



**Digitization of the audiovisual archive as an opportunity for
preservation and investment:
a study of the Saudi experience, with the seema platform as a model**

رقمنة الأرشيف السمعي البصري كفرصة للحفظ والاستثمار:

دراسة للتجربة السعودية، مع منصة سيما كنموذج

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Abstract:

This study investigates the evolving role of the audiovisual archive, from a repository of national memory to a strategic economic asset in the digital era. It outlines the specific characteristics of audiovisual heritage that necessitate tailored preservation standards, and highlights digitization as both a means of protecting fragile materials and a prerequisite for value creation. Focusing on the Saudi “Seema” platform as a pioneering case, the study analyzes how large-scale archival content can be transformed into a virtual marketplace that simultaneously safeguards intellectual property and employs artificial intelligence to enhance discoverability and monetization. The findings indicate that comprehensive digitization, guided by a clear investment strategy, can position audiovisual archives as a key component of the “purple economy.” The study recommends adopting similar models in Arab countries, particularly Algeria, to reconcile the imperatives of identity preservation with the pursuit of sustainable economic returns.

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Key words:

Audiovisual archive; Digitization; Preservation; Investment; Seema platform.

الملخص :

تستكشف هذه الدراسة الدور المتطور للأرشيف السمعي البصري، من كونه مستودعاً للذاكرة الوطنية إلى مورد اقتصادي استراتيجي في العصر الرقمي. وتحدد الدراسة الخصائص المميزة للتراث السمعي البصري التي تستلزم معايير حفظ مخصصة، وتبرز الرقمنة كوسيلة لحماية المواد الهشة وشرط أساسي لخلق القيمة. وبالتركيز على منصة "سيما" السعودية كحالة رائدة، تُحلل الدراسة كيفية تحويل المحتوى الأرشيفي واسع النطاق إلى سوق افتراضية تحمي الملكية الفكرية وتوظف الذكاء الاصطناعي لتعزيز إمكانية الوصول إليه وتحقيق الربح منه. تشير النتائج إلى أن الرقمنة الشاملة، الموجهة باستراتيجية استثمار واضحة، يمكن أن تجعل الأرشيفات السمعية البصرية عنصراً أساسياً في "الاقتصاد الأرجواني". وتوصي الدراسة بتبني نماذج مماثلة في الدول العربية، ولا سيما الجزائر، للتوفيق بين متطلبات الحفاظ على الهوية والسعي لتحقيق عوائد اقتصادية مستدامة.

الكلمات المفتاحية:

الأرشيف السمعي البصري؛ الرقمنة؛ الحفظ؛ الاستثمار؛ منصة سيما

1. INTRODUCTION

The mid-twentieth century marked a decisive turning point in recognizing the exceptional value of the audiovisual archive as a living memory that documents the socio-cultural and political transformations of nations. This awareness did not emerge by chance; rather, it was the result of international initiatives led by UNESCO since 1949, followed by the efforts of pioneering institutions such as the International Federation of Television Archives (FIAT) and the French National Audiovisual Institute (INA).

Today, the real challenge is no longer limited to confronting the "physical extinction" of audiovisual archival materials or the technological obsolescence of playback equipment. Instead, it has shifted to a deeper philosophy adopted by identity-conscious societies: how to transform this heritage from a state of "inertia in storage" to a



state of “active digital circulation.” In this context, digitization emerges not only as a lifeline against disappearance, but also as a golden tool for reusing and exploiting this heritage economically and intellectually.

Within this global shift toward an “economy of archives,” the Kingdom of Saudi Arabia stands out as a leading model through the Seema platform, which has gone beyond merely digitizing its radio and television treasures to articulating an integrated investment vision that turns the past into a living resource for the future. From this standpoint, this study seeks to analyze the dimensions of this transformation and to examine how digital platforms can reconcile preservation with investment.

Research Problem:

Archival and media institutions today face a dual challenge. On the one hand, there is the accelerating physical deterioration and technological obsolescence of the carriers of audiovisual materials; on the other hand, the digital economy imposes the imperative of transforming these materials into assets with added value. Despite the success of many initiatives in carrying out digitization as a technical phase, the real problem lies in how to move from passive preservation, which is limited to storing files, to active investment, which reintegrates the audiovisual archive into the national economy.

The Saudi Seema platform emerges as a response to this challenge, raising a fundamental question about the nature of the interactive relationship between technology and investment in this field. Based on the foregoing, the following central question is posed: How does the digitization of the audiovisual archive contribute to ensuring the continuity of preservation and return on investment, and how has this equation been embodied in the experience of the Saudi Seema platform?

Significance of the Study:

The significance of this study stems from its engagement with one of the key issues associated with the contemporary digital



environment, in which the audiovisual archive is no longer merely a set of historical carriers, but has become a fundamental pillar of media industries and the rapidly growing digital content industry. The study derives its scientific relevance from its attempt to bridge a knowledge gap in the Arabic literature, which has often focused on the technical aspects of preservation without adequately addressing the investment and economic dimensions of this informational treasure.

Objectives of the Study:

- To define the concept of the audiovisual archive and highlight its distinctive technical and legal characteristics.
- To clarify the role of digitization as an inevitable solution for ensuring the preservation and sustainability of audiovisual heritage.
- To identify the mechanisms through which the archive can be transformed from raw material for storage into a digital asset amenable to investment.
- To explore the Saudi Seema platform as a pioneering model in the management and marketing of the audiovisual archive.
- To extract the factors of success in investing audiovisual memory in order to generalize the benefits at the Arab level.

Methodology of the Study:

This study adopts the descriptive-analytical method to ground the concepts of the audiovisual archive and to review the role of digitization in its preservation and sustainability, supported by a case-study approach applied to the Saudi Seema platform. The platform's technical architecture and investment model are analyzed in order to link the theoretical framework with practical reality.

2 - The Concept of the Audiovisual Archive

There are multiple approaches to defining the nature of the audiovisual archive. While some scholars proceed from the specificity of the artistic document, others argue for its inclusion within the general concept of archiving. This latter position finds support in international legislation (such as the French Archival Law of 1979), which broadened the scope of archives to encompass all documents



resulting from human activity, regardless of their date or physical medium. According to Jean-Michel Rodes, this legal inclusiveness grants audiovisual materials full archival legitimacy as a living trace of human activity, thereby removing from them the status of exception and making them an integral part of the national documentation system (Duru, 1995, p. 5).

Audiovisual heritage constitutes the living memory of the cultures of the twentieth and twenty-first centuries, distinguished by its exceptional capacity to transcend linguistic and geographical barriers owing to its inherently interactive nature. As affirmed in the third edition of UNESCO's Audiovisual Archiving: Philosophy and Principles, this field has matured to become a fundamental pillar within "memory institutions" and academic industries. Nevertheless, the current reality imposes serious challenges, notably rapid technological obsolescence and the massive growth in the volume of documents, which confront archival professionals with the necessity of comprehensive digital transformation. These efforts are in harmony with UNESCO's recommendations and its "Memory of the World" Programme, which aim to ensure the protection of this heritage and to make it accessible to present and future generations.

According to UNESCO, audiovisual documents are works that contain reproducible images and/or sounds embodied in a storage medium, whose recording, transmission, perception, and understanding generally require a technical device. The audiovisual content is characterized by a linear temporal duration, whose purpose is the communication of that content, rather than the use of technology for other ends (Edmondson, 2016).

3 - Characteristics of the Audiovisual Archive

As presented in Simon Côté's book *Les documents audiovisuels numériques d'archives*, the essential characteristics that distinguish this type of archive from others can be summarized as follows (Simon, 2019):

Audiovisual documents differ from other types of documents



(textual, graphic, photographic, etc.) in both content and form. Information professionals (archivists, librarians, information specialists, and others) must take these specificities into account when determining appropriate methods and tools for their organization and dissemination.

The audiovisual document shows the event in order to report it, unlike the textual document, which tells about the event. The audiovisual document is an audio/visual sign that directly represents reality, which means that its use goes beyond the mere extraction of information to the “explicit use” of its content (image and sound).

The audiovisual archive imposes a temporal dimension on the viewer; its content can only be apprehended through a continuous temporal flow (beginning, middle, end).

The content of the audiovisual archive cannot be apprehended directly by the senses as with paper; it necessarily requires a “technical intermediary,” namely playback devices and software.

The audiovisual archive goes beyond the function of “administrative evidence” to perform artistic, aesthetic, and emotional roles, making it a cultural treasure that links memory to identity.

To understand the audiovisual archive as framed by Simon Côté, four interrelated contexts of the audiovisual document must be taken into consideration:

- Context of expression: What is being said? And who is speaking?
- Context of recording: Who recorded the document? When? Where? And for what purpose?
- Context of transmission (archiving): How has it been preserved, digitized, and circulated over time?
- Context of reading (user): Who is viewing the document now? By what technology? And for what purpose is it being consulted?

4 - Digitization as a Tool for the Sustainability of the Audiovisual Archive



The contemporary media landscape is witnessing a radical transformation that goes beyond the traditional duality between analogue and digital media, moving instead toward a comprehensive digital environment that has reshaped the rules of the media game. This transformation has not been confined to the technical infrastructure; it has also generated new forms of media production and novel patterns of audience consumption. Consequently, major media institutions have been driven to adopt ambitious strategies for digitizing their audiovisual holdings in order to secure their position within this new system (Hauttekeete, 2011).

Returning to the reality of the traditional audiovisual archive, the standards of the International Federation of Library Associations and Institutions (IFLA) confront us with strict and complex protocols that reflect the fragility of these media. Traditional preservation is not merely a matter of “storage,” but rather an ongoing struggle against chemical and physical factors. These conditions and guidelines imposed by IFLA can be summarized in the following key points (IFLA, 2004):

IFLA’s guidelines stress the need to preserve magnetic and film carriers in environments strictly controlled in terms of temperature and humidity levels. Even minor fluctuations in these parameters may lead to catastrophic chemical reactions, such as the “vinegar syndrome” that affects films, or the degradation of the binding material in tapes, making the retrieval of content impossible over time.

The standards recommend protecting archival carriers from magnetic fields, dust, and atmospheric pollutants, all of which can cause microscopic scratches that affect signal quality (sound and image). This complexity in handling makes the traditional archive a “locked treasure” that is difficult to access and manage flexibly.

IFLA’s recommendations implicitly indicate that preserving the carrier (the tape) alone is insufficient; the “playback devices” themselves, which are rapidly disappearing, must also be preserved. This is what makes digitization the only viable way out, as it is no



longer meaningful to retain a tape for which no reading device exists on the market.

In the field of audiovisual archiving, digitization refers to the conversion of audio and visual materials from analogue format into digital format, and the complete abandonment of tape-based media in favor of a fully “tapeless” environment in which the audiovisual work becomes a computer file subject to all the rules of digital computing (Mohamed & Salama, 2013, p. 15).

What distinguishes the digitization of audiovisual documents is that it separates the carrier from the content, so that audiovisual information is no longer tied to a physical medium such as a cassette tape (Mohamed & Al-Manaseer, 2010, p. 53). This conversion into digital form serves to protect the original document, while the resulting digital copies are of high quality and fully identical to the original (Farhan, 2013).

From the foregoing, it can be concluded that the shift toward digital archiving is no longer an option but a necessary response to a new media environment that has reshaped the concepts of production and consumption. While IFLA’s standards confront us with the complex reality of preserving traditional audiovisual archival originals, digitization offers an “innovative solution” through the transition to a tapeless environment.

The fundamental strength of this process lies in breaking the historical linkage between content and carrier: the audiovisual item is transformed from a vulnerable physical tape into a high-quality, original-equivalent “computer file.” This transformation not only guarantees the protection of the historical document from natural deterioration, but also grants media institutions exceptional flexibility in the circulation of their holdings. In turn, this paves the way for converting this “stored memory” from a mere storage burden into an investable asset capable of growth in the digital age.

5 - Investment in the Digital Audiovisual Archive

In contemporary thought, the audiovisual archive is no longer



viewed merely as a burden that requires expenditure on preservation and maintenance; rather, it has come to be classified as a strategic asset possessing significant economic value, which is realized through digitization. The transition from traditional to digital archiving has transformed its very concept: from silent historical material confined to shelves into dynamic content that can be circulated and recirculated within the creative production market.

Investment in this type of archive thus emerges as a response to the demands of the new digital economy, in which the need for “trusted content” and “original footage” has multiplied amid the explosion of digital platforms. Here, investment is not limited to direct financial returns from content licensing; it also extends to maximizing the “added value” of media institutions by reusing their artistic treasures in the production of documentaries, historical drama, interactive content, and other formats.

The French model represented by the Institut National de l’Audiovisuel (INA) offers practical proof of the success of strategies for monetizing the audiovisual archive. INA has succeeded in transforming its vast holdings (27.5 million hours) into a sustainable economic resource, with revenues exceeding 42 million euros in 2023. This success has not rested solely on technical preservation, but on a strategy of “editorial renewal” that has made heritage content available via modern digital platforms, achieving 1.7 billion views. The institute has also invested in artificial intelligence as a tool for increasing the investment value of the archive, transforming it from a historical stock into a “trusted third party” within the global digital media ecosystem. The importance of this model lies in its ability to balance the cultural role (training and research) with the financial returns that support the institution’s strategic investments (l’audiovisuel, 2023).

Kaufman argues that the digital age has compelled archives—whether libraries, museums, or media institutions—to move beyond their traditional role of mere “safeguarding” and to begin exploring



models for “revenue generation.” Online access, in this view, is the key to unlocking the value of these assets, namely the audiovisual archive. According to Kaufman (2013), there are several practical methods for converting the audiovisual archive into financial returns, including the following:

Licensing model: Pricing content based on the “type of use” (commercial, educational, or journalistic), as well as imposing fees on archival footage requested by film production companies or television channels.

Value-added services model: Instead of selling the “raw material,” pricing is based on the quality of digital conversion, the accuracy of metadata, or the speed of access, so that the client pays for the “service” rather than the content alone.

Public-private partnerships: A commercial company finances the digitization process in exchange for the right to exploit the content commercially for a defined period, while original ownership remains with the institution that holds the audiovisual archive.

Freemium model: Providing low-resolution versions to the public free of charge (for research and consultation), while charging fees for high-definition versions (HD/4K) intended for professional use.

Metadata-based pricing: “Metadata is the new currency”; the deeper and more accurate the descriptive data, the higher the market value of the archival clip and the easier it becomes to price it.

Investment in the audiovisual archive thus constitutes a key means of ensuring the survival of media institutions in a context of declining revenues from traditional advertising. However, this investment faces legal challenges related to the complexities of copyright and intellectual property, which may hinder content commercialization, as well as technical challenges stemming from the high cost of digitization and the rapid obsolescence of software (Kirunda, 2025).

6 - The Seema Platform as a Pioneering Model for the



Preservation and Investment of the Audiovisual Archive

The “Seema” (CIMA) platform represents one of the strategic outcomes of the “Saudi Vision 2030,” particularly in its pillars related to comprehensive digital transformation and investment in the cultural and media sectors. At the heart of the vision championed by His Royal Highness Prince Mohammed bin Salman is a clear orientation toward diversifying national income sources and moving toward a “knowledge economy,” in which heritage is no longer merely an intangible legacy, but has become “cultural capital” that can be leveraged for sustainable investment.

a- Definition of the Seema Platform

The Seema platform, affiliated with the Saudi Broadcasting Authority, is one of the largest digital platforms in the world and the first of its kind in the Middle East. It contains more than 1.2 million audio and visual items spanning 60 years, documenting the stages of development and renaissance of the Kingdom of Saudi Arabia.

The platform offers a unique opportunity for investment partners in media content by showcasing and licensing creative materials globally, thereby enabling public and private entities to market their media products and generate financial returns. Seema also provides a distinctive user experience, with electronic payment options for purchase and direct download, in addition to continuous technical support around the clock. The platform employs artificial intelligence technologies to analyze viewer behavior, including the number of views, their geographical distribution, and peak viewing times.

Seema aspires to become the unified global gateway for Saudi media content, emulating leading international platforms in the field of licensing media usage rights, while relying on Digital Rights Management (DRM) systems to protect copyrights and prevent unauthorized redistribution or copying. This achievement has been recognized by the BroadcastPro ME Awards, where Seema received the award for “Innovative Project of the Year” in the Middle East and North Africa for 2024, in appreciation of its excellence in delivering



media content to diverse clients worldwide (Saudi Broadcasting Authority, 2024).

This figure represents the homepage of the Seema platform



(Source: <https://sayma.sba.sa>)

b- The Saudi Audiovisual Archive: From Materials Threatened with Deterioration to a Living Digital Archive

The “Seema” platform is not merely a technical project; it is an inspiring “success story” in how to transform historical challenges into sustainable digital opportunities. This journey effectively began in 2011 with the establishment of the Digital Archive Center, in response to a real risk that threatened old tapes and rare media materials (dating back to 1962) with deterioration and disappearance due to the passage of time.

The main features of this success can be summarized at three principal levels (Seema, 2025):

A progressive journey of rescue and digitization:

The Authority moved from digitizing 100,000 items in the first phase to 800,000 items in the second, eventually reaching a vast archive that today comprises more than one million items. The goal was not merely technical transfer, but the preservation of the “pulse of



history”: from the earliest radio frequencies and nine o’clock news bulletins, to the documentation of the first television broadcast, royal decrees, and the sporting and cultural moments that shaped Saudi society’s identity before the year 2000.

Artificial intelligence as a tool for restoration:

The platform faced the challenge of declining quality in older materials, and here artificial intelligence emerged as a “savior,” used to enhance sound and image and to restore luster to faded memories. This process transformed those items from silent or damaged tapes into a “living digital wealth” worthy of presentation in the modern era.

Smart indexing and ease of access:

The true success in preservation was completed through a system of “structured indexing,” whereby each item was linked to a “code number” and a detailed descriptive record containing its characteristics and content. This organization transformed the archive from a closed repository into a living reference that is easy to search, enabling researchers and media institutions to access historical materials that had been threatened with loss and to reutilize them in contemporary documentary and advertising productions.

In this way, Seema has demonstrated that digital preservation goes beyond the notion of storage; it is a process of “reproducing identity,” in which memories once hidden on tapes are transformed into success stories shared with the world, thereby achieving the difficult balance between safeguarding historical heritage and building a digital future.

c- The Digital Governance of the Seema Platform Toward a Secure Investment Environment

The Seema platform operates within an integrated legal framework designed to balance content accessibility with rights protection. The main features of these terms and conditions can be summarized as follows (Terms and Conditions, 2025):

Intellectual property and strict protection:

Ownership of all data and content (texts, images, video and



audio clips) belongs to the Saudi Broadcasting Authority. Protection extends not only to the content itself, but also to the “look and feel” of the website, including icons and designs, which may not be imitated. Any infringement (such as reselling material or gifting it beyond the scope of the license) may result in a financial penalty of up to 200% of the purchase value, in addition to the right to pursue legal action.

Licensing models and commercial use:

The platform adopts a flexible licensing structure that aligns with the needs of the modern digital market, including:

Broadcast licenses: Free to Air for free-to-air broadcasting, and Pay TV for encrypted channels.

Video-on-demand licenses: Such as subscription-based S-VOD and ad-supported A-VOD.

Transport licenses: For in-flight, rail, and other transport-based exhibition.

Purchase conditions: Fees are non-refundable and subject to Value Added Tax (VAT) in accordance with the regulations of the Kingdom.

Usage constraints and prohibited technologies:

The use of robots or data-mining tools to access content is prohibited.

Any attempt to modify part of the site or to circumvent its security systems is forbidden.

The use of artificial intelligence to infringe copyright on the assets is expressly prohibited.

Privacy and data security:

The platform is committed to securing personal data using modern encryption technologies and to refraining from sharing such data with third parties except with consent or in response to a legal request. Users are responsible for the accuracy of their information and for protecting their passwords.

Research and educational exemptions:



The platform provides exemptions for users in educational and research fields to use products for non-commercial purposes, provided that appropriate documentation is submitted. Granting such exemptions is subject to the discretion of the platform's management.

Monitoring and auditing:

Seema reserves the right to review and audit user records related to the use of licensed content in order to verify compliance with the agreement.

d- The Seema Platform: Embodying the “Purple Economy” in the Saudi Archive

Seema is a digital platform dedicated to the commercialization of media materials of all kinds, aiming to create profitable opportunities for all its partners in media content by showcasing and licensing its creative holdings worldwide. The platform hosts the largest digital archive in the Middle East, comprising more than 1.2 million archived audio and visual items in state-of-the-art formats, and enables the sale of usage rights for more than 400,000 hours of digitally archived material. It serves as the principal reference for the Kingdom of Saudi Arabia in television and radio content, offering services for documenting, collecting, and analyzing data, as well as converting and digitally archiving audio-visual materials.

The platform takes pride in offering a wide range of exclusive materials that reflect the identity, culture, and history of the Kingdom of Saudi Arabia, the Middle East, and the world. It provides content that meets diverse needs, including exclusive materials that contribute to content creation. For those seeking rare audiovisual items, the platform is the ideal destination, guaranteeing a unique and engaging experience. These materials include rare sound recordings and films, among others.

A figure illustrating the categories of audiovisual materials available on the platform.



(Source:

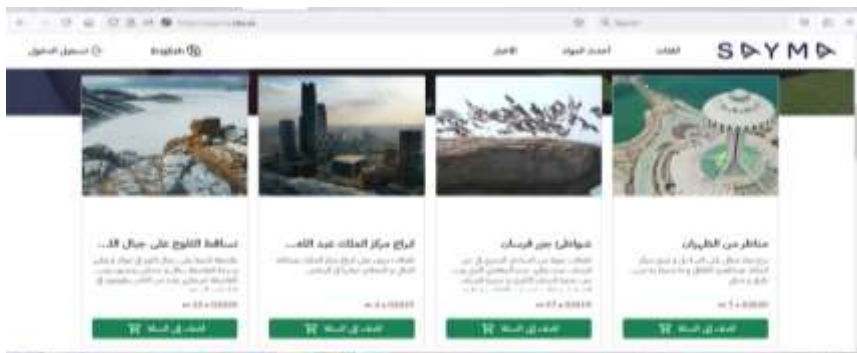
<https://gemini.google.com/app/fd2e7864c22cb310?hl=fr>)

This figure shows how audiovisual materials on the Seema platform are classified into categories that highlight the diversity of assets (royal, culture, tourism and entertainment, sports, and others). This reflects the comprehensive nature of the audiovisual archive and its capacity to meet the needs of investors from multiple sectors.

· Direct download service on the Seema platform:

The direct download feature offered by Seema goes beyond being a mere technical convenience; it represents a breakthrough in the efficiency of media investment. It grants investors instantaneous access to restored, high-quality digital assets, eliminating temporal and bureaucratic barriers and transforming the archive into a living resource that flows seamlessly through the arteries of global creative industries. As soon as the purchase or licensing process is completed, the platform allows immediate downloading of materials in their original quality.

A figure illustrating some of the audiovisual materials available for purchase.



(Source: <https://sayma.sba.sa/>)

This figure represents the interface of the digital store, where a variety of clips are displayed (natural landscapes, architectural landmarks such as the King Abdullah Towers, and weather events), with indication of clip duration and year of production. Most importantly, a clearly visible “Add to cart” button is provided. This design confirms that the platform operates as a fully fledged virtual marketplace, facilitating “one-click investment” in audiovisual assets.

The Seema platform also offers continuous technical support for its clients. It provides a customer support system operating around the clock (24/7) to assist users, as part of a broader “customer satisfaction” strategy in commercial environments, as illustrated in the following figure:

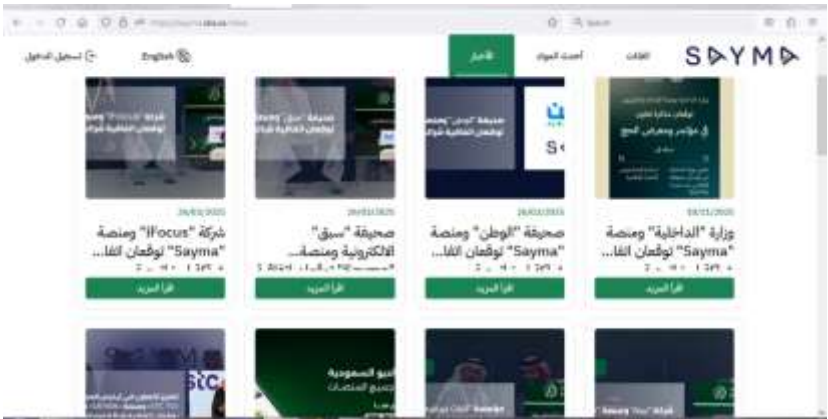
A figure showing the customer service function on the Seema platform.



(Source: <https://sayma.sba.sa/resource/contact-us>)

Customer service on the Seema platform reflects a shift toward a professional investment mindset, by providing continuous technical support that ensures the reliability of commercial transactions and the smoothness of the user experience in accessing digital assets.

This figure illustrates the agreements concluded by Seema with its partners.



(Source: <https://sayma.sba.sa/news>)

What this figure illustrates is that the Seema platform currently serves multiple local and international entities, including educational and research institutions and global marketing companies, which makes it a “unified gateway for Saudi media” to the world. The



platform also provides the advantages of direct purchase and electronic payment for rights, transforming the process of obtaining historical content from traditional paper-based protocols into a fully digital transaction carried out “at the click of a button.”

In an interview with the Archivalogy Podcast, Mr. Turki Al-Otaibi, Director General of the Saudi Archive, revealed that the Seema platform has evolved into a media “marketplace” inspired by global platforms such as Getty Images. It functions as a trusted gateway for licensing Saudi content and reducing film and advertising production costs by providing ready-made, high-quality stock footage. Its distinction is not limited to preservation; it also extends to the deployment of artificial intelligence techniques in smart search, facial recognition, and speech-to-text conversion, with a forward-looking orientation toward generating entirely new visual content based on the vast data available. To ensure the sustainability of this investment, the platform has been keen to build an advanced security and cybersecurity ecosystem in collaboration with the Saudi Authority for Intellectual Property, employing “invisible watermarking” technologies to protect rights and prevent illegal use. Alongside this technical and economic weight, the human and narrative value remains the platform’s core essence, as it houses rare historical footage documenting leadership moments—such as the late King Faisal’s refusal to have the Jeddah Port named after him, and archival clips of King Salman (may God protect him). This makes Seema a living bridge linking the depth of the past with the horizons of contemporary digital investment (Archivology, 2025).

- Study Findings

-The study concludes that digitization is not merely a technical conversion process, but the only guarantee of archival sustainability; it prevents the mechanical disappearance of materials and renders them tradable in global digital markets.

-There is a strong correlation between preservation quality and investment value: the more accurate the restoration (particularly when



using artificial intelligence), the higher the market value of the archival material and the greater the demand for it from production companies.

-The Seema platform has successfully achieved 100% digitization of the Authority's archive, enabling the Kingdom to possess the largest bank of digitized media materials in the Middle East (more than 1.2 million items), thereby reinforcing its position as a global gateway for Saudi media.

-Seema has demonstrated that transforming analogue audiovisual archives into a commercial platform enabling "one-click purchase" has shortened lengthy bureaucratic procedures, helping to attract more than 100 beneficiary entities, domestically and internationally, and supporting the content industry by providing high-quality stock footage.

-Seema has succeeded in building an integrated legal framework (through intellectual property policies, a DRM system, and watermarking), creating a secure investment environment that reassures investors while simultaneously protecting the state's rights.

-The Seema platform constitutes a successful practical model for achieving the goals of the Vision in diversifying income sources. It has not been limited to historical preservation, but has become a financial resource that supports the sustainability of the Authority and reduces its reliance on traditional funding.

Conclusion

The conclusion of this research paper reveals that the Saudi Seema platform is not merely a response to a technical necessity, but a manifestation of a profound strategic awareness that brings together political will, professional expertise, and a shared understanding that "archives of all kinds" constitute the new oil in the age of the knowledge economy. The Saudi experience has succeeded in breaking the stereotypical image of the archive as a "storehouse of the past," transforming it instead into "a platform that combines the authenticity of content with the modernity of investment." By achieving 100%



digitization of its archive and subjecting it to commercial governance, Saudi Arabia has drawn an inspiring roadmap for the rest of the Arab countries, foremost among them Algeria, which possesses a vast historical and media heritage that remains confined to drawers and traditional storage spaces.

On the basis of the findings, I would like to offer a set of proposals to the Algerian state and other Arab countries that have yet to take advanced steps in this field, as well as to those responsible for audiovisual archives across the Arab world, in order to adopt the Seema model. Such adoption would contribute to achieving digital sovereignty over historical heritage and would transform the national archive of any country from a storage burden into a driving force for renaissance, by investing collective memory in creative productions that serve both identity and the economy. The main recommendations are as follows:

The need to act swiftly to digitize all audiovisual archival documents (especially the archives of public radio and television), not only to protect them from deterioration, but also to convert them into digital assets that can be traded and licensed.

Calling on private media institutions to establish smart national platforms similar to Seema, enabling creators, content producers, and researchers to access historical materials easily and transparently, thereby supporting the local “purple economy.”

The necessity of investing in digital restoration technologies and automated indexing in order to increase the market value of older materials and make them suitable for global-quality presentation.

Updating intellectual property and digital governance laws to guarantee the rights of the state and creators, while introducing “educational and research exemptions” that support academics in their scholarly work.



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