of how archives can meet their researchers

where they are looking for information -- to be the first point of informational contact in

the social media world.

Although the Archives of Manitoba in 2012 has not yet explored the development

of outreach through social media such as Facebook, Flickr, or YouTube, the Government

of Manitoba has started to develop the use of some of these platforms to engage with its

citizens. As of May 2012 the Government of Manitoba has a Facebook page as well as

Twitter accounts that report on general government information as well as road

conditions and the Canada/Manitoba Business Service Centre.[68] They also provide links

to the social media profiles of a variety of special operating agencies using social media

such as Travel Manitoba, Sport Manitoba, and Manitoba Lotteries. The government is

also utilizing RSS (Really Simple Syndication) feeds, which can be subscribed to in order

to receive targeted information of interest. Through its social media directory the

Manitoba government is also utilizing YouTube in order to "share video of what is

happening around our province."[69] Although there is no publically available social media

policy or strategic plan for the government of Manitoba, it has published a Terms of Use

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[67] Government of Manitoba, Culture, Heritage, Tourism and Sport, *The Archives of Manitoba Annual Report* (2009-2010).

[68] This development is somewhat in contradiction to the reality that access to most social media sites is currently blocked on government computers (staff workstations and public workstations), which means that staff and researchers at the Archives of Manitoba cannot view these sites.

[69] Government of Manitoba, *Social Media Directory*, see http://www.gov.mb.ca/socialmedia/youtube/index.html (accessed 5 May 2012).

for YouTube that addresses concerns such as content, subscriptions, feedback, commenting, and privacy in accordance with Manitoba privacy laws.[70] However these concerns have not been addressed publicly as they apply to the overall use of third party social media platforms. As the Government of Manitoba begins to consider how social media best serve the outreach needs of the government as a whole, and what some of the areas of concern might be, it becomes easier for the Archives of Manitoba to pursue the use of these technologies to further its own outreach goals.

In summation, the visibility of the archives is important in fulfilling its role as a bastion of citizen rights and repository of memories. However, this visibility comes with a high price in terms of the services and technologies necessary to keep pace with a world rapidly shifting towards the idea of information delivery being easier, faster, and always available. A continued focus on accessibility inside the archives, accessibility to the archives from outside its walls, and continuing to respond to and even anticipate user expectations regarding information exchange, dialogue and communication tools are the keys to continuation as a visible and relevant informational presence. As well, thinking outside the box with ideas that take archives to the people, and making the most of what limited resources can be devoted to outreach by linking content through various social media platforms is crucial to future success. The following chapter will introduce some categories of social media tools, provide some examples of their use, and discuss how they are being used to the advantage of Canadian archives.

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[70] Government of Manitoba, *YouTube Terms of Use*, see
http://www.gov.mb.ca/socialmedia/youtube/termsofuse.html (accessed 5 May 2012).

Chapter Two: What is Social Media, and What Do We Do With It?

The Society of American Archivists identifies the core archival functions as acquisition, processing archives, controlling and promoting the use of archives and service. Public programming and outreach fall within the category of promoting use, and have always been a struggle to achieve within limited archival resources, as outlined previously. However, the rapid development of technology and new media, particularly social media, has vastly changed the world of possibilities. This "new media" has made it far easier for the average archivist or archives to interact with the public in the digital sphere.

Merriam Webster defines media as "a medium of cultivation, conveyance, or expression" and indicates that the usage of the singular "media" and plural "medias" originated in the field of advertising about 70 years ago while in other applications media is generally used as the plural of "medium".[1] In using the term in the context of outreach, where the goal of an archives is communication about its activities and information (in a sense advertising for the archives) media/medias can refer to both the mode/modes of communication as well as a system or systems of communication. Media can also be defined as a substance or environment that causes something to thrive, and I think that media can be seen in this way as a place where archives can thrive through careful use of social media.

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[1] "Media". (n.d.). In *Merriam Webster dictionary* online, http://www.merriam-webster.com/dictionary/media?show=1&t=1337741687 (accessed 19 May 2012).

Clearly, whether named as such or not, the concept of media has been around as long as communication. However we are in the midst of a time of change wherein aspects of the digital world have been termed "new media," social media or Web 2.0. Web 2.0 is not a new version of the web but rather a way to conceptualize the change to interactivity occurring in the web environment and its impact on communication.[2] The use of 2.0 and its associated terms like Web 2.0, Library 2.0 and Archives 2.0. indicate a new version of a concept[3] so perhaps we can also label this subsequent discussion of new media as media 2.0 in order to reflect the changes to a new version of media. In order to understand how this new vision differs from the previous one and how it can be applied to archives, it is useful to compare the 1.0 and 2.0 visions of archival work and the relationship between archives and user/client through a number of key concepts:

The archival space:

The 2.0 world has created a shift from a more open model of archival space. Traditionally the archival space was the physical building containing the archives where researchers would come to use records under the mediating gaze of archivists. The building had limited opening hours and required that at best a researcher would need to be registered in order to gain access to the records he or she was interested in. At worst, a researcher may have had to qualify as a "bona fide" researcher or request permission to access records. Kate Theimer indicates that archives are now more focused on making access policies and physical spaces "as welcoming and fair as possible to ensure the

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[2] Nancy Courtney, ed. *Library 2.0 and Beyond: Innovative Technologies and Tomorrow's User* (Westport, CT: Libraries Unlimited, 2007) p. 1.

[3] Kate Theimer, " What is the Meaning of Archives 2.0?" *American Archivist* 74 (Spring/Summer 2011), p. 59.

broadest possible use of their collections".[4] As technology changed the "archival space"

opened up a bit, first allowing access to microfilmed records via interlibrary loan

programs, then to the first generation of web exhibits that showcased records chosen and

curated by an archivist. As the shift to digital media occurred so did access to a different

kind of "archival space". Through the use of digital images of records linked to record

descriptions users are freer to research records of interest to them at times and in places

that suit them as opposed to being bound by operating hours. Use of 2.0 media such as

Twitter, Facebook, and Historypin has allowed institutions to push content into the virtual

world, providing 24/7 access to interested researchers around the world.

Archivists and their role:

As the shift of archival space to a more open model has occurred, so too has a

shift in the perception of archivists and their role. Theimer indicates a move to making

the work/influence of the archivist as open as possible[5], a theory shared throughout

postmodern archival theory. If open access is the goal, then increasingly the role of an

archivist is as facilitator of use of the records. As the workplace changes, the skill set of

an historian-archivist working in an office melds with the need to be technologically

savvy and flexible to new ways of working collaboratively and with new digital tools.

Limited resources means that multi-tasking is a reality and many archivists are faced with

tackling all of the archival functions as well as tech support as they may be the only

employee in a small institution.

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[4] Ibid., p. 61.
[5] Ibid.

Users and their expectations:

The changing user base of archival resources and their differing expectations of how information is accessed drives a lot of these changes. Youth who have grown up using computers rely on them as a first point of access (think of the Wikipedia generation that has never seen a card catalogue), and this reliance on technology is only going to increase as successive generations nurtured on digital tools become new researchers. Online research is appealing to all generations. In 2009, 25 percent of 18-29 year olds, 26 percent of 30-49 year olds, 28 percent of 50-64 year olds, and 31 percent of adults 65 or over had done genealogical and family history research online.[6] The availability of information online through third party sites such as Ancestry.ca, Flickr collections (where archival material may have been added without the knowledge of the holding institution), and Wikipedia means that sometimes archival information is being found without the knowledge, control or context of the originating archives. If users are now looking for content in the digital world it would make sense for archives to have a presence there. The more an archives can show support through use, the more relevant to the public and stakeholders it appears, and the more a case for funding to support archival activities can be made. This shift towards "user centered, not records centered"[7] does not indicate collecting only the records that we expect researchers to want now, as we do not know what records will be of interest in the future. Rather it means a shift towards assisting researchers as a primary goal over the identification and preservation of records.

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[6] *"Usage Over Time spreadsheet", Pew Internet and American Life Project,* see http://pewinternet.org/Static-Pages/Trend-Data-%28Adults%29/Usage-Over-Time.aspx (accessed 20 April 2012).
[7] Theimer, p. 61.

This is an area of conflict in archives, but a shift that makes sense when one adopts the perspective that archives are selling something (information) to their clients (researchers) and that there are many others willing to "sell" this information. Although information is not really for sale in a traditional retail sense, cultural information providers are in competition for the limited number of people looking for the information that they can provide, and users will go to the easiest to access/easiest to use source of information regardless if that is the best or original source. Archives need to consider how their users wish to find, learn about, and use information in order to remain competitive in the global information market.

Technology and adaptation:

As mentioned previously, an archivist's job description can now include far more than knowledge of original order and descriptive standards. Even in utilizing a basic descriptive database system a familiarization with technology is required. This is reflective of the changing pattern of use of technology overall in the last decade and cannot be dismissed as use by mere teenagers alone. According to data from the *Pew Internet and American Life Project*[8] only 49 percent of men, 44 percent of women and 12 percent of users over 65 were using the Internet in March of 2000. By May 2010 that number had risen to 79 percent of men and women and 42 percent of users over 65. This directly involves the archival group of users/researchers; in September 2002 70 percent of users 18-29 indicated that they had done research for school online. Ten years later this group of school researchers has now become the work researchers of the present, and

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[8] *"Usage Over Time spreadsheet", Pew Internet and American Life Project,* see http://pewinternet.org/Static-Pages/Trend-Data-%28Adults%29/Usage-Over-Time.aspx (accessed 20 April 2012).

exposure to digital technology has become even more pervasive through the next generations. On a given day approximately 82 percent of Americans use the Internet and one can assume that the Canadian percentages are similar.[9] A great deal of this use involves social media applications. Of that 82 percent, in 2012 48 percent used a social networking site on a daily basis, 28 percent watched video on a video-sharing site such as YouTube and 18 percent used Instant Messaging.[10]

Users also expect a more participatory experience that the traditional archival research enquiry. The Web 2.0 world includes new ideas of user interaction such as the ability to post comments, to share content of interest on their personal feeds or pages, and to tag content with words that make it easier for the user (although not necessarily the archives) to organize information. Providing and monitoring such user activities can provide archives with insight as to how their information is viewed and being used.

Measurement of service:

Kate Thiemer suggests that in the past archivists considered their work could not be measured, but that in the Web 2.0 environment the question is not whether to measure, but how and what to measure.[11] Having useful metrics is necessary when lobbying for sustained or increased funding and also to determine if investments in outreach and other activities are reflective of the return on the investment. Without a baseline of metrics it is impossible to determine if outreach activities are in fact increasing users and use of

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[9] "Trend Data (Adults)", *Pew Internet and American Life Project,* see http://pewinternet.org/Trend-Data-%28Adults%29/Online-Activities-Daily.aspx (accessed 25 May 2012).

[10] "Trend Data (Adults)", *Pew Internet and American Life Project,* see http://pewinternet.org/Trend-Data-%28Adults%29/Online-Activities-Daily.aspx (accessed 25 May 2012).

[11] Theimer, p. 62.

records. Most Web 2.0 tools such as Flickr have ways of monitoring statistics. For example Flickr statistics enable account holders to measure users who found images by surfing Flickr itself as well as "referrers," users that found images through links from other sites. Flickr also enables users to monitor search terms that led researchers to find their images and re-use of their images on other sites.[12] In addition to the 28 days of statistics that Flickr provides there are numerous third party statistics applications that can extend this period and provide additional analysis.

Why are stats important? Usage information can prove to internal and external funders that there is interest in the information and media being provided, and that in turn can help with lobbying for additional support. In his 2009 Digital Directions presentation in San Diego, Tom Blake from the Boston Public Library outlined how using a low cost[13] service such as Flickr to provide access to digitized images from their collection and being able to track access and use statistics allowed him to demonstrate to library management that there was real demand for their digital images from around the world. [14]This resulted in increased funding for such projects.

Social Media Tools

If the concept of archives has changed in so many ways in the 2.0 environment, what are the tools of Archives 2.0? Mary Samouelian suggests the following categories of 2.0 tools:

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[12] See Flickr FAQ page on Stats http://www.flickr.com/help/stats/ (accessed 24 May 2012).
[13] Flickr stats are only available with a Pro Account which costs $ 24.95 per year and provides several features which could be of use to institutions wishing to provide access on a budget: unlimited uploads, bandwidth and storage and the ability to limit picture size to users of your images, as well as 28 days of statistics.
[14]

- Blogs

- Community Sites

- Ratings and Review features

- Media Sharing

- Bookmarking[15]

To this I would add the following additional category:

- Instant Communication/Messaging

Many of the applications that I will examine below fall into more than one category but I will try to analyze them and their use within the archival community in their primary category.

Blogs:

The first category that Samouelian uses is blogs or web-logs. In the world of 2.0 technology, blogs are a relatively traditional application dating to the early days of online activity in the 1990s. That being said, they still represent an important tool for archives to consider as a form of outreach, and the ready availability of programs such as Blogger and WordPress have made the technology much more user-friendly than in the days when blogs needed to be coded from scratch using HTML.[16]

The use of blogs by archives can be divided into several different functions. The first is the idea of a blog that showcases a particular archives, collection or project. An

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[15] Mary Samouelian, "Embracing Web 2.0: Archives and the Newest Generation of Web Applications" *American Archivist* 72 (Spring/Summer 2009) p. 45.
[16] The term blog dates back to 1997 when Jorn Barger referred to his site as a "weblog" and then in 1999 when the shortened term "blog" was used by Peter Merholz. See "It's the links, stupid" *The Economist* (20 April 2006) at http://www.economist.com/node/6794172?story_id=6794172 (accessed 24 May 2012).

excellent early example of a this type of blog that showcases a particular project is the "A View to Hugh" blog which was started on 1 November 2007.[17] The purpose of this blog was to document the multi-year processing of the recently acquired Hugh Morton fonds at the North Carolina Collection Photographic Archives in the Wilson Library at the University of North Carolina at Chapel Hill. The first post indicates that the reason for the blog is to keep people apprised of the process of work, since there was already significant interest in the records, and to make the material available sooner than was the traditional practice whereby researchers would have to wait for the processing to be complete (as it was expected to take several years).

According to the "About" page, with the project now complete, the blog relates stories or provides background information about individual images or groups of images within the collection, with a similar goal of encouraging dialogue among its visitors. The blog also serves as a "springboard into the digital collection of more than 8,000 images available for viewing online."[18] This use of a blog follows the 2.0 concept of being user focused (it was created because of expected user demand) as well as the idea of tools being multi-platform, as it now serves as an access point to the completed digital collection.

The second use of a blog is a subset of the previous one of showcasing a collection. In this case it can be used to recreate the chronology of a particular record or set of records in a form of linked chronology. This is particularly suited to a record with

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[17] North Carolina Collection Photographic Archives in Wilson Library at the University of North Carolina at Chapel Hill, *A View to Hugh*, at http://www.lib.unc.edu/blogs/morton/ (accessed 20 April 2012)

[18] North Carolina Collection Photographic Archives in Wilson Library at the University of North Carolina at Chapel Hill, "About page", *A View to Hugh,* at http://www.lib.unc.edu/blogs/morton/index.php/about/ (accessed 20 April 2012).

a structured chronology such as a diary. In this case researchers can follow along as parts

of the diary are posted in the sequence in which they were written, and often in

correspondence to the current date. Although not hosted by a particular institution an

example of this would be *The Diary of Samuel Pepys* maintained by Phil Gyford.[19] In this

blog, entries from Pepys voluminous diaries are published corresponding to the current

date; for example the blog was started on 1 January 2003 with a corresponding entry

from 1 January 1660.

A third type of the use of blogging by archives is the more recent development of

"micro blogging". This is characterized by applications such as "Twitter" which have

preset character limits for each entry. In the case of Twitter the character limit is 140, so

practitioners need to be creative about use. Frequently a Twitter entry is used to refer a

user/reader to another platform such as a traditional blog entry, a website, social media

profile or a photo link by using an abbreviated link. For example, this post by the

University of Manitoba Archives & Special Collections is directing people to their

Facebook site for additional information: [20]

U of MB Archives @umarchives   24 May
I posted 5 photos on Facebook in the album "1939 Royal Visit to
Winnipeg" fb.me/1s2QNHBnt
Expand ← Reply ⊷ Retweet ★ Favorite
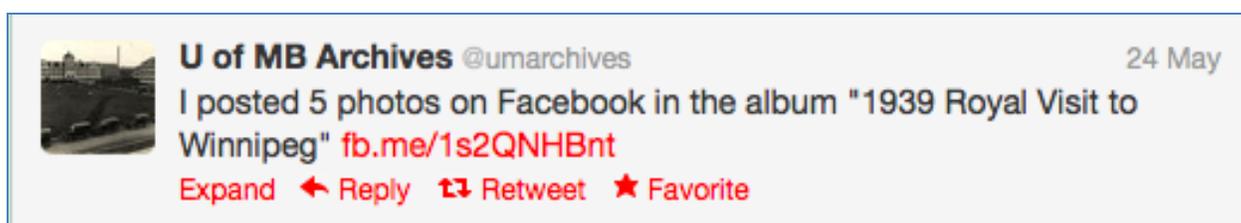
Figure 28: University of Manitoba Archives Twitter feed 24 May 2012 available at
https://twitter.com/#!/umarchives (accessed 24 May 2012)

The advantage of using a service such as Twitter is that it allows people who subscribe to

the Twitter account or "Followers" to re-tweet messages of interest to their own accounts.

[19] See *The Diary of Samuel Pepys* http://www.pepysdiary.com/ (accessed 21 April 2012).
[20] University of Manitoba Department of Archives & Special Collections, Twitter post, (24 May 2012) retrieved from https://twitter.com/#!/umarchives (accessed 24 May 2012).

In this way, far more potential users can be reached with a single message than a posting on a traditional blog or website where users will only find your content if they already have found the site.

A newer form of the blog model called "Tumblr" was started in 2007.[21]   Few archives seem to be using it, yet it combines useful elements of other platforms by allowing an ease of posting/use, with a display of a variety of visual media without the need to click through as you would on Twitter. The Tumblr about page says that you can "post text, photos, quotes, links, music, and videos from your browser, phone, desktop, email or wherever you happen to be." It boasts 57.2 million blogs with monthly page views of 15,926,789,120. The American National Archives and Records Administration (NARA) has several Tumblr feeds including the "Archivist of the United States of America" and "Today's Document," which allows followers access to a feed of featured documents from the NARA holdings.

The following example from 24 May 2012 shows the useful features of the Tumblr format, which include the use of a easily viewable digital image with corresponding textual context. It also allows users to "share" this post, which increases potential viewership as in the Twitter model, and also uses "tags," which allow viewers to find similarly tagged material in the stream. [22]

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[21] "Press page", Tumblr, see http://www.tumblr.com/press (accessed 25 May 2012).
[22] National Archives and Records Administration, "NARA Document of the Day 24 May 2012" retrieved from http://todaysdocument.tumblr.com (accessed 24 May 2012).
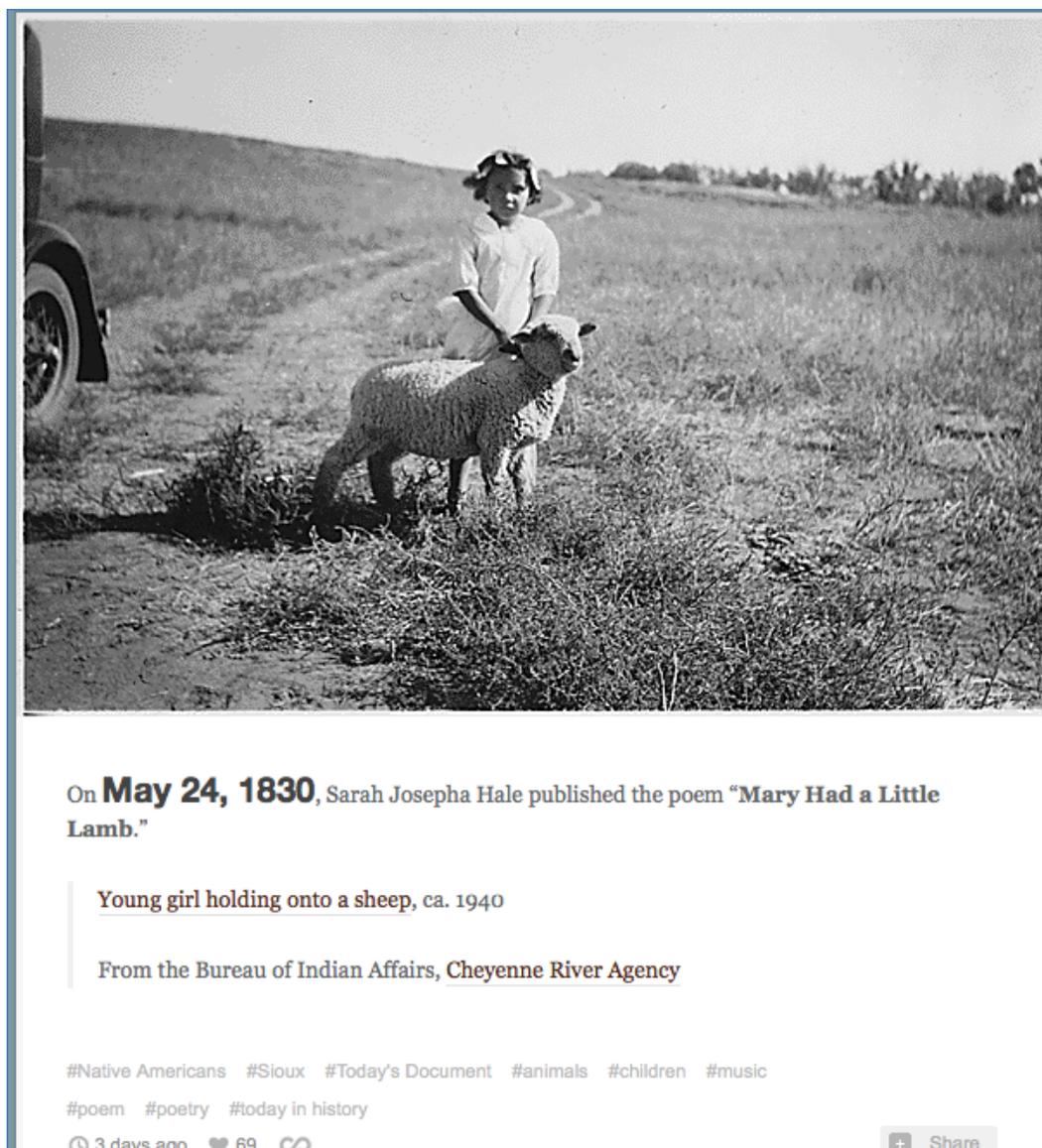
Community Sites:

The next category of 2.0 tools is community sites. This includes perhaps the most popular new media application category, that of social networking. The *Pew Internet and American Life Project* indicates that 61 percent of Americans were using social or professional networking sites in 2010 and of these users, the 18-29 year old group

reported an 86 percent user rate. [23] There are close to 200 active sites listed on the "List of Social Networking Websites" page of Wikipedia[24] and this does not include sites which no longer exist – a common phenomenon in the swiftly changing digital landscape.

The most familiar of the social media platforms is Facebook, which has the largest buy-in among users worldwide. Facebook was founded in 2004 and had its initial public offering in May 2012. They report 901 million monthly active users and an average of 526 million daily active users as of March 2012. Thus Facebook represents an extremely active platform for archives to utilize for outreach. As such an active application it is an ideal venue for archives to consider for conducting outreach activities, and there has been considerable use of Facebook by cultural heritage institutions.

Facebook is a great platform for outreach because there are a variety of different ways that it can be used to promote an institution and its activities. A basic page can be created for an institution that displays locations, contact information, links to other web applications such as a Twitter account etc. Used in this very basic way a Facebook page can act as a freely developed webpage for a small archives. In fact, Facebook will create a basic page for an institution using information derived from the Internet even if the institution does not initiated the page. An example of the Archives of Manitoba page created by Facebook uses information derived from the Wikipedia article of the same subject. [25] Claiming such auto-created pages allows an institution to customize and

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[23] "Usage Over Time spreadsheet", *Pew Internet and American Life Project,* see http://pewinternet.org/Static-Pages/Trend-Data-%28Adults%29/Usage-Over-Time.aspx (accessed 25 May 2012).

[24] "List of Social Networking Websites", Wikipedia, retrieved from http://en.wikipedia.org/wiki/List_of_social_networking_websites (accessed 23 May 2012).

[25] "Archives of Manitoba" Facebook place page, see http://www.facebook.com/pages/Archives-of-Manitoba/141384889220359 (accessed 25 May 2012).

control the type of information that it wants to be made available, even if it has no

intention of using any of the other social media features of the site.

However, more active use of a Facebook page provides an institution with a lot of

outreach possibilities. Facebook allows users to post updates about activities and photo

collections and events, all of which can be used to promote an archives within the

Facebook community and also to link back to material on traditional websites or other

social media applications. Because of its ease of use, Facebook requires little or no

training time for institutional representatives; in fact because it is so heavily used the

chances are that there will be an individual already working at an institution who is very

familiar with it through personal use.

The University of Manitoba Archives & Special Collections is an example of an

institution that has been using Facebook for several years. This screenshot of the banner

from its Facebook page provides contact information at a glance, links to location, and

images selected from its photo collection. [26]

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[26]*University of Manitoba Archives & Special Collections Facebook page*, see
http://www.facebook.com/umarchives (accessed 26 May 2012).

Further down the page a reader can find items that the archives has posted to its feed,

such as photos from the 1939 Royal Visit to Winnipeg from its *Winnipeg Tribune*

fonds[27]:

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[27]"1939 Royal Visit to Winnipeg", *University of Manitoba Archives & Special Collections Facebook page*, see http://www.facebook.com/umarchives (accessed 26 May 2012).

Figure 31: University of Manitoba Archives & Special Collections Facebook page – 1939 Royal Visit available at http://www.facebook.com/umarchives (accessed 26 May 2012)

As well, this tool also shows Facebook users who have "liked" the University of
Manitoba Archives page and other pages that the University of Manitoba Archives page
has in turn "liked". This feature allows users who have "liked" the archives page to
perhaps find other pages that are similar, and facilitates a web of connected, like-minded
users.

The timeline feature allows an institution to place images or information from its history along a timeline, such as posts about the start of the institution, even if they occur far before the start of social media like this post from 1978: [28]
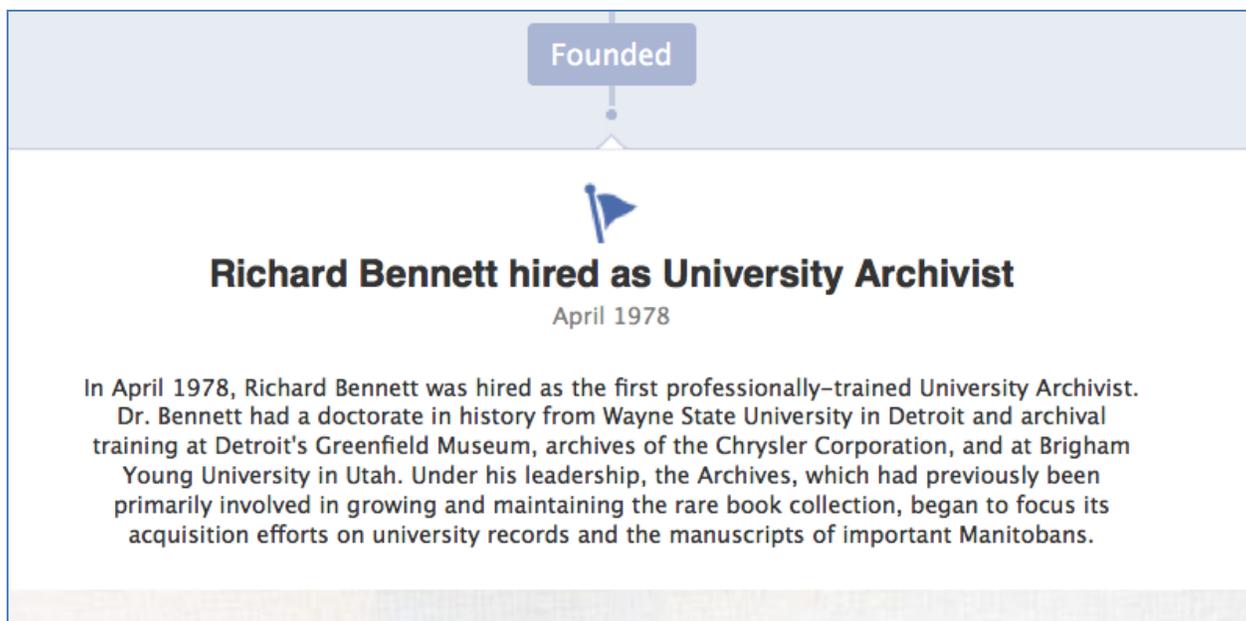
As well as providing a place for an institution to gather fans through "likes" and to post updates about its activities and holdings, Facebook also allows communication with users in several ways. If allowed by an institution's Facebook settings, users can post messages to the institution's Facebook page where an institutional representative or other user may post responses. Sometimes this is of concern to an institution, so this facility for outside users can be restricted, or a policy stating terms of use and what types of comments will be allowed can be developed in order to manage the information posted, and monitoring of the site can be delegated to an institutional representative.

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[28]"Timeline", *University of Manitoba Archives & Special Collections Facebook page*, see http://www.facebook.com/umarchives (accessed 26 May 2012).

In addition to communication via Facebook that is public for all to see, there is also the option to send a private message to the page representative. This is similar to an email message in that only the sender and recipients can view or respond to the message. If the institution decides that its Facebook presence is to be monitored more actively and delegates someone to be online during working hours, this message function can act as a live time chat feature that would allow the institution to provide a level of virtual reference service.

While Facebook is certainly a useful and easy tool to implement for archives to consider as part of their outreach activities, there are a few things to keep in mind, most of which apply to any site that is considered for use. Users should be aware of data use policies and how information is used and shared. For example, while users own the content that they post to Facebook and control how it is accessed subject to the owners' privacy and application settings, the "Facebook Terms of Use" state that:

1. For content that is covered by intellectual property rights, like photos and videos (IP content), you specifically give us the following permission, subject to your privacy and application settings: you grant us a non-exclusive, transferable, sub-licensable, royalty-free, worldwide license to use any IP content that you post on or in connection with Facebook (IP License). This IP License ends when you delete your IP content or your account unless your content has been shared with others, and they have not deleted it.

2. When you delete IP content, it is deleted in a manner similar to emptying the recycle bin on a computer. However, you understand that removed content may

persist in backup copies for a reasonable period of time (but will not be available to others).[29]

In addition, item 16.1 states, "You consent to having your personal data transferred to and processed in the United States". The loss of control over institutional data and its possible re-use or storage in the United States subject to the Patriot Act causes many organizations, particularly government ones that are perhaps held more accountable for public actions to give pause when considering a Facebook presence. As signing up for such a service indicates acceptance of these terms it should be a serious institutional decision that results in the adaptation of any third party application.

Instant Communication

As previously mentioned, communication with users is a key part of the appeal of the Facebook platform, and that site allows communication through wall postings, messages and a chat function. However, Facebook is not the only way that an archives can facilitate instant communication with its users. Many libraries have started using a virtual reference or digital reference service as a way to supplement their existing in person reference service. An early, and much less immediate form of virtual reference is the use of email enquiries, something that has been widely adopted in the archives world. Email technology has allowed this to expand to more immediate reference service similar to face-to-face contact, but which allows potential researchers from around the world

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[29] *Facebook Terms of Use*, retrieved http://www.facebook.com/legal/terms?ref=pf, last revised 26 April 2011 (accessed 26 May 2012).

access to a knowledgeable archivist who can help them with access to institutional holdings.

There are some commercial applications such as QuestionPoint[30] but for the purposes of this paper I will discuss the use of free instant messaging as it is more in the spirit of providing low-cost, easy outreach possibilities for an archives. In the library world, institutions often use more than one provider of instant messaging in order to be more available to a wide variety of clients. An information page on instant messaging at the Regina Public Library shows that the Library is active on Windows Live Messenger, Yahoo Messenger, AOL Instant Messaging, ICQ and Jabber. This means that the Library is accessible to a user who is already active on any of these platforms. [31]

They have also embedded a Meebo widget on the right-hand side of their website for immediate access to a user with a question who is already on their website. The staff person providing reference service needs to be logged in with the Meebo account that matches the institutions widget, and in addition to answering questions through text they can include links to websites such as finding aids, digitized images or database entries on the institutional website. In many cases archival research is more resource specific than library research, but this tool could provide a starting place for researchers' questions.

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[30] QuestionPoint was developed by OCLC and has a suite of services such as chatting and co-browsing of websites which were developed specially for library use. See http://www.oclc.org/questionpoint/about/default.htm .The cost of this program is only available with a consultation with OCLC staff but is based on a subscription model as are many of their other products.

[31] Regina Public Library, "Instant Messaging," *Ask a Librarian,* retrieved from http://www.reginalibrary.ca/asklibrarian/im.html (accessed 29 May 2012).

Although this is a great way of interacting with offsite researchers it does require staff time and, depending on how much interest there is in providing such a service, it may be manageable to staff by using existing reference staff during their shift in the research room, or may require dedicated staff or limited hours. In 2007 the University of Winnipeg used virtual reference to extend the hours that reference was provided to students by having the virtual reference manned by staff working from home.[32] While extending the hours of reference service may not be possible for already taxed staff resources, the use of students may provide a beneficial service to both an archival institution and student learning.

Ratings and Reviews:

Although discussed briefly in a previous segment, Flickr can be primarily seen as an example of a rating and review type of application that is applicable to the outreach and public service activities of an archives. While the previously discussed benefits of providing a space for digitized image collections and as a way to capture use statistics are great for an institution on a limited budget, there are other aspects of Flickr that are of interest to archives. Flickr allows users to organize their digital objects into sets (such as by creator) as well as into collections, which can hold a number of sets. Sets of photos can also be in more than one collection at a time, allowing photos to be grouped in different ways. It also allows them to be found by different user groups.[33] Flickr also

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[32] In 2007, while on staff at the University of Winnipeg library I was able to participate in providing virtual reference service.

[33] Flickr collections are a feature of a Pro Account and thus require a small subscription fee to use.

has a feature called "galleries" which allows other users to group your photos (if allowed access by your privacy settings) into galleries of 18 images of interest to them.[34]

Flickr also allows viewers to rate photos as "favourites" and to tag photos with terms that then facilitate the searching of other users. This is an example of Boston Public Library's 150 most popular "tags" with the size of the tag indicating its popularity.[35] Seeing how users view the images displayed and how they describe them can perhaps help an archives to better describe its holdings in the future.

Figure 33: Boston Public Library Flickr tags May 2012 available at
http://www.flickr.com/photos/boston_public_library/tags/ (accessed 26 May 2012)

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[34] "What is a Gallery?", *Flickr FAQ,* retrieved from
http://www.flickr.com/help/galleries/#957333 *(*accessed 26 May 2012)*.*
[35] "Boston Public Library tags", *Boston Public Library Flickr stream,* retrieved from
http://www.flickr.com/photos/boston_public_library/tags/ (accessed 26 May 2012).

Bookmarking:

Bookmarking tools share some of the organizational ideas of Flickr and allow users to assemble and organize information from a variety of sites into one place according to their interest. Early bookmarking sites such Delicious, known formerly as **del.icio.us** and founded in 2003, helped to popularize the term "social bookmarking" and the use of tagging.[36] A more recently popular bookmarking site, Pinterest has a more visual feel as it allows images to be "pinned" by users who can then add their own comments and file them under their own self-determined categories. Archives have used Pinterest in recent years to catalogue and make available digitized historical material from their collections.[37] In these bookmarking sites it is merely the "bookmarks" that are shared, not the files themselves, so there is no need for large storage capacity to hold multiple copies of files and they can be accessed from any computer through logging on to one's account.

While these early bookmarking sites are more about users collecting information from a large variety of places into one organized space, and thus not as applicable to institutional use (other than to possibly organize a set of research information and tools for potential researchers), newer versions of these sites have more potential for institutional use. Historypin was launched in June 2010 and boasts "116,158 photos, videos, audio clips and stories pinned so far". In their beta phase they partnered with 100 archives, libraries and museums to "pin" content to their site.[38]

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[36] "About page", *Delicious,* retrieved from http://www.delicious.com/about (accessed 20 April 2012).

[37] For example, the Pinterest site of the UK National Archives includes images in the following categories: Maps and Plans, Sport, Animals, Life at the National Archives, Adverts, Inventions, Faces, and Fashions. See http://pinterest.com/uknatarchives/ (accessed 18 August 2012).

[38] See Historypin website at http://www.historypin.com/ (accessed 25 May 2012).

The website was developed by the non-profit "We Are What We Do" which lists its long-term aims for Historypin as:

- o To get as many people as possible taking part in the history of their family, streets, country and world.

- o To bring neighbourhoods together around local history and help people feel closer to the place they live in.

- o To get people from different generations talking more, sharing more and coming together more often.

- o To conserve and open up global archives for everyone to enjoy, learn from and improve.

- o To create a study resource for schools and universities.

- o To be the largest global archive of human history.[39]

These lofty goals for the site set it up to be a sort of global virtual archives, and this is increasingly a possibility as the newer technology makes it easier and cheaper to put digital "archived" material online for the world to use. Archivists are aware that the goals for these types of "archives" are far from what traditional archives do, and that nothing can replace the safe curation and preservation of the archival original. However, we should not see archive-minded sites such as these as threats, but rather as partners in developing awareness that history matters and is of widespread interest. If people are interested enough in their historical objects to put them up online we can hope that they will take care with the originals (and perhaps donate them to an archive someday), and if

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[39] "FAQ's", *Historypin,* retrieved from http://www.historypin.com/faq/#title1 (accessed 25 May 2012).

people are interested enough to see and use the digital objects online they may find their

way to a physical archives to find even more documents that interest them.

Through use of Historypin, institutions can hope to help users make this

connection with an actual archives, and in turn make connections with user groups who

may not have found their resources otherwise. Historypin allows institutions to create a

"channel" on which they can post images, video, and sound and link it to a mapped

location using Google Maps. Photographic images of an internal or external location at

any time in the past can be pinned to the Historypin map by a user. If they are of a street

level view they can even be layered over Google street view. In the second point of their

instructions to users, Historypin offers the following advice: "Collect information – the

more details you can find the better, including the date, location, factual description and

any stories about it."[40] This suggestion of providing contextual information sounds

wonderful to an archivist's ear and elevates this tool over others such as Flickr as a good

historical tool of choice. Users can also add audio and video content to locations on the

map at which they were recorded.

Historypin seems very serious about the involvement of information providing

institutions and has an area of their site dedicated to assisting this segment of their users.

Some of the reasons that they give for becoming involved in the project are reasons that

resonate with the goals of outreach activities and include:

o Audience: Access to a new audience exposed to your institutional content through

the millions of page views and app downloads. They also provide promotional

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[40] "FAQ's," *Historypin,* retrieved from http://www.historypin.com/faq/#title1 (accessed 25 May 2012).

opportunities through featured placement on the site and their use of social media to promote institutional content.

o Community: The free Historypin app (for Android, Windows Phone 7 and IPhone) allows users to view the historical content on their smartphone onsite in the location it depicts which definitely takes archival records outside the physical walls of the archives! The Historypin local projects take Historypin into communities to engage different cultures and generations with the content.

o Transformation: The placement of historical images into the "rich, multi-layered archive" allows users to add their own stories and memories to their experience, thus transforming the historical object into something new. In addition, the opportunity for crowd-sourced metadata has the potential to enrich what is known about the original images.

o Education: The content placed on the site allows students and teachers to utilize the historical images in the classroom and also in the community in which it was created. The site is also developing features that will allow institutions to open their content to be located and geo-tagged.

o Institutionally friendly: Historypin provides tools such as a bulk up-loader to upload large amounts of content and to embed the institution's Historypin channel on their website. Historypin also provides downloadable PDF instructions and videos to assist in training staff in the use of the site. They also protect content by providing only low-res images on the site. Also, and perhaps most importantly for

institutional use, Historypin is a not-for-profit entity that takes any ownership of copyright of the content that is shared.[41]

This is an example of the San Francisco Municipal Transportation Agency (SFMTA) use of Historypin.[42] In their homepage they provide some information about their archival collection as well as a gallery of images on the lower part of the page:

Figure 34:San Francisco Municipal Transportation Agency Historypin page May 2012 available at http://www.historypin.com/channels/view/6202153/ (accessed 29 May 2012).

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[41] "Libraries, Archives and Museums homepage", *Historypin* , retrieved from http://www.historypin.com/community/lams/ (accessed 24 May 2012).
[42] "San Francisco MTA Archives homepage", *Historypin* , retrieved from http://www.historypin.com/channels/view/6202153/ (accessed 29 May 2012).

Their site shows that they have had 3716 channel views and that they have 14

fans, 3 collections and 187 pins. It also shows that they are part of 11 tours. The tour

function is an interesting feature of Historypin that takes the images into the context of

their creation. It allows the creation of virtual tours using historical images pinned to the

map. An institution can create these tours, or another user can create a custom tour using

their images, such as by a teacher for a virtual field trip. This next screenshot shows part

of a virtual tour using the SFMTA images:
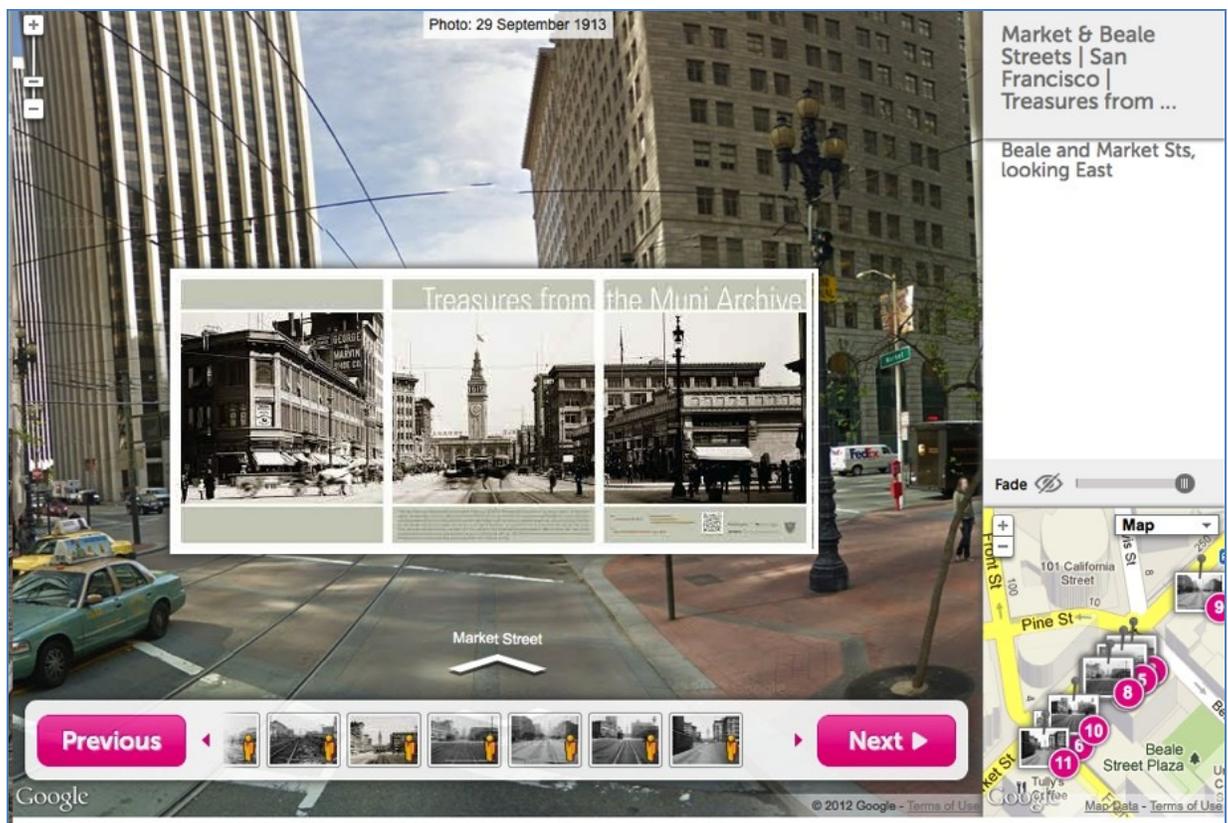
Figure 35: San Francisco Municipal Transit Agency Historypin tour page available at http://www.historypin.com/channels/view/6202153/ (accessed 29 May 2012).

In the tour you move through the Google street view in modern San Francisco

while viewing the historical images. It also places images on a historical timeline, shows

nearby content, and allows users to add stories. Here is an example where the historical

image is overlaid with the modern street view: [43]
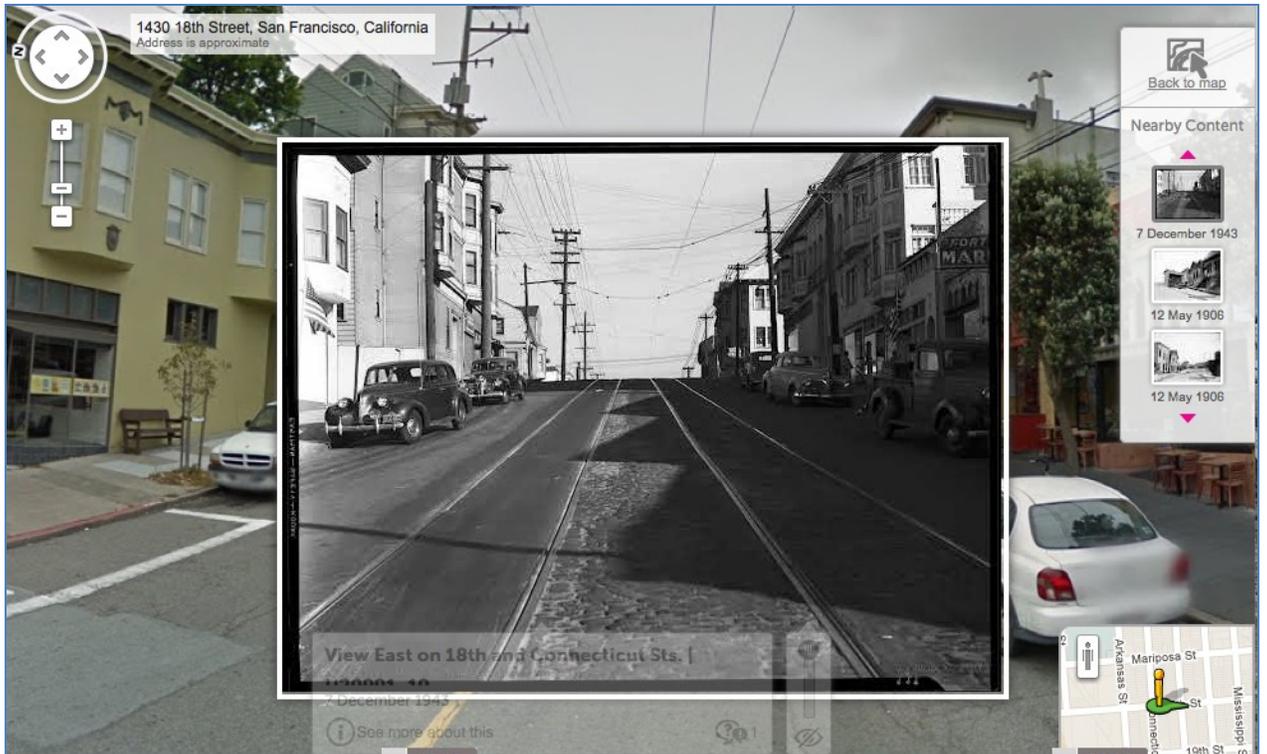
Figure 36: San Francisco Municipal Transit Agency Historypin - street view available at http://www.historypin.com/channels/view/6202153/ (accessed 29 May 2012).

It also allows users to click through to complete photo and copyright information

provided by the institution:

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[43] Municipal Transportation Agency Archives, *"View East on 18th and Connecticut Sts. | U20991_10, 7 December 1943 San Francisco"* Historypin, retrieved from *http://www.historypin.com/channels/view/6202153/* (accessed 29 May 2012).
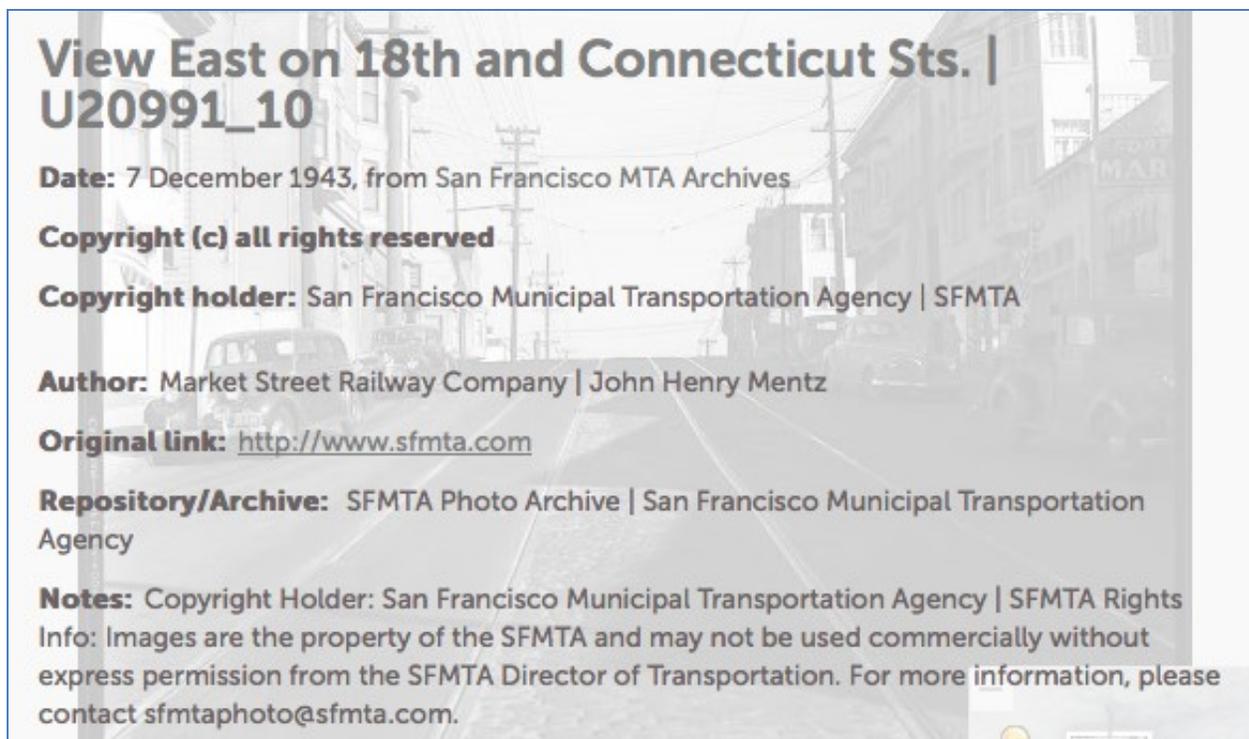
An example of the goal of community engagement through images is the Local

Projects part of Historypin, which aims to take historical content into the community.

Some images from the SFMTA channel were used to create displays in the community at

the Market Street Railway museum and on transit shelters throughout the city. QR

codes[44] on the posters take users to a mobile-optimized Historypin splash page where all

of the posters can be seen and users can download the Historypin app to their phone. An

additional interesting aspect of user engagement on the site is the Historypin Repeats

which are created with the Historypin smartphone app when users take modern

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[44] QR codes or quick response codes are small graphic black and white images similar to a UPC barcode which can be scanned by a smartphone app and allow quick access to information such as a website. From a use perspective they are preferable to using a URL because users do not need to type into their browser (or remember) the address information.

representations of historical photos on the site. This screenshot below shows a few which have been linked with images from the SFMTA site. [45]
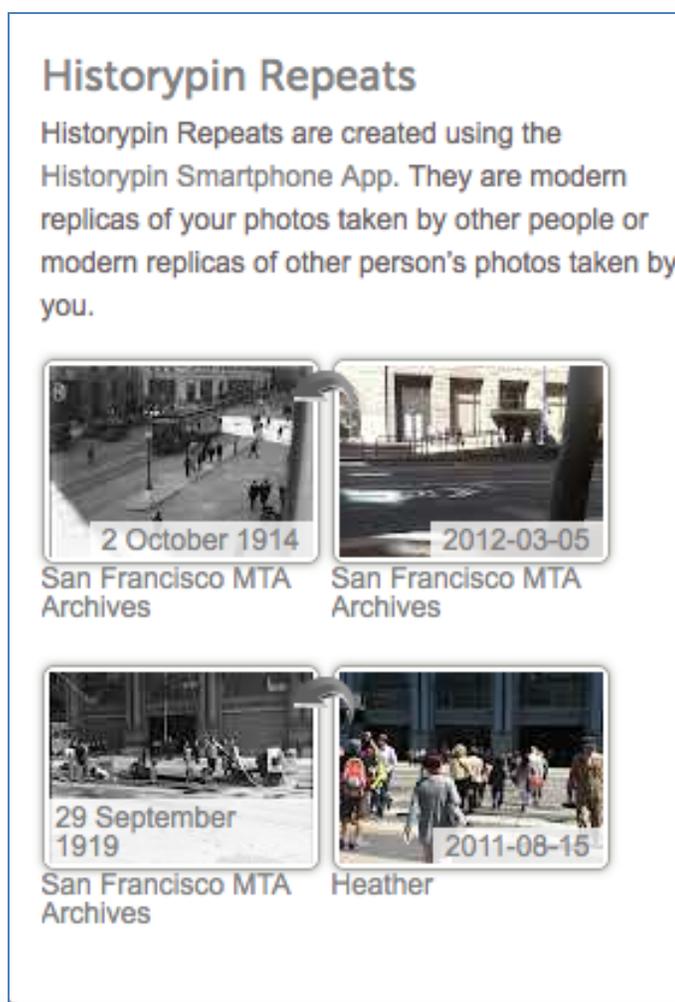
The site also has reporting features, which allow any user to report errors in information, location, and copyright infringement. The Historypin team also monitors

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[45] "San Francisco MTA Archives homepage", *Historypin* , retrieved from http://www.historypin.com/channels/view/6202153/ (accessed 29 May 2012).

content to ensure that it is not inappropriate or offensive and will make improvements to

content metadata through their own research and user suggestions.[46]

Media sharing:

A form of media sharing which is starting to be used in archives is the

development of podcasts. A podcast is digital audio or video content generally made

available to web users in a free subscription format. Users can download the podcast for

playback on their own device.[47] In addition to creating podcasts to re-broadcast public

programming events which have been held at an institution, they are also useful to

explain research at an institution or highlight aspects of the collection. Due to the

technological requirements podcasts are frequently done in partnership with other

organizations.

The BBC produced an excellent series of podcasts in 2010 called "A History of

the World in 100 Objects" to showcase objects in the collection of the British Museum.[48]

The podcasts are narrated by Neil MacGregor, Director of the British Museum, and are

about 15 minutes in length. Each episode in the series features discussion of a different

item in the museum's holdings and includes background historical information as well as

additional audio content, which makes for a multi-dimensional experience even though

you are not actually able to see the objects.

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[46] "FAQ's", *Historypin,* retrieved from http://www.historypin.com/faq/#title1 (accessed 29 May 2012)

[47] Kate Theimer, *Web 2.0 Tools and Strategies for Archives and Local History Collections* (New York, 2010) p. 57.

[48] See BBC. *A History of the World in 100 Objects* at http://www.bbc.co.uk/podcasts/series/ahow/all (accessed 29 May 2012).

Although not specifically podcasts, as they are streamed rather than downloaded and thus require an active Internet connection in order to be viewed, a similar product was created when the Hudson's Bay Company Archives partnered with *Canada's History* magazine for a series of short videos that are part of the "Trading Post" part of the magazine's website.[49] The purpose of the "Trading Post" is to celebrate the legacy of the Hudson's Bay Company and includes articles as well as videos. For example, an episode titled "Hudson's Bay Company Archives: Photos" features Debra Moore speaking to the breadth of the holdings of the Hudson's Bay House photo library.[50]

The National Archives and Records Administration (NARA) is an institution that has been very active in creating and using social media content on their website including the creation of podcasts. There have been a variety of podcasts created for various areas in the archives such as a set called "Presidential Archives Uncovered,"[51] which "broadcasts audio clips from the Libraries' collection, ranging from serious policy discussions between the President and his advisors to conversations among Presidential family members".[52] The podcast page includes a list of podcasts and topics, as well as links to download the podcast or to view a transcript of the audio content.

Creating this type of material in-house is perhaps more achievable for an institution with a large budget such as NARA, but it does demonstrate what is possible

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[49] "Trading Post", *Canada's History* magazine retrieved from http://www.canadashistory.ca/Magazine/Trading-Post.aspx (accessed 29 May 2012).
[50] "HBCA Photo Archive", *Canada's History* magazine retrieved from http://www.canadashistory.ca/Magazine/Trading-Post/Trading-Post-List/Articles/Hudson-s-Bay-Company-Archives--Photos.aspx (accessed 29 May 2012).
[51] National Archives and Records Administration. "Presidential Libraries Podcasts "Presidential Archives Uncovered*"* retrieved from http://www.archives.gov/presidential-libraries/research/podcasts.html (accessed 30 May 2012).
[52] National Archives and Records Administration, "Press Release August 2, 2007: Presidential Libraries of the National Archives Launch Podcast", retrieved from http://www.archives.gov/press/press-releases/2007/nr07-123.html (accessed 30 May 2012).

with this technology, and that outside partners are not necessarily needed if the expertise can be developed in-house. As technology continues to evolve, it may become even easier for a smaller institutions on a tighter budget to consider using this type of presentation of its holdings in order to attract a wider range of new users.

One of the more commonly used social media tools is the media sharing website YouTube. This is possibly because it has been around for a considerable time, at least by social media standards, having started in February 2005 and has a huge number of users. There have been tens of millions of YouTube channels created and there are hundreds of millions of users from around the world.[53] It is also extremely easy to use -- requiring with minimal knowledge of technology. It is similar to the user interface of Flickr or Facebook with respect to the ease of posting. It is also widely browsed with more than 2 billion views per day. Thus it is likely that someone in the archival institution would already be familiar with the interface. [54]

YouTube allows users to post videos to their "channel" (similar to the Historypin idea of a channel). The Archives of Ontario used its channel to showcase a series of videos, which documented its move to the York campus in 2009. [55]

Other archives have used YouTube to showcase videos about preparing for research and archives experience. An example from the University of Manitoba Archives

[53] "FAQ's", YouTube, retrieved from http://www.youtube.com/t/faq (accessed 29 May 2012).
[54] "Press Room", YouTube, retrieved from http://www.youtube.com/t/press (accessed 29 May 2012).
[55] The Archives of Ontario, "A Moving Story: Episode One", YouTube (uploaded 22 Dec 2009) retrieved http://www.youtube.com/watch?v=cEJ6q_Wb3_o (accessed 30 May 2012).

& Special Collections instructs users on how to properly access and cite archival records

at the university. [56]

Figure 39: University of Manitoba Archives & Special Collections -"How To Access Research Material from the University of Manitoba Archives" YouTube video available at http://www.youtube.com/watch?v=cwLYryOhK18 (accessed 30 May 2012).

YouTube also provides statistics on views of videos, "likes" by users and a place

for commentary. In the previous University of Manitoba video it shows that the video

has been viewed 2,428 times, liked by 6 people and a user has indicated in the comment

section that this video has been nominated for an award for library instructional videos.

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[56] University of Manitoba Archives & Special Collections, "How to Access Research Material from the University of Manitoba Archives," YouTube (uploaded 10 December 2008) retrieved from http://www.youtube.com/watch?v=cwLYryOhK18 (accessed 30 May 2012).

It can also provide more detailed statistics, which can help an institution know more about its viewers and their interest in material uploaded to the site.

The more detailed statistics page indicates that the first referral from a YouTube search for "University of Manitoba" occurred on 24 December 2008 and these search terms resulted in 118 views. YouTube also allows users to embed videos on their websites; the embedding of this video on the umanitoba.ca website resulted in 419 views. The statistics page also provides a graph of viewing events and details about users such as gender and worldwide location. Although this video is understandably most popular in the creating country of Canada, the map also shows that it has been viewed from as far away as Australia and India.[57]

The University of Manitoba Archives, like many other archives, has also uploaded archival material onto YouTube such as the film (Figure 20) of the 1948 Santa Claus parade in Winnipeg, which has received 15,002 views.[58]

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[57] University of Manitoba Archives & Special Collections, "How to Access Research Material from the University of Manitoba Archives – Statistics page," YouTube (uploaded 10 December 2008) retrieved from http://www.youtube.com/watch?v=cwLYryOhK18 (accessed 30 May 2012).
[58] University of Manitoba Archives & Special Collections, "Santa Claus Parade, Winnipeg, 1948," YouTube (uploaded 25 March 2009) retrieved from http://www.youtube.com/watch?v=1S55kTuqDfU&feature=plcp (accessed 30 May 2012).

Figure 40: University of Manitoba Archives & Special Collections - "Santa Claus parade, Winnipeg, 1948" YouTube video available at http://www.youtube.com/watch?v=1S55kTuqDfU&feature=plcp (accessed 30 May 2012).

In addition to the large number of views, users are able to comment on the video, and in this case a user was able to identify the location of the filming of the first part of the video as the corner of Isabel and Elgin. This added to the context known about the video. Through the use of tags, the uploading user can help interested people find their videos. In this case the tagged subjects include: "parades", "university", "Christmas" and "Santa Claus". When you click on the more information tab additional information such

as a brief description, format information, and a location code for the original material is provided, as well as the type of licence.[59]

YouTube, like most third party social media sites that an archives can choose for outreach, operates under a structured Terms of Use and Privacy Policy that institutional users need to be aware of and comfortable with. For archival purposes it is important to note that uploading users retain copyright to their uploaded content, but YouTube's terms raise similar concerns as Facebook's in that users grant YouTube a very broad license to use their materials. Section 6 C of the YouTube terms under the "Your Content and Conduct" states:

> You retain all of your ownership rights in your Content. However, by submitting Content to YouTube, you hereby grant YouTube a worldwide, non-exclusive, royalty-free, sublicenseable and transferable license to use, reproduce, distribute, prepare derivative works of, display, and perform the Content in connection with the Service and YouTube's (and its successors' and affiliates') business, including without limitation for promoting and redistributing part or all of the Service (and derivative works thereof) in any media formats and through any media channels. You also hereby grant each user of the Service a non-exclusive license to access your Content through the Service, and to use, reproduce, distribute, display and perform such Content as permitted through the functionality of the Service and under these Terms of Service. The above licenses granted by you in video Content you submit to the Service terminate within a commercially reasonable time after you remove or delete your videos from the

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[59] University of Manitoba Archives & Special Collections, "Santa Claus Parade, Winnipeg, 1948 information page," YouTube (uploaded 25 March 2009) retrieved from http://www.youtube.com/watch?v=1S55kTuqDfU&feature=plcp (accessed 30 May 2012).

Service. You understand and agree, however, that YouTube may retain, but not
display, distribute, or perform, server copies of your videos that have been
removed or deleted. The above licenses granted by you in user comments you
submit are perpetual and irrevocable.[60]

While the goal of any archives' outreach effort should be increased use of its holdings,
use of a service such as YouTube where you sign away some control to your content can
be troubling and should be carefully considered within the framework of existing
institutional policies. Outreach through use of social media is an exciting frontier for
archives, but should not be taken lightly without drafting a strategy and policies to guide
any social media activities. These policies should support the overall vision and mandate
of the institution.

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[60] See YouTube's "Terms of Service" at http://www.youtube.com/t/terms (updated 9 June 2010).

Chapter Three: A Framework for Implementation of a Social Media Strategy

What is the necessary framework for a social media strategy? As discussed in previous chapters, a framework is essential when considering any sort of social media activity on the part of an institution. A framework should include both a strategic plan or checklist detailing the scope of activities and expected outcomes, and a set of policies to support these activities. This chapter will deal with the development of both of these components for suggested use of social media to support the outreach activities at a mid-sized provincial archives in Canada.

For the purposes of this paper I have chosen to draft a plan and policies for the Archives of Manitoba. Although there have been some tentative uses of newer digital tools such as the development of the website discussed in chapter one, there has been no comprehensive use or exploration of the potential of Web 2.0 use in its activities. This imagined formal plan will follow this section as appendix A, while the concepts presented in it will be discussed in more detail in this chapter. I will contrast how other Canadian archives and other cultural information providers have used social media in order to strengthen and enhance their public image in order to present a case for the possibilities and goals that Manitoba could achieve.

I believe that through careful and planned use of social media archives can become more visible and relevant to the society they represent, and that embracing these media as tools is key to archives' survival in a society increasingly interested in immediate, interlinked, global and intangible information. In a society greatly concerned

about the faster, newer and 'flashier' way of communicating, I fear for the survival of archives and their massive holdings of traditional records; if archives cannot find a way to connect and interact with users raised with social media, and make themselves more relevant and sustainable, there may be no way to learn about our time and what is "old" for future generations.

Canadian archivist Barbara Craig stated in the early 1990s that the language of consumerism in archives was not new. I would add that it is certainly not new in 2012. She says that there has been reluctance to discuss this aspect of the archival environment, and how to balance service to researchers with a devotion to the records while maintaining the "unique character of archives."[1] While she states that our "clients" are the records in our care, and the "products" are our researchers I would disagree with this statement as applied to the current archival environment. Perhaps what is different in my own examination of outreach activities some twenty-two years later is the emergence of many, many other organizations, individuals, and businesses willing to use our records for their own purposes in the digital world. Some very successfully and with good intentions, and others who either do not understand the importance of context, the original record, and citation, or choose to dismiss them as inconsequential.

I see that archives are very much in competition with these other information providers and while archival records are not necessarily "for sale" they are the valuable commodity that is being exchanged. There is a demonstrable and growing interest in the types of information that archives can provide and institutions can either choose to "compete" or engage with the "consumer public" or we can realize that others will do it

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[1] Barbara Craig, "What Are the Clients? Who Are the Products? The Future of Archival Public Services in Perspective" *Archivaria* 31 (Winter 1990-1991) p. 137. In this passage she is speaking specifically of Terry Cook's critique of the focus on access and public service.

for us, perhaps in ways that we are not comfortable with.[2] As much of archival material is

beyond the control of copyright (if the archives even hold copyright), it is well beyond

our control in the legal sphere to control outside access to our records. Nor should we

even be considering that, as archives should always be about access. For if people cannot

use archives there is no point to all the resources that go into preserving and managing

them. The alternative to ceding this control over access to our records is for archives to

compete at least at some level with these "others" by creating a place in the digital sphere

where we can speak about our records and communicate with users in the ways that we

choose, and with our unique archival perspective on the information being provided.

To set the stage, I will clarify what is being done already with social media

(beyond the use of Web 1.0 such as websites) in the Government of Manitoba

environment. The Government of Manitoba has a social media directory which indicates

participation in the following social media platforms: Facebook, Twitter, RSS,[3] and

YouTube. In the Facebook section of the directory they list two Manitoba government

sites using Facebook: a general one, which represents the Government of Manitoba[4] and

a specific one which represents Apprenticeship Manitoba[5] as well as linking to 31 other

government/public Service organizations in Manitoba. The government site is fairly

active, with about 31 posts for the month of May 2012. The Apprenticeship page had 8

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[2] Ancestry.ca has 129 million searchable Canadian family history records available and it linked with the global Ancestry network of over 9 billion searchable international family history records. See the overview page of Ancestry.ca at http://www.ancestry.ca/cs/legal/Overview (accessed 30 May 2012).

[3] RSS stands for Really Simple Syndication and is a way of allowing subscription to specific news feeds and updates which are digitally published.

[4] See the Government of Manitoba Facebook page at http://www.facebook.com/ManitobaGovernment (accessed 30 May 2012).

[5] See the Apprenticeship Manitoba Facebook page at http://www.facebook.com/ApprenticeshipManitoba (accessed 30 May 2012).

posts in May 2012 and only 24 from 1 January 2012 to the end of May which does speak

to the difficulty of creating content when it is drawn from just one area as opposed to

from the entire government.

The general Government of Manitoba Facebook page posts a variety of

information of interest to the general public including links about Manitoba activities

such as the Commuter Challenge in June, links about Manitoba regulations such as

camping, fire bans, and recycling, and links to outside articles such as one on sun-tanning

beds and skin cancer published by the Canadian Dermatology Association. They have

also used a variety of ways of posting information, such re-posting from Twitter using

Hootsuite,[6] using links to videos, documents such as press releases and links to other

government websites. This makes the page seem more lively and interactive; if

something is of greater interest the user can click through for more information.

The Twitter accounts listed on the Government of Manitoba Social Media

directory include a general government feed - @MBGov, as well as a feed for Manitoba

Road conditions and one for the Canada/Manitoba Business Service Centre. Again, the

directory also points to the Twitter feeds of other government/public service

organizations in Manitoba. The general Twitter account for the government is active

with multiple tweets per day. In addition to making use of hash tags[7] to categorize

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[6]The use of a program such as Hootsuite, (see http://hootsuite.com) has made the job of creating content easier by allowing the automatic re-use of material across multiple platforms. Programs such as Hootsuite allow the user to post automatically across several social media profiles and the pro version also provides some statistical tracking. Hootsuite works with Facebook, Twitter, LinkedIn, Google+ Pages, Foursquare, MySpace, WordPress, and Ping.fm, as well as other apps through its app directory.

[7] Hash tags are the use of the number sign along with keyword or phases made without spaces. For example: #mbfire, which is included with posts about the forest fire situation in Manitoba. They can help categorize posts so that users can narrow in on similar posts that have been given the same hash tag.

tweets, the government has linked to outside pages using shortened URLs and has reposted tweets from other Twitter accounts.

The YouTube presence on the social media directory includes a link to the Manitoba government channel as well as links to other government/public service organizations. The Government of Manitoba YouTube channel has 26 videos posted and 39 people who follow this channel. This seems to be a small amount of contact for the expenditure of effort, however the 26 videos have received 44,539 views so the videos are certainly being found even if the public hasn't been "following" the channel as a general rule.

The existing outreach and public service activities of the Archives of Manitoba are primarily of the Web 1.0 variety such as the website discussed in chapter one, and respond to offsite enquires via email, as well as the more traditional variety such as research room reference service, tours, and project-based programming such as exhibitions mounted in-house and occasionally at other locations. There is also a database of archival descriptions and listings called Keystone available on the website and a series of focused web exhibits called "RearView." The research room is open Monday to Friday from nine a.m. to four p.m. and is generally staffed by two archivists who assist patrons through the use of public access terminals and paper-based tools such as finding aids and card catalogues. For the reference desk staff this outreach and public service work comprises a varying percentage of their overall duties and there is no full-time designated reference or outreach staff.

Outside of the reference desk hours and searching via the Keystone database on the website, interactions with the archives occur in very limited ways through the

occasional afterhours programming such as Doors Open or an activity such as a film night. This leaves the average working person at risk of never setting foot inside the building or even being aware of what the Archives of Manitoba is or what it does. A new conceptualization of outreach through social media can change this reality, and even if interacting via Facebook or Twitter does not make it any easier for this average person to find the time to visit during opening hours it might make them more aware of what the archives does and why it's important. Having an increase of people in society with this knowledge can help when difficult funding considerations are being made and the archives needs advocates in the community.

If this is where the Archives of Manitoba is in relation to social media, what is the framework for moving into social media outreach? The tools that are necessary are: policies to direct the general activities regarding social media use in government, and a plan that discusses the specific social media use to be employed by the archives. This includes how it will be developed, how it will be carried out, and how it will be measured.

Policies:

Policies govern the overall behavior and procedures for government activities and employees, and in this case need to include:

1. Those that govern how social media should be used by employees of the Government of Manitoba both personally as well as in their capacity as civil servant or voice of the government.

2. Those that govern how content is created and vetted to ensure it is in line with government policies.

3. Those that discuss the terms and scope of moderation of outside content.

4. Those that address the terms of use agreed to by the user of the media content.

As the Government of Manitoba has made some inroads into social media use there are some policies already developed. These include a Terms of Use[8] document that specifically refers to YouTube content but could be applied more broadly, and a Moderation and Privacy Notification[9] document which is broader in its application. These two policies cover some of the basics of the third point of policies above. The Moderation and Privacy Notification covers the scope of moderation by stating that the government is not committed to replying to all comments on social media platforms, but will participate whenever possible. It also outlines that postings by others on Government of Manitoba social media websites do not necessarily represent the views of the government. It states that these sites are regularly monitored and that Government of Manitoba staff may participate in online conversations as well as moderate them. The terms of moderation in which inappropriate comments may be removed is also outlined.[10]

The policy also warns users to protect their personal information and attempts to protect the government from any liability occurring as a result of the use of information provided to the sites by third parties and any liability resulting from use of information on

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[8] Government of Manitoba, "YouTube Terms of Use", retrieved from http://www.gov.mb.ca/socialmedia/youtube/termsofuse.html (accessed 20 April 2012).
[9] Government of Manitoba, "Moderation and Privacy Notification", retrieved from http://www.gov.mb.ca/socialmedia/notification.html (accessed 20 April 2012).
[10] Ibid.

the site which may be incorrect. The YouTube Terms of Use document is similar in that it refers to the moderation policy and repeats the need be conscious of privacy while using a public site like YouTube. It also outlines that the Government of Manitoba is only able to respond during regular business hours, which is somewhat problematic and contrary to the 24/7 approach of the social media world, even though it is the reality of the government work environment.

In addition to these policies, which cover moderation and terms of use, there should be a policy that covers employee use of social media whether on their own private time or whether acting as the voice of a government department. This is important because it acknowledges that employees may wish to speak about or promote activities in which they are involved through their own private accounts. As this would result in increased exposure, it should not be discouraged. The policy should clarify what sort of communication is permitted. This would be similarly applicable to how any communication about government activities is governed through HR non-disclosure policies. The BBC states in its Social Media Guidance document that within personal social media activity, and not under the name of the BBC, staff are permitted to say that they work for the BBC, and they can discuss activities, but it should be made clear that they are not acting on behalf of the organization. Also they should not state anything that reveals confidential information, compromises their impartiality or criticizes colleagues or BBC policies. Above all, employees should be aware that they are being seen as a representative of the organization and should act accordingly. If they feel that something that they are doing or wish to do may constitute a conflict of interest they are requested to

discuss it with their manager immediately.[11] This is a very good model for this type of

policy and falls in line with generally accepted standards of behavior regarding business

communication.

The other necessary policy deals with how content is created and vetted before it

becomes public. There are different ways of handling this. Government information is

usually provided by a specific communication department. But in the swift-paced social

media environment it becomes cumbersome to vet all content through a communication

department. The Archives of Manitoba could benefit from having in-department

communication staff that had authority to take advantage of social media. Another way

of dealing with balancing the rapid pace of communication and the need to comply with

official Government of Manitoba communication guidelines would be to have a clear set

of types of communications that could be drafted and approved in-house and the types

that need to go through the higher level of the communications department. The in-house

communications could include announcements of activities, promotion of resources (such

as a document of the day or RearView exhibits) that point to existing web resources, and

routine communications such as answering questions about facilities and programs or

providing reference service at a personal level. In the case of in-house communications it

would still be a good idea in most cases to have two designated individuals review

content before it is posted to ensure it is both in line with the institutional position, as

well as grammatically correct! Things that could go through the higher level would be

initial plans for social media initiatives, major changes to online content or exhibits,

policy changes and enquiries from the news media. Instead of seeing the in-house level

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[11] ___, "Social Media Guidance", *BBC* (last updated July 2011), retrieved from
www.news.bbc.co.uk/2/.../14_07_11_news_social_media_guidance.pdf (accessed 20 April 2012).

as something new, it should be conceptualized as the extension into the virtual world of the type of communication that already exists in the archives in individual interactions of staff with the public.

Plan:

Before the Archives of Manitoba embraces the world of social media it is important to have a plan in place to ensure that the use of social media is being employed in a systematic and controlled way to achieve specific goals of the institution. This is important so that staff and monetary resources are not needlessly expended in an unsustainable or ultimately frustrating way. If the social media initiative is not planned it will result in a poor representation of the institution, and possibly be seen as a drain on staff rather than a satisfying part of its work. There are several parts to a plan, and these concepts are all similarly repeated through the established literature on developing a social media presence.[12]

Baseline measurement:

The first part of the plan is to determine where the institution currently stands with outreach activities. This baseline measurement for the Archives of Manitoba was covered earlier in this thesis through an examination of the history of the digital public face of the Archives of Manitoba (through the website for example), as well as the

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[12] For an example see *The Library of Congress Strategic Plan Fiscal Years 2011-2016* available at www.loc.gov/law/news/strategic_**plan**_2010_FINAL.pdf (accessed 18 August 2012), "Social Media Handbook Appendix A: Social Media Strategy Worksheet." Vanderbilt University available at http://web.vanderbilt.edu/resources/social-media-handbook/appendix-a/ (accessed 21 April 2012) and "Social Media Checklist." University of Oregon available at http://webcom.uoregon.edu/socialchecklist (accessed 20 April 2012).

discussion earlier in this chapter regarding outreach and public service. An additional important consideration is to determine whether the institution is technologically ready to adopt social media. For example, in the case of the Archives of Manitoba it would be wise to ensure that all aspects of existing digital infrastructure are accessible using mobile devices before proceeding with social media tools.

In addition to this it is important to survey the general landscape. A key question to ask is who else is participating in the historical information environment of Manitoba? Manitoba is home to a wealth of historical information providers and cultural institutions, many of which are already active in social media. All universities and colleges have a social media presence, and some like the University of Manitoba Archives & Special Collections have a well-developed presence with dedicated staff for this initiative. The University of Manitoba Archives maintains a presence on Facebook, Twitter and YouTube. The University of Winnipeg Archives also uses Facebook and Twitter to keep connected with potential researchers, as do the Winnipeg Art Gallery and Manitoba Museum. So these technologies are all fairly standard in the Manitoba environment.

Other provincial archives are also more active than Manitoba in the social media world. Both the Archives of Ontario and the Nova Scotia Archives are active on Twitter, although it is very difficult to find a link or mention of Twitter on the Archives of Ontario's website. This lack of reference to social media activities on their own website somewhat defeats the point of being active in social media at all, as it does not encourage users to connect with them in these newer, interactive environments. The Nova Scotia Archives are also active on Facebook, Flickr and YouTube, and uses its homepage to promote its partnership with the third party historical information site Ancestry.ca.

Define Goals:

The next thing to consider when implementing a social media strategy is to determine what the goals are. Knowing what the expected outcomes are will help to structure the kind of communication in which the archives engages and will allow the archives to measure success. Having specific goals in mind will also help to support a case for introducing social media in a department such as the archives that has little formal experience with it. Here is a suggested list of social media tools the Archives of Manitoba might start to use in order to expand its reach beyond its walls:

Facebook: This is a good choice because it is used almost worldwide. Through the web-like relationships formed by connections between friends and friends-of-friends on this site the archives would be exposed to a large number of potential new users. Facebook would also provide a secondary place of contact beyond the website, particularly useful if the actual website should go down temporarily. As the Government of Manitoba has already employed this tool it would appear that any concerns about the Terms of Use have already been designated as an acceptable risk for doing business.

Twitter: Although it has a smaller user group, this tool is even more dynamic than Facebook because of the way its communications work. If you post something on Facebook and have 100 followers then 100 people find the information that you have posted. On Twitter the information floats more actively out into the world through the mechanisms of re-tweeting things of interest. In this case, although you may have only 20 followers if each of them re-tweets the message to each of their 20 followers you have

already reached 400 people, and this information is likely to continue to move farther and farther into the "Twitterverse".

Historypin: This is a newer technology but a very exciting one as discussed in the previous chapter, particularly as it has a focus on use by archives and historical information providers, as well as educational opportunities. There has been some use of Historypin by Canadian archives, and it presents a really interesting way of having the public interact with the historical record. The Nova Scotia Archives says that it is the first archive in Canada to use Historypin extensively.[13] Photographs of the aftermath of the 1917 Halifax Explosion were uploaded into the app in time for the anniversary of the explosion. Users could then compare photos of the devastation with present-day Halifax. Lauren Oostveen of the archives sums up the natural affinity of archives with social media tools in an interview with the *Chronicle Herald* when she says, "Archives are almost custom-built for the social-media age in terms of great photos and film and audio content just waiting to be shared," and "I think there's a real significance in trying to reach people where they are and trying to make that transition a little bit easier in making libraries or archives not scary, foreboding places to visit."[14]

The Archives of Manitoba could use its rich holdings of photographic, video and audio material in the Historypin app in order to make such connections with present-day locations. This would be a rich resource for educational opportunities inside and outside the classroom, which would strengthen the Archives of Manitoba's existing activities in this area of outreach. This is particularly important in view of recent changes to the history curriculum, which identify the use of primary source material as a priority.

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[13] James Keller, "Apps Offer Journeys Through the Past", *Chronicle Herald* (Halifax) (6 January 2012) retrieved from http://thechronicleherald.ca/artslife/49267-apps-offer-journeys-through-past
[14] Ibid.

Having material in Historypin would allow teachers to use these resources to construct

lesson plans customized to their classes without a heavy reliance on the archives' staff

time or in person visits to the archives by teachers for preparation – often very difficult to

achieve within operating hours.

As exposure to technology and its use within the Archives of Manitoba

environment grows, it could consider the use of other social media tools, such as

supplementing its in person reference service with a virtual reference service as outlined

in chapter two. As its online holdings increase, particularly once the archives acquires the

capacity to link images to the descriptive record, this would make the virtual reference a

valuable part of its communication with the public. Virtual reference would be especially

valuable if it could extend operating hours through the use of archives interns at remote

locations and extend service to users in remote locations.

In addition to setting goals, some thought should be given to how the archives

will support these programs within its existing communication structure. A tag line could

be added to outgoing emails and letters, and the social media symbols could be added to

business cards and public communications as well as linked on the website. When

viewing a descriptive entry in the Keystone database, a link could be added which would

enable the user to share this entry through social media platforms. Critically important is

that the representative widgets which link to the social media accounts on the various

sites be incorporated into the archives' existing web presence in an easily findable way.

This is important because it will both legitimize the archives' presence on these sites (e.g.

these profiles are not just the work of a rogue archivist), as well as potentially attract

current users to these sites even if this is not something in which they are already

participating. In this way archives can connect with both social media enthusiasts as well as more traditional clients, thus creating a diverse online community.

Identify Audience:

Part of setting goals is to identify the intended audience or audiences for your communications. The National Archives and Records Administration is one of the most active users of social media with over 14 different Web 2.0 tools listed on its website and multiple profiles on each platform representing the views of different areas of the archives and different staff members. In its social media strategy document from 2010, it states that there are three main communities that it is seeking to engage through social media: "our staff community, the government community, and citizen archivists".[15]

The Archives of Manitoba could identify its primary audiences as:

o Students, because they are already well versed in social media but perhaps not very knowledgeable about the Archives of Manitoba;

o Remote Researchers, because this gives the Archives of Manitoba the opportunity to provide friendly reference service and communication to clients who are unable to visit its physical location;

o the Scholarly Community, because social media provides an opportunity for dialogue about the archives' holdings similar to a virtual conference space, and as new academics enter their field of study they are more and more comfortable with discourse in a virtual world;

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[15] National Archives and Records Administration, "Social Media Strategy" (last updated 8 December 2010), retrieved from http://www.archives.gov/social-media/ (accessed 20 April 2012).

- o and Manitobans in general, because the archives is mandated to serve all Manitbans, and younger generations of Manitobans, so-called "millennials" who were born after the year 2000, expect to be able to communicate in the digital world and find their information there.

Plan Content:

Content should be derived from the records in the Archives of Manitoba's holdings, as the record is focus of what the archives does. Content should be regularly updated and conversational in nature to match the overall casual tone of social media. Content could also be tied to upcoming events such as the anniversary of the arrival of the Selkirk Settlers or the Pan Am games. It could also be focused on areas of known interest such as topics in the Manitoba history curriculum or known courses that utilize the archives and its resources. Content can also highlight already developed resources such as the RearView exhibits, thus exposing them to a new set of potential users. Wherever possible, content should be linked back to the original record and its description so that users have the opportunity to explore further and context is maintained. The content can be chosen from well-used material in order to make it even more accessible, but under-used records can also be a good area of focus as that allows the archives to showcase material that it feels is exciting. Content should be organized and developed through one designated "communicator" but ideally the entire archives staff should be encouraged to provide content for inclusion, with inspiration taken from its daily work activities. Thus any content becomes "the voice" of the institution.

Develop Resources:

Required resources include staff training on the social media applications being considered for implementation, access to these applications from workstations at the archives, and the support of management and the communication and information technology departments. Training on social media may be required at differing levels depending on the staff involved in the implementation. As well, there should be some training on communication principles in order to have the ability to create stronger, more engaging content; communication with the public is not always a skill set that archivists already possess. In order to effectively promote and use these resources they should be readily available to all staff in addition to those involved in drafting content, as well as on the public access terminals in the research room so that they can be explored in-house by researchers.

Support from management and other departments is critical to the ongoing sustainability and success of this outreach plan. There needs to be a commitment in place to support the outreach activities for a defined pilot period and beyond, and to revising the plan as ongoing assessment of the activities is made. It often takes time to develop an online community and it is only in the long term that benefits will be realized. Much like with in-house reference service, it is the long-term connections that archives make with repeat visits that "sell" an institution.

As this is in many ways a new way of conceptualizing outreach, it is key that it be integrated into the overall institutional and departmental plan instead of being placed on one individual's work plan in an ad hoc manner. Development of an active online community can assist in achieving departmental objectives such as engaging online users

and committing to place resources online for remote access. It also provides a new way to measure use in an environment where traditional measurements such as research room visits are declining.

Identify Communicator:

A key part of this plan is to identify a staff person who will be responsible for developing and organizing content for inclusion in the social media effort. This would be in conjunction with staff throughout the institution, which should be encouraged to suggest content drawn from the day-to-day work. This could include answers to interesting reference questions. If something is interesting to one person it would probably be interesting to a community of users. It could also include collections or items of interest discovered while processing or describing a collection, and commentary on the process of making records ready for public access, or where records have come from and their history before coming to the archives. Upcoming events or activities that the archives or its staff members are going to be involved in could also be promoted, as could reporting on events once they have been held.

It is important to develop content which although grammatically correct and aligned with institutional policies is also casual and chatty, the better to engage with users in a conversational way. Unlike a web exhibit or published brochure, this content is not about formally setting down content in a published environment, but rather more like a conversation. In this case the conversation is taking place in a digital space instead of a research room. As in any conversation it is important that the archives not always speak about itself; the whole point of the digital environment is conversational engagement with

users. In this way, the archives should be sure to link to other institutions' content, respond to comments promptly, and ask questions of community members. Key measurement points for social media include: total online community size, which, more importantly, demonstrates a growth in community; the amount of referrals from social media sites; and the amount of social impressions or how often the institution is mentioned.

Define Assessment:

Lastly, the means of assessment need to be considered and a timeline of assessment needs to be developed. What are the goals of the archives with the use of social media? Is the archives looking to find new users, expand access to its holdings and resources, or promote itself? Part of setting the goals above is also being able to measure the impact of these activities and whether these goals have been achieved. The Archives of Manitoba can measure the following through the use of social media:

1. Increase new users of the archives: As the archives is already aware of its baseline user group through researcher registration, it can track new registrations. The addition of a new component of the registration form can ask about how the client has heard about the Archives of Manitoba, or reference desk staff can keep a tally by asking researchers personally. New users could also be defined by the amount of users who "like" a Facebook page or by the amount of followers on Twitter or other sites. In many cases these people may be existing clients, but this is strengthening the relationship with them outside the archives walls.

2. Promote the Archives' holdings and activities: The Archives of Manitoba has a strong website with a descriptive database. The use of linking to items from this database or other web content such as exhibits can increase the visibility of these already created resources. Social media activity could also promote events that the archives is already participating in such as film nights, Doors Open, and conferences to a wider audience. Being able to count web hits and referrals would provide a way of measuring the viewing of these various materials.

3. Increase the ways in which the archives communicates with clients: Although use statistics of the archives have generally focused on physical visitors to the archives building, it is important to note that this is increasingly not the way it is communicating with new users. The technology explosion of the past few years means that more and more people from around the world can be virtual clients of the archives with little effort. These are still very real clients and their presence should be measured.

By monitoring these new style client interactions, asking in-house researchers how they found out about the archives and its resources, and developing new ways of tracking this form of use alongside traditional research room use, the archives can demonstrate to management and funders that it is an information institution that remains relevant and engaged with the public in any sphere of activity, digital or physical.

Conclusion: New Relationships, New Conversations, New Frontiers

How much power and control do we want users to enjoy? How much power do we, as archivists, wish to share? Should our interfaces reinforce archivists' perspectives on what constitutes an archives or should we enable users to construct their own notions of archives based on the needs or values that matter most to them?[1]

Archives have always been about use to some extent for what would the purpose of ensuring the safety of documents be if it were not for someone to use them in some way? In the first century or so of formal Canadian archival activity, from the appointment of Douglas Brymner in 1872 to the mid 1980s, interaction with clients occurred primarily as person-to-person contact through the means of in-person reference service, research enquiries, correspondence, phone calls, and donor meetings or through content-static means, such as publications, travelling exhibits, and published catalogues. The late 1980s and early 1990s saw a re-evaluation of the outreach function in the broader context of archival activity brought on by increased interest in the changing information needs of society and the evolution of recordkeeping, the medium of the record, and the role of creator and user.

This was brought on to some extent by the changes that newly developed technology was playing in record creation, records management, and communication through the popularization of email and institutional websites as a key tool of

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[1] Margaret Hedstrom, "Archives, Memory, and Interfaces with the Past," *Archival Science* 2 (2002): 24. 22 p. 42.

communication. In addition, the Public Archives of Canada expanded its focus further beyond scholarly clients to include Canadian society more inclusively. This coincided with the development of increased societal interest in Canadian and personal history as exemplified through the growing genealogy movement. The development of the PAC website furthered the reach of that archives into the greater world. Perhaps due to the growing visibility of the archives and user expectations in the late 1990s, PAC moved towards a more results-based approach -- similar to a corporation needing the support of shareholders. This corporate world mentality is a somewhat uneasy one for archives. The difficult or impossible balance can perhaps be best summarized through the commitment of Library and Archives Canada to have its resources digitized by 2017, contrasted with the budgetary cuts and lack of support for the rest of archival activities, all of which are necessary for the final digital product to be completed and useable for future researchers.

In contrast, the Archives of Manitoba has taken a more balanced and measured approach towards the changing world of technology and communication. Its primary use of technology as outreach continues to be the website, developed in the early 1990s, and its successive improvements such as the addition of the Keystone descriptive database. Outreach and public service at the Archives of Manitoba primarily occurs within traditional means such as the reference room, tours, and exhibits; this is sometimes a challenge within the limited resources allotted to all archival activities. These pressures and a strong representative collection of Manitoba records make the Archives of Manitoba a perfect candidate for considering a new form of outreach using the social media tools recently available. These tools, which can facilitate a dialogue with clients, are less resource heavy than other means of outreach and also have the interactive nature

of both casual research room conversation, and the interactivity that new users expect from the digital environment.

As Margaret Hedstrom stated in 2002 a technological interface serves as both boundary and mode of transmission between goods, people, information and ideas.[2] The continuing development of Web 2.0 tools has only enhanced this degree of permeability in the interface and communication potential between institution and user. Communication has increasingly become a two-way street; instead of an archivist mediating knowledge strictly to the user, the archives can learn from the user as well, both additional information about the records as well as the users' use and re-use of archival information. The public has always been at both ends of the archives, both at the start as record creator and at the end as a user of the archival product; however, Web 2.0 allows the using public to be more involved throughout the archival process and within the archival environment.

While this thesis has focused solely on how the function of outreach can be enhanced through the use of social media, it is important to note that the interactive nature of this technological shift means that archival functions become more integrated with one another. No longer is it possible to separate one function such as outreach completely from any other function. In addition to the challenges an archives faces in adopting the use the social media as part of its outreach program, it also faces challenges in how this impacts other aspects of the archival workflow. For example, how is the information provided through user tagging or categorization utilized (or not) as part of the description? How will the archives preserve (or not) aspects of its online communications as part of the official institutional record? How will the archives deal

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[2] Hedstrom, p. 26.

with (or not) new information provided in an online forum? All of these questions suggest that adapting to social media outreach involves far more decision making than simply choosing which tools to communicate with. It means that all archival activities will be transformed along with the outreach function in the social media world.

Archival literature since the 1990s reflected this renewed focus on users and their experience. In Canada this blossoming coincided with the publication of *Archivaria* 31, a issue dedicated to the discussion of public programming and the user.   In this issue Timothy Ericson's four-step plan for outreach still stands as good advice for implementing outreach in a social media world. He speaks of ensuring that outreach is part of the normal workplan, ongoing rather than project based, balanced with other archival activities, and integrated into the archives rather than isolated.

The implementation of an outreach program that uses social media tools such as blogs, community or social networking sites, bookmarking functionality, media sharing and instant communication tools needs to be carefully considered to ensure that it is supported and sustainable. Outreach cannot be about staggered projects or posts on a blog done through one staff member's perspective. It needs to be seamlessly integrated into institutional workflow so that outreach becomes part of the institution's conversation with the public, so that it becomes a voice for the institution and second nature. If in a conversation one party just walks away, that behaviour would not be tolerated, and such interruptions are not tolerable in the digital conversation either. Unsupported social media outreach becomes like rude a conversation in which both parties are not equally involved.

The Web 2.0 world has created a plethora of tools, some fantastical and perhaps not practical in the average archives, such as creating an archives presence in the virtual world of Second Life[3], and some more practical for archives such as wikis. Some tools, however, have great promise for assisting with the interactive experience expected by new users. At the same time, due to their more casual content creation process, they are less labour intensive than traditional methods and allow archives to reach a greater worldwide potential audience than was possible by any previous means.

Use of these tools also supports the overall changes brought on in the Web 2.0 world, both within the archives' walls and to user expectations. These can be characterized as a move to a more open archives, as both the physical archives space is opening into the digital sphere and also in the opening of the relationship between archivist and user, changing it from a more open dialogue wherein the archivist is a facilitator of information and the user is an equal participant. Technology has become a very real part of the archivist's toolkit and adaptation to a swiftly changing digital landscape is the norm. Paired with this is the reality that archives are more accountable to a demanding public as to how information is made available. Archival work is less solely about the intangible and immeasurable world of preservation of records and personal knowledge of records shared in private moments with researchers, and more tangibly about connections made, user statistics, information available, and outreach goals.

Not to engage with these Web 2.0 changes leaves the archival world at risk of appearing irrelevant and lost in the past. This perceived lack of relevance leads not only

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[3] Stanford University Archives created a virtual archives complete with exhibits in the virtual world of Second Life in 2009.

to a poor image of archives' place in society, but also to a resulting lack of budgetary support, and a lack of supportive citizens. As other providers, both information providing institutions such as libraries and museums as well as businesses with a historical focus, are willing to engage with social media and the public, archives face very real competition for users, one which we will most certainly lose through without action. Most tragically it could result in a loss of potential donations of historical material and of historical understanding. And without greater accessibility, people simply will not know what treasures lie behind the doors of an archive.

The danger of simply being forgotten by the society we chronicle is something that archives and archivists must not allow to happen. Although we have not historically dealt very well with the public face that we present to the world, we have an exciting opportunity in the vast potential of new social media tools that are arriving every year. In short, nothing is ever going to be the same again. No longer will users be content with black and white brochures or historical pamphlets when they can have 24/7 access to an engaging dialogue about archival records with a click of a mouse. They will not be content to find their way through our doors at our convenience when they could scroll through the Web 2.0 world at any hour they please. Future students basking in the eerie glow of computer screens will not produce or perhaps not even understand documents created in the analog past unless fundamental learning processes shift and we can adapt information to and for their needs. Most excitingly though, the world of social media means that we archivists need never be isolated in our so-called 'dusty' ivory towers again….as long as we have our computers handy.

Appendix A: Strategic Plan for Social Media Outreach at the Archives of Manitoba

Archives Statement

Manitoba's rich documentary past is accessible at the Archives of Manitoba. Manitobans and others can discover a treasure of information about Manitoba's history.

The Archives of Manitoba preserves recorded information in all media, and provides access to that information. Our mission is to protect information of fundamental significance to community identities, well being, and individual and collective self-knowledge. The Archives documents the mutual rights and obligations entered into by society and those whom the people choose to govern.

The holdings of the Archives of Manitoba are not only a rich resource for the study of the history of Manitoba and its people, but also the history of the Hudson's Bay Company (HBC). There are three primary centres of acquisition at the archives: Manitoba Government Records, Private Records, and the Hudson's Bay Company Archives (HBCA). The Archives of Manitoba belongs to the people and the province, but serves an ever-expanding national and international clientele.

Goals

The Archives of Manitoba realizes that outreach activities and communication with the public is an important part of what archives do. This has evolved beyond on site research visits and remote enquiries. There is new opportunity to interact with a widening public sphere in the digital world. The Archives of Manitoba is committed to exploring social

media tools in order to extend our relationships and resources into this new digital platform:

- To enrich and strengthen relationships with the cultural information, historical and artistic communities in Manitoba;

- To reach new user groups both locally and internationally through promotion of our resources in the digital sphere;

- To communicate with existing user groups in a new way by using social media to extend the friendly communication and reference service that we provide to on site clients into the digital sphere.

Activities

- Sign up for profiles in Facebook, Twitter and Historypin.

- Create a blog-like portion of our website that can be an ongoing, casual, dialogue about the archives' activities, new acquisitions, highlights of collections etc. This can be a place that social media activity can point to.

- Create a continuous stream of content to populate blog and social media sites. This work can be supported by archives-wide involvement with the lead communicator responsible for finalizing content and having it approved by the Editor. Ideally there should be several weeks worth of topics/content ready to be posted.

- Monitor our social media presence and respond to questions and comments as needed. Remove comments in conflict with the Moderation Policy.

Resources Required

- Computer access and training on social media applications and tools.

- Communication training on effective communication.

- Communicator: staff time equivalent to 2 days of reference service per week (12 hours) at HR2 level.

- Editor: supervisory editor (approximately 1 hour of time per week) at HR3 level.

Timeline

- Staff training – week 1.

- Content creation – weeks 2-4 and continuing through engagement phase.

- Engagement with applications – weeks 5 through 52.

- Measurement and evaluation of project – week 53 and ongoing.

- Revision of program as necessary -- ongoing.

Measurement

- Keep track of the increase in likes and followers.

- Keep screenshots of good interplay, feedback and conversations.

- Keep a record of blog content.

- Keep track of re-tweets, tweets, blog posts, and mentions.

- Document accounts of the positive impact of this outreach -- to be used in reporting.

- Ask on-site visitors how they have found out about resources.

- Use some kind of survey, both onsite and virtually to ask for input on activities and use this information to develop the communication strategy.

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