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**I Belong initiative, *Antmī*: Digital media
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I Belong initiative, *Antmī*: Digital media preserving historical memory and fostering national/cultural identity facets

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Abstract

Objectives: Digital media is an essential technical tool for bonding young people with their past. A pioneering project that builds on this use of social media is I Belong, *Antmī*, initiative launched in 2019 by King Abdulaziz Foundation for Research and Archives in Saudi Arabia. This paper examines the digital content of *Antmī*'s initiative through (a) classifying the content in terms of the targeted group, gradation from simple to complex, diversity of presentation, used colors, represented characters, subjects, and duration; (b) the extent to which the digital medium and the period of the content are compatible with the age characteristics of the target group, youth (15–34 years); (c) the extent to which it meets Saudi Arabia's Vision 2030 goals; (d) its consolidation of historical memory and enhancement of cultural/national identity facets. **Method:** The study adopted a qualitative approach, utilizing a content analysis tool. **Results:** The findings can be summarized as follows: *Antmī*'s digital content is created through diverse methods of presentation, such as texts, audio, video clips, narrative stories, motion graphics, and interactive images. Digital media and the period of *Antmī*'s digital content are indeed compatible with the target group. Four items of *Antmī*'s goals as well as their digital content—according to our analysis findings—have attained eleven articles of the Saudi Vision 2030. **Conclusion:** Overall, *Antmī*'s digital content has indeed consolidated Saudi historical memory and enhanced cultural/national identity facets. Generally, our findings can indeed benefit the production of digital content, particularly in the fields of historical memory and cultural/national identity.

Keywords: historical memory, national identity, cultural identity, digital media, saudi arabia

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مبادرة "أنتمي" بوصفها حارسة للذاكرة التاريخية ومعززة لأوجه الهوية الوطنية والثقافية

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ملخص

الأهداف: يُعد الإعلام الرقمي من أهم الأدوات التقنية التي تلعب دوراً في ربط الشباب بتاريخهم. وتعد مبادرة "أنتمي" التي أطلقتها دارة الملك عبد العزيز بالملكة العربية السعودية من المشاريع الرائدة في هذا المجال. تناولت هذه الدراسة المحتوى الرقمي لمبادرة "أنتمي" من خلال: (أ) تصنيف المحتوى من حيث الفئة المستهدفة، والتدرج من البسيط إلى المعقد، وتنوع العرض، والألوان المستخدمة، والشخصيات المتضمنة، والموضوعات، والمدة؛ (ب) مدى توافق الوسيلة الرقمية والفترة الزمنية للمحتوى مع الخصائص العمرية للفئة المستهدفة: الشباب (15-34 سنة)؛ (ج) مدى تلبيتها لأهداف رؤية المملكة العربية السعودية 2030؛ (د) ترسيخها للذاكرة التاريخية وتعزيزها لجوانب الهوية الثقافية/الوطنية. **المنهج:** اعتمدت الدراسة على المنهج النوعي، باستخدام أداة تحليل المضمون. **النتائج:** يمكن تلخيص أبرز النتائج على النحو الآتي: عُرض المحتوى الرقمي لمبادرة أنتمي في قوالب مختلفة؛ مثل: النصوص والصوت والوسائط السمعية والبصرية ومقاطع الفيديو والقصص السردية والرسوم المتحركة والصور التفاعلية، الوسائط الرقمية والفترة الزمنية لمحتوى مبادرة "أنتمي" متوافقة بالفعل مع الفئة المستهدفة، وهي الشباب. حققت أربعة بنود من أهدافها، المبادرة أنتمي بالإضافة إلى محتواها الرقمي -وفقاً لنتائج التحليل- أحد عشر بنوداً من رؤية المملكة 2030. **الخاتمة:** بشكل عام، عزز المحتوى الرقمي لمبادرة "أنتمي" الذاكرة التاريخية السعودية وعزز جوانب الهوية الثقافية/الوطنية. وبشكل عام، يتوقع لنتائج الدراسة إثراء عملية إنتاج المحتوى الرقمي، خاصة في مجالات الذاكرة التاريخية والهوية الثقافية/الوطنية.

الكلمات المفتاحية: الذاكرة التاريخية، الهوية الوطنية، الهوية الثقافية،

المحتوى الرقمي، المملكة العربية السعودية

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Introduction

"There is a great gap between young people, their heritage, and history" (Hussein, 2024). Within the age of media globalization, there are enormous challenges facing the establishment of historical memory and fostering national/cultural identity facets among youth. According to Sporāne (2013), "Digitisation should become the main tool for maintaining, integrating, communicating identity in the process of globalization". Historical memory exists within broader cultures of memory, which often include a variety of other methods and practices for remembering (Erll, 2011). Thus, digital media is one of the most essential tools for bonding youth with their past, as Erll (2011) puts it: "The past is constructed through media". Oral memory, such as myths and stories, used to be the primary mode of remembering the past, where families would narrate historical events to their children. However, in the digital age, memory has become an institutionalized process seen in mass culture (Assmann, 2011, as cited in Hammar, 2019). Moreover, Alvarado et al. (2021) predicted that historical memory will change profoundly due to the influence of social media and digital services (Hammar, 2019).

I Belong, *Antmī*, initiative (Figure 1) is one of the pioneering projects launched by King Abdulaziz Foundation for Research and Archives, known as Darah (King Abdulaziz Foundation, 2022), in Saudi Arabia. *Antmī*'s core aim is to "connect Saudi youth with their history; the history of the Kingdom of Saudi Arabia and Arab-Islamic history, and carry the vision of reviving Saudi, Arab, and Islamic heritage and civilization". *Antmī*'s website encompasses various digital contents including video clips, games, stories, and audio excerpts. For example, several Saudi historical events are presented through various digital media contents. Therefore, *Antmī* is a digital transformation in the field of preserving the historical heritage in Saudi Ara-

bia, deepening the sense of national identity and cultural belonging among Saudi youth.

The primary goal of this paper is to examine *Antmī*'s digital content. The findings are expected to benefit the production of digital content, particularly in the fields of historical memory and cultural/national identity. The structure of this article is as follows: The literature review addresses the academic landscape on digital media creation of historical memory and cultural/national identity facets. This review is followed by the methodology, findings, discussion, and conclusion.

Figure 1

Screenshot of the Main Page of Antmī Initiative's Website



Literature Review

There is a large landscape of academic literature on digital media content creation, historical memory, and cultural/national identity, yet the scholarly works that examine these subjects combined are scattered and scarce. Scheuerell (2007) examined how digital platforms and technology influence national identity and narratives. The research highlights that globalization has facilitated the devel-

opment of digital content, which enables individuals to link up as a community based on their sense of national identity through social media, blogs, or websites. The study employed a qualitative method to explore the role of information and communications technology in constructing national narratives that support collective identity. The study revealed that digital technology serves national identity within today's global context, ultimately. Scheuerell's work is indeed related to our topic in terms of the methodology and *Antmī*'s website, which highlights the history of Saudi Arabia using the latest digital means.

Two key studies relevant to our study in terms of the region, Gulf Cooperation Council (GCC) countries, and topic are Raven and O'Donnell (2010) and Jeljeli et al. (in press). Raven and O'Donnell explored how using digital storytelling can improve the sense of nationality among Emirati students in Sharjah Higher Colleges of Technology, United Arab Emirates. They launched an online storytelling contest that invited students to craft "Proudly Emirati" stories of who they are by using all manners of digital tools. The data were gathered using surveys and focus group interviews to determine the impact of the competition. The results showed that many students discovered more about their country, culture, and traditions—a key answer from its content being the shared understanding of what it means to be Emirati. The research has led to the conclusion that digital storytelling could serve as an educational device for supporting national identification and involvement of students in learning about their heritage. Jeljeli et al. (in press) explored how digital storytelling on social media contributes to the preservation of cultural heritage and the long-term sustainability of cultural identity among Generation Z in the UAE. The research examines how social media engagement fosters emotional bonds and facilitates cultural transmission. The findings suggest that digital storytelling serves as a vital tool for youth to engage with and promote their cultural heritage.

In her work on the intersection between national historic sites and women's/gender history, Bos (2011) examined a pairing not often otherwise explored. The article applied feminist methodologies and historical memory to examine the way memories (both individual and collective) are built and interpret the construction of these memories as a frame for history in national historic sites. The study suggested that national historic sites can foster public awareness of national identity and shared memory by incorporating more representational stories and performances in site interpretation. Our paper and Bos's intersect in the examination of *Antmī* initiative's website and the representations of women's history through digital media content, which will be discussed further in the analysis section. Moreover, as mentioned earlier, Bos's topic is a "pairing not often otherwise explored", which is also the case in our work; being one of the pioneering works on the *Antmī* initiative, this study examines one of the first programs in Saudi Arabia that focuses on youth participation through digital media. Comparable initiatives have been implemented in other Gulf nations, such as the United Arab Emirates (Raven & O'Donnell, 2010), yet they have received limited scholarly attention and remain under-documented in the literature. In this regard, the present paper contributes to the expanding body of Gulf scholarship by providing a detailed case study within the Saudi context.

Sporāne (2013) employed a qualitative approach that combined discourse and theoretical analyses of key theorists such as Baudrillard, Hassan, and Lyotard with the official documents or white papers and conventions from European cultural institutions. The results revealed how memory institutions (museums, archives, libraries, cultural centers, historical societies, and digital archives and platforms) play a critical role in the construction and propagation of national identity by means of digitalization, curation, and preservation pro-

cess for collective memory. Moreover, Sporāne's research showed that digital media should be used to maintain tradition and identity nationally in a globalized world. More importantly, memory institutions become the main agents in ensuring national cultural preservation through processes of digitization and digitalization, hence promoting effective access to national identity for individuals. The *Antmī* initiative, the focus of our study, is part of a memory institution, King Abdulaziz Foundation for Research and Archives; therefore, Sporāne's work is indeed relevant to ours.

As one of the aims of this paper is to look at a number of semi-otic symbols of *Antmī*'s digital content, relatedly Vorobyova (2023) examined how digital platforms shape and influence collective historical memory globally. Focusing on semiotics and rhetoric, the article explored how digital media represent and reinterpret past events, impacting how societies remember and value historical narratives. Vorobyova highlighted that digital media can create new ways of sharing and visualizing history, often reshaping collective memory by framing specific events and figures in certain lights. Vorobyova argued that, by understanding the semiotic and rhetorical frameworks in digital spaces, scholars can better comprehend how historical memory is constructed and preserved in the global context.

It is important to consider not only global viewpoints, but also how these dynamics appear in the Saudi context, especially considering the threats that globalization presents to local identity. Global research offers useful frameworks for comprehending cultural memory and identity (Erll, 2011; Sporāne, 2013), but it is also critical to place these conversations in the perspective of Saudi Arabia's own sociocultural environment. Due to Saudi youth's increased exposure to transnational media, consumer culture, and digital platforms, globalization has presented unique challenges to local identity. These

issues frequently lead to a balancing act between local traditions and global modernity (Al-Saggaf & Williamson, 2004; Alhazmi & Nyland, 2012). Between modernization and cultural preservation, scholars have identified conflicts. While some contend that globalization threatens to weaken traditional values, others emphasize how it has spawned new hybrid forms of Saudi identity (Al Lily, 2011; Kraidy, 2006). The research provides a more nuanced view of how youth engagement is impacted by both the specificities of the Saudi environment and global cultural flows by placing the study inside these Saudi-specific discussions.

Finally, Hussein (2024) addressed a digital medium that is rarely examined: digital gaming within the contexts of cultural identity and values during childhood, adolescence, and young adulthood. The study used a qualitative methodology to investigate how digital games affect one's national identity. The research indicated the use of digital games as a way of creating an online world that embodies the historic and cultural legacy of nation-states (including prominent historical figures being used as role models for descendants). These results suggest that carefully designed digital games can be a useful means to engage students in patriotic ideology and support cultural heritage among them. The study proposed one of Egypt's cultural heritage sites to oppose French invasion to enclose this topic in national history and endow younger generations with their identity. We will present further in the analysis an example of digital gamification as part of *Antmī*'s website digital content.

Methodology

We adopted a qualitative approach utilizing the thematic analysis (TA) method as it aligns with the qualitative research methodology. TA is a "method for identifying, analyzing, and interpreting

patterns of meaning ('themes') within qualitative data, provides accessible and systematic procedures for generating codes and themes from qualitative data" (Clarke & Braun, 2016, p. 297). The current study goes beyond describing the digital content on the *Antmī* initiative's website; It also involves analyzing the message it conveys and its connection to Vision 2030's goals, historical memory, and national/cultural identity. Using the content analysis tool is necessary to ensure the thoroughness and precision of the analysis when employing the qualitative approach. In terms of sample selection, we opted for quota sampling, selecting content from every section of the *Antmī* initiative's website (Table 1). Quota sampling is categorized as a non-probability sampling technique, defined as ensuring a specific population characteristic is represented in the sample as desired by the researcher. Furthermore, the benefits include a reasonable cost, widespread usage/understanding, and no requirement for a list of population elements. It also brings in certain aspects of social hierarchy (Acharya et al., 2013). On the *Antmī* initiative's website, there were a total of 205 themes across six sections. Out of these themes, only eight were chosen—one from each section, as shown in Table 1. The analysis aimed to cover the following main aspects: (a) classifying the content in terms of the targeted group, gradation from simple to complex, diversity of presentation, used colors, represented characters, subjects, and duration; (b) the extent to which the digital medium and the period of the content are compatible with the age characteristics of the target group, youth (15–34 years); (c) the extent to which it meets Saudi Arabia's Vision 2030 goals; (d) its consolidation of historical memory and enhancement of cultural/national identity facets. In this study, rather than concentrating on subgroup differences (such as teenagers vs. young adults), the age group 15–34 was chosen to reflect general youth trends. This wide classification enables a com-

prehensive understanding of youth participation and is consistent with the most recent publication from Saudi Arabia’s General Authority for Statistics (2020).

Table 1

Comprehensive Sampling and Quota Sampling

Main Sections	Sub-Sections	The Sample	Total
From Our History	Our story	"Content of the ship of the desert"	30
	Our beginnings	"The content of opioid epidemic"	23
	Our markets	"Central Region Market Content: Ceramics Industry"	28
Our Story	Grandmother Norah: a storyteller	"Grandmother Norah: The story of al-Qiṭṭ qāṭ"	2
	Antmī Storyteller		0
	Ya‘rub wa Asrār		2
	History is a story		3
Our Country in Their Eyes	How they see our country: the travelers speaking	"The Content of Faṭḥ Allāh al-Ṣāyigh"	17
Our Education	Monuments	"The content of Monuments"	3
	Islamic		5
	History		12
	Geography		25
	National		21
Our Days	Saudi National Day	"The Content of Saudi National Day"	11
	Saudi Flag Day		9
	Saudi Foundation Day		7

Cont. Table 1

Comprehensive Sampling and Quota Sampling

Main Sections	Sub-Sections	The Sample	Total
Our Seasons	‘Urayb and the Wondrous Ring	"The Story of ‘Urayb and the Wondrous Ring"	7
‘Urayb and the Wondrous Ring	‘Urayb and the Iftar Cannon		
	‘Urayb and Ramadan’s Market		
	‘Urayb and Ramadan’s Decorations		
	‘Urayb and the Tu‘mah		
	‘Urayb and the Alt‘tm		
	‘Urayb and the Alḥwāmḥ		
6	23	8	205

Thematic Analysis (TA) Tool

The TA tool contained six primary items (Table 2) that were directly connected to the study goals (mentioned above). To ensure the credibility and dependability of the thematic coding, we independently coded a subset of the data. We then compared the coding schemes, discussed discrepancies, and resolved them through consensus. This process enhanced inter-coder reliability and ensured consistency in theme identification. Inter-coder agreement was achieved at approximately 85%, indicating a high level of consistency between researchers’ initial codes. We discussed and resolved discrepancies to reach a final coding consensus.

Table 2

Thematic Analysis Tool

Study Objectives	Items
(1) Classification of the content in terms of the target group, gradation from simple to complex, diversity of presentation, colors used, characters covered by the content, its subject, and its duration.	• The areas that the digital content covered. • The topics that the digital content addresses. • The reasons for covering the selected (the importance).
(2) The extent to which the digital medium and the time period of the content are compatible with the age characteristics of the target group, youth (15–34 years).	• The characteristics of the digital content Indicators for evaluating content: The length of the content, the themes, the characters within the content, the colors, the variety of the content, the seamlessness of the content, and the targeted individual.
(3) The extent to which it achieves Vision 2030.	• What are the goals related to the initiative's vision?
(4) Its consolidation of historical memory and enhancement of aspects of cultural/national identity.	• Which subjects are in sync with the goals of the vision?

Figure 2

Screenshot of the Content of *Fath Allāh al-Şāyigh*



Figure 3
Screenshot of the Content of Monuments



Thematic Analysis Process

• *Manual Thematic Analysis*

To reach the dual goals, we focused on classifying the content based on the target audience, ranging from easy to difficult, variety in presentation, color choices, characters featured, subject matter, and length, as well as the level of compatibility between the digital platform and content timing with the age features of the target group, youth (aged 15 to 34). We utilized "manual thematic analysis" as it was necessary for in-depth observation and interpretation of the visual-audio content due to the nature of the objectives. Table 3 displays the coding and analysis procedure for the chosen material. The complete manual thematic analysis steps are included.

Table 3

An Example of Manual Thematic Analysis

Main Section	Sub-Section	The Content	The Length	Themes
Our Story	Grandmother Norah: a story-teller	"Grandmother Norah: The Story of al-Qiṭṭ qāṭ"	14 slides	A Written Short Story, with no audio
Characters within the content	In the story, the main character is a teenage girl aged 13–15 who wears an Abaya and a Hijab, while her parents are dressed in traditional Saudi attire: the mother wears a Hijab, and the father wears a Thobe, Ghutra, and ‘Uqāl. Their 10-year-old son is dressed in a Thobe. The neighbors' daughter, who is the same age as the protagonist, also dons a Hijab and Abaya. The scene includes a desert with palm trees and a tent in the background.			
Colors	The colors brown, beige, and green are used in the palm and desert scenery and are grouped together in the family outfit, along with a touch of golden color.			
The variety of the content	The tale discusses the myths passed down from families to children, detailing how they affect the main female character and her ability to cope with them, as the family's economic status transitions from destitution to abundance. The tale also illustrates how greed and avarice can result in downfall, as was the case with their neighbor's daughter.			
The seamlessness of the content	The narrative follows a straightforward path and depends on the child's creativity and imagination.			
The targeted individual	The tale is appropriate for kids who are younger than 12 years.			

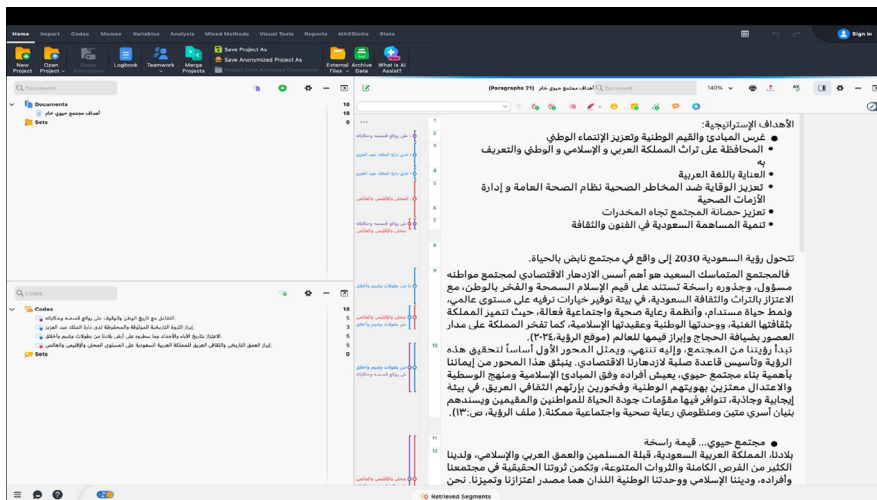
● *Thematic Analysis Using MAXQDA*

One of the aims of our research is to match the initiative's objectives with the vision's objectives. We aimed to accomplish this using the qualitative analysis software MAXQDA, as it is a suitable fit for the vision's content, which is rich in narrative information. MAXQDA is a software tool designed to support qualitative and mixed-methods data analysis in academic, scientific, and business

environments. It can be utilized for coding and analyzing source materials, auto-coding content, importing survey data for analysis, conducting mixed-methods analysis, and generating various data visualizations (Kuckartz, 2010). The process of thematic analysis in MAXQDA was conducted in multiple stages.

Step 1: Familiarization with the Data and Selection of Content. During this initial stage of thematic analysis, we reviewed the vision goals, which are (1) "A Thriving Economy", (2) "An Ambitious Nation", and (3) "A Vibrant Society". Then, we carefully reread and re-reviewed the strategic goals. Subsequently, we delved deeply into the material to identify primary themes and significant portions. Next, we removed two goals: "A Thriving Economy" and "An Ambitious Nation", and chose "A Vibrant Society" due to the direct connection between the strategic objectives of "A Vibrant Society" and the main goals of *Antm7*'s initiative, as detailed in Figure 4.

Figure 4
Screenshot of MAXQDA Analysis Process



Step 2: Coding and Theme Development. Next, we proceeded to the second stage, which involved coding and constructing themes. During this stage, brief phrases called codes were linked to data segments to represent the theme of the data's significance. Additionally, creating themes included grouping codes in a way that showed patterns and connections, providing valuable insights into the research inquiry. During this stage, the researcher moved from examining codes and categories closely to generating themes through a more abstract interpretation. These themes are not just recurring element; they also represent structured meanings that connect the research questions and data. Therefore, the aims of *Antmī*'s project were identified and established as codes, totaling four codes in all. This encompassed 18 topics. The mean of the subjects was computed as follows:

$$\text{Total themes within codes} \div \text{Number of codes: } 18 \div 4 = 4.5$$

Incidentally, this process streamlines the text data by converting it into a theoretical format, aiding in pinpointing elements connected to the research inquiries.

Step 3: Code Interpretation and Development of Overarching Themes. In this stage, conceptualization required comprehending and outlining concepts that arose from the data. Therefore, the strategic vision goals and associated statements were connected, and the codes were interpreted as detailed in Table 4 and fully explained.

Table 4

Example of Code Interpretation

<i>Antmī</i> Fourth Goal: Emphasizing the genuine historical riches safeguarded by the King Abdulaziz Foundation	
Quotations of Vision's Statements	Analysis and Codes Interpretation
"We will do so by keeping true to our national values and principles as well as by encouraging social development and upholding the Arabic language. We will continue to work on the restoration of national, Arab, Islamic, and ancient cultural sites and strive to have them registered internationally to make them accessible to everyone and, in the process, create cultural events and build world-class museums that will attract visitors from near and far. This will create a living witness to our ancient heritage, showcasing our prominent place in history and on the map of civilizations (Kingdom's Vision 2030).	The fourth objective of <i>Antmī</i> is connected to the strategic vision objective: "Conserve and promote Islamic, Arab, and national heritage of the Kingdom". The vision's texts articulated this strategic objective. "We will do so by keeping true to our national values and principles,... We will continue to work on the restoration of national, Arab, Islamic, and ancient cultural sites and strive to have them registered internationally to make them accessible to everyone" (Kingdom's Vision 2030). The article on "National Day" included numerous historical documents, as an illustration: a- An image of the 1965 Official Gazette (Umm Al-Qura) historical document announcing September 23 as Saudi Arabia's national day. b- A photograph of the official newspaper "Umm Al-Qura" historical document declaring the merger of the Saudi Arabian Kingdom on September 19, 1932. <i>Antmī</i> has helped make these documents accessible to everyone by displaying and providing them on its platform. The site also includes introductory content with images, treaties, and decrees that showcase the Kingdom's history, the reconquest of Riyadh, and the accomplishments of King Abdulaziz and his sons.

The last step in thematic analysis was the creation of overarching themes. This procedure entailed forming a distinct portrayal of the information and was frequently influenced by current theories. The main themes addressed the research questions and highlighted the study's impact on knowledge. This final step represented the conclusion of the analysis, gathering all findings and insights from the

data. To identify overarching themes, we combined similar codes to express the main objectives of the study and discussed the results after completing the content analysis process.

● *Reliability and Validity*

We verified the reliability and validity criteria through the following procedures:

- Assessing the credibility of the tool: This took place by introducing the content analysis tool, research goals, and theoretical framework to two qualitative research experts to evaluate the accuracy of the claims, effectiveness in achieving study goals, and alignment with the theoretical framework.
- Repetition of themes: The second inquiry featured duplicate information such as the identity, components, and subjects of the materials. This repeated pattern shows the reliability of the results in this study's range.
- Peer validation and code matching: This occurred after the analysis, coding, and discussion stages. We used Google Drive to share outcomes and ensure that the codes align with the sample content. The study showed significant similarity, as we reached a point of saturation in their examination, suggesting the content's reliability and consistency.
- Stating a different result: For example, specific sections of *Antmī* like "The content of opioid epidemic" suggested that the vision's goal of "Enhance the nation's immunity towards drug abuse" is endorsed by *Antmī*. Although not directly tied to *Antmī*'s objectives, the content was in line with the strategic vision's goals and effectively communicated them. All the materials specified that the project aligns with the strategic vision

goal of "Uphold the Arabic language". Most of the content was written in formal Arabic. The following paragraph represents the vision:

We will do so by keeping true to our national values and principles as well as by encouraging social development and upholding the Arabic language. We will continue to work on the restoration of national, Arab, Islamic, and ancient cultural sites and strive to have them registered internationally to make them accessible to everyone and, in the process, create cultural events and build world-class museums that will attract visitors from near and far. This will create a living witness to our ancient heritage, showcasing our prominent place in history and on the map of civilizations (Kingdom's Vision, 2030).

Analysis

Goal 1: Classification of the content

The content of *Antmī* includes a variety of templates, such as storytelling, combining audio and visual elements, and silent templates. This type is created to capture the interest of the learner and increase their motivation to interact with the material. Henceforth, this section will examine *Antmī*'s content in relation to the target audience, progression from easy to difficult, variety in presentation, color schemes, characters featured, subject matter, and length. The analysis identified several recurring themes in *Antmī*'s digital content, as follows:

A. The personalities covered in the content

- 1 - Initially, the content displays the characteristics of the imams and rulers of the Kingdom. The content focused on the personalities of the Kingdom of Saudi Arabia's founders from Imam Muhammad bin Saud founding it in 1727 to King Abdulaziz bin Abdulrahman Al Saud unifying its parts on September 23, 1932.

- 2 - "The Content of Saudi National Day" consisted of a detailed look back at history through visuals and written records, showcasing images of King Abdulaziz and his impactful decisions that shaped the nation's trajectory, such as unifying the Kingdom, exporting oil, joining the UN Charter, establishing the Council of Ministers, and participating in the Arab League's formation. Imam Saud bin Abdulaziz bin Muhammad, the leader of Diriyah (Diriyah Gate Development Authority n.d.), and the purpose of the traveler *Faṭḥ Allāh al-Ṣāyigh* in "The Content of *Faṭḥ Allāh al-Ṣāyigh*" were discussed as well (Figure 2). The project aimed to showcase the traveler's perspective of Imam Saud and his people's connection with him, along with depicting the environment of Diriyah at that particular point in time, including details about their cuisine, beverages, and attire.
- 3 - Saudi family members were portrayed in cartoons, with the man sporting traditional Saudi attire such as Thobe, Ghutra, and 'Uqāl, as seen in both "The Content of Opioid Epidemic" and "Grandmother Norah: The Story of *al-Qiṭṭ qāṭ*" (Figure 5).
- 4 - The mother and grandmother typically wore Hijab in many of the stories, such as "Grandmother Norah: The Story of *al-Qiṭṭ qāṭ*" (Figure 6) and "The Story of 'Urayb and the Wondrous Ring" (Figure 7).

Figure 5

Saudi Family in the Story of al-Qiṭṭ qāṭ



Figure 6

The Story of al-Qiṭṭ qāṭ



Figure 7

The Story of ‘Urayb and the Wondrous Ring



5 - In the context of the market in the central region, the Saudi woman's historical character was seen in traditional clothing like "Drā'h", "Bisht" (Dārah, n.d.) (Figure 8), "Shylh", and "Burqa" (Fashin Commission, 2022) (Figure 9), within the "Central Region Market Content: Ceramics Industry".

Figure 8

Saudi Woman Wearing Drā'h and Bisht



Figure 9

Saudi Women Wearing Burqa



- 6 - Regarding "Central Region Market Content: Ceramics Industry", it mainly focuses on the pottery industry and ceramics. The Saudi father was dressed in the traditional attire of the central region, including the Alzbwn (Dārah, n.d.), and over it he wore the Bisht with the Uqāl almqs̄b (Dārah, n.d.). (Figure 10).
- 7 - In most of the content, Saudi youth and young children were depicted wearing the traditional thobe clothing, as seen in "The Content of Opioid Epidemic" (Figure 11).
- 8 - Saudi youth and young children also appeared as part of old scenes (memories) playing traditional games as in "Central Region Market Content: Ceramics Industry", including Aldnānh (Figure 12).

Figure 10

Saudi Man Wearing Alzbwn, Bisht, and 'Uqāl almqs̄b



Figure 11

Young Man Wearing Thobe in "The content of opioid epidemic"



Figure 12

Saudi Children Playing Aldnānh



B. The physical environment: The surroundings in a tangible form

Most of the content featured images of the traditional architectural style, such as mudbrick houses and dirt streets, as seen in "The Content of Saudi National Day" and "Central Region Market Content: Ceramics Industry". Additionally, "Grandmother Norah: The Story of *al-Qitt qāṭ*" included scenes of pottery making and tents. Similarly, the

ancient buildings blended well with the iconic towers of Riyadh, just like in the content of "The Story of 'Urayb and the Wondrous Ring". Moreover, the desert theme was present in most of the content, including "Grandmother Norah: The Story of *al-Qiṭṭ qāṭ*", "Content of the ship of the desert", and "The Content of Saudi National Day".

C. Saudi cultural and traditional symbols

The camel and palm tree symbols were prominent and recurring in many of the works, including "Content of the ship of the desert", "Central Region Market Content: Ceramics Industry", and "The Story of 'Urayb and the Wondrous Ring". In addition, Papyrus (Scora & Scora, 1991, p.194) was also used as a platform (background setting) for written narratives and projects, for instance: "The Content of Faṭḥ Allāh al-Šāyigh" (Figure 2), "The Content of Monuments" (Figure 3), and "The Content of Saudi National Day".

Existing literature emphasizes the significance of these symbols in creating a sense of belonging and cultural continuity. For example, AlWahibi et al. (2025) show that Omani Bedouins' camel naming rituals help preserve identity, cultural legacy, and community well-being. Similarly, the date palm, which is a national symbol of Saudi Arabia, represents more than just food; it reflects cultural identity and legacy (SaudiPedia, n.d.). These studies indicate that symbols such as camels and palm trees play an important role in identity formation. The assessment of content compatibility with youth (15-34) relied on researchers' interpretation rather than direct input from young people, which may affect the objectivity of the conclusions.

D. Colors and identity: The relationship between colors and identity

Black, brown, beige, and light beige colors were seen in all the materials utilized, which are the primary colors as stated on the official website of "Saudi Foundation Day" representing the colors of the

desert and dates. Green also appeared in some items as exemplified by "The Content of Saudi National Day" and "Central Region Market Content: Ceramics Industry". In addition, the Saudi flag and the palm tree are both green, symbolizing growth and fertility.

Additionally, purple was also present in "The Story of 'Urayb and the Wondrous Ring", symbolizing the lavender including cultural meanings influenced by Saudi Arabia's environment. In fact, the significance of the lavender was realized following the "Initiative to Replace Ceremonial Carpets", a joint effort between the Ministry of Culture and Royal Protocol. According to the Ministry of Culture (2023), "Changing the ceremonial carpets' color from red to lavender in this context holds cultural significance influenced by Saudi Arabia's nature" (p.3). Lavender holds cultural significance and blends well with the deserts and plateaus of the Kingdom, which are beautifully decorated with lavender (*Teucrium oliverianum*) and basil during the spring season. In view of this, the colors, as symbols of national and ecological identity, illustrate the changes brought about by Vision 2030, as the Kingdom respects its heritage, culture, and identity.

Goal 2: The compatibility of *Antmī*'s content with the age characteristics of youth (15–34 years)

The learning journey for an individual begins in early life and carries on throughout the lifetime. Learning is a purposeful process aimed at specific goals and leading to behavioral modification. Furthermore, the learning journey could occur indirectly through an automatic way in various socialization institutions such as the family, religious institutions, and peer groups. The learning process also requires changes in human actions and attitudes, which are necessary component of the learning journey. Nevertheless, education is defined as "a permanent change in conduct resulting from exposure"

(Al-Askari et al., 2012, p.10). Similarly, the age of individuals affects how they learn and gain experiences, depending on the age group, the instructional approach, and the learning environments. Hence, one of the modern teaching techniques is incorporating interactive digital material for sharing educational and cultural content. Prominently, the success of digital content depends on the layout, interactivity, educational approaches, and the ability to interact effectively with the targeted age group. Hence, an initial objective of the study was to categorize the content of *Antmī*'s digital project—as mentioned in the previous section—to evaluate how well it aligns with the age demographics of the intended audience: young people aged 15 to 34 years. Overall, as previously demonstrated, the findings indicated that the material of *Antmī* is suitable for the specified age range in this research (15–34 years), as well as for individuals aged 12 and below.

A. Children aged 12 and under

The contents of "The Story of 'Urayb and the Wondrous Ring", "Grandmother Norah: The Story of *al-Qiṭṭ qāṭ*", and "Content of the ship of the desert" fit this age group because they are easy to understand, had simple concepts, and were short in length. In more detail, in "The Story of 'Urayb and the Wondrous Ring", a child with a vivid imagination is depicted, finding delight in her grandmother's stories, as shown through her bond with her grandmother "Noura the storyteller".

Another example is Grandmother Norah "the storyteller" who narrates a tale from folklore called "The Story of *al-Qiṭṭ qāṭ*", which teaches moral lessons such as honesty, avoiding greed, and being content. Also, "Content of the ship of the desert" does not adopt a narrative persona, yet it is straightforward to narrate and uses simple language.

B. Youth aged 12–21 years

"The Content of Opioid Epidemic" provided tips on steering clear of drug promoters, along with images of men arrested by Saudi policemen, demonstrating the quickness of criminal apprehension (Figure 13). This portrayal connects digital content to everyday life through social media and official security service channels in Saudi Arabia, such as the General Directorate of Public Security and the Ministry of Interior. Moreover, "Central Region Market Content: Ceramics Industry" is suitable for this specific age group, as it covers the Saudi ceramics history and its evolution over time, mirroring "The Content of Monuments" section, which showcases the Kingdom's key historical artifacts, their significance, and the regulating bodies involved. The material in "The Content of Monuments" is presented interactively, with a series of questions provided at the conclusion to assess the reader's knowledge and gauge their grasp of the material presented. Furthermore, the settings of "The Content of Saudi National Day" are appropriate for this age group, with historical facts explained in simple language and an engaging format, set to the Saudi national anthem as background music for the digital content.

Figure13

The content of opioid epidemic



C. Youth aged 21–34 years

The setting for "The Content of Saudi National Day" is appropriate for this age group as it included significant historical documents in the Kingdom's history, such as "The Royal Decree to Unify the Kingdom of Saudi Arabia". Furthermore, "The Content of Saudi National Day" showcased the flag's non-symbolic aspects, such as the sword with the inscription "There is no God but Allah, Muhammad is the Messenger of Allah", symbolizing the Kingdom's history and values of unity and national pride (Antame. n.d.). Moreover, "The Content of *Faṭḥ Allāh al-Ṣāyigh*" is also appropriate for this age group due to its precise depiction of Orientalists' language in various contexts including place, history, society, and politics, which typically appeals to older individuals who are interested in historical perspectives and foreign scholars' views on their countries' civilizations.

Goals 3 and 4: *Antmī*'s objectives and Vision 2030, the consolidation of the historical memory, and the enhancement of the cultural and national identity

• *Emphasizing and sharing Saudi Arabia's cultural and historical legacy on various platforms*

The Kingdom of Saudi Arabia's Vision 2030 focuses on investing in and reviving national historical memory in various contexts as a fundamental tool. National historical memory is crucial for enhancing national identity and collective identity, promoting national belonging, and reinforcing positive citizenship values within the upcoming and subsequent generations. Hence, in this section of the study, we set out with the aim of assessing the content of *Antmī* and the extent to which the initiative achieves the goals of the Kingdom's Vision 2030, consolidates digital content for historical memory, and

enhances aspects of cultural and national identity. The primary aim of *Antmī*'s initiative is to emphasize the rich historical and cultural legacy of Saudi Arabia on local, regional, and global scales. Primarily, an examination of specific content shows that *Antmī*'s prior goal is connected to the strategic vision objective: "Grow Saudi contribution to arts and culture" (Saudi Vision 2030, 2016). Furthermore, the vision articulates the following:

We take immense pride in the historical and cultural legacy of our Saudi, Arab, and Islamic heritage. Our land was, and continues to be, known for its ancient civilizations and trade routes at the crossroads of global trade. This heritage has given our society the cultural richness and diversity it is known for today. We recognize the importance of preserving this sophisticated heritage in order to promote national unity and consolidate true Islamic and Arab values (Saudi Vision 2030, n.d., p.17).

Thus, the above quote reveals intimate and interdependent ties between Saudi historical memory and Islamic memory. The close bond originates from the Kingdom's geographical position on the Arabian Peninsula and the presence of the Two Holy Mosques within it. The historical significance of Islamic identity is evident in "The Content of Monuments", which focuses on archeological findings as proof of the Kingdom's long history. One example is the ancient Hajj route known as "Darb Zubaydah" from Kufa to Mecca. This finding aligns with Al-Jabiri's (2023) assertion that the Islamic faith is the foundational and crucial element of Saudi identity, serving as the main origin of its intellectual, cultural, and moral advancement.

Furthermore, the connection between the digital content of *Antmī*'s initiative and the objectives of Vision 2030 is evident in the narrative of "Content of the ship of the desert" due to the camel's significance in the desert. Also, the "Central Region Market Content:

Ceramics Industry" reveals that the industry is still thriving, now infused with modern elements: "Some are continuing to innovate with amazing modern features" (Content on Ceramics Industry, 2024).

Consequently, the shift from recounting history to examining the social image and present-day social context clarifies the significance of connecting past and present elements and demonstrating their evolution. The camels and ceramics in the digital content of *Antmī*'s initiative align with Saudi Arabia's focus on preserving cultural elements. The Ministry of Culture (2024) has designated 2023 as the Year of Camels and 2024 as the Year of Handicrafts, highlighting their significance in the country's authentic national identity.

In addition, "The Content of Saudi National Day" is a significant element for any sovereign state, and it is a key part of *Antmī*'s digital content. *Antmī* has highlighted the historical evolution of the Saudi national anthem, from its inception as a peaceful musical composition to its blend of enthusiasm, religion, and national pride in its poetic lyrics. Al-Thabeti et al. (2021) compared the national anthem to a nation's identity card and opposed limiting its significance to just a symbolic slogan for official purposes. The research clarified that the national anthem serves to instill the national essence in individuals by preserving history and embedding it in their souls (p. 764).

● ***Heritage and identity through the legacy of ancestors***

Beside the initial *Antmī*'s previous objective, the second and third *Antmī*'s objectives are

- Interacting with the nation's history and discovering its iconic works of art and narratives.
- Admiration for the bravery, values, and principles passed down by our ancestors and forefathers that have shaped our nation's identity.

The above goals of *Antmī* are related to the goal of Vision 2030: "Instill national values and strengthen the sense of national belonging" (Saudi Vision 2030, 2016).

The quotes of the Vision expressed the strategic goal and the goals of *Antmī* as follows: "Developing our children's character" (Saudi Vision 2030, 2016, p. 28). Vision 2030 also sought to establish positive values in the personalities of the sons of the nation: "We will also promote cultural, social, volunteering, and athletic activities through empowering our educational, cultural, and entertainment institutions" (Saudi Vision 2030, 2016, p.28).

The *Antmī* initiative examined positive values and notable personal traits displayed by the imams and kings of the Kingdom, as illustrated in "The Content of *Faṭḥ Allāh al-Ṣāyigh*" where it was noted by a traveler that Imam Saud bin Abdulaziz stood out for his hospitality, humility in discussions, and positive interactions with the populace. The narrative of "Restoring Riyadh" in "The Content of Saudi National Day" showcased King Abdulaziz's courage, boldness, strategic planning, and wisdom. However, by examining the storytelling aspect of *Antmī*'s project, we understand the emotional significance of exploring the life stories of important individuals in our country's history and the influence on shaping inspirational figures and boosting national pride. Hussein (2024) and Scheuerell (2007) discovered that digital games and content are crucial in representing the historical and cultural heritage of countries. Raven and O'Donnell (2010) also demonstrated that digital storytelling can be used as an educational tool to promote national identity and involve students in learning about their cultural background.

Furthermore, according to Hima (2019, p.73), the act of "memory writing" has psychological and sociological aspects within national memory texts. From a sociological standpoint, it emphasizes the hero's

role in shaping history as a symbolic capital that benefits national figures, institutions, and organizations. Khairu (2020, p.4) demonstrated that engaging with national history fulfills a fundamental human requirement, compared to the necessity for sustenance and protection. National history plays a crucial role in shaping both individual and collective national identity, and such identity would be lacking without it. Khairu examined how events and historical figures are crucial components of people's, communities', and societies' identities.

• ***Preserving and honoring Saudi Arabia's historical heritage through the King Abdulaziz Foundation***

In addition to the earlier *Antmī*'s objectives, the fourth *Antmī*'s goal is emphasizes the genuine historical riches safeguarded by King Abdulaziz Foundation. This goal is related to the strategic goal of Vision 2030: "Conserve and promote Islamic, Arab, and national heritage of the Kingdom" (Saudi Vision 2030, 2016).

The quotes of Vision 2030 express the strategic goal and the goal of *Antmī* as follows:

We will endeavor to strengthen, preserve, and highlight our national identity so that it can guide the lives of future generations,...We will continue to work on the restoration of national, Arab, Islamic, and ancient cultural sites and strive to have them registered internationally to make them accessible to everyone, this will create a living witness to our ancient heritage, showcasing our prominent place in history and on the map of civilizations (Saudi Vision 2030, 2016, p.17).

According to the information provided, "The Content of Saudi National Day" contained a variety of historical documents, such as an official "Umm Al-Qura" newspaper document on the National Day and the "Announcement of the News of the Unification of the

Kingdom". Moreover, when it comes to "have them registered internationally to make them accessible to everyone" (Saudi Vision 2030, 2016, p.17), the *Antmī* initiative facilitated showcasing these historical archives and offering them on the website, along with additional content like images, agreements, and official orders that depict the Kingdom's history, Riyadh's development, and the accomplishments of King Abdulaziz and his successors. The significance of historical archives serves as evidence of a country's accomplishments and value as a symbolic cultural legacy that strengthens the credibility of the account of national historical events. Additionally, Al-Harbi (2022) and Al-Subaie (2019) view them as integral parts of the Saudi national identity, with their viewpoint supported by Hima (2019) who sees memorial monuments as representing the "memory policy of kings through written documents". It depends on the significance of shifting from national memory to electronic memory in the modern age, which aligns with the digital revolution. Consequently, this perspective could perhaps emphasize the strategic role of showcasing Saudi national heritage through digital tools as both a method and a goal within Vision 2030's objectives.

- ***Drug abuse***

On one hand, by pointing out surprising findings, the analysis showed a direct connection between "The Content of Opioid Epidemic" and the Vision 2030 objective: "Enhance the nation's immunity towards drug abuse" (Saudi Vision 2030, 2016), which meets the credibility standards of qualitative research. However, we found no direct connection between the content and *Antmī*'s initiative goals.

- ***Upholding the Arabic language***

On the other hand, the majority of the digital content materials in the *Antmī* initiative demonstrated its alignment with the strategic

Vision 2030 objective: "Uphold the Arabic language" (Saudi Vision 2030, 2016), and most of the content was written in classical Arabic, while the other parts were written in the local "White dialect". Consequently, this symbolizes the message of the Vision 2030 quote: "We will do so by keeping true to our national values and principles, as well as by encouraging social development and upholding the Arabic language" (Saudi Vision 2030, 2016, p. 17). However, the Arabic language serves to enhance the national identity as a cultural and civilizational emblem. Protecting the Arabic language and emphasizing it in education and teaching materials safeguards it from the threat of diminishment in the era of the information revolution and the growing popularity of foreign languages worldwide. Afifi (2012) argues that language acts as a symbolic force that brings together various ethnicities, religions, and sects, molding them into a sense of nationalism and connection to a common homeland: "Language signifies belonging, which in turn represents the identity of a nation, embodying values that are inherent to individuals from birth and necessary for societal cohesion" (p.7). Reflecting on the statement, it is evident that Afifi (2012) and Khairu (2020) share the belief in the natural presence of national identity and the importance of belonging as being essential to fulfilling basic needs.

Conclusions and Discussion

This paper examined the digital content of *Antmī*'s initiative through (a) classifying the content in terms of the targeted group, gradation from simple to complex, diversity of presentation, used colors, represented characters, subjects, and duration; (b) the extent to which the digital medium and the period of the content are compatible with the age characteristics of the target group, youth (15–34 years); (c) the extent to which it meets Saudi Arabia's Vision 2030 goals; (d) its consolidation of historical memory and enhancement of cultural/

national identity facets. The study adopted a qualitative approach, utilizing a content analysis tool. The findings can be summarized as follows: the target groups of *Antmī*'s digital content are primary, middle, and high school students, and also university undergraduates. Overall, the digital content is graduated from simple to complex. Moreover, *Antmī*'s digital content is created through diverse methods of presentation, such as text, audio, video clips, narrative stories, motion graphics, and interactive images. As for the used colors, brown, black, white, green, and beige are dominating. The characters covered by *Antmī*'s digital content are globetrotters, historical archeology, Saudi kings, family members (father, mother, grandmother, daughters, and sons), neighbors, and animals. The subjects varied across Saudi history: camel, as a cultural icon, drug awareness, and heritage such as handicrafts, historical markets and myths. The duration of *Antmī*'s digital content was difficult to measure; however, the number of slides' ranged between 1 and 14, items reached 11 per content, and the durations fluctuated between 26 seconds and 1 minute. In general, our findings showed that the digital medium and the period of *Antmī*'s digital content are indeed compatible with the age characteristics of the target group, youth (15–34 years).

Regarding the extent to which *Antmī*'s digital content achieves the Saudi Vision 2030, 4 items of *Antmī*'s goals as well as its digital content—according to our analysis findings—have attained 11 articles of the Saudi Vision 2030, for example, but not limited to, "Uphold the Arabic language", "Conserve and promote Islamic, Arab, and national heritage of the Kingdom", "Enhance the nation's immunity towards drug abuse", "Conserve and promote Islamic, Arab, and national heritage of the Kingdom", and "Grow Saudi contribution to arts and culture". As for the fourth goal, *Antmī*'s digital content's consolidation of historical memory and its enhancement of aspects of

cultural/national identity, the discussion of existing literature can illuminate this further. Taking all into account, our findings are aligned with Scheuerell (2007), where *Antmī*'s digital content influences national identity and enables youth to link up as a community based on their sense of national identity. King Abdulaziz Foundation for Research and Archives plays a critical role as a memory institution in the construction and propagation of national identity by means of digitalization, curation, and preservation process for collective memory, which is also aligned with Sporāne (2013).

Our Stories (Grandmother Norah: The Story of *al-Qiṭṭ qāṭ*), echoed Raven and O'Donnell (2010) and Jeljeli et al. (in press), where digital storytelling serves as an educational device and as a vital tool for youth to engage with and promote their cultural heritage, supporting national identification and the involvement of youth in learning about their heritage. Another example is From Our History (Central Region Market Content: Ceramics Industry) and Our Seasons (The Story of 'Urayb and the Wondrous Ring), which resonate with Bos (2011), where *Antmī*'s website represented inclusive histories around gender; historical memory can extend the different forms of women's history, which prompts a progressively broad examination of heritage protection. Moreover, Our Days (The Content of Saudi National Day) is an example of how *Antmī*'s digital content represents and reinterprets past events, creating new ways of sharing and visualizing history. Historical memory is influenced by both visual symbols and language, as concluded by Vorobyova (2023). Finally, Our Education (The Content of Monuments) resonates with Hussein (2024), that digital games can be a useful means by engaging youth in patriotic ideology and supporting cultural heritage.

Limitations and Future Work

Notwithstanding that our study findings have enriched the existing literature, the study has some limitations. Our sample was limited only to eight digital items. Future studies could examine other digital content on *Antmī*'s website. Moreover, we adopted a qualitative approach; as is typical in qualitative content analysis, the evaluation of content compatibility with youth (15–34 years) relied on researchers' interpretations rather than direct input from participants, which is acknowledged as a methodological limitation affecting objectivity. Other works could utilize a mixed-methods methodology using quantitative tools such as Meltwater (n.d) to explore engagement analytics (clicks, visits, etc.). Furthermore, this study has only investigated *Antmī*'s website, where future work could explore *Antmī*'s social media platforms, for example, X, YouTube, and TikTok. What is more, they could adopt an experimental method involving youth, practitioners and *Antmī*'s creators, to discover the interaction with *Antmī*'s digital content, its impact, and *Antmī*'s founders' point of view. Finally, our recommendation for *Antmī*'s digital content creators is to launch digital games for its content, following several existing scholarly works (Hussein, 2024; Alvarado et al., 2021; Hammar, 2019). As Erll (2011) puts it:

Cultural memory can thus broadly be defined as the sum total of all the processes (biological, medical, social) which are involved in the interplay of past and present within sociocultural contexts. It finds its specific manifestation in memory culture. Cultural memory refers to a mode of collective remembering that emphasizes "the cultural dimensions and symbolic forms of memory".

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