

Digital theater sites and their media effect Arab theater culture

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Abstract

The purpose of this paper is to identifying digital theater websites and their media effect on Arab theater culture. The current research community consisted of eight (8) Arab electronic theatrical websites that were established during the time period limited to (2002 - 2015), as the year (2002) was the year in which the first Arabic electronic theatrical website was established, which is the site (Theatre.com). In addition, this period has witnessed the emergence of other electronic theater websites that are interested in spreading Arab theatrical culture and are run by Arab intellectuals inside or outside their countries. The research sample included three (3) Arab electronic theatrical sites, which were chosen by the intentional method it concludes that there is a media impact on the knowledge field and the emotional field in and the skill field.

Keywords: digital, theatrical sites, culture, media

Research problem:

Theater is a complex cultural language that pursues philosophical, social, political, economic, and artistic theories. In order to find out about the contemporary theatrical culture, we must look at culture and its connection to scientific fields, especially after the Industrial Revolution and the openness of international playwrights to the culture of different peoples and their use of technology, which played its role in developing theatrical presentation and its mechanism. Communication and bridging distances between cultures and opening new horizons towards innovation and beauty; And after the media and digital means of communication, especially the Internet and websites, have gained a great deal of weight on the dissemination of theatrical culture, as we find that the world theater has begun to realize the importance of theatrical media and digital websites, which in turn contribute to the dissemination of theatrical culture, and the recognition of the achievements of artists in various magazines and specializations, and the pursuit of seminars and theatrical performances. In addition, publishing studies, critical articles, theatrical texts, and electronic books. Therefore, theatrical digital sites constitute one of the active and effective tools for drawing the real goals and objectives of theater in the age of technology. These sites represent a new vision in highlighting theatrical culture through technological tools. The Arab theater feels the importance of these digital theater sites, but with timid steps, and from here, the research problem crystallizes around the following question:

What is the impact of digital theater sites in the media in improving Arab theater culture?

Importance of research and the need for it:

The importance of the current research is evident in that it is the first study that sheds light on theatrical digital sites and their media impact on theatrical culture, in addition to knowing the contents of these sites and their main sections, which include articles, critical theatrical studies, e-books and biographies, and knowledge of the most prominent developments in those sites the need for it lies in the fact that it benefits students and researchers in the field of theater and those interested in social networks, websites and web networks, and sheds light on the concept of digital theater sites, the extent and usefulness of them and their media impact.

Research objective:

- Identifying digital theater websites and their media impact on Arab theater culture.

Research fields:

- Subject field: A study of digital theater sites and their media impact on Arab theater culture
- Time field: (2016-2018)
- Spatial field: the Arab world

Define terms:

1- Sites: (sites) are defined as “a group connected to each other in (HTTP) documents, files, texts, and databases on which the server computer is based, and there is a site that may serve one or several subject areas, and these areas are hyperlinked.” Between them, most websites have a home page and a starting point for accessing its information, as it acts as a list of contents for the sites” (Moses: 2015).

2- Digital: (Digital) is defined as “technical and social systems that facilitate the definition and promotion of cultural forms and expressions from which they are taken as carriers, facilitate interaction between individuals, and allow the production and circulation of information and services. They are the backbone of the social, cultural and economic life of many contemporary societies. If not most of them, where their importance lies in the totality of their presence as cultural and technical carriers” (Rabeh: 2014).

3- Effect: (effect) is defined as “an event or phenomenon that follows another in a causal relationship. It is the effect that the event or phenomenon causes in controlling another phenomenon” (Al-Khafaf: 2019)

4- Culture: The anthropologist (Margaret Mead) defined (cultural) as “a set of acquired behavior patterns that a group of individuals share and pass them on to their children” (Abboud: 2008).

Procedurally, Arab theatrical culture: It is the form that consists of a group of hybrid ideas, the aim of which is to reach actions that resemble the cultural and intellectual reality of the Arab environment.

Theatrical digital sites procedurally: a set of data, data and information related according to a disciplined system, aiming to present the concepts of theatrical discourse, whether it is a presentation or a text, through a body or a body, so that it can be influenced in every place and time.

Theoretical framework:**Digital culture is a historical preface:**

During its long history, the world witnessed many successive and successive technological developments, so that it seems that the history of the world itself is nothing but a continuous series of episodes of knowledge and technological development, each of which leads to another until this development reached its climax in the Industrial Revolution, then the information and communications revolution that Humanity is experiencing it now” (Al-Sayed: 2018). There are many aspects in our contemporary life through which the concept of digital technology has been manifested. “It is recognized that this technology, in its instrumental dimension, has infiltrated all aspects of life in contemporary societies... and has become part of the daily life of these societies... it facilitates definition and promotion. The cultural forms and expressions from which they take their factors, facilitate interaction between individuals and allow the production and circulation of information and services... Despite the multiplicity of these technologies and their abundance, they did not cancel each other, but rather coexist and share the spaces in which individuals move, where communication and media environments tend to prevail Individual and commodity” (Rabeh: 2014), and the association of the term (digital) with advanced technology and their main relationship with culture has produced a problematic discussed by the critic (Raymond Williams) in his book (Modern Methods vs. New Matches), where he emphasized the importance of advanced technology as, according to his opinion Civic culture distribution But he saw that the advanced culture continues at a low level of technology, based on his opinion on the opinion of the radicals, who agreed that new technologies are only a source of threat because the big companies have taken control of them, contrary to what the cultural conservatives saw in that technology updates and determines cultural production, and culture has been threatened. As a result of advanced inventions,

such as the invention of television cables, the satellite radio, and computers, the ancient intellectuals decided to separate from technology and ignore it because it threatens their production (Williams: 1978). (Mohammed Hussein Habib) focused on the importance of digital culture and the developments that occurred in electronic computers and the wide cultural exchange that they achieved and the provision of unlimited information via the Internet, and he emphasized this in his talk about the importance of technology in our current era in terms of reducing time and cultural and informational space, focusing on this On the importance of the computer and its multiple uses and its ability to overcome difficulties for users as well as mix information, and sees from his point of view that digital technology as a concept in circulation and montage audio-visual means with each other in a quick way, as the Internet and computers compensated for all the methods and methods used in communication And the previous paper communication (Al-Nimr: 2010), The media, in light of the digital revolution and modern technologies, has effectively contributed to falsifying facts through audio-visual means of communication, especially television screens and (radio) devices. About a reality that does not actually exist in the real world, it is the world of false image (simulacra), imitation (simulation) and virtual reality. He points to it” (Al-Jaf: 2012), and cinema has been affected by digital technology, and the number of digital cameras and their accessories has increased, and that these media have helped the “film artist to implement what he thinks of, and his imagination and self-creation have become possible, easy and timely. Everything and to try everything... and that television artists had used the cinematic heritage to rebel against the authority of television and its direct broadcast, and they began to invent new means that were born from the womb of television and the power of cinema in Producing videotapes that simulate cinematic works and also by digital means... Thanks to digital technology, the film director have multiple options to accomplish his work in the way he wants” (Al-Qaisi: 2012).

While music has assumed an important position within the digital arts of expression, as digital technology offers tremendous potential, the music finds its shadow instead of the idea and then publishing, advertising and marketing, in addition to rehabilitating the musical field, innovation, renewal, communication and interaction between the virtual and real-world, thanks to the computer and various visual and audio devices Every musician is now able to set up a studio in his office and make use of software to write melodies, read the notes, translate the musical sentences incoming to the computer from a digital musical instrument, and take advantage of the web as an unlimited space to coordinate work between musicians from a distance, marketing the work and doing advertising (Al-Jarjani, 2013).

The rapid technological development included literature, especially the story. At the beginning of the eighties of the last century, the so-called digital story appeared, specifically in the US state of California, when the artist and novelist (Dana Atchley / Dana Achille) (1941 - 2000) along with the writer (Joe Lambert / Joe Lambert) established the Center Digital storytelling (center of Digital Storytelling CDS), and at that time the story did not exceed three minutes and referred to a personal story that the narrator narrates and that the digital story in general works on an electronic medium by adding some modern technologies such as image, sound, musical effects and animation mixed with a story Prose or fiction, and the use of digital technology is only for the purpose of embodying events, characters and situations to support the achievement of the goal, as it is a process of merging the verbal narration of the story with modern technologies (Mahdi, 2016). Technology is for everyone, not only linked to the word, and can only be read or received through computers, it uses the characteristics of computers, coding language, hyperlinks, images and animation to create the poem and the poetic experience. Ray, such as the poem "Baddle" by Neil Hersey, is a simple form of a digital poem where the word moves and the order of the letters changes in front of us. Among the forms of these poems, we observe the following (xxx 2017):

1- Generative poem: It is a pre-written program, in which words and poetic sentences appear in the order desired by the programmer and poet, and the colours of the words and the way they appear can vary.

2- Programmed poetry: What is meant by the poem written in the form of the programming language itself, that is, by adopting the signs, means of expression, and logical links used in the programming language, and transforming it into a poem.

3- The digital visual poem: It is a type of poem in which the word is combined with the image, and each one of them contributes to building the meaning so that the focus is not only on the text but also on the ability of the computer to manipulate the text and the image at the same time.

4- Multimedia poem: This type of poem is the most widespread as it uses multimedia from sound, image, video and word to create an aesthetic experience, not only based on the traditional poetic reception associated with words but by employing additional characteristics, which breaks the monopoly of written speech for poetry.

5- Interactive poem: It is similar to the open-source text, where everyone who reads the poem can add and modify it, and manipulate its form and words so that it is a collective and interactive building process, in which the writer does not monopolize the form or meaning of the poem, but every reader can add on it. What makes poetry transformative does not have a single form or meaning, but rather it is transformed for you and for everyone who reads it.

6- Complex poem: This form depends on hyperlinks and hypertexts, so that the poem leads the reader to new windows and other sites, to be like a digital-poetic exploration journey, based on the properties of the Internet and the hypertexts associated with it.

Digital Theatrical Sites (International - Arab):

Theatrical sites have multiplied according to the multiplicity of the dominant programs in the world of social media, and through these sites, the intellectuals, especially theatrical performers all over the world, export their productions. The new media or digital media has led to the existence of many digital communication and information technologies and has reshaped the communicative and media work in contemporary societies, and the power of the new media is no longer limited to just the interaction feature that allows the sender and receiver to exchange roles, but the role has extended to bring about a qualitative revolution in the communicative content. Multi-media, which includes texts, images, audio files and video clips, and the growing use of the World Wide Web - the Internet - and the number of its users doubled, and its presence reduces the success of totalitarian regimes” (Al-Marzouqi, 2020), After technology has penetrated into the joints of life, we find that culture has also been affected by technological technology, "and theater has also benefited greatly from this new technology, so it went towards the audience via the Internet at the level of text and at the level of presentation as well, and at the level of knowledge and academic sites" (Al-Hayek 2013), and “most theatrical sites bet themselves with burdens beyond their capacity and place many sections within the site map that remain inactive and semi-empty in favor of other sections with natural activity, and the situation continues for years sometimes without the site makers thinking about determining the spectrum of their activity on the principle of not assigning the soul beyond its power.” They believe that the website should be established according to an ambitious institutional thought to transform from a mere cultural website or electronic magazine to a productive institution on the ground with a practical impact and real movement” (Wajeih, 2009). As the distribution of newspapers has declined in the face of the Internet challenge, every magazine has a website, and through the electronic medium, its printed material is transmitted to produce those newspapers electronically with a special character that depends on multimedia. Rather, thanks to digital technologies, the spread of information has become faster and easier for the recipient, and we find that the enormous diversity and richness of knowledge has been achieved through new patterns of media races, especially discussion panels on the Internet (Ali, 2001), and through the foregoing. The researcher believes that digital technology is extremely important to all aspects of life, especially those interested in the cultural and artistic aspects. This technology in all its aspects affected the creative achievement, and contributed to raising the cultural and cognitive level of the artist, in addition to its contribution to the dissemination of culture, especially theatrical culture, the focus of our study, and there are several Doors to digital technology, from which the

theatrical artist started in both the production and reception aspects, especially theatrical websites, which we can consider as a gateway to the dissemination of the joyful culture. lively.

Internet Broadway Database: A Broadway data site established in 1996 at the request of the National Broadway Industry Trade Association, which includes theater owners, operators, producers, presenters, and general managers in New York and 250 other cities in North America. From its research branch, the development of what is now known as the Internet Broadway Database (IBDB), and that what distinguishes this site is the large number of tabs that contain the main titles of the site in addition to theatrical performances, artists, and all Broadway theaters and festivals, in addition to songs, media and awards, and each of these categories contains Categories have a special set of search boxes and cursors as a quick search feature for the browser and the offers tabs contain the title of the display name and type (Matthews, e-article).

And that our Arab theater has been affected by the global cultural and literary movement, especially the European theater movement, as we find that some artists, writers or playwrights, especially the heads of theater groups, tried to keep pace with the technological development in this era, and their concern has become to employ this technology within the theatrical movement at the text level at times, and on At other times, the level of production and reception, through the use of digital technologies within the show, such as integrating the neighboring structures of theatrical art, or by exploiting what websites provide - such as publishing and documenting research, articles, studies, texts and theatrical performances - as a main element to present their ideas and communicate between them and the followers of those sites In order to pursue and publish their theatrical productions and acquire the elements of time and place, “the browser of Arab theatrical sites on the Internet, cannot neglect a number of sites whose owners wanted them to continue, develop and communicate, and do not stop at a limit” (Al-Hayek 2013), and thus appeared sites for us An electronic Arab play that contributed in one way or another to support the Arab theater culture, and among the most important of these sites that provided Arab playwrights with a lot of support is:

The site of the Arab Theater Authority: The site was established as a virtual knowledge platform in (2008), a website affiliated with (the Arab Theater Authority) as a non-governmental organization established on (10-28-2007) in the city (Sharjah) with the support of the Ruler of Sharjah, Dr. (Sultan bin Muhammad Al Qasimi And from the Secretary of the (Arab Educational, Cultural and Scientific Organization), Mr. (Ismail Abdullah), the digital site is interested in spreading theatrical culture, and it is divided into several contents that facilitate the search process for the site’s followers through the tabs of its sections, such as (Theatrical News Section, Eye on Arab Theater section and Festival section The Arab theater, the Al Qasimi competition section, the Commission’s publications section, the National Festivals section, the Hamzat Wasl section, the school theater section, the Dolls Forum section, and the Arab Theater magazine section), as this site tried in one way or another to cover in the media the various Arab theatrical activities inside and outside the Arab world, and to write articles and theatrical studies And documenting all sessions of the (Arab Theater Festival) and (theatrical writing competition for adults and children), in addition to publishing the scientific research competition launched by the Arab Theater Authority every year, in addition to publishing the project (Hamza and Pray) and archiving the Dolls Forum (Khamran, 2021), and that the site can define its goals through “working to collect and document Arab theater productions in all its forms in Arab countries, by means of modern digital means, while protecting the intellectual property rights of its owners” (Al-Hayek). (The Arab Theater Authority) to develop its website in a way that is “always going.” It is a future project that is open to all technical developments and new programs with the aim of dedicating sections of the site to real-time theatrical news follow-ups and other sections to theoretical and intellectual articles and sections concerned with documenting the activities of the Authority and the activities of cultural institutions and major theater festivals, trying As much as possible, providing everything that would develop the site, raise its technical and knowledge level, expand its absorptive capacity, and facilitate access to what interests researchers, playwrights and critics in the field of theatrical

knowledge” (Khamran, 2021); In summary, from the above, the researcher believes that digital theater sites are important in the theater movement, which can be summarized as follows:

- 1- Providing information to researchers in the theatrical field.
- 2- Publication of theatrical performances.
- 3- Publishing articles, studies and theatrical reviews.
- 4- Follow up on various festivals and theatrical activities.
- 5- Holding seminars, panel discussions and theatrical conferences.
- 6- Publishing theatrical texts.
- 7- Knowing the prominent names of those working in the theatrical field.
- 8- Reducing time and place to the speed that websites achieve by publishing and reaching everyone.
- 9- Contribute to the dissemination of theatrical culture to all followers, whether they are interested in theatrical movement or not.
- 10- Contribute to building bridges of communication between the playwrights themselves and their followers.
- 11- Contribute to the access of workers in the theatrical field to the directors of festivals and seminars.

There are negative opinions about the importance of theatrical websites that must be mentioned for credibility, as we find that Dr. (Omar Naqrash) has a special opinion on this, as he did not notice the importance of the international and Arab theatrical websites on the theatrical movement and that the experiences that were presented through electronic communication, according to his opinion, will not achieve any benefit either on the part of the theatrical movement. The artistic level, the creative level, the critical level, and the impossibility of compensating attendance and face-to-face interaction for theatrical art, and the sites did not contribute to adding any new technical knowledge to him (Saleem, 2021), while the Syrian doctor and director (Ajaj Selim) believes that there is an importance for theatrical websites through What you do is transmitting what happens, revolves and publishes around the theater through meetings with those concerned in this aspect or through festivals, conferences and seminars, broadcasting theatrical performances, placing those concerned with theatrical affairs and other followers in the image inside the festivals, introducing the participants and the submitted works, as well as seminars and critical sessions, and thus the distance has brought the distance closer It facilitated access and rapprochement between playwrights, and on the academic level, theatrical websites are seen as having an importance in developing information And updating and adding to it, but from another angle he sees that theatrical websites cannot compensate for the intimate and direct meeting between the theatrical show and the audience in terms of (theatrical show online) because the theater’s strength and energy lies in the live presence, which is the basis for theatrical performance (Qarrash, 2021).

Digital references for Arab theater culture:

In light of the tremendous development witnessed by the contemporary world theater as a result of the emergence of modern digital technology, we find that the Arab theater has been interested in employing digital technologies and trying to keep pace with the development that took place in the global theater, although the Arab theater suffers from a weakness in the use of modern technologies, the lack of halls equipped with the required techniques and the scarcity of technicians Those who are proficient in the use of digital technologies, and thus we find that theatrical performances and their directors are deprived of the creativity of technical artists, which led to a scarcity of technically integrated performances in the face of the tremendous development achieved by international theatrical performances (Al Jaf, 2009); In our Arab world, we find that the novel was the first to add digital technology in its circulating concept through “merging text, numbers, sound, image and the rest of the different elements... and the Republic of Technology was able to put the world in our hands in our small room while we are in front of the computer through a huge spider communication network that breaks the barriers of time.” and place. It seems that some literary genres and arts have begun to leave the world of ink and paper to this spidery world” (Qala’a Ji,

2012); As a result of the destruction suffered by some Arab countries due to wars, this has led to the scarcity of theatrical productions that employ contemporary digital technologies, but we find that the experience of (Baghdad Café) is the first in the Arab theater that employed the Internet, as “suggested Peter Fair Hayes (founder of the War Theater Project). Hazem Kamal El-Din (Director of the Zahrat Al-Sabar Group for Theater) searched for Iraqis and Westerners to participate in the show (Baghdad Café). who brought to life his project called (Theater of War), a project in which he performed in all parts of the world, including Yugoslavia, Palestine and Chechnya” (Kamal El-Din, 2015, p. 130); The play (Baghdad Café) as an Arab model has leadership in the theatrical cultural field based on the use of digital technologies, and we find that “the link between the elements of digital presentation is the computer screen, and they consider it an advanced type of experimentation, and in fact, it is nothing more than an experience that benefits from the revolution.” The idea of digital theater began with the aim of creating a joint play via the Internet between individuals of different nationalities and countries, and of course dealing with common humanitarian issues such as war, love and peace, racial discrimination, etc. Then the most difficult goal became the completion of digital theatrical performance. Muhammad Hussein Habib, the Iraqi playwright, the true viewer of the digital theater in Arabic” (Qala’a Ji, 2012).

The international theatrical experiences that the Arab world opened to, especially those working in Arab theater, began to affect their culture, as the play (The End of the Earth) was presented by the French director (Philippe Jeanty) at the celebration of (Damascus) the capital of Arab culture in (2008), and (Janette) merged The art of theatrical performance with digital technology represented by the image created by the computer and the advanced technology that digital technologies carry such as display and audio devices in addition to visual effects. Light projection The audience saw two or more images at the same time (Al-Shammari, 2017). The Arab director tried to establish a theatrical show that employs digital technologies, as we find that the Iraqi director (Imad Muhammad) in the play (Facebook), which was shown on the stage of the (National Theater) in (Baghdad) in (2011). It was interested in establishing a theatrical space that made the digital scenography a platform for it, through the (Facebook) page of the hero character in the play performed by the artist (Muhammad Hisham), which appears to the recipient He filmed it through digital techniques, through which the director tried to mix the stage with the hall. In the audience hall, a huge computer and a white palm dominate his fingers according to the dramatic moment, in addition to what is depicted by video cameras that are broadcast online on the wall and broadcast video clips of the prison (Abu Ghraib).) in (Iraq), and the computer screen is nothing but a means to mix the real character on the stage with the virtual character that appears on the screen (Habib, 2011);

The theatrical artist’s ability has been enhanced by the capabilities and potential of digital culture in which living elements are mixed with digital culture to create and form visual images that add beauty to the theatrical performance discourse. New concepts have been formulated to be added to theatrical art in terms of shape, color and nature of performance, especially (digital shadow shows), which relied on the work between the human and the computer system and its software, in order to enter the art space with digital technology to create a virtual world, as we find that the digital shadow is nothing but a shadow arising from the use of computer software that forms images, videos and effects that create silhouette figures that represent the work of the original shadow It has pantomime with colors and shapes that cannot be created with classic shadow arts, and what distinguishes digital shadow experiences is that blending of technology that creates a world of assumption mixed with live physical performance (Abdul Amir, 2020), and it was presented on stage (Dar Al-Assad for Culture and Arts). (Damascus Opera) the play (Nostalgia) in (2017), which the (Syrian) artist (Nawras Berro) adopted as an author, director and choreographer in directing this show on the bodies of the dancing actors and the employment of digital technologies, relying on a modern, contemporary dance style to express the strong desire of the actors’ bodies to return to the Syrian womb, security and stability, and not fear the unknown (Murad, 2017). In (2013) he directed the play (Human), which was presented at (Al-Hamra) theater

in (Syria), which was based on a computer connected to lighting and sound devices, and the interaction between the dancing actor and the screen was managed through a computer, and (Bru benefited) and largely from the technology of digital technologies, especially the optical projection device, through which a group of events, news and films concerned with the fate of the Arab human being, especially the Syrian, were shown, mixing through it the interaction between the presented film material and between the living material (actors' bodies) (Al-Shammari, 2017), while we find that (The Department of Cinema and Theater) affiliated to the (National Acting Troupe) in (Iraq) produced the play (Sinbad) in (2018) directed by Dr. (Ahmed Muhammad Abdul Amir), a show in which digital technology and software were added. montage The visual and cinematic in order to create a spatial and silhouette assumption, as the show consists of 13 silhouette scenes that were used in shaping the display's shadow, its technical backgrounds, its 3D visual software (Max) (pixels) (graphic) and a lot of programs that formed the silhouettes mixed between the shape of the live digital shadow and the personality Dramatic silhouettes, backgrounds, floors, virtual environments, visual and sound effects that bridge the distance between the show and the audience (Abdul Amir, 2020).In summary, the researcher believes that the Arab digital theater culture is a hybrid culture, as the huge openness to electronic scientific inventions and the movement of media and international communications that brought the distance between workers in the theatrical field and gave new aesthetic values to the discourse of theatrical performance, and digital technologies reinforced the forms of global culture and affected in a form and content Theatrical cultural product, and created new horizons at the level of production and reception. Digital technologies changed the constants of global culture that were reflected in the theater culture, especially after employing the computer and technology that developed from the field of vision and expanded the possibilities for marriage between the real world and the world of non-reality and attention to the aspect of receiving. To crystallize after that a global theatrical culture was dominated by the computer and digital theatrical techniques, and the Arab theater was not far from the theorists of the international playwrights who employed in one way or another that modernity, which obliged the Arab playwrights to look at the form of the global theatrical culture, and the Arab theatrical academic lesson began to be concerned with digital technology and appeared There are not a few theatrical experiences, and digital technology has been added in a large way each or the other.

The theoretical framework resulted from the indicators:

- 1- Theatrical digital sites can influence the media on the embodiment of the applied aspect of theatrical cultural thought.
- 2- The digital theatrical sites contribute to the reproduction and give a new color to theatrical culture.
- 3- The digital theatrical sites provide the followers with the opportunity to watch the theatrical performances previously presented inside the site, to upload the links of the performances on the YouTube platform, to transmit the live shows (online) with high-quality technology.
- 4- Theatrical digital sites contribute to the dissemination and archiving of reading or audio theatrical texts.
- 5- Digital theatrical websites provide critics with the opportunity to publish articles and theatrical studies as quickly as possible, with less effort, and more widely.
- 6- Digital theatrical websites follow up on theatrical festivals, conferences and seminars.
- 7- Digital theatrical websites achieve seminars, panel discussions and conferences concerned with theatrical culture.

Search procedures:

Research community:

The current research community consisted of eight (8) Arab electronic theatrical websites that were established during the time period limited to (2002 - 2015), as the year (2002) was the year in which the first Arabic electronic theatrical website was established, which is the site (Theatre.com). In addition, this period has witnessed the emergence of other electronic theater websites that are interested in spreading Arab theatrical culture and are run by Arab intellectuals

inside or outside their countries, and the following table shows these theatrical websites as a research community:

No.	Web site name	founder	Country	Founded
1	theater dot com	Spaay alsyd	Egypt	2002
2	plank	Hatem Odeh	Syria	2004
3	fwanees	Muhammad Zweirik	Lebanon	2004
4	Theatrical oasis	Youssef Matrouf	Syria	2006
5	Arab Theater Authority	Abdul-Jabbar Khamran	UAE	2007
6	Al-Farajah	Bushra Amr	Morocco	2009
7	Performing Arts Magazine	Mohsen Nassar	Syria	2010
8	theater news	Safa Albaili	Egypt	2015

Research sample:

The research sample included three (3) Arab electronic theatrical sites, which were chosen by the intentional method, for the following justifications:

1. These sites, selected from the research community, are effective so far.
2. The researcher found that these sites could best represent the Arab theater culture movement.
3. These sites varied geographically in terms of origin and management, which makes them eligible to be selected as a sample for analysis by the researcher.
4. The researcher found that choosing these sites as a sample for analysis leads the researchers to achieve the goal behind the current research, and the following table shows these electronic theater sites selected as a sample for analysis:

No.	Web site name	founder	Country	Year Founded
1	Arab Theater Authority	Abdul-Jabbar Khamran	UAE	2007
2	Al-Farajah	Bushra Amr	Morocco	2009
3	theater news	Safa Albaili	Egypt	2015

Search tool:

1- Building the tool: in order to stand on the results of the court and achieve the goal of the research, the researcher relied on the data that resulted from the theoretical framework of (indicators) to build (the tool), which the researcher described in the form of (five) vertical paragraphs branching from it (fifteen). A sub-paragraph, in addition to (three) horizontal paragraphs, from which (sixteen) paragraphs are sub-paragraphs, and put them in (a form in an initial form see appendix 1) and present them to (experts see appendix 2) in the field of (media) and (theatrical arts) to measure its apparent honesty and the honesty of its content.

2- Honesty of the tool: After the form (in its initial form) was presented to the experts (experts), the researcher collected it and reviewed their opinions and observations in its construction to reach a form (in its final form). Inside the tool in terms of paragraphs (main and subparagraphs) without a proposed amendment.

3- Stability of the tool: The researcher worked on collecting the form from the experts, and then emptying it into (final form see appendix 3), and the percentage of agreement between the experts was (92%) according to the statistical equation (Cooper), which is a percentage that the researcher can rely on. In calculating the stability and validity of the tool.

$$\text{Equation (Cooper)} = \frac{\text{Number of times of agreement (AG)}}{\text{Number of times to agree (AG) + number of times to disagree (DG)}} \times 100 \text{ percent}$$

Research Methodology:

The researcher adopted the descriptive approach, the method of analyzing the content for its relevance to the subject of the research, using three areas (cognitive, physical, and skill) in analyzing the content.

Sample analysis: (Arab Theater Authority) (Al-Farajah) (Theater News).

Results and Conclusions:

Results: In the field of knowledge, the following becomes clear:

Anthropology content Theatrical culture fields	Theatrical text	Theater directing				theatrical techniques							Theatrical criticism	
		Choosing the text and using it for the theatrical performance	Choosing and preparing the actors for the role	Developing a scenario as a map of the theatrical performance	Dividing the text into theatrical scenes	Costumes	Lighting	Decor	Sound effects	Accessories	Make-up	Music		
Cognitive field	Knowing (remember)	48	18	22	34	24	66	88	67	72	66	26	68	46
	Understanding	44	36	32	50	36	24	74	86	58	26	72	74	66
	Application	36	56	32	32	36	66	50	54	58	56	46	66	44
	Analysis	60	30	28	42	56	66	64	66	72	66	76	66	62
	Calendar	36	30	26	40	26	44	54	54	48	58	60	46	52
	Installation	24	28	20	46	22	88	70	54	64	36	38	62	60

1- The highest result in knowing (remember) in the theatrical text was 84, while the lowest percentage in selecting the text and using it for theatrical performance was 18.

2- The highest comprehension result in lighting was 74, and it got 74 in music, while the lowest percentage in choosing and preparing actors for the role was 32.

3- The application also got the highest percentage in costumes 66, and also in music 66 percentage, while the lowest percentage in choosing actors and preparing them for the role was 32, as well as in setting the scenario as a map for theatrical performances 32.

4- While in the analysis, the highest percentage in makeup was 76, and the lowest percentage in choosing and preparing the actors for the role was 28.

5- In the calendar, the highest percentage of costumes was obtained, 64, and the lowest percentage in choosing actors and preparing them for the role was 26.

6- In composition, 70 achieved the highest percentage of lighting, and the lowest percentage was obtained in choosing actors and preparing them for the role.

As for the emotional field, the following becomes clear:

Anthropology content Theatrical culture fields	Theatrical text	Theater directing				theatrical techniques							Theatrical criticism
		Choosing the text and using it for the theatrical performance	Choosing and preparing the actors for the role	Develop a scenario as a map of the theatrical performance	Divide the text into theatrical scenes	Costumes	Lighting	Decor	Sound effects	Accessories	Make-up	Music	
		Reception	64	52	64	48	54	44	48	60	60	50	
Response	70	38	36	42	42	88	64	48	52	56	50	60	26
Evaluation (value members)	42	40	20	48	28	22	66	64	60	60	62	60	66
Value	18	26	16	18	16	66	22	32	36	28	40	30	26
Organizing by value	34	26	20	20	18	66	34	34	30	38	30	32	40

1- The highest percentage of reception in the theatrical script was 64, as well as in choosing and preparing the actors for the role 64, as well as in costumes 64, while the lowest percentage obtained in developing a scenario as a map of the theatrical show was 48, and also in lighting 48.

2- As for the response, the highest percentage in the theatrical text was 70, and the lowest percentage in theatrical criticism was 26.

3- In the evaluation (value members), the highest percentage in costumes was 72, and the lowest percentage in choosing actors and preparing them for the role was 20.

4- The organization of the value in make-up got a percentage of 40, and the lowest percentage in choosing actors and preparing them for the role was 16, and also the percentage of dividing the text into theatrical scenes was 16.

5- As for value discrimination, the highest percentage of theatrical criticism was obtained at 40, and the lowest percentage was obtained in dividing the text into theatrical scenes at 18.

As for the skill field:

Anthropology content Theatrical culture fields		Theatrical text	Theater directing				theatrical techniques							Theatrical criticism
			Choosing the text and using it for the theatrical performance	Choosing and preparing the actors for the role	Develop a scenario as a map of the theatrical performance	Divide the text into theatrical scenes	Costumes	Lighting	Decor	Sound effects	Accessories	Make-up	Music	
Skill field	Sensory perception	72	38	52	52	50	44	72	68	72	62	58	72	64
	Inclination or digression	48	40	28	44	30	04	44	50	48	54	48	42	56
	Directed response	70	38	36	42	42	88	64	48	52	56	50	60	46
	Mechanism or selection (skill)	60	41	30	44	28	88	48	58	58	52	56	52	54
	Adaptation or modification	44	26	34	24	30	22	42	40	30	28	24	42	38

1- Sensory perception got the highest percentage in costumes 74, and the lowest percentage in selecting text and using it for theatrical performance was 38.

2- Inclination or digression in fashion got the highest percentage of 60, and the lowest percentage in choosing actors and preparing them for the role was 28.

3- The directed response also got the highest percentage in the theatrical text at 70, and the lowest percentage in selecting and preparing the actors for the role was 36.

4- As for the mechanism or skill selection, the highest percentage in the theatrical text was 60, and the lowest percentage in selecting the text and using it for theatrical performance was 14.

5- As for adaptation or modification, the highest percentage of theatrical text was obtained at 44, and the lowest percentage in developing a scenario as a map for theatrical performance was 24, and makeup also got 24.

Conclusions:

1- You conclude that there is a media impact on the cognitive domain

2- It is concluded that there is a media impact on the emotional field

3- It is concluded that there is a media impact on the skill field.

Recommendations:

Through the researcher's findings and two conclusions, after knowing the importance of digital theater sites and their media impact on Arab theater culture, the researcher recommends the need to pay attention to communicating with these sites and keep pace with the theatrical movement globally and in the Arab world. Continuously paying attention to its content, especially the colleges and institutes of fine arts, theater groups and associations, apart from theatrical artists.

Suggestions:

The researcher suggests studying the following titles as complementary projects for this study:

1- Studying foreign theatrical sites and their intellectual and artistic importance on the Arab theatrical movement.

2- Conducting a comparative study between Arab theater sites and foreign theater sites.

3- Doing a survey study for every Arab or foreign site on one side.

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The researcher conducted an electronic conversation with Dr. (Ajaj Selim) via the platform (Whatsap), which was completed (7:40 pm) on the date of (9/2/2021AD).

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Appendix (1)

In the name of Allah the merciful

(Experts form in its initial form)

Subject/a survey of the expert committee's opinions regarding the research tool

Honorable Professor /

Good greeting ...

The researcher aims to conduct a study entitled (Digital theater sites and their media impact on Arab theater culture), which aims to (discover the media impact of digital theater sites on Arab theater culture), and the researcher has procedurally defined digital theater sites as (virtual sites that include data and information and include A group of websites, including the Arab Theater Authority website, Al Farjah website, Theater News website, and Theatrical Arts magazine website). Theatrical culture by four main mechanisms subdivided into (13) secondary paragraphs, and thus the total number of paragraphs (208) paragraphs. Given what the researcher pledges to you of the best and knowledge in the field of competence, she would like to seek your opinions on the validity of the paragraphs, as well as in terms of adding, deleting or modifying what she deems appropriate.

Thanking you for your sound scientific observations and your continued cooperation, with appreciation.

Signature :

The name :

Degree :

General jurisdiction:

Exact jurisdiction:

Workplace:

Appendix (2)

Final form

Anthro pology content Theatri cal culture fields	t heatri cal text	Theater directing				theatrical techniques							t heatri cal critici sm	Sug gested modific ation	
		C hoosi ng the text and using it for the theatri cal per form ance	C hoosi ng and prep arin g the actor s for the role	D evelo p a scenar io as a map of the theatri cal per form ance	D ivide the text into theat rical scen es	ost um es	l ighti ng	eco r	oun d effe cts	cce sso rie s	ake- up	m usic		es	o
		know (rem emb er)													
U nder stan ding															
A pplic															

	ation															
	Analysis															
	Calendar															
	Installation															
emotional field	Reception															
	response															
	Rating (value members)															
	steps at the value															
skill field	Distinguishing by value															
	sensory perception															
	inclination or digression															
	directed															

resp onse																
M echa nism or selec tion (skill)																
A dapt ation or modi ficati on																

Appendix (3)
Names of the experts and specialists

o.	worki ng title	Names	specialists		Workplace
				exact	
	Prof.D r.	Majid Hamid certified	perform ing arts	Literatu re and criticism	Babylon University- College of Fine Arts
	Prof.D r.	Habib Zahir Habib	perform ing arts	Directi ng and acting	Wasit University - College of Fine Arts
	Prof.D r.	Haider Jawad Kazem Al-Amidi	perform ing arts	theatric al techniques	University of Babylon - College of Fine Arts
	Prof.D r.	Qassem Hussein Al Saadi	Informa tive	radio and television	University of Babylon - College of Arts - Department of Media
	Prof.D r.	Kamel Hassoun Al- Qayyim	Informa tive	Journali sm	University of Babylon - College of Arts - Department of Media
	Prof.D r.	Hussein Ali Harf	perform ing arts	Literatu re and criticism	University of Baghdad - College of Fine Arts
	Prof.D r.	nashat Mubarak	perform ing arts	Theatri cal acting philosophy	Mosul University - College of Fine Arts
	Prof.D r.	Zuhair Al Bayati	perform ing arts	theatric al direction	retired teacher
	Prof.D r.	Hamid Saber Ali	perform ing arts	theatric al direction	Wasit University - College of Fine Arts

0	Prof.D r.	Kazem Murshid Al-Zarb	Art education	Artistic	Babylon University - College of Fine Arts
1	Assist. Prof.Dr.	Hassan Aboud Al- Nakhilah	perform ing arts	Literatu re and criticism	Basra University - College of Fine Arts
2	Assist. Prof.Dr.	Muhammad Kazem Hashem Al-Shamry	perform ing arts	theatric al direction	University of Babylon - College of Fine Arts
3	Assist. Prof.Dr.	Muzaffar Kazem Al-Tayeb	perform ing arts	the art of acting	University of Baghdad - College of Fine Arts