

CONTRIBUTION OF SOCIAL MEDIA IN PRESENTING ACADEMIC HISTORY CONTENT (CASE STUDY ON INSTAGRAM @HISTORIADOTID)

Masyithoh Nurul Haq¹, Nurzengky Ibrahim², Kurniawati³

^{1,2,3} Universitas Negeri Jakarta, Indonesia

Email: masyithah.nurulhaq@gmail.com

ABSTRACT

This research aims to investigate the contribution of social media, particularly Instagram @historiadotid, in presenting academic history content. Through a case study approach, we analyze how social media is used to introduce and communicate critical and credible historical information to audiences in an engaging and informative manner. Observation and content analysis methods are used to understand the various strategies used by the @historiadotid account in presenting reliable historical content and attracting public attention, especially millennials who are active on social media. The results of this study are expected to provide new insights into the potential of social media as an effective means of history education and help expand the use of social media, especially Instagram, to access historical knowledge for today's generation.

KEYWORDS Academic History, Popular History, Social Media, Instagram, @historiadotid



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International

INTRODUCTION

Social media has become an integral part of modern society's daily life. Platforms such as Instagram, Twitter, and Facebook are not only used to communicate and share moments, but also as sources of information, even to the point of raising awareness in various fields, including history (Birkner & Donk, 2018; Kaplan & Haenlein, 2010). In educational and academic contexts, social media offers a new way to spread knowledge and increase interest in historical topics that may have previously received little attention (Haydn & Ribbens, 2017).

Historical content on social media shows an interesting phenomenon, where the publication of historical material is no longer limited to textbooks and scientific journals, but also through short posts, infographics, and videos that are easily accessible to various groups (Helmond & van der Vlist, 2019). One Instagram

How to cite:

E-ISSN:

Masyithoh Nurul Haq, et al. (2025). Contribution of Social Media in Presenting Academic History Content (Case Study on Instagram @historiadotid). Journal Eduvest. 5(1): 821-839
2775-3727

account that has gained attention in presenting historical content is @historiadotid(@historiadotid, n.d.) . This account is known to be active in presenting historical reviews with a serious but still interesting approach for social media users. Previously, research on this account has been conducted by (Hadziq, 2022) with a research focus on journalistic aspects of the media content Historia.id at large.

Unlike Hadziq's research, this research is directed at the methodological study of historical content with Instagram @historiadotid as the focus of the study. The purpose of the research is to analyze the contribution of social media, especially the Instagram account @historiadotid, in presenting historical content in terms of its suitability with the characteristics of academic history. Academic history itself is often associated with critical, analytical, and methodological history (Hitchcock, 2013; Wilschut, 2012) . This is in line with what is expected from history learning itself, namely history and history education should not only be concerned with the dissemination of certain historical narratives, but on the processes and methods used to build these historical narratives (Thorp & Persson, 2020) .

This research will identify how @historiadotid chooses historical themes, searches for and criticizes historical sources, interprets historical facts, and writes history in a form that is acceptable to both the social media community and academics. Through a case study of the @historiadotid account, the research will collect, analyze, and compare data obtained from the Instagram account uploads with articles published on the Historia *website* as the main reference. This research is expected to provide a clearer picture of the extent to which social media can play a role in presenting history that remains in accordance with academic standards, and provide recommendations for history activists on social media to maintain the quality of the historical content they present.

RESEARCH METHOD

This research uses a qualitative approach with a case study on the @historiadotid Instagram account. Case studies were chosen to focus on one particular research subject so that researchers gain an in-depth understanding of how historical content is produced and presented through social media. The subjects of this research are three sources directly related to the @historiadotid Instagram account, namely the editor of Historia.id, the admin of the @historiadotid Instagram account, and the creative team of the @historiadotid Instagram account. interviews were conducted to identify the extent to which the historical content presented had gone through the stages of historical research such as theme selection, source finding, source criticism, fact interpretation, and historiography. Observations were also made of the content uploaded on the @historiadotid Instagram account and

articles on the Historia.id website. Analysis was carried out by reducing, presenting, and drawing conclusions from the information obtained. The validity of this research is maintained through triangulation of data sources, namely combining interview data with different sources, content observations on social media, and articles on the Historia.id website. The limitations of this research are mainly related to time and access to research subjects. These limitations can affect the depth of analysis and generalization of research findings.

RESULT AND DISCUSSION

This study analyzes the contribution of social media, especially the Instagram account @historiadotid, in presenting historical content in terms of its suitability for the characteristics of academic history, which is referred to by (Hitchcock, 2013) as methodological historical writing. Historical research methodology is what is known as determining research topics, heuristics/source finding, verification/source criticism, interpretation, and historiography (Sukardi, 2021) . So through this case study, the researcher obtains data about theme selection, historical source finding, source criticism, source interpretation, and academic critical history writing carried out by the social media. The explanation will also involve analyzing articles on the Historia *website*, considering that the Historia *website* is the main reference for uploads on the @historiadotid Instagram account.

Selection of Writing Themes on the @historiadotid Instagram account

The historical theme published on the @historiadotid Instagram page is the same as the theme of the article on the Historia *website*, <https://historia.id/>. The themes of the articles on the Historia page itself refer to their main concept, namely that everything has a history (Isnaeni, 2023) . Therefore the rubric is many, almost all major themes can be a theme in Historia's historical writing. There are at least 13 themes that are used as segments on the account, namely: 1) Origins; 2) Religion; 3) Economy; 4) Gallery; 5) Hysteria; 6) Historiography; 7) Ancient; 8) Culture; 9) Military; 10) Sports; 11) Politics; 12) Science; 13) Urban.

Despite the freedom in choosing themes, there are still themes that are more popular than others. This could be due to the writer's preference for a particular theme or even the reader's interest in a particular theme. One of the most popular themes is politics and the military. This is because there is a lot of interest from readers, supported by writers, "Usually politics is more related to current issues that are busy. Then the military: war history, defense equipment, all of which have their own communities, so the reading is quite high" explained Isnaeni (2023) . In addition, there is culture because of its broad nature. As for themes that are quite 'neglected' are ancient themes, "because the author *resigned*, ancient writings related to archeology, prehistory, were not handled, but for colonials since the VOC

period we have one author who is quite intense in writing them" continued Isnaeni (2023).

Based on the findings above, the theme selection of the @historiadotid Instagram account shows some harmony but of course also differences with the characteristics of the selection of academic history themes, which will be discussed based on four aspects, namely: 1) *Theme diversity*: @historiadotid has a good diversity of themes with 13 themes that become its media segmentation. This is in line with the diversity of themes in academic history, the themes are often classified into more specific areas such as social, economic, cultural, and political history (Hays, 1965) , while @historiadotid may be more broad and general; 2) *Theme popularity*: The viewpoint of theme popularity in @historiadotid is different compared to academic history. In social media, the popularity of themes such as politics and military is higher in relation to current issues that are being discussed. In contrast, in academic history, the popularity of a theme is usually not very important; what takes precedence is scientific curiosity, literature needs, or other academic interests (Beck, 2017) ; 3) *Current issues*: @historiadotid is more responsive to current and popular issues such as politics and military that attract readers. In the context of academic history, although there is attention to current affairs, research is often more in-depth and systematic, not necessarily related to trends or popular issues (Jenkins et al., 2007) ; 4) *Community interest*: in @historiadotid, the interest of the community and the authors of a theme can affect the consistency and sustainability of the discussion of that theme. In academic history, community interest is also important but is often limited to the academic sphere and does not include broad appeal to the general public (Beck, 2017) . Thus, in general, the alignment between theme selection in @historiadotid accounts and academic history lies in the diversity of themes and interest in current issues. However, there are significant differences in terms of popularity and community interest, where academic history focuses more on a scientific approach and does not always follow popularity or interest trends.

Source Search (Heuristics) on Instagram Account @historiadotid

Historia media, as the main source of upload content on the @historiadotid Instagram page, is committed to using trusted, credible and verifiable sources for its historical articles. This is mentioned because the credibility of the source is part of Historia's reputation: "If we just make an article with unclear sources with references that are doubtful, it will have an impact on Historia's reputation" explained Isneani(2023) . The sources used by Historia media are sources that are commonly referenced in academic circles. Readers, in this case those who are used to working in history, reading or writing history, will be able to recognize the references they use.

In *written sources*, for example, the *Modern Indonesian History* Book by

M.C. Ricklefs which was used in several Historia articles such as "Ratu Banten Detained on Edam Island" by Isnaeni (2013) ; The book *Sejarah Nasional Indonesia* compiled by Nugroho Notosusanto, Marwati Djoened, et al was used in several Historia articles such as "from the Ear Down to the Eye" by Aryono (2013) and "Under the Banteng Symbol" by Johari (2019) , The book *Api Sejarah* by Ahmad Mansur Suryanegara which was used as a source in the Historia article entitled "Kartini Martyr, Not Pelakor!" by Triyana (2018) , The book *The Loss of Java* by P.C. Boer was used in the Historia article titled "In Kalijati, Dutch Power Ended" by Mukthi (2018) , and many others.

Although it is claimed that there are more written sources, there are also oral sources used in this media. Based on observations of existing articles, the author noted several articles resulting from journalists' interviews with relevant sources or the results of oral information obtained by Historia journalists from speakers at certain events. The first example is an interview with a local resident who has lived for 33 years near the Romusha monument for an article about the monument that collapsed after 77 years since it was built by Tan Malaka in 1946. *Secondly*, an interview with a culturist from the Bekasi Cultural Kinship Agency (BKKB) and a lecturer at Unisma Bekasi, Abdul Khoir, about the history of the Patriot Candrabhaga Stadium in Bekasi City for an article entitled *Once Just a Swamp, Now Hosting the Asian Games* by Wirayudha (2018) . Others, in the form of the results of the National Seminar entitled *Collective Memory in Malay Culture in 2017*, namely information from speakers, cultural experts and lecturers, were processed as sources for the Historia article entitled *Reviving Collective Memory of Malay Culture* by Putri (2017) .

As for the source of objects / documentation, for example, some are taken from the Historia article entitled "What Remains of the Mute Witness of Romusha in Bayah" by Wirayudha (2024) . Journalists managed to capture two photos of the historical site of the Tugu Romusha which is only one day apart. Journalists visited this site in Banten before and after the monument collapsed.



© Tugu Romusha sebelum (kiri) dan sesudah roboh (kanan) (Randy Wirayudha/Historia)

Figure 1. Romusha monument before and after it collapsed
(Source: Historia, 2024)

Based on the findings above, we then see how the @historiadotid Instagram account in its source search is not much different from what is usually done in the search for academic historical sources. Historia media, which is the source of historical uploads on the @historiaidotid Instagram page, shows the use of heuristics by utilizing sources that have been verified and declared credible. They use history books and direct interviews with experts and sources. In addition, Historia also conducted interviews with experts and sources from various disciplines, such as sociology, anthropology and archaeology, to complement the information in their historical articles. Other examples include covering academic seminars and discussions with cultural activists and lecturers to obtain relevant information that can be used as sources for articles.

This is in line with the source finding characteristics of writings on academic history. Source finding in academic history requires the writer's ability to identify the sources used (Horkoff, 2015) . This involves the use of primary sources, where writers are expected to be able to identify sources that are original documents, historical artifacts, as well as contemporaneous sources, such as sound recordings and direct interviews with eyewitnesses or historical actors (Chassanoff, 2013) . Another expected ability is to be able to identify relevant secondary sources such as books written by famous historians or experts in the field of history, academic journal articles that have passed the *peer-review* process, analysis, and interpretation of historical documents or artifacts by other researchers (Lipartito, 2014) . Another necessary skill is to explore information thoroughly and systematically (Rahardjo, 2017) . Academic history writers, in order to make their writing reliable, are expected to conduct interviews with trusted sources as well, such as historians, archaeologists, sociologists, or journalists who have high credibility (Jullien, 2019) . In addition, the author is expected to combine or place various existing sources so as to sort out relevant sources and primary sources (Lipartito, 2014) .

Based on the explanation above, we can see that both historical writing on the Historia.id *website* and historical writing in an academic context have the same heuristic principles in terms of identifying sources, using verified sources, and extracting information thoroughly. Both try to present accurate and credible information by referring to reliable sources that have gone through a rigorous verification process. Thus, it can be concluded that there is harmony in the characteristics of source finding in both forms of historical writing. The characteristics of source finding in academic history are clearly reflected in the working methods applied by Historia.id as the parent of @historiaidotid, which does not only rely on one type of source but also tries to extract information from various relevant sources.

Source Criticism (Verification) on Instagram Account @historiadotid

Historical source criticism or what is often referred to as source verification is a step used by researchers to identify, test, and analyze the validity and authenticity of historical documents or sources, as well as the bias of the author, to write reliable historical narratives (Heller, 2023) . In historical research, this stage is very important. In order to minimize misinformation or misunderstanding, researchers or historical journalists need valid or fact-based sources (Wasino & Hartatik, 2018) . Historical research data must be tested with two types, namely internal and external criticism (Mohajan, 2018) .

Internal criticism

Internal criticism is criticism about the content of information from sources obtained (Wardah, 2014) . The content criticized on Instagram *historiadotid* cannot be separated from the source of the article on the *website*. Errors can come from information obtained by the author, the *editing* process in the article editor, the process of creating content for social media, or editing in social media editors, or even writing errors when making *captions* on social media.

Meanwhile, the initial verification effort carried out by Historia media in order to ensure that the source is valid is to compare sources. The existing sources are placed together, the sources held by the author with other sources that also discuss related themes are seen as compatible (Isnaeni, 2023) .

The next verification step at the editorial desk is to check the clarity and completeness of the references used by the writer. The editor will confirm what is missing or suggest what should be added and replaced to the writer.

"So, the editor will edit the writing. usually if for example the writing is appropriate, the references are clear, usually it will be *finalized* immediately and ready to be uploaded, but if for example there are things that must be confirmed to the writer, something must be added or replaced the references will be told again to the writer, what *editing*, then the writer will revise the results, finish, then *finalized*, checked again by the editor, the editor who accedes or becomes *final*," continued Isnaeni .(2023)

Criticism of the content creation process for social media depends on where the content comes from. There are at least two sources of *historiadotid* social media content, namely the main source which comes from articles on the Historia.id website and other sources that come from research results. "*(Content on historiadotid) mostly from Historia articles. Even if it doesn't exist, just take it from the archive or other sources. But not from other media articles*" (Maulida, 2023) . This is supported by the statement of their creative team, namely "*(the source of the article is limited to what is in Historia. If it's elsewhere, it's the R & D, so we have processed it here and the team itself also researched it, but we have to confirm*

the data with R & D" (Kalwan, 2023) .

As for social media content originating from the Historia *website*, there is no significant criticism, only the selection or selection of articles to be *published* by the media admin because the criticism has been carried out by the author and editor of the article. As for content that comes from archives or other sources that are not from other media articles as revealed, the criticism is carried out directly by the social media admin as the content creator (which is very likely also assisted by their research team) as said by Maulida (2023) when discussing the *Today in History* program in @historiadotid "(The program) is actually from me, later I will look for it, research the date, on that day there is an event".

The next critique process occurs when the content has gone to the visual editor. *"There is also someone who reviews the video, the visual editor. So if the visual creative team has its own editor"* (Kalwan, 2023) . The form of criticism is more in the form of reviewing the images or videos used, checking their suitability, authenticity, and occurrence with the historical events raised. Checked for compatibility with data found in journals, national libraries, and national archives, or repros from published books.

The conclusion of the internal criticism carried out by Historia media on the content uploaded on the @historiaid Instagram account is that the practice seems to be quite in accordance with the characteristics of internal criticism in academic history. The following are the key points that show this conformity: First, consistency and validity of information: Historia's verification process involves comparing sources and checking the consistency of information from published articles as is common in academic history criticism (Santiago & Dozono, 2022) . This includes checks by authors and editors, as well as the role of R&D in verifying the accuracy of sources before content is uploaded. Second, the appropriateness of the data to the historical context. Criticism as an academic characteristic usually takes the step of comparing sources and checking the suitability of information (Shang et al., 2018) especially with the historical context. Historia does not only base content on one source, but also on information from other verified references. Third, the assessment of bias: Historia's writers and editors check for information that could lead to bias. In academic history writing, information that may be biased is scrutinized to be explained with a more objective equivalent or not even included in the writing (Bhat et al., 2023) . They do this by revising the content based on the team's feedback and improving it until it reaches the *final* stage that has been approved by the editor. This whole process shows that Historia media's internal critique includes the necessary steps of academic history internal critique, including verification, validation, context checking, and an attempt to reduce bias in the presentation of historical information on their social media *platforms*.

External criticism

External criticism is criticism that involves evaluating the external sources used in a historical work (Thies, 2002) . In the perspective of academic history, external criticism is an important aspect because it focuses on analyzing the origin, authenticity, relevance, and reliability of the sources used by the author (Lipartito, 2014) . Research on the external criticism aspect of the Historia.id media will try to be carried out on one example of a Historia article entitled *Marie Antoinette and the Diamond Necklace Scandal that Ignited the French Revolution* by Rachmadita (2024) . The article consists of two parts using four reference sources in the form of books.

The first book is *How to Ruin a Queen: Antoinette and the Diamond Necklace Affair* by Jonathan Beckman. This source was published in 2014 and is the result of more recent research. It focuses on the 'Diamond Necklace Scandal' and Marie Antoinette's role in it, but it is worth noting whether its arguments are supported by solid research. The topics covered are relevant to the historical context of France at the time. Jonathan Beckman himself is a trusted historian in the field of European history.

The second book is an article titled *The Affair of Diamond Necklace* in DK Publishing's "The Crime Book". It should be noted that the book may not provide in-depth information about the 'Berluan Necklace Scandal' incident as it is part of a book that discusses various high-profile criminal cases. This may cause the information presented to be too general or superficial, without providing adequate analysis of the historical background and political context behind the events. Nonetheless, the information in this book can be a valuable addition in understanding the historical context under study.

The third book is titled *Private Lives and Public Affairs* by Sarah Maza. This source was published in 1993, and some time has passed since her research was conducted. Sarah Maza's research may provide a broader perspective on the historical context of the Diamond Necklace Affair. The topics covered in this book may include other aspects of the social and political life of the time. Sarah Maza herself is a recognized historian in the field of French history, so her credibility should be considered.

The fourth book is Paul R. Hanson's *Historical Dictionary of the French Revolution*. This source focuses on the period of the French Revolution and can provide a broad context for the 'Diamond Necklace Scandal'. Reference books such as these usually present verified historical facts, but need to be further reviewed if there are interpretations or analyses that require criticism. Although not its main focus, the information in this book can be a valuable addition in understanding the historical context of the scandal. Paul R. Hanson himself is a historian with a good reputation.

When referring to the perspective of source criticism in academic history, the source criticism carried out by Historia media history writers seems to have been carried out well. In the perspective of academic history, good external criticism can be seen from the use of various credible references (Metzger, 2007). Media Historia makes use of books by well-known and trusted historians such as Jonathan Beckman, Sarah Maza, and Paul R. Hanson, showing that they refer to recognized literature in the field of history. The author of the article shows serious effort in presenting accurate and verified information, similar to what is usually done by writers of academic history (Anbalakan, 2016; MacNeil, 2000). By conducting careful external criticism of the sources in Historia.id's history articles, history researchers can improve the quality of their historical research and ensure that the information presented to readers is accurate and reliable.

Considering that the source/reference of Instagram @historiadotid comes from the Historia.id *website* account, in addition to reviewing the sources that the writers use, it is also necessary to look at the background of the journalists themselves in producing historical writing, to see the credibility of the writing produced (Greene, 2016; Jenkins, 1991; Leibowitz & Witz, 1995). It will also look at the experience that the team has had in operating work in producing existing historical texts. "*A historian operates in a particular time frame and social/political/economic milieu, has certain beliefs, and is influenced by schooling and experience*" (Hynd et al., 2004). So the next discussion about external criticism in this research will raise a little background experience and education of the Historia media team.

As a mass media even though it focuses on history, Historia is supported by teams with different backgrounds according to professional needs, such as graphics, video editors, and languages. Thus, writers in particular are expected to be people with considerable experience in historical writing or who are familiar with historical methodology and/or who have an appropriate academic background.

The results of the data taken in 2024 in this study show that the educational background of the Historia team is quite diverse. The managing editor is from *history*. Two editors, one from *history* and one from *philosophy and religion*. The four writers are not all from *history*, only two from *history*, one from *international relations*, and one from *philosophy*. Social media admin from *Russian literature*. An analyst from *English literature*. Other divisions are not from *history*, but are tailored to their respective roles, such as the creative team which is generally from the *arts*. Even if they don't play a role in the writing department, the creative team, for example, still has to study history, because it will be related to the content they will design and *layout*

"They are not history people, we usually give clues, this is the photo, like this it's ugly. He'll figure it out later. So we still *give the* material to them.

Now he will have difficulty if for example he has to (just say) please make this character, then he (can) be wrong because there are many historical figures with the same name. That's why we immediately, usually immediately give the photo file, this, make this photo, make this photo illustration. So we give a lot of clues". (Isnaeni, 2023)

Although their backgrounds are different, Historia journalists are also historical practitioners, and practitioners include *academic historians* as the term used (Sikarskie, 2013) this is because they are familiar with historical methodology, familiar with the processes of heuristics, verification, interpretation, and of course historiography, with the age of experience in the world of history that is not short. The writer who is not a history graduate has been in the field for more than five years. The editor, who is not from history, has a dozen years of experience. The other divisions have been studying history through Historia media for at least a year. That's not to say that the writers and creative team didn't have some contact with the world of historical research before then.

A contributor is someone from outside of Historia's regular writers who contributes their work to Historia, so it can be anyone, with a background that can also be from anywhere. If the contributor is not from a historical *background*, even if from history, the writing will be selected quite strictly by the editor to ensure the credibility and characteristics of the desired writing. At least it will be selected according to the news journalistic code of ethics and existing guidelines as *online media* such as what is listed on Cyber Media News Guidelines No. 2, 2012 .

The findings show that the educational background and experience of Historia's historical journalists are in line with the characteristics of academic history, which demands author validity and source reputation among academics. Here are some of the main points that support this conclusion, namely first, the diversity of educational backgrounds: The Historia team consists of individuals with diverse and relevant educational backgrounds, such as history, philosophy, international relations and literature. This reflects an effort to gather diverse and competent perspectives that can support the validity and credibility of the historical information produced (Cullen, 2020; Kalela, 2012) . Second, experience in the field of historical research: some team members have more than 20 years of experience in the field of historical research, which indicates that the history presented is recognized. Historical writing is trusted because it is based on the author's deep knowledge and experience in the field (Hynd et al., 2004) . Third, professionalism and specialization: the specialization among team members, such as R&D-Analysis and the Creative Team, as well as the involvement of experts in editing and content management show that Historia strives to maintain high standards in the presentation of historical information. Fourth, adhering to historical methodology: Historia media seems to strive to adhere to a strict historical methodology, which is

the essence of external criticism in academic history, this includes the use of reliable sources, author validity, and an emphasis on credibility and authenticity of information. While the Historia team does not all come from academic history backgrounds, this diversity does not seem to diminish their credibility as long as the methods and approaches used adhere to historical research standards. However, there is also recognition that not all aspects and individuals within the team require a very detailed historical background, especially in creative roles that focus more on presentation and design. Thus, it can be concluded that the external criticism of Historia media is in line with the characteristics of external criticism in academic history as far as the validity of the author, the reputation of the source, and the methodology applied.

Interpretation of Facts on the @historiadotid Instagram Account

Interpretation is the answer to the question of how sources that have been obtained and verified into facts, are interpreted by the author (Donagan, 1956; Howell & Prevenier, 2001). Interpretation speaks whether the facts are elaborated and analyzed in depth or simply connect events so that they become a certain story / conclusion (Kipping, 2014).

Interpretation in Historia media can be seen from the perspective that Historia is social media and not a history journal or a student's final project, so the analysis is not as in-depth as expected in the academic realm, however, the process of reviewing to see different perspectives remains. Interpretation can be done by describing facts or making connections, what is emphasized is that there is new information for the audience, or that can explain the information debate circulating in the community. As according to Isnaeni(2023) below:

"But the analysis is more about providing context, for example, or providing information that is new information, even. So actually, I think, one of the advantages of media is actually precisely there. For example, history is now a content that is quite often used as content on social media. And historical information, sometimes, that is made by people or accounts, sometimes just according to their preferences or affiliations or ideologies, for example. If that's the case, there are interests. Well, usually Historia will try several times, for example, to create content that can clear *up* the information, the information that is circulating, with clear references".

As in the article entitled *Types of Subtle Beings* (Historia, 2024). The writing in the article raises historical facts that are rarely lifted from Clifford Geertz's book, *The Religion of Java*, in its translated version, *Abangan, Santri, Priyayi in Javanese Society*, published in 1983. By referring only to the book, the editorial team has picked up Geertz's description of the five types of spirits that developed in Javanese society. There is no chronological story or in-depth analysis involving other

sources, but it can still produce information that is new to the community, that there are indeed beliefs in Javanese society about these beings, even though no one can actually prove the existence of the beings in question.

Another example of interpretation, which seems more complex, can be seen in Isnaeni's (2022) article titled *Who Owns the Proclamation House?* Isnaeni explains the ownership of the building known as the proclamation house by first trying to put different information in order. On the one hand, it is said that the house in question was bought by an Arab businessman named Faradj Martak based on evidence that has been declared authentic by a chronicler, namely a letter from the Minister of Public Works and Transportation dated August 14, 1950. On the other hand, a contemporaneous newspaper, only two years older, stated that the Republican Government had just bought the house for f.250,000.

After describing the two facts above, Isnaeni creates a chronology of events by connecting the existing facts, no longer just fragments of facts. The chronological story of the proclamation house from the search process during the Japanese era until it was demolished and rebuilt will not work if new references are not added, in this case, Isnaeni uses Chairul Basri's book, a historical witness, entitled *What I Remember* (2003), the book *Republik Indonesia: Kotapradja Djakarta Raya* published by the Ministry of Information in 1953, and A. H. Nasution's book entitled *Around the War of Independence of the Republic of Indonesia: The Universal Guerrilla War* (1977).

"sometimes unfair accounts of the past are the result of historians' bias, of their preferring one account over others because it accords with their interests" (McCullagh, 2000) , so interpretation using more than one source is imperative for the author, to obtain a complete picture of the historical events under study (Heller, 2023) . Also, in order not to fall into partisanship because of interests, highlighting the merits of certain figures, or tendencies towards one particular ideology or view.

Writing Historical Script (Historiography) on Instagram Account @historiadotid at this stage the author compiles the interpretation of facts and connects them into a historical story (Herlina, 2020) . The model can be a narrative story that explains the facts in a long narrative (Munz, 2006) which usually does not require too much science as a tool for analysis (Carrard, 2017) or an explanatory story that is rich in analysis, detailed, and in-depth, usually with the help of social sciences (Forland, 2017) . Historia's wide rubric of themes means that we can say that the historical writing of this digital media is diverse, not only presenting stories chronologically, as is usually the case with political, military, and ancient themes, but also highlighting events from the world of art, literature, culture, economics, sports, and even science.

The writing works not only diachronically but also synchronically. Even so, the synchronic model in question is not as detailed or in-depth as the writing

produced by study and research institutions in the academic environment (Hitchcock, 2013) . This is due to Historia's role in the public media sphere, so the writing in its articles cannot be as extensive and in-depth as historical writing in the form of journals, books, or research reports. There are certain criteria or limits to make it interesting, besides having to contain new information, the writing is also expected not to be long or boring. The minimum number of pages, for example, "people can read until it's finished, so yes one and a half pages, about 1000 words, a maximum of two pages" (Isnaeni, 2023) .

The writing in this media starts from articles to the preparation of story summaries that are included in *captions* on social media. Likewise, there are also scripts made for *voice over* content in the form of videos. Also scripts that will be used to create infographics or in Historia terms, historiographies.

Drafting an article manuscript

In the article titled *Scholarships from Time to Time*, the author, in this case Rachmadita (2024) , connects the facts she has gathered into a historical sequence about the scholarships given by the government from the Dutch colonial period, Japanese occupation, independence, to the reason why the scholarships stopped in 1964. The article, which consisted of around 1000 words with at least four references, managed to be a light yet informative historical story in chronological order.

In terms of language style, Historia chooses language that is common and easy to understand. This is due to the fact that readability is very important, especially for online articles that target the public sphere, so the use of complex theoretical terms that make it difficult for audiences outside the academic environment is avoided (Beck, 2017; Jenkins et al., 2007) . In Historia articles, even if there is an unfamiliar term, it seems to be explained with a simple definition, or explained one by one if it turns out that there is a difference or even a change in point of view. It can be seen that in the end, on the language side, the characteristics of light language make historical writing in Historia articles closer to what Beck (2017) calls popular history.

Scripting on Instagram

The task does not stop after the article is published on the *website*, because then the article will enter the publication section which is expected to reach a wider audience. One of them is through Instagram social media. @historiadotid as Instagram media processes articles on the Historia web to be more concise to be made interesting in the form of writing that is integrated into the image / video or even *captions* on the image / video itself. In the case of 1000 words, more or less, from the article entitled *Scholarship from Time to Time* by Rachmadita, it was made

into only 117 words, with the hope that for interested readers they could directly visit the *bio link* available in order to read the full version directly. The language used in the social media version also seems more informal than formal, with incomplete information and leaving the reader with a question at the end. Indeed, it seems that the writing on this *caption* is not really historiography but looks more like a promotion, this is in line with what Isnaeni said(2023) below:

"For Instagram, he has to make the design, yes. So the design is made, the photo is made, the title, later a *caption* is given, then later a bio link is given. So that people who (want to read) more about this article (can) read it on the web".

Another reason is also because the Instagram application itself has a certain character limit for *captions* on uploaded images / videos, which is only 2200 characters. This certainly limits the explanation or space to publish a complete special article beyond what has been posted on the *website*.

Viewpoint

If you look at the definition of historiography as the history of writing history (Tröhler, 2020) , then it will be very close to the point of view or how the author sees existing figures or events. In the historical content of Historia media, even other historical writings, the point of view taken depends on how diverse the sources used as references, or how strong the stigma, understanding, or views circulating in the public influence the author's personality to be seen in his writing (Ankersmit, 2001; Berkhofer, 1995; Mizruchi, 2014) .

In the example of the article *Maulwi Saelan the One I Know* written by Bonnie Triyana (2016) , the figure of Maulwi Saelan is not as detailed as what he and his friends wrote in the book *Maulwi Saelan, Soekarno's Last Guardian* (2014), but the highlight is how Triyana found and raised the other side, namely the humorous and humane nature, of a figure who was stigmatized as a cruel figure in the eyes of the public because he was considered involved in the G30S incident, by not being affected by this stigma. In fact, the article only uses two main sources, Triyana's own experience with Saelan and what they talked about, with confirmation of facts that are also possible.

Based on the findings above, it can be seen that there are several alignments between the writing of history in the Historia media and the characteristics of academic history writing as follows. First, the processing of facts, both writing on Historia and akadami history, both still utilize the collection and processing of facts that have been seriously researched (Roth, 2016) . This can be seen in the article "Scholarship from Time to Time", which is organized based on historical facts sequentially from the Dutch colonial period to the cessation of this scholarship in 1964. Secondly, theoretical and narrative references, both articles published by

Historia and academic history papers use narrative and references to historical theories to strengthen the story (Reisman et al., 2019) .

The differences between the two are more or less in four aspects. First, language style and delivery. In Historia media, the language used is lighter and easier to understand by the general public. The use of complex historical theory terms is avoided in order to attract the attention of lay readers (Howell & Prevenier, 2001) . Meanwhile, academic historical writing uses more formal and technical language (Janda, 2015) . Second, there is the format and structure of the writing. Historical writing in Historia media is more often in the form of short articles and light articles. This is more in line with the character of social media itself, which makes historical information accessible to many people (Olimid, 2024) . In contrast, academic writing may take the form of long, in-depth papers, books or research reports (Zwiers, 2008) . Third, media and platforms of dissemination. The use of social media such as Instagram is the main means for Historia to share historical stories in the form of interesting summaries with strong visuals. Meanwhile, academic writing is usually published in scholarly journals, books, or official university websites (Gracia & Silva, 2017; Rose, 2010) . Fourth, writing limitations. On Instagram, the number of characters that can be used for *captions* is limited to around 2200 characters, so the content must be short, concise, and interesting. This is different from academic writing, which tends to have a minimum word limit and gives room for more explorative explanations (Bailey, 2015) .

Based on the discussion above, it can be seen that historical writing or historiography in @historiaotid media is described in articles that are presented in a different way compared to academic historical writing that is generally found at universities. History writing in Historia media has similarities with academic history writing, especially in processing facts and using references. However, it differs in terms of language style, format, media, and writing limitations. Easier-to-understand delivery that appeals to a general audience is the main priority in social media such as Instagram, while academic writing tends to be more in-depth and detailed with more formal language and format.

CONCLUSION

This research successfully identifies and analyzes the contribution of @historiadotid Instagram account in presenting historical content that matches the characteristics of academic history. Through this case study, it was found that the selection of themes on the @historiadotid Instagram account has alignment with the themes found in academic history, although it is more adaptive to actual issues to attract the interest of its community.

In the process of sourcing, the @historiadotid Instagram account demonstrates a commitment to rigorous heuristic principles, similar to source-

finding methods in the context of academic history. The research also highlights that the Instagram account conducts adequate source criticism, both internally and externally, to ensure the validity and credibility of the information presented. The interpretation of facts on @historiadotid demonstrates an attempt to provide context and verify history to a high standard, although there are significant differences in the limitations on the depth of analysis compared to academic history writing published in traditional media such as journal articles.

The history writing on @historiadotid, although concise and adapted to the social media format, still strives to maintain alignment with academic historiography, despite the limitations of the platform and the shorter length of the posts. This, in turn, shows that social media can be an effective tool in presenting academic history that is informative and conforms to strict methodological principles, while still maintaining a high level of accessibility for a wider audience. Overall, the Instagram account @historiadotid has made a significant contribution to the presentation of history that not only appeals to the public but also adheres to the standards of academic history. This research also opens up further opportunities for research on other social media platforms as effective history education tools.

REFERENCES

- @historiadotid. (n.d.).
- Anbalakan, K. (2016). Objectivity in History: An Analysis. *Kemanusiaan*, 23(1), 21–33.
- Bailey, S. (2015). *Academic Writing A Handbook for International Students* (4th ed, Issue 0). Routledge.
- Beck, P. (Peter J. . (2017). *Presenting History: Past and Present*. Macmillan International Higher Education.
- Bhat, R. M., Rajan, P., & Gamage, L. (2023). Redressing Historical Bias: Exploring the Path to an Accurate Representation of the Past. *Journal of Social Science*, 4(3), 698–705. <https://doi.org/10.46799/jss.v4i3.573>
- Birkner, T., & Donk, A. (2018). Collective memory and social media: Fostering a new historical consciousness in the digital age? *Memory Studies*, 13(4), 1–7. <https://doi.org/10.1177/1750698017750012>
- Carrard, P. (2017). *History as a Kind of Writing: Textual Strategies in Contemporary French Historiography*. University of Chicago Press.
- Cullen, J. (2020). *Essaying the Past How to Read, Write, and Think about History* (Fourth Edi). Wiley Blackwell.
- Forland, T. E. (2017). Values, Objectivity, and Explanation in Historiography. In *A Companion to the Philosophy of History and Historiography*. Routledge. <https://doi.org/10.1002/9781444304916.ch10>
- Gracia, L. S., & Silva, C. M. C. (2017). Differences between perceived usefulness of social media and institutional channels by undergraduate students. *Interactive Technology and Smart Education*, 12(3), 183–201. <https://doi.org/https://doi.org/10.1108/ITSE-01-2017-0009>

- Greene, S. (2016). Students as Authors in the Study of History. In *Book Teaching and Learning in History*. Routledge.
- Hadziq, M. A. (2022). *Strategi Redaksi Historia.id dalam Memproduksi Berita Sejarah*. Universitas Syarif Hidayatullah.
- Haydn, T., & Ribbens, K. (2017). Social Media, New Technologies and History Education. In M. Carretero (Ed.), *Palgrave Handbook of Research in Historical Culture and Education* (pp. 735–753). <https://doi.org/10.1057/978-1-137-52908-4>
- Heller, M. (2023). Rethinking Historical Methods in Organization Studies: Organizational Source Criticism. *Organization Studies*, 44(6), 987–1002. <https://doi.org/10.1177/01708406231156978>
- Helmond, A., & van der Vlist, F. (2019). Social Media and Platform Historiography: Challenges and Opportunities. *TMG Journal for Media History*, 22, 6–34. <https://doi.org/10.18146/tmg.434>
- Herlina, N. (2020). *Metode Sejarah* (Revisi 202, Vol. 110, Issue 9). Satya Historika.
- Historia.id. (2022). *Historiadotid*. PT Media Digital Historia.
- Historia. (2024). *Jenis-jenis Makhluk Halus*. Historia.Id.
- Horkoff, T. (2015). Chapter 7. Sources: Choosing the Right Ones. In *Writing for Success* (The First, pp. 1–17).
- Isnaeni, H. (2023). *Transkrip Wawancara Peneliti dengan Redaktur Historia.id*.
- Isnaeni, H. F. (2013). *Ratu Banten Ditahan di Pulau Edam*. Historia.Id.
- Isnaeni, H. F. (2022). *Siapa Pemilik Rumah Proklamasi?* Historia.Id.
- Janda, T. (2015). Writing in the Academic Tradition : Raising Student Awareness of the Textual Features of Formal Academic English. *The Conference Proceedings of MIDTESOL*, 129–136.
- Johari, H. (2019). *di Bawah Simbol Banteng*. Historia.Id.
- Jullien, D. (2019). Interviews and the Historiographical Issues of Oral Sources. In E. R. Weintraub & T. Duppe (Eds.), *The Historiography of Contemporary Economics*. Routledge.
- Kalwan, B. (2023). *Transkrip Wawancara Peneliti dengan Tim Kreatif Media Historia.id*.
- Kipping, M. (2014). Analyzing and Interpreting Historical Sources: A Basic Methodology. In M. Bucheli & R. D. Wadhvani (Eds.), *Organizations in Time: History, Theory, Methods* (p. 0). Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780199646890.003.0013>
- Lipartito, K. (2014). Historical Sources and Data. In M. Bucheli & D. Wadhvani (Eds.), *Organizations in Time: History, Theory, Methods* (Issue 0, pp. 284–304). Oxford University Press.
- Maulida, F. (2023). *Transkrip Wawancara Peneliti dengan Admin Media Sosial Historia.id*.
- Mizruchi, S. L. (2014). *The Power of Historical Knowledge: Narrating the Past in Hawthorne, James, and Dreiser*. Princeton University Press.
- Mohajan, H. K. (2018). Qualitative Research Methodology in Social Sciences and Related Subjects. *Journal of Economic Development, Environment and People*, 7(1), 23. <https://doi.org/10.26458/jedep.v7i1.571>
- Mukthi, M. F. (2018). *Di Kalijati, Kekuasaan Belanda Diakhiri*. Historia.Id.

- Olimid, A. P. (2024). Historical Topics and Social Life: Recent Insights on Mentions Feed and Online Monitoring. *Path of Science*, 10(1), 2001–2008. <https://doi.org/10.22178/pos.100-4>
- Putri, R. H. (2017). *Menghidupkan Ingatan Kolektif Budaya Melayu*. Historia.Id.
- Rachmadita, A. (2024a). *Beasiswa dari Masa ke Masa*. Historia.Id.
- Rachmadita, A. (2024b). *Marie Antoinette dan Skandal Kalung Berlian yang Menyulut Revolusi Prancis Bagian I dan II*. Historia.Id.
- Rahardjo, M. (2017). *Studi Kasus dalam Penelitian Kualitatif: Konsep dan Prosedurnya* (Vol. 01). UIN Maulana Malik Ibrahim Malang.
- Reisman, A., Brimsek, E., & Hollywood, C. (2019). Assessment of Historical Analysis and Argumentation (AHAA): A New Measure of Document-Based Historical Thinking. *Cognition and Instruction*, 37(4), 534–561. <https://doi.org/10.1080/07370008.2019.1632861>
- Roth, P. A. (2016). Back To the Future: Postnarrativist Historiography and Analytic Philosophy of History. *History and Theory*, 55(2), 270–281. <https://doi.org/10.1111/hith.10800>
- Santiago, M., & Dozono, T. (2022). History is critical: Addressing the false dichotomy between historical inquiry and criticality. *Theory and Research in Social Education*, 50(2), 173–195. <https://doi.org/10.1080/00933104.2022.2048426>
- Shang, N., Weng, C., & Hripcsak, G. (2018). A conceptual framework for evaluating data suitability for observational studies. *Journal of the American Medical Informatics Association*, 25(3), 248–258. <https://doi.org/10.1093/jamia/ocx095>
- Sukardi. (2021). *Metodologi Penelitian Pendidikan: Kompetensi dan Praktiknya (Edisi Revisi)*. Bumi Aksara.
- Thorp, R., & Persson, A. (2020). On historical thinking and the history educational challenge. *Educational Philosophy and Theory*, 52(8), 891–901. <https://doi.org/10.1080/00131857.2020.1712550>
- Triyana, B. (2018). *Kartini Martir, Bukan Pelakor*. Historia.Id.
- Tröhler, D. (2020). National literacies, or modern education and the art of fabricating national minds. *Journal of Curriculum Studies*, 52(5), 620–635. <https://doi.org/10.1080/00220272.2020.1786727>
- Wardah, E. S. (2014). Metode Penelitian Sejarah. *TSAQOFAH*, 12(2), 8.
- Wasino, & Hartatik, E. S. (2018). *Metode Penelitian Sejarah: dari Riset hingga Penelusuran*. Magnum Pustaka Utama.
- Wirayudha, R. (2018). *Dulu Sekadar Rawa, Kini Menjamu Pesta Olahraga Asia*. Historia.Id.
- Wirayudha, R. (2024). *Yang Tersisa dari Saksi Bisu Romusha di Bayah*. Historia.Id.