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IMPLICATIONS OF DIGITAL INFLUENCE IN CHILDREN'S THEATRE PERFORMANCES

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Abstract:

The theatrical show represents the most employed arts in other arts and of the most experienced arts that have gone through stations and transformations of technical and artistic development alike, most of which are in search of methods and mechanisms to form new spaces for theatrical performances for what characterizes the theatrical space as a living space in processing, dealing and receiving at the same time and in order to renew the industry of its artistic speech, the researcher worked to track the construction processes and industry of the digital influence and employ it in the theatrical presentation dedicated to children with the calculation and consideration of similarities and differences in generating time, rhythm and control in the speed and movement and technical design unit of the presentation with its elements in order to reach the nearest area of artistic integration in the manufacture of a theatrical show for children, the researcher formulated and crystallized the problem of research that she is working on in order to find solutions and results and conclusions starting from hypotheses and theoretical studies and application was the specific question of the problem of research as follows: What are the

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mechanisms and treatments for shaping the digital influence and employing it in the theatrical performance at the Children's Theatre? The current research aims to:

1. Introducing the digital influence, its industry, then employing it and how to integrate it through the directing processing of the theatrical performance in the children's theatre.
2. Identify the possible works of the digital influencer in the theatrical presentation of the children's theater.

The research community is made up of a global theatrical presentation as a model of the analytical sample, which relied on the digital influencer and the method of recruitment and work in the children's theater, so the choice was made on the descriptive approach (content analysis method) as it is the most appropriate scientific curriculum to achieve its goals.

The research produced a set of results, the most important of which are:

Technology in the digital influencer industry is a vast experimental area in recruitment and visual work because of its expressive potential and power that can shape the presentation in a more interactive and aesthetic way through the possibility of shaping and developing the digital influencer.

The most important conclusions are: digital technology offers all the possibilities in producing a homogeneous and integrated pictorial unit between the manufacture of the digital scene and its employment in the theatrical presentation prepared for children.

Keywords: (Digital Influence - Children's Theatre - Art Education).

Research Introduction

First: the problem of research and the need for it:

The theatrical discourse consists of a semantic system to form the text of the presentation consisting mainly of an optical element and an audio element that overlaps in diverse relationships and a semantic, metaphorical or reciprocal complex, forming its deliberative discourse as an artistic discourse developed through the long history of the art of theater, whether at the technical level or the artistic level, technical progress has had a fundamental and direct impact on the progress of the theatrical discourse industry provided to the child in particular and the art of theatre in general through the employment of (digital technology) to provide a special creative vision By producing theatrical artistic discourse and delivering it to the recipient, it was important to have its age in a distinct way and manner.

Excellence here does not depend on the use of digital technology in the manufacture of digital influencer and turn it into a factor of visual or audio attraction only, but is to employ aesthetic awareness and present it in a way that coincides with development and technical progress and exploit its potential and apply it to the stage, which is considered the intermediary between direct reading and artistic vision provided by the manufacturer in the production of the theatrical presentation of children in a creative way and method.

In this sense, directing processing in the employment of (digital influencer) in particular requires a special skill in planning and implementation to integrate and overlap the technical and technical aspects to present the new formal formulations that depend in their composition on the digital influence and the formation of a whole new digital physical medium in terms of processing and dealing in the image and sound formation to produce a theatrical presentation that is dazzling in the child in advanced and new formats.

The researcher formulated and crystallized the problem of research that she is working on in order to find solutions and results and conclusions based on hypotheses and theoretical studies and application, the specific question of the problem of research was as follows:

What are the mechanisms and treatments for shaping the digital influence and employing it in the theatrical performance at the Children's Theatre?

Second: The importance of the research:

The importance of research lies in providing a study as an attempt to provide usefulness by introducing theoretically and practically the technical element and the technical element and standing at digital technology and digital influence as the researcher seeks to present her research and show its importance to achieve the desired benefit as follows:

1. Benefit researchers, scholars, art students, technicians and technicians working in the field of children's theatre.
2. Benefiting audiovisual production companies in the public and private sector with the possibility of establishing and establishing (a private children's theater based on digital technology) such a kind of shows that adopt the digital influence as an attraction and innovation, which will form financial returns through the production of shows and their industry to attract the child segment.

Third: Research objectives: - The research aims at monitoring and determining the ways and mechanisms, whether artistic or technical in the manufacture of digital influencer and employing it as an organic element in the theatrical presentation in the children's theater and as follows:

3. Introducing the digital influence, its industry, then employing it and how to integrate it through the directing processing of the theatrical performance in the children's theatre.

4. Identify possible works for the digital influencer in the theatrical performance of the children's theatre.

Fourth: The hypothesis of research: - After the major digital technical developments that entered into the formation of directing readings and the manufacture of the text of the theatrical presentation visually and auditorily, the hypotheses of research were generated by the researcher as follows:

5. Introducing digital technology into the digital influencer industry in the structure of the theatrical performance in the Children's Theatre.

6. Provide an analysis of a theatrical show that adopts the digital influence in its industry and the formation of the text of the show in terms of form and its connotations through the work of the digital influence artistically, technically and aesthetically for the performances of the children's theater

Fifth: Search limits:

7. Spatial borders - Netherlands.

8. Time limits - 2010-2011.

9. Objective limits - digital influencer and its work in the children's theater.

Sixth: Defining terms:

1- Indication: It is the process of forming the text of the theatrical show and obtaining as many meanings and ideas as possible by revealing the relationships between functions and functions by analyzing the way the dal and the meaning are linked and the influence of digital technology in its formation in the theatrical presentation in the children's theater.

2- Vocal influences:

These are audio or visual formations or combined together and manufactured in particular to form a distinct attraction and special specifications or combined together, which are used in the theatrical presentation for the purpose of achieving environmental conditions that contribute to the formation of the text of the theatrical presentation.

3- Digital technology:

These are the mechanisms, methods and methods that are employed through digital works, whether they are special devices and equipment or the use of software based on the language of 0.1 in the production and manufacture of effects in the theatrical presentation.

4- Digital Influencer:

It is the process of making and shaping the visual or audio influencer by employing the work of digital technology in the theatrical presentation dedicated to the child.

Theoretical Framework

The concept of semantics:

There is no doubt that the theatrical presentation as a general concept and as branching concepts and especially has been subjected to transformations and changes in multiple and important stations in the process of producing theatrical artistic discourse, the most prominent of which are the theories and thesis that benefited the theater as art and the method of the mark and the process of pampering in it were the thesis (Susser and Pierce) from which the process of the theory of marks and then the thesis of Kauzan and the School of Prague, the process of development that took place on what the theatrical show in general and the performances of the children's theater in particular Which transformed him from speeches and poems delivered by someone who is the actor on (viewers) turned into The semantics are from verbal to verbal and photographic connotations where interest in the image and its compositions began to be more and broader with requirements and mechanisms worked and presented by many workers in the field of literary speech, theatrical speech and artistic and cultural discourse in order to convey a certain idea or meaning by sending a message of meaning meaning "The speech is all meaningful" (Daniel, 1985, p. 124)

This process itself generates marking pampering, the process of pampering requires a single indication at the very least that is included in the mark on the stage in the theatrical presentation, and over time there are studies to build marking systems and classify those systems through the use of marking studies and pampering systems in order to obtain meaning, and this is what Susser called through his own opinions and vision and his theory of the marking system as a formal and the mechanism and determine the way the brand is formed and operated and pampered, the process of indicative pampering is "its purpose" Only if it is part of a decreed system and its meanings are derived from the framework of this system as a whole." (Colin, D.T., p. 16)

Susser has worked to make semiotic science beyond the tongue to different new regions, considering that all human communication processes, whether pictorial or verbal, need a medium and language here that constitutes the medium and the way in which we can transmit any private or public expressive activity in accordance with regulations and laws. (Edmair, 1977, p. 4)

These laws and regulations were formed on the basis of the impression and vision (Susiri) of the mark as it is a relationship between D and Medal to produce a sign as this relationship is the one that links the form and the content to be the mark in its full form and become part of a linguistic system that can be a medium or a way to convey a certain expression of the idea between two sides.

Susser attributes that the relationship between the elements of the mark that he divided into the dal, which is the expression, and the first part of the mark has a word or image, and this is the physical visual or auditory formation, and the physical entity of the mark is the visual and tangible part, i.e. it represents the form, but the second part that is expressed is the idea or meaning, which is the invisible part of the mark where the relationship between the function and the meaning is an abstract relationship according to what is agreed between the sender and the sender. "It's a basic relationship or a link between the dal and the dalloul, but it's an agreed cultural bond, and they're connected to something without separation, like they're two sides of a white paper," he said. (Colin, D.T., p. 18)

The process of cultural cohesion is directly related to the references and compression structures that make up the entity of both the sender and the recipient and interfere with the construction and installation of the mark and then the process of semantic generation of the mark in its kidney.

The mechanisms for forming the digital influence: there is no doubt that life is a continuous and continuous change through discoveries and inventions at the level of equipment, techniques and methods of industry and work, whether at the level of life in general or art in particular and therefore the process produces multiple and different styles and patterns due to the nature of the complexity of the essence of man seeking renewal and constant change and in tracking this process at the technical level we find it has gone through many stages depending on difference and change and this Change and transformation is itself a culture with multiple aspects, dimensions and levels that affect art as a achievement and the recipient as a recipient of the artistic achievement, if in general art as a general form and theater as a special form "cannot be imagined independent output, the theater itself is an installation within which different branches enter and this is what constitutes its power that cannot be replaced." (Jean-Pierre, 2004, p. 65)

The directing treatments in the process of embodying the form and linking the content in it in new and modern ways and mechanisms through which the digital influencer is made by digital technology that transformed the stage and presentation into an environment of different specifications and characteristics "The meeting here is a symbolic meeting that occurs between the imagination of the viewer (the transformation of the viewer, his symbolic imagination) and the intangible things imagined, but on the stage the looks meet within the framework of a comprehensive vision subject to the framework that each viewer puts in the work presented through the audio and visual means, they are affected by the means of audio and visual In many of the views adopted by the viewer." (Jassim, 2011, p. 35)

The development of digital technologies leads to the development of the works of the elements of the show, whether audio or visual, and this therefore leads to the development in how to build

the display environment based on modern technologies and the new medium, whether in whole or in part in order to produce and will the excitement of all kinds and patterns in the process of searching for a greater and stronger interaction of the recipient with the theatrical presentation.

The formation of various elements of the presentation through the various media to form a general and larger medium offers the process of formulations and visual and audio formations precisely controlled and rapidly changing on the stage during the presentation and can make the process of change imperceptible and mechanical so that the receiver remains tight and attracted to the display by generating the shape and producing both space, space, space, movement and kinetic composition.

The Reflection of the Digital Influencer in Children's Theatre Performances

Digital Effects has opened the door to the wide potential of artistic craftsmanship, whether it is a designer or an outlet that adopts and employs digital technology to produce different and varied effects, as this process was until recently achievable in the film only, in addition to the waste of time caused by its implementation in the laboratory, and the high value of production, since although working on the device of digital video effects is not simple from a technical point of view, it works according to a simple principle It is possible to grab any of the videos at any time and then convert them into digital information (Bassiouni, 2013, p. 10).

The importance of digital effects can be as follows:

1. An attraction for the recipient through the interactive ego with the performance of the actor in the children's theater performances.
2. Improve the overall shape of the display. (Rashid, D.T., p. 141)
3. The use of effects is an element of competition between the mechanisms of theatrical performances.
4. Helps the director with different performance options that fit the psychological styles with the actor.
5. Digital effects help to clarify and enrich meanings.
6. Digital effects help accuracy and are also a means of entertainment and intellectual enjoyment (Jassim, 2011, p. 12)
7. Digital effects are "an organized knowledge process in which ideas from their sensory world to physical existence are transformed into a series of database-based digital computer processors, with the help of digital design software, to the accomplished." (Mahmoud, 2011, p. 4)

The effects create the environment in which the actor works, as the environment "all the elements or living data that surround human beings". (Al-Jawhari, 1995, p. 40)

"Through digital technology, the director can design the actor's clothes and color tones, and depending on the background colors in front of them, they provide the best help through their ability to design, review and replace clothes according to the appropriateness of the story time and the life of the character." (Qaisi, D.T., p. 154)

The digital boom has greatly influenced the mechanisms for producing theatrical performances in general and the children's theatre in particular, and has even significantly affected the use of traditional techniques and influences, as virtual landscape décor technology has been adopted. (Ali, D.T., p. 688)

A set of elements and tools to be used to generate digital effects are:

- 1 Use sensors for movement.
- 2 Use to control movement.
- 3 Use the Adrak system for the shape as a means. (Ali, D.T., p. 690)

Theatre is "a subject of influence in the reality of digital technology, as the community of arts and literature, and the forum of social sciences, it is a practice of socialism, festive communication, a communicative medium, and a source of interactive speeches in a way that is, aesthetically and expressively, " (Al-Kuwaz, 2016, p. 15), as theatrical creative discourse and theatrical productions "are adopting (...) On modern technology by computer, which is the only technical machine capable of creating new forms that are unfamiliar, it is based on a hypothesis and not on the basis of a material that exists in reality, and the computer has the ability to cancel the truth and create instead a new material that becomes essentially the truth." (Al-Kuwaz, 2016, p. 16)

Theoretical framework indicators: The theoretical framework produced a number of indicators that the researcher will use in the research tool to analyze the sample chosen.

1. Digital technology works in the theatrical presentation according to the method determined by the technical and technical team.
2. Digital technology offers high potential in the manufacture of visual and audio influencers in theatrical presentation.
3. Digital technology can operate at a variable or fixed ratio of one or several offers and as required by the offer.
4. Digital technology offers its own techniques in how to compensate, develop, add or install visual or audio formations in the theatrical presentation.
5. The digital influencer can transform the environmental transformation of the theatrical show with the viewer pulling in a more dramatic way, contrary to the traditional way of changing time and space on stage.

6. Semiology is the science of study, regardless of its type and its continuity, which means that the cosmic system with all its signals and symbols is significant.
7. The significance is the power that the artist has through the idea and from the formation of the elements and therefore the indication is able to translate the formal meaning and is associated through the knowledge of the recipient.
8. The significance depends on clarity and simplicity in understanding the meaning of the work, as the work drops visible forms in this sense, the product of which is a projection of the artist's idea in some forms that can be perceived.
9. Digital effects help the director to make different performance choices that are commensurate with the psychological styles with the actor, and the effects create the environment in which the actor works, as the environment is all the elements or living data that surrounds the human being.
10. Technological development has a major reflection on the theatrical scene, contributing actively to all children's theatre performances.

Previous studies:

Study: Emad Hadi Abbas Al-Kuwaz: Tagged with "Digital Theater and Light Alternative in theatrical presentation", Unpublished Doctoral Thesis, Baghdad: Baghdad University Faculty of Fine Arts Department of Performing Arts, 2016.

Search Procedures

First: The research community is formed from a global theatrical show as a model of the analytical sample chosen by the researcher in proportion to the contents and topics of the research that relied on the digital influencer and the method of cleaning and working in the children's theater, as the current research community included performances in European theaters, as the number of three theatrical performances for children as described in table (1).

Table (1) shows the research community of performances for the festival

to	Theatrical performances	Written and directed by	Year of the show
1-	Tarzan	David Henry Hawnke - Bob Cropley	2011
2-	Cinderella	June Over	2011
3-	Belle and the Beast	I'm Hold.	2010

The researcher deliberately chose to display Tarzan.

Research sample: The research sample consists of a single growth in which the digital influencer was available in the children's theater and the sample was selected in a deliberate manner for several reasons

1. Provides visual and audio works for the digital effect.
2. The play is specially designed for children.
3. The work of the digital influencer in the presentation is compatible with the subject of the search.

The research approach:

Since the current research aims to identify the semantics of the digital influencer and its implications in the children's theater, therefore it was necessary to choose a scientific approach to design its procedures, so the choice was made on the descriptive method (method of content analysis) as it is the most appropriate scientific curriculum to achieve its goals.

Research tools: The researcher relied on the analysis tools of the sample models and agencies:

1- Watching.

Indicators of the theoretical framework after presenting it to the Committee of Experts and turning it into a tool for analyzing the presentation as a standard measurement of the work of the digital influence and tracking and investigating the process of working for the digital influencer and analyzing it in the theatrical presentation of the child at the levels of visual level and its operations and auditory level and its operations.

And it's like:

(Child Theatre Theatre Content Analysis Form):

- After obtaining the information she had obtained from the theoretical framework indicators and the surveys and surveys, the researcher built her research tool, the digital semantic content analysis form, at the Children's Theatre performances presented at the European Theatre Festival to learn about the aesthetic values of these performances.

- The form was made up of (9) paragraphs, the researcher developed a five-year standard represented by a degree of "showing strongly, appearing strongly, appearing weak, not appearing, not working, needing to be amended", and this form was presented to (5) experts in the fields of the arts.

Stability of the form: Since the tool, which is considered sincere through the experts' reference to its validity, the process of showing the stability factor has a moral significance that reassures the researcher in the process of use, so she chose a model of theatrical presentations for children based on the introduction of digital effects as an element of the presentation, for the purpose of

analyzing them according to the form of content analysis and showing the stability factor between them and two analysts as described in table (2).

Table (2) shows the stability factor for the content analysis form

to	Theatrical performances	Researcher with		M1 M2	Rate
		M1	m2		
1	(1)	0,86	0,87	0,86	0,86
2	(2)	0,87	0,87	0,87	0,87
3	(3)	0,86	0,86	0,86	0,86
General average					0,86

By looking at table 3 results, the stability factor for the content analysis form is equal to (0.86) and is a good indicator by which this form can be adopted in the analysis process.

Statistical means: Cooper equation: used to find the ratio of agreement between the arbitrators.

$$1. DE = \frac{C}{NE + N} \times 100$$

C = the equation of the agreement ratio. NE = number of times the agreement.

N = number of times the agreement is not agreed. (Cooper, 1974, p. 27).

Fifth: Sample analysis: -

Selected sample model: -

Title: Tarzan Play written by: David Henry Hawneke

Director of the show and the design of the synography: Bob Cropley Songwriting: Phil Coulter

Presentation limits: Netherlands Show time: 2011 .

Story: The story begins on the coast of Africa where a British ship sinks and survives drowning a mother, father and child the family managed to get out swimming from the middle of the sea and reach the sea coast and then the family started to build a shelter for her and while living their lives normally the mother and father were attacked by a tiger to keep the child alone and live in the forest amid animals until a family of monkeys found him near his house after hearing the sound of screaming, decided female one of the The monkey factions took him and raised him and made him one of her family members, and thus learned Tarzan life of the forest gradually so he told the arts of climbing and fighting and staying alive in the most difficult circumstances and how to deal with nature and his quest to get what he wanted in the middle of difficult anchors and live and after a period of time tarzan grew and intensified his return so he became (Tarzan) a hero protecting animals from predators, especially the tiger that killed his family,

Analysis of sample models:

1. The digital effect has synthetic connotations with other complementary display elements.

The digital influencer works at two levels:

Visual level: The visual level works in the installation of visual works between the elements of the theatrical presentation, the digital effect visually can work in the manufacture of visual effects such as lightning, rain, fire, smoke and others as it can form through digital lighting in the formation of visual effects on the stage and the digital influencer worked clearly in the presentation in the formation of the map with the installation between lighting and visual effect manufactured filmally in the show where the map turned with the gradual appearance to the sea and the ship reeling between waves, storms and rain Until the ship sank, the film material used depended on digital processors in the formation of the ship, waves, rain and lightning.

Audio level: The audio level of a number of effects that were digitally processed generated a combination of wind sounds, crashing waves and thunder in turn entered into a synthetic relationship with the digital optical influencer, so it integrated the formative system of the general atmosphere by producing the stormy atmosphere acoustically and visually, entering the relationship between the digital optical influencer and the digital audio effect in an integrative compositional form in which the digital acoustic influencer contributed to strengthening the dramatic expressions in the presentation.

2. The digital influence has transformative and evolving connotations of the evolution and transformation of the dramatic act.

The second indicator worked with clear formations through the transformation from the digital influencer in the scene beginning at the beginning of the show to other scenes by dealing with digital effects and generating them through digital lighting where digital lighting completed the visual works that were initiated in the scene of initiation through the simulation of lightning, rain and thunder in the film material that was displayed at the beginning of the show after the end of the scene continued through its generation and simulation based on digital lighting devices, The technical treatments that have shaped visual works on stage are in turn aimed at creating an idea that addresses philosophically and through the idea and meaning embodied in the form takes the aesthetic value of its expressive ability through the visual formations and works resulting from the integration of digital technology in the manufacture of the digital influencer and its embodiment on the stage where it contributed to the formation of a large part of the presentation synography.

3. Digital influencer is an educational tool that contributes to delivering the message faster to the child.

What distinguishes the digital influencer in the process of adding and engaging in the presentation is the possibility of making both visual and auditory exciter with high control and accurate details in turn constitute an attraction to the recipient as a full composition on the stage through the mutual relationships generated in the visual formations and overlap with reciprocal, metaphorical or relational relationships and then deliberative and in this case the influencer works on the process of generating the shape and then formulating it and then spreading it and the expressive power in the completion of the form and its formulation that constitutes The factor of linking the recipient with the presentation in form and after recognizing the shape and how strong it is in influencing the recipient in bringing it into the world of presentation and turning the presentation into a safe in the mind of the recipient treats it and thinks about it and comes out with ideas and meanings of it the more technical value in the completion process the greater the impact on the recipient in the process of stirring up intellectual work.

1. The digital influencer is a temporal and spatial equation in the event.

While the fourth indicator worked very clearly and clearly in the formation of the special environment in the introductory scene completely through the digital moving scene that lists the sinking of the ship and the stormy atmosphere and shows in the clouds and its movements and waves and the raging sea through the visual formations that formed the launch of the show in its introductory scene and then the transformation worked to employ digital devices for lighting and the method of simulating different times and times and installing them with trees, jungles and forest in the formation of the environment and give it its time and place and created a place To produce the event and the dramatic action on the stage.

2. The digital influencer stimulates joy and pleasure and promotes the spirit of optimism in the child through psychological effects.

This influencer worked very clearly through the shapes and colors generated by the digital influencer industry and how to move and create contrasts and color compatibilities in the production of visual action that is a factor of excitement and attraction that brings vision and vision to the sperm of the display movement in light and movement in formations and generate depth and disappearance and the appearance of digital effects visually and audio on the one hand and audio on the other where the relationships worked in organizing the formation based on the production of a basic marking system and a support system and escort and complementary and transition from color to color The movement of monkeys, costumes and trees with lightning with lightning with the digital functioning of the sound system aimed at achieving the greatest amount of pleasure and excitement among the recipient is as harmonious as a color and sound system in accordance with the age requirements of the child.

1. The digital influencer contributes to the aesthetic attraction (artistically) and education of the child.

The researcher believes that this indicator has worked in the success of the process of composition aesthetically, through the cases of transition, embodiment, composition and parallel in the production of a form that distinguishes the presentation from the remaining presentations in terms of the formulation of visual and audio works and generate a special distinct form in the presentation in new, different and transformative details through digital and other artistic uses and transformation is entirely from man and time to place and time other or continue the chronological hierarchy and composition between temporal and critical hierarchy in terms of color, composition, movement and photo rhythm. What distinguishes digital effects in the composition and production of these different processors is speed, accuracy, low cost and the possibility of addition and deletion.

Results and Discussion

First: The results: - After the analysis carried out by the researcher for the sample model found that there are basic pillars in the employment of the digital influencer in the performances of the children's theater agencies: -

2. The influencer must be made with a formality that is appropriate to the type of event designed for it accurately and takes into account the conditions and level of reception of the child.
3. Technology in the digital influencer industry is a vast experimental area in recruitment and visual work because of its expressive potential and power that can shape the presentation in a more interactive and aesthetic way through the possibility of shaping and developing the digital influencer.
4. The process of employing a digital influencer in the theater provides high costs through its rapidly implemented and high-impact visual work due to determining the treatment of needs and working on them in terms of space and time.
5. Dual and 3D scenes can be used to make digital influencers with high craftsmanship, so that the special environment in the show is impressive and attractive.
6. In the formation of the dramatic event, digital technology in the digital influencer industry allows the construction of advanced visual configurations at the technical, technical and aesthetic levels.

7. Both audio and graphic processors are made in a way that integrates them with the presentation, complementing each other through the internal relationships of the show between the vocabulary and elements of the show.

Second: Conclusions: - The most important conclusions are:

8. It is possible to make a sophisticated presentation based on digital technologies in the formation of the digital influencer and this process contributes to the acquisition of an impressive and distinguished presentation technically and technically, which is provided through digital processing processes in the formation of the display industry in the children's theater.

1. Entering modern technical areas in the process of making presentation and discovering what these technologies can offer in the richness and development of the children's theater through the new possibilities and prospects offered by modern technology.

2. Digital technology offers all the potential to produce a homogeneous and integrated pictorial unit between the digital landscape industry and its employment in the theatrical presentation prepared for children.

3. It is now possible to develop the dramatic event in accordance with the modern developments in the world of the child and bring the child to these areas in terms of form and content in much wider terms, while maintaining the character and theatrical character.

4. The process of manufacturing a digital influencer, whether optical or digitally audio, has a wide range of ranges that exceed any other methods in terms of accuracy, execution, detail and low cost.

Third: Recommendations: - The researcher recommends the following:

5. Interest in holding performances that adopt the recruitment of the digital influence in the children's theater and benefit from it as a material income and as a cultural intellectual product because it will represent a new way and style in the theater performances for children, which will form an element of attraction and excitement for them.

6. Attracting interested people, professionals and amateurs working in the field of digital technology and holding seminars and workshops to find out the secrets of this discipline and its method scientifically and organize it to achieve the greatest benefit desired from this process.

7. Work on the opening of specialized centers in the field of the employment of digital technology and the manufacture of digital influencer and its work in the theatrical presentation offered to children.

8. Work specialized training courses and workshops working to equip and prepare professionals in the field of digital influencer industry in the presentation of the children's theater.

Fourth: Proposals: - The researcher proposes in order to reach outstanding results in the digital influencer industry research in the following areas: -

9. Research how digital editing is used in children's theater shows.

1. Research on how to create fixed and digitally mobile kravic designs and employ them in the children's theatre.

2. Research into the generation and employment of the digital environment in the children's theatre.

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