

WRITING AS A PROJECT

THE WRITER

FIFTH BOOK

THE WRITER AS A DIGITAL CREATOR

NABIL AHMED ALKHADHER



DAMANAT FOUNDATION FOR HUMAN RIGHTS AND FREEDOMS

2025





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**Nabil Ahmed Alkhadher**

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**Book Title**

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The Writer as a Digital Creator

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## Dedication

There are people who, once you become friends, it becomes impossible to get rid of them. They are close to the heart, supportive, and will stay by your side for the rest of your life.

I met Mansour in 2004 and to this day he remains a close, special, and loving friend.

Mansour,

I dedicate this book to you as a token of my appreciation for you.

A dear friend, and a generous brother.

Mansour Abdullah Al-Hajj  
Thank you for your friendship

## Introduction

Writing as a project is a planned activity, with inputs, outputs, research, goals and objectives, beneficiary groups and a geographical area, monitoring, evaluation and impact measurement activities, and every writer must deal with every text he produces as a cultural manager of his creative product, perhaps more than as a creative and inspiring writer.

talks about the qualities of a successful writer, such as being creative, challenging, expert, talented, brave, wise, methodical, enthusiastic, decision-maker, professional, sensitive, confident, cooperative, sophisticated, precise, unique, competitive, successful, patient, free, hardworking, simple, objective, realistic, rational, innovative, humble, self-sufficient, honest, controlling, clear, flexible, independent, steadfast, flowing, futuristic, reader, adventurer, analyst, initiator, capable, good listener, interactive, positive, specialized, quality-assured, master of his position, thinker, open-minded, healthy, passionate, ambitious, prepared, disciplined, understanding, dreamer, healthy, focused, specialized, participating, innovative, secure, happy, skeptical, skilled, productive, possesses an idea, possesses a unique language, and experienced.

In the same vein, the first chapter talks about the writer having knowledge of his creative environment, being able to continue, enhancing his strengths and addressing his weaknesses, being able to visualize creatively, being able to identify the gains from his creative project, believing that experiences help him grow, become professional and experienced, focusing on activities and carrying them out at the lowest cost, being able to act in a constructive manner, being able to communicate positively, growing and fruitfully, being



aware of the diversity of tastes, understanding differences, being aware of the reasons for rejection and addressing them, and being able to present a complete idea.

The first chapter talks about the writer's understanding of values, judgments, people, situations, laws, regulations and societal norms, and how to invest in his creative environment, and enjoy the presence of a strong and growing literary industry in his creative environment, and never stop asking questions, and welcomes all different points of view, and realizes that every opinion is important, and knows where to get its sources from, and realizes that he is not the knower of everything, and cooperates with specialists in various creative arts, and respects the opinions and decisions of others, and promotes diversity and fosters uniqueness , and that the writer must have broad interests, aspirations, experiences, information, relationships and readings, and realize that he is the master of the situation and is able to access the resources he needs, and the writer obtains training opportunities or fellowships in his field of creative specialization, and the writer joins creative networks and alliances and non-governmental institutions specialized in creativity, and focuses on his effective digital activity on the Internet, and is not afraid of the new, or difference or heterogeneity, and is able to make his decisions on the personal, family, social or creative level, and is able to build a positive, creative, successful, growing and influential personality for him in the digital world, and is not selective, and accepts criticism, and has criticism skills and has a goal. And a message that realizes that his success is a win-win for everyone and caution within his creative project.

In the field of management, the second chapter, entitled “The Capabilities of a Successful Writer,” discusses the writer’s ability to manage adaptation, negotiation, balance, stress management, anger management, tolerance management, conflict management, self-management, team management, negative emotions management, change management, evaluation management, emotion management, risk management, content quality management, participation management, monitoring management, analysis management, managing his creative project, priorities management, information management, motivation management, anxiety management, research management, pressure and stress management, problem solving, brainstorming management, and difficulties and obstacles management as an essential part of the success of his creative project. Planning management, time management, ability to manage and achieve expectations, relationships management, and the reasons that hinder his creative career. The writer has the ability to understand and manage the audience.

The third chapter, entitled “Skills of a Successful Writer,” discusses the importance of a writer being a creative writer who has understanding, knowledge, and thinking, and is able to get inspiration, generate ideas and concepts, have his own voice, possess diverse story ideas, experience all the details, be able to build a story, create a story scene, create and manage conflict in the text, create a plot, design creative mind maps, build good characters, write good dialogue, care about his own creative text, be able to write suspense, excitement, and imagination, and be able to develop the plot and talk about the writer being able to deal with types of writing such as mythology, history, horror, family, comedy, hero, and villain, and innovate personal solutions that contribute to his success, such as self-printing, self-

distribution, and self-publishing, and accept to avoid caveats, be able to present well, adhere to deadlines, and possess professional marketing skills.

The fourth chapter, which talks about the writer as a creative leader, will discuss the writer as a creative leader and what are the characteristics of leadership and its details, especially within the creative writer project. In the fifth chapter, we talk about the writer as a digital creator and we discuss how the creator benefits from the Internet in the field of publishing, public relations, knowledge enrichment, digital marketing, direct access and interaction with readers, archiving and making creativity available, and global access and protection.

The book discussed how the creator benefits from stakeholders from his creative experience on the Internet through peers, governmental cultural institutions, state institutions, publishing houses, institutions sponsoring creative competitions, local civil society institutions, regional and international institutions, media outlets, film, radio or drama production companies, the private sector and the local community. The book also discussed ways for the smart creator to invest in the Internet through public and open international training sites, semi-private sites, private sites, regional sites, specialized sites, regional and international university sites, commercial sites and temporary training sites. The book discussed the obstacles facing the creator to benefit from the Internet, such as infrastructure, geographical differences, gender differences, freedom of expression, the digital gap, the disparity between resources, the social obstacle, the language obstacle and the personal capabilities obstacle. The book will discuss the creator as a digital creator and whether there are activities that contribute to the success of the creator from benefiting from

the digital environment, such as spreading creativity digitally, societal awareness of the importance of creativity, digital movement of creativity, enhancing the positivity and participation of the individual receiving creativity, enhancing digital effectiveness, localizing technology, bridging the digital gap, ensuring the good use of the digital environment in the service of creativity, enhancing the digital skills of the creative creator, participating in marketing creativity, measuring creativity digitally and on In the same vein, the book discussed the role of the digital environment in promoting and increasing the influence of creators on social networks such as Facebook, Twitter, blogs, websites, Internet channels and radio stations, and ways to activate the role of the digital environment in protecting creators and digital security.





## Writer as Digital Creator

This section talks about the writer as a digital creator and we discussed how the creator benefits from the Internet in the field of publishing, public relations, knowledge enrichment, digital marketing, direct access and interaction with readers, archiving

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### **About the Internet**

The Internet is of unique and growing importance on a daily basis in the lives of most people, and it enters into almost all aspects of human life, public and private, including personal and professional correspondence. It is the world within a screen, and the global storehouse of personalities, memories, creativity and information contained in the websites of individuals, institutions, groups, institutes, universities, political, economic, social, cultural and research institutions, and the data they contain from books,



studies, research, scientific dissertations, reports, articles, newspapers, magazines, periodicals, channels, radio stations and other options and knowledge platforms.

Practically speaking, everyone has benefited from the Internet and its services, starting with remote chat programs in writing or those that provide voice messaging services, up to the latest ones that allow face-to-face visual communication, and email services that have allowed faster communication between people, passing through websites that provide governments, institutions and individuals to readers and interested parties, and reaching blogs that have become more like personal newspapers for individuals, publishing their ideas, experiences and various creativity from written to visual or audible. It has been used by media professionals, civil activists, poets, writers, photographers and talents in the video and film industry, not to mention those with beautiful voices who have published their audio songs on specialized platforms. The Internet has been used in many aspects of development in the political, social, health and educational aspects and almost all aspects of life, and has changed the ways people live with each other, and has become present and influential in the health aspects, education, self-education and electronic education, applying for educational grants, the emergence of open education, distance education and other forms of digital education <sup>1</sup>.

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<sup>1</sup>[https://mawdoo3.com/%D9%81%D9%88%D8%A7%D8%A6%D8%AF\\_%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA](https://mawdoo3.com/%D9%81%D9%88%D8%A7%D8%A6%D8%AF_%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA)





In terms of public relations, the Internet has contributed to strengthening networking among its users, and in terms of politics, the Internet has contributed to promoting the policies and plans of decision-makers in development in their communities, through which they

receive citizens' comments on these plans and strategies, and has contributed to the success of many advocacy and pressure campaigns on literary, health, political and social issues in all countries of the world. The Internet is a technological technology and requires skills to deal with it, which may conflict with its fame and benefit, but in reality this obstacle no longer exists after many people rushed to use it effectively. In contrast, the Internet has influenced their personal, societal and national lives, and its influence has expanded to become global. The most important feature of the Internet is the nature of equality in its interaction with users. Every user, regardless of their gender, color, social class, education, country in which they live or disability, is able to obtain a username and obtain their personal email, website or personal blog on the Internet and through their personal page on social networks. This has strengthened its presence and the rush of millions to it, whether they are creators or their audience. The Internet has developed to include social networks that have attracted almost all the world's adult population to become its users and share their lives and photos of their daily trades and trips. It is important to note that many ideas and literary

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experiments that were until recently unknown to creators, especially in Yemen, the Arab world and third world countries, have appeared on the Internet as a bank of ideas through which the creator can obtain wonderful ideas that have been tried and can be repeated at the level of his personal creative experience. The

creator's knowledge of what the world and creators in various countries produce will enrich the creator with new ideas that increase his talent and spread his relationships, which makes his work more professional and skilled.<sup>2</sup>

The Internet has enhanced the ability of creators to share their creativity through their websites or social networks and share creativity with their friends or followers on social networks, making publishing and sharing easier and often reaching the audience that the creator needs to reach, which is friends in their local environment. These posts have contributed to promoting many users on a personal or creative level to become known in their local environment, and have contributed to the adoption of some of them to issue professional creative products that have contributed more and more to their dedication as creators. Social networks have enhanced the

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<sup>2</sup>[https://mawdoo3.com/%D9%85%D8%A7\\_%D9%87%D9%88\\_%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA\\_%D9%88%D9%85%D8%A7\\_%D9%87%D9%8A\\_%D9%81%D9%88%D8%A7%D8%A6%D8%AF%D9%87\\_%D9%88%D8%A3%D8%B6%D8%B1%D8%A7%D8%B1%D9%87](https://mawdoo3.com/%D9%85%D8%A7_%D9%87%D9%88_%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA_%D9%88%D9%85%D8%A7_%D9%87%D9%8A_%D9%81%D9%88%D8%A7%D8%A6%D8%AF%D9%87_%D9%88%D8%A3%D8%B6%D8%B1%D8%A7%D8%B1%D9%87)



possibility of creating public relations between individuals and institutions through the pages of institutions that the individual wishes to communicate with and to communicate and invest in the interest of his professional and creative success, and have given each person the opportunity to become the owner of a famous

channel, an influential radio station, or an electronic newspaper. The Internet has become the primary resource for creators to obtain books, novels, short story collections, poetry collections, plays, and art exhibitions, so that they can obtain books that they may not be able to buy because they are not available in their local markets or because the authorities of the country in which they live refuse to allow them to enter their local communities. This has made most writers in the world able to catch up with the best creative products that are similar to what they write, so that they can learn about other experiences and benefit from them in their personal creative experience. The Internet is full of ideas, experiences, expertise, and activities, and is an important link with individuals, networks, organizations, media, publishing houses, and local, regional, and global cultural and creative institutions. The creator must work on planning seriously to benefit from it <sup>3</sup>.

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<sup>3</sup> <https://sotor.com/%D9%81%D9%88%D8%A7%D8%A6%D8%AF-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D9%88%D8%A3%D8%B6%D8%B1%D8%A7%D8%B1%D9%87/>



### **How does the creator benefit from the Internet?**

First, it must be acknowledged that there are levels of writing and creativity in everything that users write on the Internet and social networks, between brilliant texts and others that are good, and many texts are considered poor,

due to the openness and freedom of the Internet for every person who is able to obtain a user account to publish whatever he wants from his writings, even if they are at his level of great poorness. Despite that, some of these texts become famous and are shared for a strange reason, which is that their writer has a large number of friends from users on the social network, and this is not a guaranteed measure of quality, but in general, the Internet remains the gateway to fame and direct access to readers and the public and protection as well for everyone who wants to write and publish, including talented writers and those with a strong connection to creativity and texts, and all this with another package of different aspects of benefit, and creators have benefited from the Internet through:

#### **Publishing**

The Internet has provided creative writers with the tools and techniques they used within the digital environment to publish their written creations, fragments of their novels or sometimes all of them, or to publish their poems and short stories to their followers to obtain quick and well-known feedback on the quality of the texts they published. This talk is related to creatives who



are not professionals in digital activity and are only able to create and interact with publications. On a more professional and beneficial level, some writers who have experience in the field of writing, planning and software development have promoted themselves and their writings through creative campaigns and

published what they write within individual or group projects or benefited from the plans, programs and institutional resources of institutions in their social environment that work on community campaigns and present texts that serve the cause or causes that these institutions support to reach a wide range of readers and not only at the level of their friends. These activities have helped to quickly spread and become famous and reach publishing houses and succeed in printing and publishing their creations based on their digital fame. The Internet or its developers have worked to make an easy publishing environment for all people with different skills and also compatible with their resources. There are sites that require money to design, pay for their domain name and buy enough space, and there are pre-designed blogs that are free of cost and very easy to use by any Internet user, and there are social networks in which posting a post no longer requires any skill other than writing and pressing one button to publish<sup>4</sup>. There are sites that allow the

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<sup>4</sup><https://thofficiel.com/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%83%D8%AA%D8%A8-%D9%88%D8%A8%D9%8A%D8%B9%D9%87%D8%A7-%D8%B9%D8%A8%D8%B1-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA/>



creator to present his text visually by narrating it in front of a camera and placing the video on global video platforms, as well as sites that allow the creator to present his text in an audible form via global audio platforms. On the other hand, there are libraries that allow the creator to place his texts in them for those who wish to

download and read them, as well as commercial sites that promote the book and sell it on behalf of the creator and share the profits from the sale, and many ideas, specializations, programs, applications and sites that provide smart offers for publishing for the creator and all the creator has to do is invest them.<sup>5</sup>

### **Public relations industry**

The Internet has contributed to creating relationships between the creator and individuals and institutions without the presence of time or geographical boundaries that hinder the communication process. The creator has been able to reach the local cultural community institutions in his community, which may contribute to his success in his creative experience, and to reach international cultural institutions for the same purpose, and to be able to create interactive relationships with other creators in the creator's

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<sup>5</sup><https://afrikatrends.com/%D9%85%D9%86%D8%B5%D8%A7%D8%AA-%D8%A7%D9%84%D9%86%D8%B4%D8%B1-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9/>



community or outside it, and to communicate with cultural activists, journalists and media professionals interested in creative work from newspapers, radio stations and national, regional and international channels, as well as to communicate with publishing houses in the creator's local

community or outside it, and to benefit from training and capacity building in the field of creativity specific to the creator by applying to participate as a beneficiary and trainee in local, regional or international cultural and literary events or obtaining training via the Internet so that the creator can obtain some techniques and skills that contribute to refining his experience and creativity, and this is what was not available in the past and the Internet contributed to it as an easy, free and available communication technology <sup>6</sup>.

### **Enrich knowledge**

The Internet contains everything that the creator wants to know about the topics of the texts he writes. For example, if the creator is writing a text about crime, he can easily obtain information about crime, psychology, criminal lawyers, forensic medicine, and find users who have direct knowledge of the topic of the text and benefit from their writings and discussions on their social networks. In the same vein, it is possible to talk about a text about love, history, wars, or any topic that the creator wants to write about, as he

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<sup>6</sup> <https://safeyamsk03.blogspot.com/?m=1>



will necessarily find many resources for it. On the other hand, the Internet is full of resources that raise the level of professionalism of the creator in his writings through thousands of sites specialized in writing methods, types, laws, techniques, experiences, history, schools, experts, celebrities, and

specifications of each type of writing, in several formats, whether textual, audio, visual, graphic, or graphic. This is in addition to the creator's ability to obtain the outputs of many conferences or workshops specialized in writing or discuss them or suggest new trends in them, or promote a new type of them, or explain a new discovery that contributes to their development. It also provided the creator with the ability to access sites and pages of writers. Professionals from the creator's environment, region, or world-wide, whom the creator could not have accessed and their creativity without difficulty and high costs <sup>7</sup>.

## Digital Marketing

The Internet has become a great platform for digital marketing of the creative person's texts to readers to quickly and interactively get to know their point of view, and to reach those interested and supporting creativity in general or

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<sup>7</sup><https://lubab.aljazeera.net/article/%D8%A8%D8%AD%D9%88%D8%AB-%D8%A7%D9%84%D8%A7%D8%AA%D8%B5%D8%A7%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A-%D9%88%D9%81%D8%A7%D8%B9%D9%84%D9%8A%D8%AA/>





the creative person's experience in particular, especially creative or publishing institutions, which have helped the creative person reach them and market his text to them and obtain partnerships with them that contribute to printing and publishing his text to readers. The Internet is full of platforms that contribute to marketing the

creative person through his website or specialized literary websites or more broadly through his page on global social networks.<sup>8</sup>

### **Direct access and interaction with readers**

The creator did not get feedback on the texts he wrote until after years of writing and building fame, with the possibility of obstacles preventing him from reaching readers, such as geographical, financial, or transportation obstacles. However, the Internet broke the barrier of geography and time so that the creator could quickly and easily reach readers and get direct interaction from them and get quick feedback from them. This helps him to hone his writing skills through answers and seeing quick, immediate, and positive responses, which raises his creative level in a unique and quick way.<sup>9</sup>

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<sup>8</sup> <https://iishraqa.com/>

<sup>9</sup> [https://maktbt-elmarafa.com/%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D9%88%D9%84-](https://maktbt-elmarafa.com/%D8%A7%D9%84%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D9%88%D9%84-%)



## Archiving and making creativity available

Every digital movement made by any individual or institution is preserved on the Internet within what is called the digital footprint, and thus even the post that any individual wrote on a website at some point in his life's history

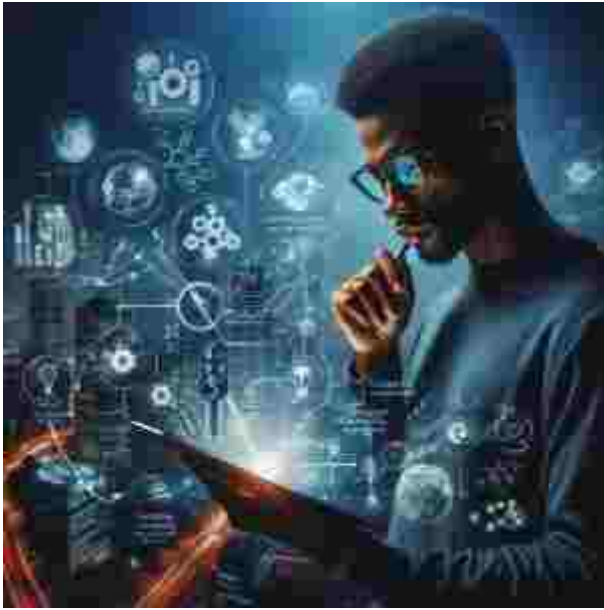
exists until the moment this text was written and perhaps for many years to come. There is no limit to the digital space of the Internet in which every digital activity made by any person can be preserved.

The Internet has helped the creator create an archive of the texts or books he created in his literary life, so that any reader can access all the creations of his favorite writer, whether free or sold on electronic sales sites, and perhaps also obtain an archive that includes his non-literary publications through his pages on social networking sites and the photos he publishes of his life or activities <sup>10</sup>. Many creations have been lost throughout history since the fire of the Library of Alexandria thousands of years ago or the drowning of the Baghdad Library in the river hundreds of years ago, but now it seems that the creator and his creations have become archived in a huge database that

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[%D9%88%D8%A7%D9%84%D8%AA%D8%A3%D8%AB %D9%8A%D8%B1-%D9%81%D9%8A-%D8%B9%D8%B5/](#)

<sup>10</sup> <https://platform.almanhal.com/Files/2/144935>



devours every day a new piece of information from the creator's life or a paragraph of his creations.

### **Global access**

The Internet is a global activity and what is published on it can be viewed by anyone in the world. What we mean here is the publication and availability of the

publication to anyone and not to specific people. The Internet has benefited from reaching anyone in any city or country with their published creations. Of course, the language barrier may play a role, for example, in the Chinese reader not reading a text in French, but he can certainly access it and have the text on his screen in seconds. As for the language barrier, instant translation sites work to transfer content from one language to another almost at the same time and do not need seconds for the text to become available to the reader in his language. The quality level of this translation may not be good enough, but work on artificial intelligence and the development of machine translation skills is developing daily and will soon come when the reader can enjoy texts in a language other than his own by relying only on fast machine translation. Global access here does not only mean the creator and his access to the reader, but it is also related to the reader and his access to any text by any writer in any country in the world and in any of its languages <sup>11</sup>.

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<sup>11</sup> <https://www.bbc.com/arabic/vert-fut-50265991>



## Protection

The disappearance of the creator has become difficult in the world of the Internet. It is not like before, and the disappearance of creators and not knowing about it until days after their disappearance, and perhaps after years if the reason for the disappearance of the creator is the

ruling regime and the one controlling the media in it, while the disappearance of the creator for some time from updating his social page on Twitter or Facebook can cause questions, and literally hiding any creator, especially if he is digitally active, has become difficult for governments or groups that may target him . On the other hand, every individual, including the creator himself, has now become an independent media outlet. He owns the newspaper through the blog, he owns the radio through audio sites, he owns the television through owning his channel on video platforms, and he has the ability to publish news through his page on social networking sites. This section talks about the role of the Internet in developing his abilities and skills. <sup>12</sup> Any dealing with a creative person, whether forced arrest, kidnapping, or enforced disappearance because of his opinions or writings, or the barbaric destruction of his creativity by any dictatorial authority, has

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<sup>12</sup><https://cpj.org/ar/2022/05/%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D8%A7%D9%84%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D9%85%D9%86-%D8%A7%D9%84%D9%85%D8%B6%D8%A7%D9%8A%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5/>



become a subject of online campaigns by activists, intellectuals, or active users of the Internet and social networking sites, or those active in them, to release him.<sup>13</sup> There are cases where the authorities respond to such campaigns, which did not happen in the past. These campaigns can be local, national,

regional or international, and their results vary according to their strength, organization, effectiveness and continuity, but they have proven that the Internet, or more precisely its users, have a role in protecting the creative person. The role of such campaigns will grow in the future as Internet users develop the tools, techniques and expertise that make any campaign they have to protect the creative person, the independent activist, the open-minded intellectual or the brave journalist more effective, influential and successful<sup>14</sup>.

## How a Creative Stakeholder Benefit from Their Online Creative Experience

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<sup>13</sup> [https://secure.avaaz.org/community\\_petitions/ar/](https://secure.avaaz.org/community_petitions/ar/)

<sup>14</sup> <https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%86%D8%B4%D8%A7%D8%B7-%D8%A7%D9%88%D8%AD%D9%8A%D8%AF-%D8%A7%D9%84%D9%82%D9%88%D9%89-%D9%85%D8%B9-%D9%85%D8%AC%D9%85%D9%88%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D8%A7%D9%84%D9%85%D8%AC%D9%87%D9%88%D9%84%D8%A9.html>



Here we will talk about how the creator benefits from stakeholders from his creative experience on the Internet and how stakeholders benefit from the creator's creative experience on the Internet. Below are some stakeholders with the book:

### **Peers**

The creator and his peers benefit from the Internet in activating their relationship with each other and making the communication process between them fast and almost free and not hindered by time, place and geography obstacles. It also facilitates interaction between these writers with each other and viewing each other's creativity as well, and providing advice and comments on these texts, especially on social networking sites that are based on rapid interaction between users. All creative peers benefit from it in protecting each other through the campaigns they carry out in the event that one of them is harmed as a result of his writings and creativity.<sup>15</sup> The Internet has also contributed to creating a digital alternative to meetings, conferences, workshops, and literary events between writers and creators for reasons related to their headquarters, geographical distance, and each writer living in a different city or country, or even social distancing, which has spread as a preventive measure with the spread of the Corona pandemic in the world in 2020 and beyond<sup>16</sup>.

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<sup>15</sup> <https://www.postpartum.net/ar/get-help/psi-online-support-meetings/>

<sup>16</sup> <https://edteccademy.com/social-media-for-elearning/>



### ***Government cultural institutions***

The Internet provides governmental cultural institutions with the opportunity to reach their target audience of intellectuals and creatives to promote their activities targeting them, whether to build their capacities or to promote their own cultural product in their groups, as well as

to promote new cultural policies issued by the government to regulate cultural work in the country, in addition to laws, legislation or regulations related to cultural work in society and sponsored by governmental cultural institutions <sup>17</sup>.

As for creative people, and here we focus on writers, the Internet provides them with the opportunity to quickly and easily build relationships with government institutions and provides them with knowledge of the programs, policies, laws, and activities of government cultural institutions that are related to their creative writing activity, and provides information about government support for individual, collective, or institutional cultural initiatives in the country and ways to obtain this support. The Internet provides the creative person with the opportunity to promote himself and his creations through tools, methods and websites for publishing on the Internet,

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<sup>17</sup><https://www.alhurra.com/different-angle/2021/10/18/%D8%A7%D9%84%D9%85%D8%A4%D8%B3%D8%B3%D8%A7%D8%A7%D9%84%D8%A8%D9%82%D8%A7%D9%81%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D8%A8%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A>



which makes him have a voice that is heard and an opinion that is acceptable to governmental cultural institutions that search for influencers in their field and benefit from them in promoting their policies and interests.<sup>18</sup>

### **State institutions**

Governments interact with creators through the Internet and the digital environment by raising the level of digital freedom and raising the ceiling of freedom of expression in the digital environment, and harnessing their government websites, especially the specialized ones, to promote them, experiment with them, and introduce them to the world, and allowing creative writers to form groups on the Internet to interact with each other freely and without fear, and to look with appreciation at the writings that criticize governments within the creative texts on the Internet, considering them an enrichment of the government experience or the authority in ruling the country<sup>19</sup>. State institutions benefit from this by presenting themselves as a government that views the Internet and creative interaction on the Internet as a national creative movement that presents the state on the Internet as a sponsor of culture, creativity, freedom, and community participation, and these are all criteria for the state's positive progress on the international level<sup>20</sup>. The creative person in general and the

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<sup>18</sup> <http://www.moc.gov.eg/ar/ministry/sectors/>

<sup>19</sup> <https://digital.gov.eg/>

<sup>20</sup> <https://tdra.gov.ae/>





writer in particular benefit from the Internet and the country's websites as a whole in identifying the features of the country's strategic plan in general for development and the features of the country's plans in the field of culture and the ability to download, know, criticize and demand their development via the

Internet, whether through his website or through the social networks in which he is active. This is in addition to the creative person's knowledge of national laws and national policies in general, which may be related to cultural activity or to writers directly or indirectly. He can also learn about the news and activities of the country as a whole in the field of culture, creativity and creative industries through the websites of ministries, government agencies and government news platforms, and he can also learn about the country's partnerships with other countries in the topics he is interested in, such as bilateral agreements between his country and another country in the cultural or creative field or the existence of funding for his country to develop the cultural sector, and he can participate in this development in one way or another.<sup>21</sup>

The Internet is an interactive and exchangeable information channel between the government institution and the creative person. There is a lot that the

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<sup>21</sup> <https://www.afrinic.net/ar/internet-governance>



creative person can benefit from if he is active in following the news of the government and its institutions and knows the ways in which he can benefit from this information for the benefit of his creative experience. Likewise, there is a lot that the state can benefit from the creative person or creative writers if it is

interested in following their digital activities and works on thinking about ways to benefit from these activities for its benefit <sup>22</sup>.

### **Publishing houses**

The Internet affects the relationship between the creator and publishing houses as an interactive mediator between them. From the creator's side, the Internet provides him with the opportunity to search for publishing houses at the national, regional and global levels and to learn through their websites about their policies and previous experiences in publishing, the literary names that they publish for and their systems that support the publishing process, and to obtain their contact information quickly and the ability to communicate with them via their email and their pages on social networking

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<sup>22</sup><https://www.independentarabia.com/node/570331/%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D9%85%D8%AD%D9%85%D8%AF-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%AD-%D9%88%D8%A7%D9%82%D8%B9-%D8%A7%D9%84%D9%8A%D9%85%D9%86-%D8%A7%D9%84%D9%85%D8%A3%D8%B2%D9%88%D9%85-%D9%8A%D8%AE%D8%B3%D8%B1-%D9%86%D8%A7%D9%82%D8%AF%D9%87-%D8%A7%D9%84%D8%B3%D8%A7%D8%AE%D8%B1%C2%A0>



sites, and their methods of searching and obtaining new creative literary voices in the geographical area targeted by these houses and working to select the best of their experiences and support them by printing good texts within the basket of their literary products.<sup>23</sup>

On the part of publishing houses, they benefit from the Internet in identifying new voices in the communities in which they operate or the region in which they are active, and the quality and fame of these voices and the feasibility of investing in them if these voices are targeted and their literary experience is supported in the works of the house, and viewing through the Internet the national creative experience as a whole in a country or knowing how governments deal with culture and creativity, which gives them information about the possibilities of intervention to support creativity in this country and its feasibility for their publishing house <sup>24</sup>.

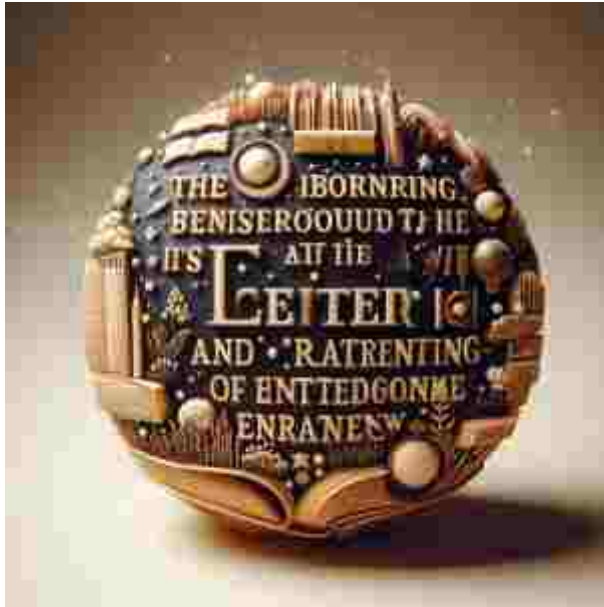
### **Sponsoring institutions for creative competitions**

The Internet provides the creative person with the opportunity to search easily, conveniently and for free for active competitions in his local, national, regional or international environment and to obtain information about the

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<sup>23</sup><https://msaaq.com/%D9%86%D8%B4%D8%B1-%D9%83%D8%AA%D8%A7%D8%A8-%D8%A7%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A/>

<sup>24</sup> <https://thewriteress.com/best-arab-publishing-houses-for-publishing-e-books/>



scope, limits and conditions of each competition. It also gives him the opportunity to correspond with these institutions via digital files that do not burden him with the costs that he suffered from in the past and to send them his creations in heavy paper files that are expensive to send via regular mail. As for the institutions

sponsoring the competitions, they can benefit from the Internet in advertising the competition they are working on and how exactly they can reach the people concerned and specialists in the field of writing that the competition revolves around, such as writing for children or writing for the environment and other ideas, and in which community the advertisement will be directed so that the appropriate digital advertising tool can be chosen, as there are communities that are active on Facebook but are not active on Twitter in the same way that another community is active, and thus the Internet provides the institutions sponsoring the competitions with the ability to properly promote and intelligently target their advertisement, which supports the success of their literary activity.<sup>25</sup>

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<sup>25</sup><https://fastercapital.com/arabpreneur/%D9%85%D9%86-%D8%A7%D9%84%D8%A5%D8%B9%D8%AC%D8%A7%D8%A8%D8%A7%D8%AA-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D8%AC%D9%88%D8%A7%D8%A6%D8%B2--%D9%83%D9%8A%D9%81-%D8%AA%D9%81%D9%8A%D8%AF-%D9%85%D8%B3%D8%A7%D8%A8%D9%82%D8%A7%D8%AA-%D9%88%D8%B3%D8%A7%D8%A6%D9%84-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-%D8%AC%D9%87%D9%88%D8%AF-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82.html>



### **Local civil society organizations**

Like all previous stakeholders, the Internet works on a two-way track between writers and local civil society institutions. From the creative side, it is useful for him to know about the activities and projects of these institutions through their websites or electronic pages on social

networking sites, which makes him plan ways to benefit from these activities, whether they are training or aim for literary participation to advocate a specific cause, which means a gain for the creative in both cases if he can participate in one of them. From the side of local civil society institutions and how they can benefit from the Internet in their work with society in general or writers and authors in particular, they can do so if writers are among the target groups for them in the work they do so that they obtain funding through presenting projects that serve writers that support their activity in society, maintain their sustainability and enhance their sources of income, and this is in general<sup>26</sup> 8

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<sup>26</sup><https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%A8%D9%82%D8%A7%D8%AA--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D8%A7%D9%85-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%A8%D9%82%D8%A7%D8%A9-%D9%84%D8%B2%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D9%88%D8%A7%D9%84%D9%88%D9%84%D8%A7%D8%A1-%D9%85%D8%B9-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89-%D8%A7%D9%84%D9%85%D8%B1%D8%A6%D9%8A.html>



On the topic of writers and the Internet, civil society organizations can combine ideas related to developing writers and literature in their community and the Internet and train them on methods of building their own websites or blogs, and build their capacities in building public

relations and networking on the Internet, and how they can benefit from the Internet for the benefit of their literary experience or protect them by building their capacities in digital 8

security, as well as enhancing the participation of writers and authors in society through their participation in campaigns carried out by these institutions on the Internet of all kinds or those specialized in creativity, and their participation in projects that advocate the existence of policies that support writers and creators such as freedom of expression policies or policies to support creators or policies related to Internet freedom and other issues that local civil society organizations usually work on, and when discussing experiences in later paragraphs, work will be done on some successful experiences in this field specifically.<sup>27</sup>

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<sup>27</sup> <https://mena.innovationforchange.net/ar/civic-engagement-in-the-digital-age/2024/>



## Regional and international institutions

In the same vein in which we talked about the mutual benefits between the creative person and local civil society institutions from the Internet in maximizing their activities and their joint impact on society, these benefits are also similar between regional

and international institutions and writers in local communities, as the creative person benefits from the Internet by knowing the activities of these institutions and whether they target his local community, and whether he is among the categories that benefit from their projects in the region so that he can apply for these projects and benefit from the training or funding programs of these institutions.<sup>28</sup> 8

On the other hand, these regional and international institutions, and we are talking here about those specialized in culture and creativity, are considered by writers, authors and creators in local communities to be the reason for their obtaining funding in the first place and thus they are the reason for their practical existence. They also achieve their goals and policies through their

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<sup>28</sup><https://onlineharassmentfieldmanual.pen.org/ar/%D8%A7%D9%84%D9%85%D9%86%D8%B8%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%8A-%D9%8A%D9%85%D9%83%D9%86%D9%87%D8%A7-%D8%A7%D9%84%D9%85%D8%B3%D8%A7%D8%B9%D8%AF%D8%A9-%D9%81%D9%8A-%D8%AD%D8%A7%D9%84%D8%A7/>



active participation. These institutions benefit from the Internet when they monitor cultural and creative activity on the Internet in the countries in which they operate and come up with information that forms the core of their subsequent projects, whether they are capacity building or campaigns to advocate

policies or funding to enhance individual or institutional experiences in those countries.<sup>29</sup>

## Media

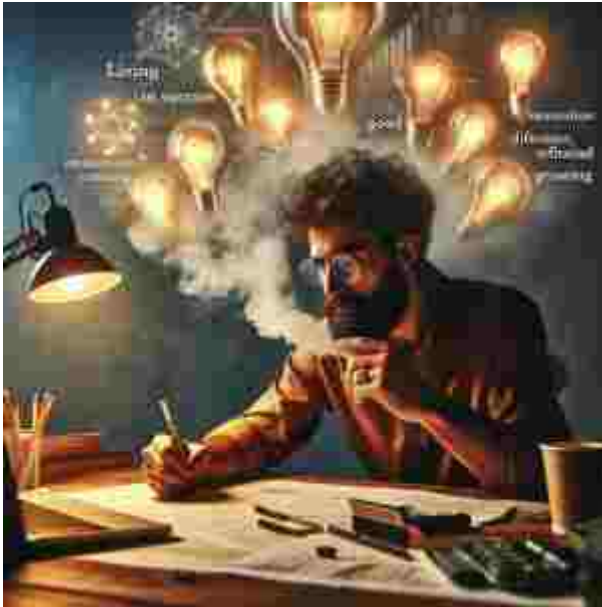
The creator benefits from the Internet in his relationship with the media in obtaining quick communication with it to benefit from its media resources to reach those who benefit from his literary experience, as well as his ability to track the media coverage of him and his experience by searching the Internet for channels, radio stations, newspapers or media sites that talked about him, considering the Internet a huge documentation store for the products of the print, audio, visual and electronic media.<sup>30</sup> The media benefits from the Internet by facilitating the search for pioneering, different

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<sup>29</sup> <https://www.iga.gov.bh/ar/article/the-9th-sdmx-global-conference-launched-with-more-than-500-experts-from-107-countries>

<sup>30</sup> [https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9\\_%D9%88%D8%B3%D8%A7%D8%A6%D9%84\\_%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85](https://mawdoo3.com/%D8%A3%D9%86%D9%88%D8%A7%D8%B9_%D9%88%D8%B3%D8%A7%D8%A6%D9%84_%D8%A7%D9%84%D8%A5%D8%B9%D9%84%D8%A7%D9%85)





and good literary experiences that may be good to shed media light on and fill newspaper pages, website pages, or television or radio broadcast hours with what benefits the development of the creator and the followers of the media outlet in which he appears.<sup>31</sup>

### **Film, radio or drama production companies**

The creator benefits from the Internet in this field by publishing and promoting his literary experience so that he can, through his digital fame, reach film, radio or drama production companies, or owners of independent cinemas and young filmmakers and encourage them to transform his textual product into other creative forms, as well as benefit from the Internet in searching and building his own knowledge about these companies, their orientations, investments and the type of texts they target or wish to transform into television, radio or cinema drama and working to provide them with such products to increase the size of his digital or real-world fame<sup>32</sup>. As is the case with all the previous stakeholders, the Internet works to benefit the owners of these companies by searching in the communities in

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<sup>31</sup>[https://aceproject.org/ace-ar/topics/me/meb/mab02e/mobile\\_browsing/onePag](https://aceproject.org/ace-ar/topics/me/meb/mab02e/mobile_browsing/onePag)

<sup>32</sup><https://muwatin.net/49528/%D8%A7%D9%84%D8%B3%D9%8A%D9%86%D9%85%D8%A7-%D9%88%D8%A7%D9%84%D8%AF%D8%B1%D8%A7%D9%85%D8%A7-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9/>



which they operate for famous, different or smart literary experiences and texts that can be transformed into successful products that raise the shares of these companies in their creative investment environment and increase their audience <sup>33</sup>.

### **Private sector**

We will not repeat the same talk about every stakeholder and writer and the extent to which they benefit from the Internet in developing the creative literary experience and the development of the corresponding institution or entity. As is the case with all previous stakeholders, the creative benefits from the Internet in increasing his information about the experiences and specializations of private sector companies and his ability to participate in their work and obtain resources that help him live, as well as facilitating the process of his communication with these companies through their contact information on their websites and pages <sup>34</sup>. Private sector companies benefit

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<sup>33</sup> <https://turkeycampus.com/ar/study-in-turkey/Studying-journalism-and-media-in-Turkey/Study-radio-television-and-film-in-Turkey>

<sup>34</sup><https://m.youm7.com/story/2020/11/30/%D9%83%D9%8A%D9%81-%D9%8A%D8%B3%D8%AA%D8%AE%D8%AF%D9%85-%D8%A7%D9%84%D9%82%D8%B7%D8%A7%D8%B9-%D8%A7%D9%84%D8%AE%D8%A7%D8%B5-%D8%A7%D9%84%D8%A7%D9%86%D8%AA-%D9%88%D8%B4%D8%A8%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D8%B9%D8%B1%D9%81-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B5%D9%8A%D9%84/5090782>



from the Internet by searching and quickly monitoring the talents in their surroundings when they want to benefit from them in developing their commercial products and investing creativity in promoting them <sup>35</sup>.

### **Local community**

The Internet helps the creative person reach his creations to readers who cannot reach them through paper versions. The Internet provides him with the opportunity to interact with readers quickly and recognizably through their correspondence or comments on his personal page on social networks or his personal website. From the perspective of the societies themselves, the Internet contributes to their ability to reach the literary products of writers and authors quickly and inexpensively, and is not hindered by the bans, prohibitions, or confiscations that hinder paper copies of the creations of the creative person or writers in a given society.<sup>36</sup>

### **Smart Creative Internet Investment**

There are many questions that the creative person should answer if he wants to know whether or not he has benefited from the Internet in building his

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<sup>35</sup> <https://blogs.worldbank.org/ar/arabvoices/how-private-sector-mena-leading-workers-better-digital-skills>

<sup>36</sup> <https://uotpa.org.ly/alostath/index.php/alostath/article/view/70>



capabilities, relationships and experiences. Some of these questions, for example:

The first question is: Does the creator have a website and want to publish his creations? If you do not have a website, do you at least have a free blog to publish your writings on to reach readers in an

easy, simple and free way? If the answer is yes, this means that the creator has become available and present for readers to read his creations, and his creations have become present and published and well archived, enabling readers from his local community or in other countries and even the whole world to reach him and learn about his unique and advanced creative experience <sup>37</sup>.

The second question is whether he has obtained membership in creative networks online. This question is for the creative person who desires fame and development on the Internet and in reality as well. As a writer, have you obtained membership in a team, group, organization, or local, regional, or global creative network that specializes in the field of creativity in which the creative person specializes and from which he benefits with information, books, experiences, news, courses, workshops, research, and studies that the

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<sup>37</sup><https://wuilt.com/blog/ar/%D8%A7%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D9%88%D9%82%D8%B9-%D8%A7%D9%84%D8%A7%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A>



local creative person can benefit from and update his information and creative skills.

The third question is: Did the creator publish online? Does the creator publish his creations online on websites specialized in publishing literary writings and on his page on social networks,

which are considered a mass publishing tool that is easy for readers to access on the one hand, and a large documentation store that is available at any time for the creator's writings, and ensures that the creator's creation is sustainable on the Internet?

The fourth question is whether he benefits from specialized news via the Internet. This question is related to the creator's benefit from the Internet as an important source of news and his being himself a source of news to promote his creative activities and literary products on specialized news sites and sites affiliated with local, Arab and international paper newspapers, which is considered a form of marketing for his writings and obtaining interviews through which he promotes his ideas and opinions to the audience of these sites. Or does he suffice with writing and publishing texts and books without working to promote and market them and market himself through them? This is from one perspective <sup>38</sup>.

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<sup>38</sup> <https://www.almerja.com/reading.php?idm=198550>



On the other hand, does the creator benefit from specialized news on the Internet in terms of announcing an upcoming workshop in which he can register, or celebrating an important book he wants to obtain, or an important creative policy that can affect his literary and personal life, and news that

can provide the creator with experiences, issues, or incidents around him and form the content of his texts <sup>39</sup>?

The fifth question is: Has the Internet contributed to developing his relationships? This question is concerned with relationships with stakeholders and the ability of the creator to invest in the Internet in networking with them and how the creator can benefit from this networking for the benefit of his creative and human experience and support, nurture and refine this experience to become better.

The smart creator is supposed to answer it with plans and implement these plans that benefit from the Internet in developing personal and professional relationships. The sixth question is whether he participated in literary competitions via the Internet. The Internet is full of literary competitions of

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<sup>39</sup><https://www.hespress.com/%D8%A7%D9%84%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1-%D8%B9%D8%A8%D8%B1-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D8%AA%D8%AA%D9%81%D9%88%D9%82-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%AA%D9%84%D9%81%D8%A7-1429432.html>



all kinds, and some of them have begun to receive texts in their digital version. This question is related to competitions and the degree to which the creator obtains information about these competitions in his community, or for a region, as well as on a global level, and how can the creator obtain information about these

competitions and participate in them and win them for the benefit of his creative experience <sup>40</sup>.

The seventh question is whether the Internet is used as a global library. The question is related to reading and what is the latest book that the creative person has read in his creative field on the Internet or downloaded and read. There are many universities, specialized institutes and training platforms that issue and download publications on the latest theories, experiments and ideas in the field of creative writing, which are designed and written by international writers and critics who have their unique and successful creative experience on the global level. These publications provide the opportunity for the creative person to become rich and encyclopedic in knowledge of modern writing techniques and everything that surrounds him

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<sup>40</sup><https://www.hakini.net/article/%D8%A7%D9%84%D8%B9%D9%84%D8%A7%D9%82%D8%A7%D8%AA-%D8%A7%D9%84%D8%A7%D9%81%D8%AA%D8%B1%D8%A7%D8%B6%D9%8A%D8%A9-%D8%B9%D8%A8%D8%B1-%D8%A7%D9%84%D8%A7%D9%86%D8%AA%D8%B1%D9%86%D8%AA>



from materials, ideas, theories or cultural, artistic and literary experiences in their local and international communities <sup>41</sup>.

The Internet is considered one of the most important places that are full of independent training sites or those affiliated with local, national, regional or international

institutions that are directly related to creativity or enrich the creative person with skills that help him develop his creative experience. The topics of training and capacity building for writers and creative people on the Internet are diverse and the creative person who wants to develop is supposed to know their types and specializations and who are their providers. Are these training topics open to everyone or to writers, authors and talented people in particular? If so, are they available to all of them or are they reserved for members affiliated with training service providers or are they semi-open to members and a group of guests selected according to special criteria? What are the training courses available in them and who among the writers they serve? Are they free or for a fee? What is their geographical scope, whether local, regional or global? With a broader view, the creative person who wants to develop can search and increase his knowledge about national, regional and international universities, which mostly have training courses in the creative field, especially through e-training, and search and increase his knowledge about the sites that provide training on the Internet commercially

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<sup>41</sup> <https://iamaeg.net/ar/publications/articles/top-10-steps-to-make-online-social-network-for-lawyers>





and that are related to his creative specialization. As for training specializations that are not related to literary and creative work, but affect the creative person's life and creative experience, such as planning, drafting projects, public relations, marketing principles, and other topics that increase the creative person's life and practical

skills, the creative person must become familiar with the providers of this type of training services and what are the most important websites that provide them, and the creative person must become skilled in searching for them, registering in them, and obtaining them for the benefit of his life, practical, and literary experience <sup>42</sup>.

There are websites on the Internet that do not necessarily provide training and capacity building services for writers, but they are considered important in referring those wishing to learn to specialized training websites. We mean by this news websites that share information related to this field, and training websites that share the activities of their counterparts as a type of joint marketing between them, or archival websites that capture news from the Internet and share it on their pages within news or information packages to

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<sup>42</sup><https://www.questionpro.com/blog/ar/%D8%A7%D9%84%D8%A8%D8%AD%D8%AB-%D8%B9%D8%A8%D8%B1-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D8%A7%D9%84%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D9%88%D8%A7%D9%84%D8%B7%D8%B1%D9%82-%D9%88%D8%A7%D9%84/>



obtain a high number of visitors that you benefit from in the field of acquiring digital advertisements <sup>43</sup>.

These sites are digital maps to reach training service providers, and the creator must be skilled in smart search methods through these sites to reach his goal, and

currently the smartphone has become the most widespread among people all over the world and the creator may not have a computer to work on, but it seems rare for the creator, like any other person, not to have a smartphone capable of accessing the Internet, searching and downloading. In the subject of the smartphone specifically, the human mind and those active in the field of technology and programming have developed countless applications that enter into all forms of life from calculating the number of steps a person has taken during the day to communication and chat applications and reaching literary applications that provide either electronic book stores available through that application or specific training in a 8

selected literary field that can be obtained through another application, and all of the above means that the creator must search, learn and answer questions such as: Are there phone applications that provide capacity building for writers in their creative work, what is their importance and where they are located, and how can they be downloaded, used and benefited from. Online training sites are divided into several sections that vary between

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<sup>43</sup> <https://bakkah.com/ar/knowledge-center/e-learning>



open, private, semi-private and closed, and into several categories such as sites dedicated to adults or children, sites specialized in a specific region rather than another, comprehensive sites and others specialized in a specific field, others permanent and others temporary sites. The following are types of sites with their links.

There are a large number of online training sites that help the creator refine and develop his creative experience and enrich him with new ideas, experiences and theories in the field of creativity, writing and other courses. They will be introduced in succession:<sup>44</sup>

### **Public and open international training sites**

These are public international training sites that are open to anyone with an email address to register in. They are often free and offer their training services in several languages, including Arabic. They are not specialized in the creative and literary aspect, but they may contain courses related to the principles of creative writing and writing skills in general. On the other hand, they contain training courses that everyone needs, including writers, such as the principles of planning and drafting projects, skills for creating good

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<sup>44</sup>[https://www.researchgate.net/publication/378745686\\_falyt\\_astkhdam\\_alkhrayt\\_alalktrwnyt\\_alfalyt\\_alth\\_lathyt\\_alabad\\_ltnmyt\\_mhar\\_at\\_qrat\\_alkhrayt\\_aljghrafyt\\_lidy\\_tlab\\_alsf\\_althalth\\_althanwy\\_The\\_effectiveness\\_of\\_using\\_3D\\_Electronic\\_Maps\\_to\\_Develop\\_Geographi](https://www.researchgate.net/publication/378745686_falyt_astkhdam_alkhrayt_alalktrwnyt_alfalyt_alth_lathyt_alabad_ltnmyt_mhar_at_qrat_alkhrayt_aljghrafyt_lidy_tlab_alsf_althalth_althanwy_The_effectiveness_of_using_3D_Electronic_Maps_to_Develop_Geographi)



presentations, marketing skills, networking methods, skills for creating positive and growing public relations, and other personal and life skills.<sup>45</sup>

### **Semi-private sites**

These are global sites affiliated with a local, regional or global organization, a United Nations agency, universities, institutes and research centers. They often provide the opportunity to their employees, but sometimes they are open to those who wish to enter and register and state the reasons for wanting to obtain this training in order for it to be approved and for the applicant, who is the creative one here, to obtain this opportunity. The training on these sites may vary according to the entity that provides it. These trainings are directly or indirectly related to the creative creator's specialty, or are not significantly related to it. Among the training specializations that can be directly related to the creative creator are creative writing, scenario writing, story and novel techniques, and indirectly such as using arts in awareness, using culture and arts in psychological and social support, and cultural management. Sites, especially those affiliated with organizations, may contain distance training for purposes related to literature, conflict, literature, human rights, etc. As for universities, they often promote training projects related to literary studies in them, but they present them as short training pieces for those interested from outside the university.

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<sup>45</sup> <http://gdtuae.com/>



### **Private Sites**

These are the websites of a creative organization or company, and the materials and training courses in them are exclusively dedicated to its employees or members only, and they provide them with training courses according to the specialization of

the institution or cultural organization, and this includes arts management, cultural management, methods of coordinating creative workshops, advocacy for arts and literature, freedom of expression, protection of tangible and intangible heritage, and many creative topics that are directly related to creativity and working with creators and writers.

### **Regional Sites**

These are sites that are active and specialize in a specific geographical region that has the same language or is distinguished by a different language for each country in the region, such as Europe. These regional sites are often part of regional organization projects or funding funds that are interested in arts and creativity. Sometimes, online e-learning is a gateway to face-to-face education at a later stage after a competitive stage in which participants are screened and the most serious and committed are kept for the next stage of training in the country in which the regional organization is active. They are open to creative people in the region, but they require filling out participation forms that are often cumbersome to ensure the seriousness of applicants to participate in the training. Among the trainings that are announced are those



related to theatrical techniques or puppet theaters, which include writing scenarios or making stories and composing them in a theatrical way, as well as those in creative writing workshops that produce books that the organization prints at a later stage of its cultural project.

### **Specialized sites**

These are sites that are interested in only one aspect of creativity or writing and do not offer any training courses or capacity building in other areas. These sites may be temporary to cover a training activity within a project for a local, regional or international institution, as well as universities or commercial training centers such as screenwriting, for example, but not limited to.

### **Regional and international university websites**

Training courses at universities are free, especially at international universities, but they are in the university's language and are rarely offered in languages other than English. They are often large-scale training courses whose contents are designed by university staff. The courses offered by universities are not like the training courses that a creative person can find on other sites, which are usually short and concise. Rather, they are long and detailed and closer to a scholarship. Among these training courses, one can find workshops in creative writing, workshops in novel techniques, designing and managing a cultural project, and other capacity-building



programs. They are often free and offered by the university as a form of spreading knowledge <sup>46</sup>.

### **Commercial sites**

It is large in size in terms of the number of courses, as commercial training sites try to include in their accounts the largest possible amount of courses that anyone

can benefit from, and in several languages, as the diversity of languages in the training site increases the number of users, which enhances the fame and profits of the commercial training site. These sites are numerous, and Arabic versions of them have become adopted, but within a new form and name. The number of training courses within these sites is numerous, and the creator can benefit from everything that is close in concept or benefit to his creative, personal, life, or skill experience.

### **Temporary training sites**

They are specialized in a specific training matter, are often free, and are affiliated with a project of a national, regional or international non-profit organization and end with the end of their project. Because such sites are considered an activity within a project that is fully involved in a specific area, the courses on them are often affiliated with the goal of the project they follow, which may be a cultural, legal or political project. In cultural topics, we find that these sites talk about creativity, freedom, creativity and media,

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<sup>46</sup> <https://www.hotcourses.ae/study/international/schools-colleges-university/list.html>



creativity and democracy, and other concepts that include building the capacity of writers, but not necessarily their literary skills only, but concepts that help the creator to produce literary texts that serve the goal of the project implemented by the organization.

### **obstacle's facing the creator to benefit from the Internet**

The obstacles that a creative person may face, and the degree to which he benefits from the Internet in building his capabilities, expanding his creative experiences, publishing his literary contributions, and maximizing his success, fame, and influence, vary from one country to another, and from one level to another in the development of the country in which the creative person resides or the region in which he lives. There are many obstacles that a creative person in third world countries or in authoritarian countries faces in benefiting from the Internet in the optimal way that is equivalent to the benefit of writers in first world and developed countries. The following is a group of those obstacles, which are:

#### **Infrastructure**

The Internet infrastructure is considered one of the important obstacles facing the creator to benefit from the Internet in the Third World countries. It is poor, slow and expensive, and therefore it is not very useful to its users compared to users from developed countries and First World countries.





Naturally, creative writers in these countries, regions and areas benefit less than their counterparts in developed countries from the Internet and the tools, skills and information it provides in the field of their creative activity <sup>47</sup>.

### **Geographical differences**

It means the differences between the countryside and the city, especially in third world countries. Creative people in the countryside of those countries do not have the same internet service as in the city. The internet is often available in the capitals of those countries, while writers in the countryside and villages do not find the possibility of using the internet to develop their skills and hone their creativity, so some of them stop their creative careers or others continue depending on their innate talents and some poor education or reading the few books available in their rural communities <sup>48</sup>.

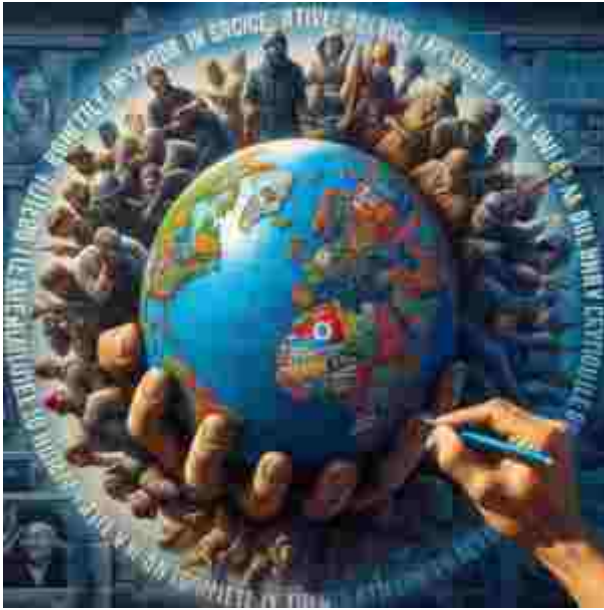
### **gender differences**

This obstacle is specialized in gender differences that can affect the level of users' access to the Internet. In third world countries, there is little interest in

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<sup>47</sup><https://smartnetworksblog.com/%D8%A7%D9%84%D8%A8%D9%86%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%AD%D8%AA%D9%8A%D8%A9-%D9%84%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D9%83%D9%8A%D9%81-%D8%AA%D8%B9%D9%85%D9%84-%D8%A7%D9%84%D8%B4%D8%A8/?amp=1>

<sup>48</sup>[https://ar.wikipedia.org/wiki/%D9%81%D8%AC%D9%88%D8%A9\\_%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A%D8%A9](https://ar.wikipedia.org/wiki/%D9%81%D8%AC%D9%88%D8%A9_%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A%D8%A9)



educating girls, and this creatively affects the small number of creative women compared to men in these countries because they are not educated in the first place. The second difference is related to the possibility of accessing the Internet. Third world countries contain many conservative societies that consider women's

access to the Internet to be shameful for them. This difference extends to creative women. The inability of creative women to access the Internet may have a negative impact that harms those who are talented in creative writing, and reduces the possibility of honing their creative skills through the information available on the Internet about writing. On the other hand, it harms the level of publishing their literary products on the Internet. The situation becomes worse for women in general and creative women in particular in third world societies subject to religious authorities that demonize the Internet, especially for women, and prohibit women from accessing the Internet and benefiting from the increasingly important digital environment despite their great need for it. This prohibition includes creative women among them <sup>49</sup>.

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<sup>49</sup><https://alghad.com/Section-181/%D8%A7%D9%82%D8%AA%D8%B5%D8%A7%D8%AF/%D9%85%D9%86-%D9%8A%D8%B3%D8%AA%D8%AE%D8%AF%D9%85-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D8%A3%D9%83%D8%AB%D8%B1-%D8%A7%D9%84%D8%B1%D8%AC%D8%A7%D9%84-%D8%A3%D9%85-%D8%A7%D9%84%D9%86%D8%B3%D8%A7%D8%A1-878556>



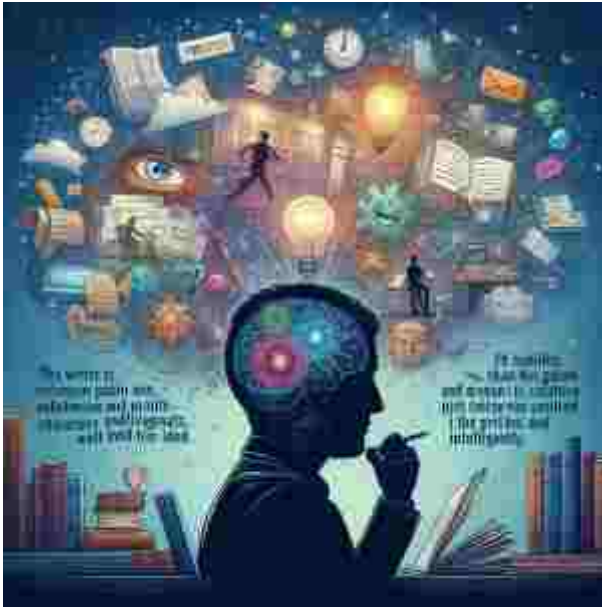
### **freedom of expression**

The obstacle of freedom of expression is one of the most dangerous obstacles that can face a creative person in third world countries in his writings in general and on the Internet in particular, as these countries are mostly controlled by dictatorial and authoritarian governments

that work to formulate laws that prohibit freedom of expression or work to clip the wings of actors at the political, social, media and cultural levels, including writers and creative people in their countries, so that they become not free to transmit information and news and give critical opinions about the policies of their governments. Naturally, such negative laws against freedom of expression initially target creative people as the most dangerous group for the authorities because of their creativity that criticizes the authorities. The same applies to the Internet and the ability of creative people to interact with Internet technology, whether in benefiting from it and obtaining information that hones their creative skills or their ability to write their creativity freely and publish it freely on the Internet. Writers and creative people are considered one of the most affected groups by these laws related to freedom of expression in their societies <sup>50</sup>.

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<sup>50</sup> <https://www.unesco.org/ar/freedom-expression-online>



### **digital divide**

The digital gap, especially between developed countries and third world countries, is considered one of the important obstacles that makes the benefit of the creator vary between the creator from one country or another. The digital environment has become one of the most

important environments for the citizen in developed countries and greatly helps writers there in developing their creative careers, while the creator in third world countries is still unable to use the digital environment in the best way to his benefit.<sup>51</sup>

### **resource disparity**

The disparity between resources is a new obstacle in the way of the creator benefiting from the Internet in the success of his literary career, whether between the creator who lives in a third world country or another who lives in a first world country, and how the resources of the former are much less than the resources of the former, which makes him focus more on using his limited resources in his basic needs, which harms the level of his ability to put some of his resources in the success of his creative career, and of course he will not be able to spend those small resources on the Internet and try to benefit from them, as is the case between creators in underdeveloped and

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<sup>51</sup><https://3elmalmanar.com/%D8%A7%D9%84%D9%81%D8%AC%D9%88%D8%A9-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9/?amp=1>



developed countries. The situation seems more difficult when talking about the disparity in resources between men and women, as men are the ones who control resources mostly in the family, society, state and the world as a whole, and if the creative male in poor countries is unable to spend his resources on

developing his creative career, it goes without saying that the creative female in those same countries will be in a much worse situation. At the level of countries, the disparity in resources and power between countries makes the citizens of each country benefit from the Internet differently according to the resources of their government and the development they have made in the field of developing the Internet for the benefit of its citizens in general and writers and creators in particular <sup>52</sup>.

### **Social obstacle**

The social obstacle is an important obstacle that stands in the way of citizens in general and writers and creators in particular benefiting from the Internet, as in a large number of Third World countries, those who interact with the Internet are demonized and there is a collective belief that their use of the Internet is for the purpose of obtaining quick, easy and bad relationships or

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<sup>52</sup><https://www.unescwa.org/ar/sd-glossary/%D8%A7%D9%84%D9%88%D8%B5%D9%88%D9%84-%D8%A5%D9%84%D9%89-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B1%D8%AF-%D9%88%D8%A7%D9%84%D8%AA%D8%AD%D9%83%D9%91%D9%85-%D8%A8%D9%87%D8%A7>



accessing pornographic sites without considering the information, data and great opportunities that the Internet contains for its users, especially writers and creators among them. The intensity of these views and demonization increases in the case of women, which causes a reduction in the opportunities for

women in general and creative women in particular to benefit from the Internet.<sup>53</sup>

### Language obstacle

We can talk about language as one of the obstacles that hinders writers from benefiting from the Internet in Third World countries. The Internet dominates a large part of the publications in English, and makes them unable to read and benefit from research, studies, and training courses related to refining writers' writing skills and techniques, and their lack of knowledge of what is new and advanced in the field of writing in universities and research centers specializing in writing and creativity in the world<sup>54</sup>.

<sup>53</sup>[https://www.researchgate.net/publication/342721414\\_mwqat\\_twzyf\\_alantrnt\\_fy\\_tdrys\\_aldrasat\\_alajtma\\_yt\\_bsltnt\\_man\\_mn\\_wjht\\_nzr\\_almlmyn](https://www.researchgate.net/publication/342721414_mwqat_twzyf_alantrnt_fy_tdrys_aldrasat_alajtma_yt_bsltnt_man_mn_wjht_nzr_almlmyn)

<sup>54</sup>[https://www.academia.edu/52880746/%D8%A7%D9%84%D9%84%D8%BA%D8%A9\\_%D9%88%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA\\_%D8%A7%D9%84%D9%85%D9%82%D8%AF%D9%85%D8%A9\\_%D9%88%D8%A7%D9%84%D9%81%D8%B5%D9%84\\_%D8%A7%D9%84%D8%A3%D9%88%D9%84](https://www.academia.edu/52880746/%D8%A7%D9%84%D9%84%D8%BA%D8%A9_%D9%88%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA_%D8%A7%D9%84%D9%85%D9%82%D8%AF%D9%85%D8%A9_%D9%88%D8%A7%D9%84%D9%81%D8%B5%D9%84_%D8%A7%D9%84%D8%A3%D9%88%D9%84)



### Personal Abilities Obstacle

This obstacle means that some writers and creators of both sexes are unable to deal with electronic devices such as computers and advanced phones that are capable of introducing them to the digital world. This may also apply to their inability to deal with programs or websites spread on

the Internet and research methods or publishing methods, and thus their benefit from them decreases. Perhaps with time, the ability of writers and creators to deal with these devices and invest in them to access the world of the Internet and benefit from it will develop at the level of their intellectual, research and informational interventions and at the level of their outputs of high-quality literary and creative texts <sup>55</sup>.

### Writer as Digital Creator

In the previous paragraphs, we learned what the Internet is, and what are the ways for the creative to benefit from the Internet to develop his talent and

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<sup>55</sup><https://www.annajah.net/%D8%A3%D8%B3%D8%A7%D9%84%D9%8A%D8%A8-%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%88%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%B0%D8%A7%D8%AA-14-%D8%B7%D8%B1%D9%8A%D9%82%D8%A9-%D9%84%D8%AA%D8%B7%D9%88%D9%8A%D8%B1-%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA%D9%83-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-article-20926>



creativity. Then we identified some of the obstacles that prevent the creative from benefiting from the Internet, especially in third world countries. Then we talked about the opportunities that the creative can benefit from to hone his talents and creativity via the Internet. These opportunities were presented as questions that the

creative is supposed to answer to become able to answer and work on these answers on the practical level of benefiting from the Internet well, and we talked about the stakeholders surrounding the creative at the moment he lives his creative experience. We talked about online training sites, their types, forms, and specializations, and how the creative can benefit from them in building his creative, skill, life, and personal capabilities.<sup>56</sup> In the following pages, we will talk about how a creative person can be a digital actor on the Internet and influence and be influenced by all the electronic tools and applications on the Internet that help him succeed, become famous, and become professional in his work. We will try to specialize more in how to deal digitally with stakeholders through thoughtful steps that benefit the

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<sup>56</sup>[https://www.linkedin.com/pulse/%D8%AA%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%A5%D9%84%D9%89-%D8%B3%D8%A7%D8%AD%D8%A9-%D9%84%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%88%D8%A7%D9%84%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%AF%D8%B1%D9%88%D8%B3-%D9%85%D9%86-%D8%AB%D9%84%D8%A7%D8%AB-%D8%AA%D8%AC%D8%A7%D8%B1%D8%A8-belhus-jcref?utm\\_source=share&utm\\_medium=member\\_android&utm\\_campaign=share\\_via](https://www.linkedin.com/pulse/%D8%AA%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%A5%D9%84%D9%89-%D8%B3%D8%A7%D8%AD%D8%A9-%D9%84%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%88%D8%A7%D9%84%D8%B1%D9%8A%D8%A7%D8%AF%D8%A9-%D8%AF%D8%B1%D9%88%D8%B3-%D9%85%D9%86-%D8%AB%D9%84%D8%A7%D8%AB-%D8%AA%D8%AC%D8%A7%D8%B1%D8%A8-belhus-jcref?utm_source=share&utm_medium=member_android&utm_campaign=share_via)





creative person and add to his literary experience and do not consume him. After that, we will talk about some tools on the Internet and how they can be used intelligently for the benefit of the creative person and his creative experience. The creator will be referred to in each of the following paragraphs as the

“digital creator,” which we hope will become a reality so that all writers, authors, and creators become active in dealing with the Internet and benefit from it to the best of their ability. Together, we are trying to develop a series of practical steps that, when activated, the creator can benefit from the Internet in the best possible way. We have discussed in previous chapters the tools that help the creator succeed on the ground, and they are the same on the Internet, but their approach is slightly different due to the privacy of the Internet.

Among these tools is the existence of content that he believes is of good quality and wants to deliver to readers and sees as a text worthy of adding to the history and creative experience of the creator according to the literary genre in which he specializes and is active in delivering to the public via literary websites, social networks, or any text publishing tool available in the digital environment, and the existence of the creator’s own message from his creative work and the way he publishes this message on the Internet. On the other hand, the discussion will be about the creator’s activation of digital networking with those who support his literary career and creative activities,



from individuals and institutions on the Internet, which is important, through investing his writings, creativity, and dialogue abilities in gathering threads for others so that they become active contributors in supporting his creative experience and benefiting from their expertise, experiences, and resources to

reach the public, and his desire to share his creativity with individuals and institutions that he wishes to interact with and network with, and his ability to monitor the influences around him due to him or due to his creative experience or due to his own texts that have been made public, and to analyze the data he obtained from monitoring, evaluate it, and come out of it with ideas and lessons that serve his creative experience.

The creative experience of any writer is a stressful, expensive and difficult activity at the level of the creative experience and writing as an independent activity. The fatigue, costs, difficulties and rounds that the creator must go through increase if the creator's exit to work on publishing his text to readers is calculated through publishing houses, institutions sponsoring competitions, governments or authorities in which the creator lives and their vision of creativity and how to deal with it and with the creator himself and how he interacts with the literary, cultural, journalistic and media institutions that will receive the text. Technology has added double fatigue and costs to the creative experience of the creator, which has become an independent activity in itself that requires him to share his various creations and monitor



the reactions to them and analyze the negative and positive reactions, and evaluate his creative experience as a whole in light of the digital environment in which he lives as one of the people who have become living their lives and practicing their activities in it more than in reality.

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All these stages require the creator to be good at creative writing as a basic product and dealing with others on a personal or institutional level, and in the real-life environment or the digital environment to achieve the success he plans for. These are not frustrating paragraphs for the creator, but rather an explanation of the fact that success has become difficult to achieve<sup>57</sup> in writing. Its technologies are becoming more complex every day, and its restrictions on freedom and freedom of expression are spreading in many countries. Readers interested in literature, stories and novels are decreasing, as they tend to spend time watching matches, movies, series and reality shows in societies that now live in countries that practice visual flooding via screens of all superficial and consumer products. Every authority works through no less than five screens, the least of which has resources and technology, to promote government policies in which society does not participate, and to promote personal stories that do not contribute much to

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<sup>57</sup><https://2bonline.net/%D9%83%D9%8A%D9%81-%D9%8A%D9%84%D8%B9%D8%A8-%D8%A7%D9%84%D8%B0%D9%83%D8%A7%D8%A1-%D8%A7%D9%84%D8%B5%D8%B7%D9%86%D8%A7%D8%B9%D9%8A-%D8%AF%D9%88%D8%B1%D9%8B%D8%A7-%D9%81%D9%8A-%D8%A7%D9%84%D8%A5/>



community culture. It produces entertainment materials that control the eyes of every person in society, and these are the eyes that stared at the pages of books, novels and stories published until recently.<sup>58</sup> Technology and the digital environment have contributed to the public's eyes turning away from writers,

authors, and literary texts, and to reading short posts that explain the daily lives of their friends, their children, or their pet dogs and cats, and have pushed them to share their life experiences on the Internet, so that everyone reads everyone's life experience, and the presence of many users of the digital environment who publish their writings while they are not creative in the first place, which increases the amount of cultural confusion about good texts and contributes to the isolation of the creative person<sup>59</sup>. Internet and social media users go so far as to demonize good texts, describing them as

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<sup>58</sup><https://karchoufa.com/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9/>

<sup>59</sup><https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%B9%D8%A8%D8%B1-%D9%88%D8%B3%D8%A7%D8%A6%D9%84-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%B9%D8%B2%D9%8A%D8%B2-%D9%88%D8%B9%D8%B1%D8%B6-%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%83-%D9%88%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1%D9%83-%D8%B9%D9%84%D9%89-%D9%88%D8%B3%D8%A7%D8%A6%D9%84-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A.html>



profound and mocking their writers, which increases the presence of poor texts on publishing platforms in the digital environment. The creative person needs writing to become a strictly planned project through renewed strategies that prevent the disappearance of the creative person, his experience, and

reading as a whole as an important social cognitive activity. He needs to do his duty towards his community and fans who follow his creativity, and work to raise their awareness of the importance of serious and useful reading, and develop their commitment to the creative person and serious and different literary texts, and the creative person should not withdraw into himself out of fear due to the drowning in pictures, videos, and personal posts of millions of people around the world that are spread on the Internet.

### **An activity that contributes to the success of the creator by benefiting from the digital environment**

There are many activities related to the creator himself, the society in which he lives, and the government that exercises authority in his society that can contribute to the success of the creator by benefiting from the digital environment and enhancing the presence of the creator as an active digital creator as a mirror of his creative activity on the ground and a reinforce of it. The following will discuss some of these activities or mechanisms, including:



### **Publish creativity digitally**

Working to develop the societal trend towards encouraging and sharing creativity and enhancing its presence in society and the digital environment is the best way to spread creativity and maximize its presence on the Internet in all different visual, audio and written formats and

shapes. It enhances the presence of the Internet as a communication medium to enhance the awareness of the creator in particular, creators in general and society as a whole of the importance of literature in the lives of societies, developing it and changing it for the better in the paths of creativity on the Internet between creative individuals and society and vice versa, between creative individuals and society institutions and vice versa, between society institutions and society itself and vice versa, between creators and decision makers and vice versa, and between decision makers and society and vice versa so that the forms of interaction are as follows <sup>60</sup>:

- 1- The interaction between creative individuals and society is distinguished by the wide dissemination by the creators to reach what they can of the members of society present on the Internet, so that the creators contribute to changing the visions, customs, traditions and societal ideas through their creative writings, and

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<sup>60</sup> [https://accronline.com/print\\_book.aspx?id=163](https://accronline.com/print_book.aspx?id=163)



conversely, the societal interaction with the creators is based on encouraging and motivating them to continue their creativity as well as consuming this creativity and developing their ideas through it and contributing to publishing it through their pages or digital sites.

- 2- The interaction between creative individuals and community institutions is distinguished by mutual support for each other's activities, so that the creative person participates in achieving the goals of these institutions through his creativity, and these institutions, for their part, participate in the success of the creative person and his creative experience.
- 3- The interaction between community institutions and the community itself is to benefit creators from this interaction through the support of institutions for creativity and creative individuals through their participation in organizing the course of individual or institutional creative activities and their participation in supporting the creative process of creators and developing them and building their capacities and promoting them. The community, in turn, must finance these institutions and protect them from state interventions, especially if they are authoritarian, and volunteer within their activities and encourage them to be more active in the field of developing and protecting creativity in the community.



4- The interaction between creators and decision-makers on the Internet is through the creators supporting the wise decisions that decision-makers can make for the benefit of the creative experience, its development and its impact. Decision-makers, in turn, must pay attention to the needs of creators and those announced on

the Internet and meet them as much as possible in terms of developmental, educational, training, protection or financial needs.

5- The interaction between decision-makers and society is based on the fact that decision-makers are originally there to meet the needs of their societies. In the matter of creativity, it is important for decision-makers to listen to the needs of society in general and their creative needs in particular and work to provide them within the available capabilities, while society becomes a supporter of the decision-makers' path in development and change, a protector of them, and a provider through government courses to attract funds related to the country's development and creative development, such as taxes, customs, and the costs of consuming government services and investing the country's wealth in its interest.

### **Community awareness of the importance of creativity**

Community awareness of the importance of creativity and the importance of the presence of writers and authors in their communities is a kind of community motivation to support and protect creativity and creators and





create a strong community presence in the creative experience of the creator, writers or creators in general, which enhances the presence of creativity as a priority in the interests of public opinion and thus a priority for the ruling system and its options.

Community awareness of the

importance of creativity and the presence of creators in communities can be enhanced by a group of information, experiences or expertise in other communities that have realized this issue and worked on it within their activities and policies. Among this information, experiences or expertise are<sup>61</sup>.

- 1- Identifying national or international indicators of creativity and its role in development, and how creative industries, especially writing, are considered an important tributary in strengthening the economies of societies and countries, and an important reason for their international fame and influence.
- 2- Knowing that societies and countries are known for their creators before their rulers, doctors and engineers, and that creators, headed

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<sup>61</sup><https://www.annajah.net/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A3%D9%86%D9%88%D8%A7%D8%B9%D9%87-%D9%88%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87-%D9%88%D9%85%D8%B8%D8%A7%D9%87%D8%B1%D9%87-%D9%88%D8%B5%D9%81%D8%A7%D8%AA-%D8%A7%D9%84%D8%B4%D8%AE%D8%B5%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D8%A8%D8%AF%D8%B9%D8%A9-article-30573>



by writers and authors, are one of the most important reasons for pride for societies and countries in front of other societies and countries.

3- Understanding that the outputs of creativity are not like the outputs of other industries such as the food industry, which ends up being devoured in the industry.

Creativity is an industry characterized by the presence of dozens of products from one product. One good novel can appear in societies in visual, audible, written and illustrated forms. Thus, one novel can operate a number of companies in which hundreds of people work, thus generating... Creativity and its various forms have a significant impact on work and employment in societies.

4- Realizing the importance of creativity in the development of societies, especially creativity in the field of writing, which enhances societies' belief in the values of truth, goodness, beauty, human rights, democracy, peace, tolerance, and other noble societal values.

Community awareness of the importance of creativity can be increased through a number of activities that promote it among all segments of society, including, for example:

1- Through digital promotion of creativity and creative industries on websites and social media pages of governmental and non-



governmental institutions, the private sector, creative teams and groups, including story clubs or art studios, etc., and presenting creativity and creative industries to the public in a positive way and enhancing the impact of their outputs that promote creativity, including creative writing, of course.

- 2- Through intensive media coverage on the ground or in the digital environment of creativity and supporting the dissemination of individual and institutional creativity in all fields of creativity, including creative writing and the experiences of writers and authors in particular and creators in all types of creativity in general, and demonstrating its great value to creators and its positive impact on societies at the social, cultural and economic levels through national creativity itself or by presenting the experiences of other countries with creativity and creative industries and how those industries contributed to the renaissance of those countries and societies.
- 3- Through websites or digital pages on social networks for creative individuals or institutions who share their creativity or activities in such a way that they invest them in promoting the importance of creativity in the lives of societies through opinion articles or their study of experiences. Creative individuals, creative institutions and countries in general, and how creativity and creative industries have contributed to development in those countries and societies,



and in a way that motivates governmental, non-governmental and private institutions to adopt these ideas and their enthusiasm for implementing local versions of those successful experiences in different countries and ensuring their success in the local environment.

4- Through information related to creative industries, including creative writing, which is widespread on the Internet, and sharing and publishing it, and allocating prominent spaces for it in local media or websites or across the community itself, and exchanging conversations and experiences in its normal daily life, to create a stable idea in the general mind of the masses about the importance of creativity and supporting creators, and showing how creativity, creative industries, and creative writing, necessarily, as the raw material from which much creativity is extracted, are activities that support the country's international reputation and contribute to its local resources.

Creating a real or digital environment around creativity and encouraging citizens in any country to enjoy, protect and support it in innovative and renewable ways, as well as mobilizing advocacy for creativity and creators will have a significant impact not only on the economy of the country and society but also on their moral and value development. This digital environment can be created by investing in the tools available on the Internet such as image, video and audio recording sites, sites that focus on texts or



the written word, sites that contribute to the creation of graphic, graphic and geographical information and help in designing them, content sharing sites, social networks and their actors in the society to which the creator belongs, and institutions of all kinds that have active pages on these social networks that help their users communicate, network and launch digital initiatives and electronic campaigns of all kinds. Creativity, creative industries and creative writing in particular can be one of the most important issues that concern them, and targeting may not only be for users of these sites, individuals and institutions, but also targeting opinion makers who can, due to their fame or positions, participate in digital activities to discuss topics related to creativity and creative industries and their important role in developing societies and their treatment of writers and talents in the field of creative writing as they are. One of the important and influential intellectual and cultural elites who need to be invested in so that they can enrich the literary and creative movement in society and push it forward. Opinion makers contribute to motivating society to discuss such issues and provide them with, enrich them, or exchange information with their communities and those influential in these communities to place the issue of creativity as one of the important issues for discussion and development <sup>62</sup>.

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<sup>62</sup> <https://www.elsabagh.com/2024/09/technology-in-industries.html>



### Digital animation for creativity

Creativity, creative industries, creative writing in particular, and writers necessarily need a societal movement that shows their importance in societies and their effective role in creative development in particular and development in general. Digital movement of creativity can take

place in two directions <sup>63</sup>:

1. Vertical trend: It is directed towards governments and authorities in the country and works on lobbying and advocacy activities within the digital environment, such as digital campaigns for creativity issues and encouraging authorities to develop public policies that support creativity, especially writers, as well as developing policies related to creativity and contributing to the presence of policies related to freedom of expression or policies related to supporting the cultural production of creators or policies related to activating education for creativity within education in the country or those related to allocating appropriate budgets for cultural and creative activities, and inviting or

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<sup>63</sup><https://fastercapital.com/arabpreneur/%D8%A7%D9%84%D9%81%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A3%D8%B9%D9%85%D8%A7%D9%84-%D8%A7%D9%84%D9%81%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A--%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D8%AF%D8%AE%D9%84-%D9%85%D9%86-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A.html>



motivating authorities to develop A program to support small creative projects for individuals, creative teams, or non-governmental organizations interested in creativity and creative people.

2. Horizontal trend: It is directed towards societies and often uses activities such as awareness-

raising that work to show the positives or negatives of an issue and push the public to adopt or oppose it. In the subject of creativity, creative industries and creators, especially writers, it is possible to work on investing in the digital environment in publishing success stories of societies that care about creativity and creators and showing the extent of the influence of creators in those countries and the extent of their contribution to developing their societies and using social networks as this type of awareness and information reaching the public.

Working on the existence of these movements and caring about their activity and continuity is the only way to influence the state authorities to adopt laws, policies and activities that support the issue of creativity, creators and creative industries. It is the only way to reach the public and make them a supporter, protector and funder of creative activities, projects and creators. Investing in the digital environment in this field means working professionally on digital work tactics and mechanisms in positive action for creativity and creators in the local community itself or even to reach other



communities and push them to become supportive of the local internal trend in this field, including companies outside the country or foreign companies that are interested in creative work in countries and invest in it at the level of creative texts, songs, films or creativity in general and profit from this investment,

especially if these artistic, creative or publishing companies invest their great expertise in publishing and marketing local creativity on regional or international scales and expand the circle of their consumers and thus expand the circle of its sales, as well as the case for international organizations in the country or in the region or at the global level that are interested in creativity as one of the reasons for development or one of the most important tools for advocating for human rights issues and public and private freedoms <sup>64</sup>.

### **Promote positivity and engagement of the recipient of creativity.**

Creative people in Third World countries suffer from the marginalization of their important role in the development of their countries. Such countries are controlled by groups of dictatorships, authoritarian governments, or conservative religious governments that view creativity, freedom of

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<sup>64</sup> <https://fastercapital.com/arabpreneur/%D9%81%D9%86-%D8%AA%D8%A7%D9%81%D9%88-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A--%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A.html>





creativity, and freedom of expression negatively as one of the reasons for undermining the foundations of their rule. They view intellectuals and creative people as groups that oppose their policies in the societies they rule. Because of the ignorance of the societies they rule, these societies help those governments to ignore and fight creativity and creative people. These authoritarian governments have worked to make the individual citizen a recipient of their policies, news and information that they want to reach him, not the information that contributes to his intellectual and cognitive enrichment and contributes to the creation of an active and interactive individual in the renaissance and development of the society in which he lives within a framework of freedoms, respect for human rights, support for creativity and creative industries and make them a contribution to the development of the country within a basket of diverse development and economic programs. Most developing societies are young societies that are receptive to new ideas, capable of renewal and possess the vitality for change,<sup>65</sup> but these authorities often forget these positive roles and push their young societies towards

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<sup>65</sup><https://fastercapital.com/arabpreneur/%D8%A3%D8%AF%D9%88%D8%A7%D8%AA-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%A5%D8%AD%D8%AF%D8%A7%D8%AB-%D8%AB%D9%88%D8%B1%D8%A9-%D8%B3%D9%8A%D8%A7%D8%B3%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9.html>



violence through the wars that they create out of nothing, and the role of the individual in any country, especially in the field of his faith and support for creativity, creators, creative industries and creative writing, including and at the forefront of them, must be active , positive, flexible and dynamic <sup>66</sup> . It is

important for the individual not to become a recipient of negative, violent and authoritarian orders from his governments, but rather to be an active individual who contributes his efforts to development and change in his society, to be a gateway to opportunities and not a cause of crises, and to be a source of energy and not of needs <sup>67</sup> .

In this particular topic, the digital environment comes as an effective factor in pushing the individual in society to become a positive participant in the issues of his society, and gives him the tools to be a contributor to them, and at the forefront of these issues, of course, are creativity, creators, creative industries, and creative writing as an important component of the creative industries in any developed country. The digital environment is an enabling

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<sup>66</sup><https://digitalskills21.com/%D8%A3%D9%87%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D9%85%D9%87%D8%A7%D8%B1%D8%A7%D8%AA-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9-%D9%81%D9%8A-%D8%A7%D9%84%D9%82%D8%B1%D9%86-21/>

<sup>67</sup><https://niuversity.com/ar/%D8%A7%D9%84%D9%85%D9%88%D8%A7%D8%B7%D9%86%D8%A9-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9/>



environment for individuals and provides them with digital tools that help them work and be active in their social and digital environment <sup>68</sup>.

The digital environment is a cognitive environment for them, as it provides them with information, experiences and

expertise that other societies have practiced, so that they constitute models for them that can be applied in their local reality to reach the development and well-being that other societies have achieved.

The digital environment contributes to providing alternative channels for individuals that enable them to participate in the issues they suffer from in public life and to become active and interactive with them within an environment of equal opportunities and tools that any individual can obtain, regardless of his inclinations and tendencies, and gives him the opportunity to work and be active away from the dominance and polarization of his authoritarian government or violent groups in his society, and provides him or his society with the opportunity to move from the area of marginalization to the area of effectiveness, interaction, presence and empowerment <sup>69</sup>.

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<sup>68</sup> <https://attaa.sa/library/view/1629>

<sup>69</sup> <https://www.holistiquetraining.com/ar/news/digital-transformation-challenges-and-solutions-2024>



The active individual in the digital environment can work to support and encourage creativity, creative industries, and creative writing in particular by participating in campaigns or promoting the opportunities that creativity offers to the society in which the creative individual lives by investing in the alternative

channels of participation that are filled with the digital environment.<sup>70</sup> The individual can be effective in this matter by monitoring the government's activities in this aspect and knowing the aspects of success or failure in his government's activities and plans in the field of creativity, supporting and sponsoring it, ensuring freedoms for creators, and his government's ability to invest creativity for the benefit of the development of the country as a whole, or by monitoring the government's dealings with creators and supporting positive movements and opposing negative movements such as imprisoning creators, fighting them, or reducing their levels of freedom<sup>71</sup>.

The individual can use digital tools to participate through articles on his website or blog or through pictures on his personal page on social networking sites where he has an account, or by sharing important information related to creativity and its development in his community, or by participating in digital

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<sup>70</sup> <https://www.asjp.cerist.dz/en/article/188722>

<sup>71</sup> <https://mht.gov.om/ar/Pages/Digital%20Participation/Digital-Participation.aspx>



campaigns that protect creators from state injustice, or by criticizing deviations from the goals that the state may have announced in its policies about supporting creativity and activating the role of creators in developing the country.

The commitment of the individual, individuals, or society

in general towards creativity and creators and investing in creative industries for their benefit and for the benefit of their society will ultimately achieve the response of their governments towards them, especially if this commitment is accompanied by an active and growing movement by the individual and society as a whole, and that this active movement aims to obtain the right to well-being, empowerment, and participation and continues to demand this right as part of their human, political, civil, economic, cultural, and social rights.<sup>72</sup>

The individual and society can also work on themselves and educate their members about their various rights, including creative rights, the right to freedom of expression, or the right to enjoy local creativity, and the necessity of supporting creative people in society who, through their creativity, constitute part of the success of creative industries as part of the development

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<sup>72</sup>[https://www.my.gov.sa/wps/portal/snp/aboutksa/digitaltransformation/dtcontentdetails!/ut/p/z0/fy27CoNAEEV\\_Jc2WMrNxY28IBCQJWOg0MqiRibrrYwj5\\_Cz5gJSHe7gHCGogz28ZWSV4niM3ILUFirINhd6Li00xc2I5e5wri5WFK9B\\_IT7la9soB-q\\_C1-GjUC-daMu7wV5GUZ51Z388w778sgbXMEsnw5Gw75MjrjqMEQ3yySYO1omaL164m80!/  
C1-GjUC-](https://www.my.gov.sa/wps/portal/snp/aboutksa/digitaltransformation/dtcontentdetails!/ut/p/z0/fy27CoNAEEV_Jc2WMrNxY28IBCQJWOg0MqiRibrrYwj5_Cz5gJSHe7gHCGogz28ZWSV4niM3ILUFirINhd6Li00xc2I5e5wri5WFK9B_IT7la9soB-q_C1-GjUC-daMu7wV5GUZ51Z388w778sgbXMEsnw5Gw75MjrjqMEQ3yySYO1omaL164m80!/)

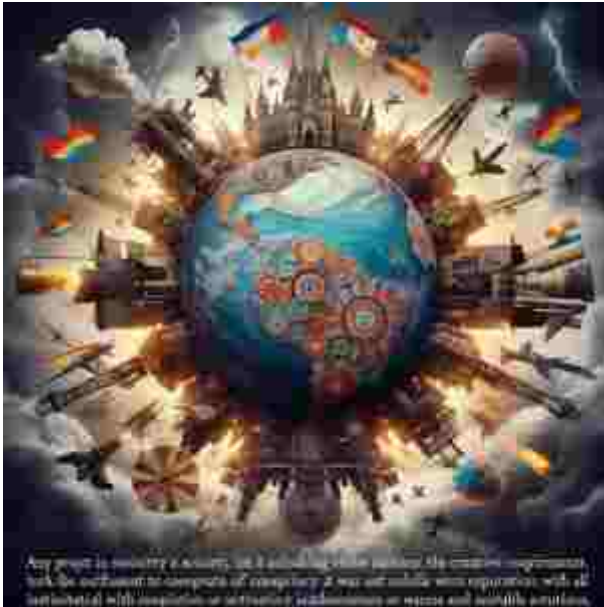


of society and the state as a whole. The digital environment is not only full of tools that contribute to pressure, advocacy, and support for issues on the level of authorities, but it is full of tools that contribute to awareness and promotion of them on the level of societies <sup>73</sup>. The active individual or individuals who believe in the

importance of creativity and creative people in societies can work to mobilize supporters and move them digitally to spread the values, forms and importance of creativity among all citizens so that creativity becomes a public concern that receives popular attention and becomes an existing and vital influence. The active individual or individuals can, through the digital environment, form a protective wall for creative people among its citizens, not only by monitoring the violations that may occur to creative people, but by moving digitally to demand an end to these violations, and pushing negative dealings with creative people to positive dealings, not only by providing freedom to creative people, but also by supporting them and their creative projects. The active individual or individuals can, through the digital environment, not only monitor creative people in their activities, but also form the first incentive for them and the greatest encourager for them by sharing their creativity and supporting it to reach the largest possible number of readers and to be contributors through the digital environment to creating

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<sup>73</sup> <https://www.my.gov.sa/wps/portal/snp/aboutksa/digitaltransformation>



the names and fame of its creators and bringing them to the status, protection and encouragement they deserve <sup>74</sup>.

### **Boosting digital effectiveness**

The effective digital individual needs to have knowledge and skill in digital tools and environment to become stronger and more

professional so that the individual can use the Internet and its tools for the benefit of his creative experience necessarily for the benefit of the society to which he belongs and in which he exercises his influence, and works to involve all members of society in the issue of creativity, creative industries and creative development in society and consequently development as a whole, and work to integrate all members of society in all their important issues and their digital interaction with them in conjunction with their real interaction with them in their public life, and that the use of the digital environment is not only for creating superficial relationships or for entertainment, but that the digital environment is an important factor in the development of societies, and the use of the digital environment and its tools with the aim of bringing about change in society towards the issues of creativity, creators and creative development as a whole Digital effectiveness can be enhanced by employing digital environment tools to influence the social or political reality towards issues of creativity and creators and the role of creative development in development in general in society. All digital

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<sup>74</sup> <https://www.un.org/ar/un75/impact-digital-technologies>







### **Localizing technology and bridging the digital divide**

The most important reasons for the failure to activate the digital environment for community issues in third world countries in general and their interest in issues of creativity, creators and creative development are the low presence and quality of the Internet

infrastructure in these countries, as well as the low skills of their societies in using it. Therefore, the issue of localizing technology must be a priority for governments and bridging the digital gap between society in these countries and developed societies must become a growing daily practice. Individuals and societies in developing countries must make every opportunity to work on the Internet a role in developing their skills and an opportunity to invest in the digital environment in enhancing their participation in all aspects of life in their societies and bringing about change in them.<sup>77</sup> In this area, societies can demand raising their education levels to enable them to deal with the digital environment and move from digital illiteracy to digital

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[%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D9%81%D9%8A-%D8%A7%D9%84%D8%AD%D9%83%D9%88%D9%85%D8%A9/](#)

<sup>77</sup><https://www.aletihad.ae/article/37884/2005/%D8%A7%D9%84%D9%81%D8%AC%D9%88%D8%A9->

[%D8%A7%D9%84%D8%B1%D9%8E%D9%82%D9%8E%D9%85%D9%8A%D9%91%D9%8E%D8%A9-%D8%A8%D9%8A%D9%86-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8-](#)

[%D9%88%D8%A7%D9%84%D8%BA%D8%B1%D8%A8-%D9%81%D9%88%D8%B6%D9%89-%D8%B9%D8%A7%D8%B1%D9%85%D8%A9](#)



interaction and benefit from all the information, tools and means that this environment provides for development and bridging the digital gap on the one hand and the Internet infrastructure, and on the other hand, it makes individuals and societies unable to become effective in their societies in the appropriate manner, especially if the methods of participation and effectiveness outside the digital environment are fought or unacceptable by their authoritarian governments.

The presence of an advanced infrastructure and individual and societal capacity to deal with digital environment tools will necessarily result in interaction with societal issues and participation in solving these issues and this effectiveness, even if it is fought by the authorities, will not be able to completely ignore it. Therefore, this matter will push development forward to reach what the individual and society want to reach in all aspects of development that are related to them and the global nature of the Internet.

The digital environment will not only push local communities to work for their issues, but it may also motivate all communities in the world to cooperate, connect and sympathize with them, which constitutes a global human dimension for local community issues and positively affects their urgent issues. Any authority, no matter how authoritarian it is in front of its people, will not be able to stand against all countries and communities in the



world, boasting of its authoritarianism. It will necessarily resort to more openness, at least to improve its international image before its local one.<sup>78</sup>

### **Ensuring the good**

**od use of the digital environment in the service of**

### **creativity**

One of the most important reasons that governments promote for their poor handling of the Internet and for working to create a strong Internet infrastructure in their societies is what they consider to be the bad use of the Internet on an ethical level. These governments invest these justifications not only to block pornographic sites but also to block sites that do not fit with their policies and political, social, economic and informational orientations. This reduces the benefit that their societies receive from the digital environment, which is crowded with millions of useful sites in all fields.<sup>79</sup>

The good use of the digital environment by individuals and societies in general will greatly reduce these justifications and support the right of societies to obtain a good, sufficient, fast and comprehensive digital infrastructure. There are many strategies that individuals and societies can

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<sup>78</sup> <https://www.2thar.com/2024/04/techno-era.html?m=1>

<sup>79</sup> <https://www.rmg-sa.com/%D8%B7%D8%B1%D9%8A%D9%82%D9%83-%D8%A5%D9%84%D9%89-%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9/>



undertake to demonstrate their maturity in dealing with the digital environment and how they greatly benefit from it. In the topic of creativity and creative industries, which is the subject of our discussion, we will talk about some good uses of the Internet to serve creativity, creators and creative development. These good

uses of course extend to other societal issues, but because of the topic of this section related to writing and creative writing in particular and the connection between creative writing and creative industries and creative development, we will talk about these good uses of the digital environment by projecting them onto creativity, creators and creative development as a whole <sup>80</sup>.

### **Creativity in the Digital Age: Exploring Digital Transformation**

The first of these uses is related to editing information related to creativity and includes information related to the conditions of creativity in society, what are the policies and laws related to creativity and creators, what are the

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<sup>80</sup>[https://www.linkedin.com/pulse/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%86%D8%A9-%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%81-%D8%A7%D9%84%D8%AA%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D8%A3%D8%AD%D9%85%D8%AF-%D8%A7%D9%84%D8%B1%D8%A8%D9%8A%D8%B9%D8%A9-%utm\\_source=share&utm\\_medium=member\\_android&utm\\_campaign=share\\_via](https://www.linkedin.com/pulse/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%81%D9%8A-%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%86%D8%A9-%D8%A7%D8%B3%D8%AA%D9%83%D8%B4%D8%A7%D9%81-%D8%A7%D9%84%D8%AA%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D8%A3%D8%AD%D9%85%D8%AF-%D8%A7%D9%84%D8%B1%D8%A8%D9%8A%D8%B9%D8%A9-%utm_source=share&utm_medium=member_android&utm_campaign=share_via)



local investments in this aspect, how do creators publish their creativity, is there documentation for it, are there activities to promote it, what are the forms of creativity available in society, who are the creators, what are their specializations, what are their creative products, are they good enough to develop into other

forms of creativity, what are their commercial and economic uses, can these creations attract local or international capital, and to what extent do they contribute to raising the level of influence of creative industries in societal development as a whole, and does what these industries bring to the country and societies motivate them to obtain governmental, societal and economic attention to support and invest in them, or do they still need to develop and build capacities and skills so that creators become capable of creating real creativity that can be invested positively for the benefit of development in the country <sup>81</sup>.

Many questions that will not find interest and answers as long as they are not edited as information need to be given attention and transformed into a governmental and societal movement to answer, understand and invest in them. The topics of editing information are linked to the right to obtain it. In

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<sup>81</sup><https://www.aljazeera.net/blogs/2024/6/30/%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D9%88%D8%A7%D9%84%D8%A7%D8%A8%D8%AA%D9%83%D8%A7%D8%B1-%D9%81%D9%8A-%D8%B9%D8%B5%D8%B1-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9>



this topic, many third world countries, developing or religious countries still look at it negatively and believe that it is one of the reasons for undermining their authority and deal with all their information in a cautious and intelligence-based manner that makes obtaining information very difficult. This is what makes

societies lack information that they can invest in for the benefit of their development, progress and well-being.<sup>82</sup>

Providing information in all aspects of life related to the individual, citizens and societies will facilitate their participation in investing in it and working to achieve it, and in topics related to creativity, creators and creative industries and achieving the right to obtain information in this aspect will work to discover the shortcomings in the world of creativity, creators, creative industries and creative development as a whole in their societies. Thus, if they believe in the role of creativity in increasing their welfare and economic inputs, they will work to address the shortcomings in these works and these industries, they will be active in creating institutions and teams that work to activate creativity in their societies and support them to become a good return for them in the future, and they will focus on measuring their development and evaluating them whether on the ground or through electronic monitoring and investing in digital environment tools in this

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<sup>82</sup> <https://uomus.edu.iq/mclecdet.aspx?id=32518>



activity, as well as using digital environment tools to involve the local community in supporting, caring for and protecting its creators, as well as monitoring and evaluating the performance of its governments in this aspect<sup>83</sup>.

Liberating information in general and liberating information related to creativity in particular will

activate the activities of community institutions such as civil society institutions or educational and research institutions to study the methods of creativity available to work in the local community and how to develop these methods, develop positive creative practices, build the capacities of local creative talents and contribute to disseminating, promoting, publishing and advocating for their products and motivating the media to pay attention to them and contribute to their fame, influence and success and increase the volume of returns from them. Individuals or communities interested in creativity as an important industry for the development of their communities can work to monitor all activities related to it by individuals, non-governmental institutions, governmental institutions, and even the government as a whole, so that they can absorb and benefit from these activities and projects on the one hand, and enhance the community's

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<sup>83</sup>[https://ar.wikipedia.org/wiki/%D8%AD%D8%B1%D9%8A%D8%A9\\_%D8%AA%D8%AF%D8%A7%D9%88%D9%84\\_%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA](https://ar.wikipedia.org/wiki/%D8%AD%D8%B1%D9%8A%D8%A9_%D8%AA%D8%AF%D8%A7%D9%88%D9%84_%D8%A7%D9%84%D9%85%D8%B9%D9%84%D9%88%D9%85%D8%A7%D8%AA)



capabilities to deal with them on the other hand, as well as enhance the community's participation in its development <sup>84</sup>.

The digital environment contributes to documenting creative activity and preserving it from confiscation and concealment. The aspect related

to creativity, creators, creative industries and creative development as a whole, which contributes to its development, quality, impact and increasing its return on development as a whole, is liberating creativity itself from the control of governments, especially authoritarian ones, protecting creativity and creators from the violations of authoritarian governments and working to increase the platforms, opportunities and institutions that creators can benefit from to develop their talents, and advocating for raising the ceiling of freedoms in their governments so that they are not dangerous to creativity and creators so that they become free in creative work in a way that drives its quality, independence and level of creativity on the digital level <sup>85</sup>.

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<sup>84</sup><https://www.aljazeera.net/blogs/2017/5/14/%D9%83%D9%8A%D9%81-%D8%AA%D8%AC%D8%B9%D9%84-%D9%84%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%B5%D8%AF%D9%89-%D9%81%D9%8A-%D8%AA%D9%81%D9%83%D9%8A%D8%B1%D9%83>

<sup>85</sup><https://www.alkhaleej.ae/%D9%85%D9%84%D8%AD%D9%82/%D8%A7%D9%84%D8%AA%D9%88%D8%AB%D9%8A%D9%82-%D8%B1%D8%A7%D9%81%D8%B9%D8%A9-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9>





The digital environment has provided many platforms that receive creativity in all its forms, freely and almost for free, which supports creators and the communities behind them to encourage them to use these platforms for the benefit of their creative experience and thus for the benefit of creativity in general

in their communities, such as blogs and creative websites that deal with literary texts, photographs, video clips or audio files. They are many, free and easy to access and use. Thus, creators can develop windows to publish their creativity that work to increase their fame and influence society with them and increase society's influence on these creativity <sup>86</sup>.

The aspect related to creativity, creators, creative industries, creative development as a whole, and ensuring the good use of the digital environment in it is related to the liberation of information sources, which are those platforms, libraries, or documents that can benefit creators in their creative experience and push it to greater professionalism and provide them with information that enriches their ideas or various creations and ensure that these information sources in reality or in the digital environment become open, free, and easy to access by anyone on the Internet.

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<sup>86</sup><https://m.al-sharq.com/opinion/03/11/2013/%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D9%88%D8%B1%D9%88%D8%AD-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A>



It is important that these sources aim to publish and disseminate information that can benefit creators in general, including banned materials or those that the creator can obtain from alternative sources that do not necessarily belong to the government under whose authority the creator lives, such as

independent newspapers, satellite or radio channels, or websites that are independent of the influence and control of his government, or those sources specializing in creativity and creators, even if they are outside the country, and to encourage the creator to obtain information, expertise, techniques, and ideas from them, which may include forms, methods, practices, experiences, and expertise of creativity and creators in other countries and societies <sup>87</sup>.

As for the aspect related to creativity, creators, creative industries, creative development as a whole, and the good uses of the digital environment in supporting and developing creativity, the importance of liberating knowledge sources on the ground and in the digital environment can also be considered. The intended sources of knowledge are those resources, experiences, studies, research, local, regional and international laws, and national, regional and international experiences in the field of creativity and creative development as a whole, in addition to projects of active civil society, regional and international institutions, as well as private sector

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<sup>87</sup> <https://www.milleworld.com/ar/value-creativity-innovation-social-media/>



companies at the same national, regional and international levels working in the field of creativity at all levels of research, financing, programming, training, investment, information, open and closed, which enhance the individual's ability to know creativity and its importance and motivate him to advocate and

support it, and provide the creator with the tools to increase his skills and abilities to deal with his creative talent and help the institutions working with the creator to develop and invest in him in a way that benefits the creator, the institution and society as a whole <sup>88</sup>.

### **Enhancing the digital skills of the creative innovator**

The creator will not have an impact on the digital environment if he does not have the skills to use its tools effectively and professionally. Creators in third world countries, developing and conservative countries are still weak in their dealings with the digital environment and its tools due to the relative novelty of the Internet's entry into their countries and their lack of financial or technological ability to use it optimally. This weakness in the creators' dealings with the digital environment and its tools is contributed to by the absence of concepts of freedom in general and Internet freedom in particular, which scares creators from being present in the digital environment and

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<sup>88</sup> [https://jsb.journals.ekb.eg/article\\_21933.html](https://jsb.journals.ekb.eg/article_21933.html)



being satisfied with the real environment they live in on the streets and communities of their countries.<sup>89</sup>

Laws that limit freedom of expression also contribute not only to the decline of their creative freedom on the ground but also in the digital environment

itself. The influence of creatives appears strongly when they discuss within their creativity the central issues of their societies such as development, human rights, democracy, corruption and other priority issues. As long as they cannot address them realistically or digitally, this leads to their creativity being reduced to marginal issues that do not add anything to their creative experience or societal impact.<sup>90</sup>

The failure of creators to use the digital environment as a whole and not to use it as a good communication and movement environment for creativity and societies will lead to the weakness of their creative movement as a whole, and this movement will not bring about tangible successes or good movements or real change in the societies to which creators belong or in the digital environment that society uses, despite the great potential contained in the digital environment that can contribute to a strong digital movement and

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<sup>89</sup> <https://mubdiecertificates-kau.com/details1.php?ID=106>

<sup>90</sup> <https://kenanaonline.com/users/sherifibrahim/posts/1164003>



effectiveness that makes creators leaders in the processes of development, modernization and change in their societies. Enhancing the digital skills of creators requires them to initially formulate an effective digital vision that contains their vision about the digital environment and how to invest it for the benefit of

their creative experiences, and then develop good plans for the ways in which they can invest the digital environment in the best way for the benefit of their creative experience and for the benefit of their influence in their societies.

It is important for creators to have continuous activities in the digital environment that work to deepen the community's awareness of creativity and its importance in the freedom, construction, development and well-being of societies and the promotion of citizens' rights and freedoms. Working hard to make such activities successful is an inspiration for societies to stand with creators and support their creative experience. It is important to enhance the digital skills of creators by working on Collecting and studying the different experiences of creative people in the countries of the world, especially in developed countries, whose creative people live in creative freedom and contribute directly to the creative industries of developed countries and contribute significantly to the creative development of their societies, which constitutes a tangible contribution to development as a



whole in their countries, as creative industries in some developed countries are considered an important and pivotal investment in their economies <sup>91</sup>.

Creatives in local communities in developing countries can work to understand these international

experiences and expertise and reconfigure them within a local and systematic framework so that these experiences become steps they take to raise their skills in the digital environment on the one hand and raise their level of influence in the digital creative movement on the other hand and create new approaches, especially for creativity and its development in their local communities and adopt and create mechanisms, policies and strategies to work on creativity in their local environment in the digital environment and in work at the reality level.<sup>92</sup>

It is important to raise the skills of creative people in general and creative writers in particular in dealing with the digital environment and its tools by

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<sup>91</sup><https://www.alroeya.com/168-72/2201989-%D8%A7%D9%84%D8%B5%D9%86%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7%D8%B9%D9%8A%D8%A9-%D9%88%D8%B1%D9%83%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%A8%D8%AA%D9%83%D8%A7%D8%B1>

<sup>92</sup><https://isstaif.wordpress.com/2012/07/01/%D8%A7%D9%84%D9%85%D9%85%D8%A7%D8%B1%D8%B3%D8%A9-%D9%88%D8%A7%D9%84%D8%AE%D8%A8%D8%B1%D8%A9-%D8%A7%D9%84%D8%B9%D9%85%D9%84%D9%8A%D8%A9-%D8%A3%D8%B3%D8%A7%D8%B3-%D8%A7%D9%84%D8%A5%D8%A8%D8%AF%D8%A7/>



working to intensify and increase the professionalism of writers in using the digital environment as communication tools for them with their citizens, their audience, and the supporters of their creative experience and their social influence through this experience and activating their communication with the creative

institutions surrounding them at the local level or those active at the regional and international levels, including civil society organizations, and activating their participation in activities and projects related to creativity that raise the level of their interaction or benefit from the digital environment or the real environment surrounding them.<sup>93</sup>

The digital environment is characterized by being a communication medium, and writers must intensify their presence in this environment and work to use its tools optimally to reach society and influence it positively, and cultural and creative institutions must adopt these efforts and help them succeed by providing funding, training, protection, advocacy, awareness, developing infrastructure, bridging the digital gap, and enhancing personal skills in dealing with the digital environment.<sup>94</sup> The digital environment is a flexible, growing, advanced, easy-to-use medium, a permanent and active incentive

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<sup>93</sup> <https://deraya.ly/deraya-case-studies/embracing-innovation-catalyzing-progress-in-a-changing-world>

<sup>94</sup> <https://www.iejaz.com/fr/produit/the-digital-environment-social-media-and-the-public-sphere/>



for participation, and provides many tools that help in creating a good and influential digital movement. It is characterized by its high speed and global scope in spreading creativity, news, and information, which helps in the flow of creativity and information and contributes to the wider spread of creators and creating

societal and perhaps international interaction for their creative activities and shedding light on the issues of their local communities.<sup>95</sup> The digital environment helps creators build electronic databases for themselves, their creations, or their efforts that are easy to access and interact with, and create a living and active creative memory for creators in local communities, and contributes to the accumulation of their experiences and creativity and presenting a comprehensive image of them to the world, and ensures the continuity of the work they do. For creators who are socially influential in their local communities, the digital environment and its tools help them mobilize, rally, network, and move their communities and build networks with them, and enhance the capacity building of creators and the exchange of experiences between them, and perhaps in more advanced stages, their collective participation in designing and implementing joint creative projects. The digital environment is a reasonable and affordable

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<sup>95</sup><https://aanaab.com/courses/%D8%AA%D8%B3%D8%AE%D9%8A%D8%B1-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%A9-%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85-%D8%A7%D9%84%D9%85%D9%88%D9%87%D9%88%D8%A8%D9%8A>





environment, and many of its tools are free and easy to use. This helps creators in local communities use them within their limited resources to work on spreading creativity and motivating individuals and communities to be effective and energetic in defending their rights, freedom, and democracy,

and intensifying the contribution of creators to the process of development and change as cultural elites that contribute to empowering and strengthening communities as an important driving force for advancement, development, and change <sup>96</sup>.

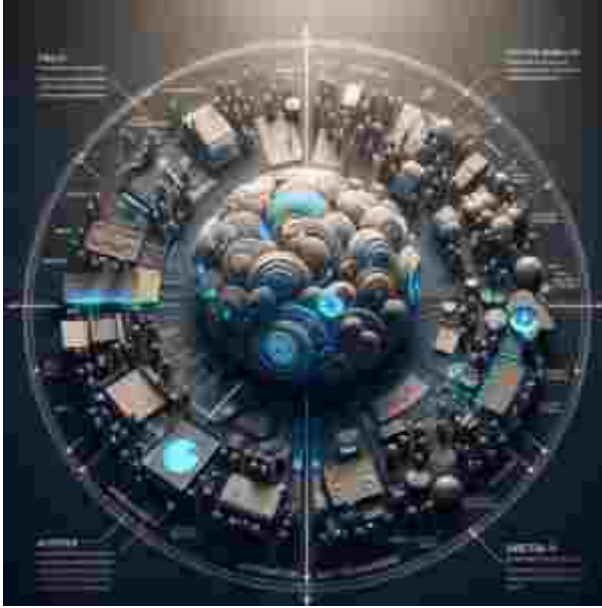
### **Participate in marketing creativity**

Creativity is an activity that is linked to statistics in its details. Every creative product is a number that is added to the rest of the creative products, whether in textual creativity such as creative writing, which is linked to the number of novels, poetry collections, or plays that have been printed, or visual creativity such as paintings, pictures, films, and series that have been produced, or those related to practical creativity such as the number of inventions and patents that have been granted to inventors <sup>97</sup>. Statistical and digital information is considered the basis for many other works such as reports, research, and studies that focus on creativity in a society, its

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<sup>96</sup> [https://dfayizaldhafeeri.blogspot.com/2013/09/blog-post\\_26.html?m=1](https://dfayizaldhafeeri.blogspot.com/2013/09/blog-post_26.html?m=1)

<sup>97</sup> <https://digitsmark.com/ar/blogs/the-importance-of-creativity-in-digital-marketing>



numbers, types, and the degree of its impact on it. This constitutes a wealth for journalists, media professionals, and academics and constitutes a significant part of their work. However, ordinary citizens may not care about these numbers or these creativity as a whole because they have not reached them. A number of

reasons enter into this, including the weakness of the distribution process for these creativity or the inability of the ordinary citizen to purchase it in its paper version, which reduces the impact of creativity in developing societies and developing their ideas and practices. The digital environment comes as a place where creativity can be shared widely, freely and for free, so that it can reach everyone who wants to obtain it easily and conveniently. It may contribute to increasing the role of societies in marketing creativity, spreading news related to it, increasing awareness of its importance, increasing its impact on the development of society, maximizing the cultural production of creativity and thus motivating creators to produce <sup>98</sup>.

### **Measuring creativity digitally**

The problem on the ground of creativity in third world countries, developing countries, authoritarian or religious ones, is the inability to measure

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<sup>98</sup>[https://icon-creations.com/?utm\\_source=google&utm\\_medium=cpc&utm\\_campaign=Yemen&gad\\_source=1&gclid=Cj0KCQjwgL-3BhDnARIsAL6KZ69rbK-MYigayLFJZU9UgR1tybuNNv-tx\\_kte9Lr3Yeis3AAIJ1aVNlAu6cEALw\\_wcB](https://icon-creations.com/?utm_source=google&utm_medium=cpc&utm_campaign=Yemen&gad_source=1&gclid=Cj0KCQjwgL-3BhDnARIsAL6KZ69rbK-MYigayLFJZU9UgR1tybuNNv-tx_kte9Lr3Yeis3AAIJ1aVNlAu6cEALw_wcB)



creativity, its types, and the number of creative products of all kinds due to the lack of studies and research conducted in this regard and the lack of support from governments to conduct studies on creativity in their societies and to make measurements of the number of creative people, their types, specializations, areas of work, and the number of their creations. The problem of the scarcity of measuring creativity extends to create the problem of not knowing the extent of societal interaction with it and knowing the degree of its impact on society, and thus working to support it to reach the degree of the desired impact on the lives of individuals or societies in general. Governments do not realize the nature of the interventions required to improve or enhance this impact, or what are the effects it creates, what are the indicators of creativity in society, and the degree of society's awareness of it. The digital environment has contributed to improving the ways of measuring creativity, the degree of its participation and effectiveness because it is a medium capable of statistics, archiving and providing information about creators and their creations, the degree of public participation and interaction with them, downloading them and encouraging them to discuss these creations and motivate them to participate in promoting them, raising the effectiveness of society in supporting them and making these creations a tool for change, raising the ceiling of freedoms and establishing the values of participation and democracy in society and its participation in planning for the success of these creations. The digital



environment has given the creator or researcher the ability to digitally measure the presence of creators and their creativity on the network through accurate and tangible indicators due to the nature of the digital environment that monitors every material uploaded to it and calculates every interaction with it, whether

it is a like, share, comment or criticism, which gives good, honest and countable indicators. The digital environment, due to its openness to all users, even ordinary citizens, has made the interaction of those citizens on the network subject to study, calculation and obtaining feedback from them in an easy, fast and interactive way through their websites, blogs, personal channels or pages on social networking sites and the extent of their interaction with everything presented on the network, including the creativity published by the creator on the Internet, whether the audience is in a small geographical area such as a city or a large one such as a country or the entire world, to come up with a realistic picture of creativity in this or that society and its degree of development, spread, influence and freedom and the possibility of successful networking for it and creating a popular movement to support it or a government activity for the same purpose and supporting projects specialized in it, monitoring levels of development in it, how the media deals with it, and implementing the government's pledges to develop it or the performance of its institutions in supporting it. Of course, there are many digital tools that those wishing to create online campaigns can invest in to reach the public, but the focus here was on the main and



popular digital tools, especially those related to video sharing sites or social networks as the two most important tools in the success of creative campaigns. The impact of the Internet is still weak in third world countries and authoritarian and religious countries compared to its impact in developed societies in the world, but this

section tried to present some initial ideas, and Internet tools will certainly develop a lot on the one hand, and the number of users and their professionalism in dealing with them will develop on the other hand to bring creativity to the degree of the desired impact in the lives of societies <sup>99</sup>.

### **The role of the digital environment in advertising and increasing the influence of creators**

There are many tools that contribute greatly to advertising and increasing the influence of creators online and thus in practical life. The value of the digital environment and its contribution to advertising, protecting and increasing the influence of creators cannot be underestimated, even in third world countries or in the poorest countries. The Internet has become almost accessible to all people, and the creator being active in the digital environment means that he has become available to many people around him and from his social

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<sup>99</sup> <https://services.mawhiba.org/Ebdaa/Pages/SubjectDetails.aspx?Suld=36>



environment, and perhaps nationally, regionally and internationally. Therefore, the creator must work hard and within a pre-designed plan and with daily effectiveness and in a harmonious manner to promote his creativity, creative vocabulary, experience and creative project. As was discussed in previous paragraphs

about Internet tools, there are websites, blogs, channels, digital radios and social networks. We will start talking about them in turn and how the creator can interact with them and what are their characteristics and the degree of their strength in advertising and influencing the creator's experience in his environment. We will start with social networks, most of which are controlled by Facebook and Twitter as the two largest companies or sites that host people from all over the world and provide the creator with the opportunity to communicate with a wide-spectrum and large audience.<sup>100</sup>

### **Social Networks**

Social networks or social networking sites appeared a few years after the emergence of blogs and swept the Internet to be entered by many individuals, institutions, groups and countries, including members of governments, to become almost every person in this world who shares through them ideas, 8

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<sup>100</sup><https://ar.wikihow.com/%D8%AA%D8%AD%D9%82%D9%8A%D9%82-%D8%A7%D9%84%D8%B4%D9%87%D8%B1%D8%A9-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA>



opinions, news, interests, pictures, videos, and audio recordings between the person and his friends or followers so that his posts receive interaction and participation from users of social networks<sup>101</sup>. At that time, writers and authors migrated with other people from websites and blogs to social networking sites, which

make them closer than before through forming friendships or personally following each person, and this is what helped writers achieve greater spread and closeness with readers and to get to know directly and quickly the reactions to their creative experience and use these social networks to publish their creativity directly to their readers and audience, including stakeholders from institutions that surround, follow and invest in the creative experience of the creator.<sup>102</sup>

There are many successful experiences in this field, some of which will be mentioned, and how some writers invested in social networks to obtain a larger audience that contributed to the success of their creative experience and their obtaining support, fame and spread. In the subject of social

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<sup>101</sup> <https://thecloud.group/ar/redes-sociales-por-que-son-importantes-en-siglo-xxi/>

<sup>102</sup> [https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85\\_%D8%A7%D9%84%D8%B4%D8%A8%D9%83%D8%A7%D8%AA\\_%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A%D8%A9](https://mawdoo3.com/%D9%85%D9%81%D9%87%D9%88%D9%85_%D8%A7%D9%84%D8%B4%D8%A8%D9%83%D8%A7%D8%AA_%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A%D8%A9)



networking sites specifically and their importance in the success of the creative writer's literary career, it is important for the creative writer to be active in dealing with them, and careful in what he shares in them so as not to negatively affect his personality or literary experience

<sup>103</sup>. As advice in the field of the

active digital creator page, it is important for the creator to choose the social networking site that serves him more than others according to the popularity of this site in his social environment. Some communities prefer Facebook over Twitter, and some prefer Twitter over Facebook. With his choice of the appropriate site, he can open an account on the site and then work on developing it to become his information window for the public. On Facebook, for example, the creator can invest in the section for his personal information to publish some information related to him, his creativity, experiences, and professional and scientific background, with the importance of maintaining professionalism in this aspect and maintaining a positive image of the creator through his personal information on his page

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<sup>103</sup><https://salla.com/blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D9%82%D9%86%D9%8A%D8%A9/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A/%D9%85%D9%85%D9%8A%D8%B2%D8%A7%D8%AA-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A%D8%A9/>





on social networks <sup>104</sup> . After finishing putting his main information, the creator must, at each time he publishes his creativity and shares it with the public, examine it and make sure that its content is appropriate. If his response is not positive, he should work on judging negative and unintelligent reactions from

him, especially with potential collaborators. The active creator should furnish his page with posts, making sure that all of these posts are professional, positive, purposeful, related to his career path and relevant, and from them we can understand the creator's belief in the cause he is working on and the message he believes in. In the field of the creator's activity with other pages, whether they are for his peers in creative work or the pages of publishing houses or the pages of governmental and non-governmental institutions and other stakeholders surrounding him, he must be positive in commenting on them, motivating them to be repeated, or activated, and supportive of them, praising those working in them <sup>105</sup>. Good examples in this area include commenting on group events for the house that the creator

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<sup>104</sup><https://onetira.com/%D8%A7%D9%84%D8%B4%D8%A8%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A%D8%A9/>

<sup>105</sup><https://alarabinuk.com/%D9%83%D9%8A%D9%81-%D8%AA%D8%A4%D8%AB%D8%B1-%D9%88%D8%B3%D8%A7%D8%A6%D9%84-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-%D8%B9%D9%84%D9%89-%D8%A7/>



is looking to collaborate with and looking forward to attending its excellent activities. If they know that the creator is following their latest work and praising it, they are more likely to collaborate with him in the future and thus he can work with the rest of the other pages for the rest of the stakeholders associated with his

creative experience. In practice, social networks allow a large number of friends for each individual among its users.

The creator can benefit from this by intelligently choosing friends who are in direct contact with the world that the creator wants to discover and benefit from, including other writers in the local, regional or global community, journalists, intellectuals and cultural activists in civil society, directors of national cultural non-governmental institutions and workers in international cultural organizations in the community in which the creator lives, owners of cultural websites, writers who write other types of literature, critics and media professionals from national radio and television and correspondents of satellite channels in the creator's community, in addition to managers or workers in publishing houses, especially those on the creator's map targeted for publishing his texts . The creator's main task on social media is not to joke, complain or share his life activities that no one cares to know about, but his main task here is to invest these friendships, relationships and pages



in promoting himself and his creative writing style and showing the extent of his uniqueness.<sup>106</sup>

On the other hand, the reasons for success on social media are continuous activity, repetition, and frequent presence to comment on the posts of his friends or cultural institutions mentioned in

the section related to stakeholders, so that his name becomes known to them as an active, effective, and creative person. This helps in the future to make cooperation and partnership more flexible and easier. It is very important for the creator to be careful not to appear chatty in his own posts or in his comments on the posts of others, and not to be too active in publishing so as to bore his followers, and not to write on any topic that will not benefit his literary experience, and to understand the time of his followers and those with whom he wants to cooperate. Of course, it is social and communicative intelligence for the creator not to insist on chatting with others at times that are not appropriate for them or on topics that they are not interested in, as this causes him to lose the interest, friendship, and support of others for him in the long term. It is important for the creator to remember that conversations on social networks are informal and are dominated by compliments and impersonating cultured and elegant personalities in responses, which are often not an official promise of cooperation or real participation, but in reality they are not. It is good for the creative person not

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<sup>106</sup> <https://www.milleworld.com/ar/value-creativity-innovation-social-media/>



to use social media pages to stalk or annoy others with whom he plans to collaborate, as this will certainly have a negative impact on the creative person and the way others deal with him in the future.

Ensuring that a creative person optimizes their use of social media to work for them is a

fundamental task and a pivotal skill that they must excel at, starting with developing their accounts in a professional manner and using them in a productive manner, planning the time and place of publishing the posts they share as a decisive factor in their professional life and showing them as someone who is on a creative, professional and positive path, and having a delicate balance so that they do not appear arrogant or unreliable in their work, and not disappearing so much that they are forgotten and not posting so much that they get bored with their posts <sup>107</sup>.

It is important for the creator to realize that the materials he shares must reach the right individuals and institutions that he wants to reach and benefit from. Sharing his creativity without a goal will not lead him to a positive result soon. The above means that the creator needs to conduct research and know

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<sup>107</sup><https://www.rowadalaamal.com/%D8%B4%D8%A8%D9%83%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-%D9%88%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D8%A7/>



the actual influencers in his literary experience, and who is the best from that list of influencers, and what are their names, slogans, specializations, and previous, current, and future projects, and to work on reaching his creative publication to them to ensure that they read it, love it, and share it.

All of this contributes to his success and promoting him as a writer who possesses passion and uniqueness  
108 .

Networking is considered an essential part of the success of the creative project. Everything revolves around relationships and ways to invest them positively for the benefit of the creative person and his creative experience. Good texts are not the only path to success. There is the way in which the text, its events, value and ideas will be presented, and there is the choice of the tool or means that will be used to convey the text to others.<sup>109</sup>

Unfortunately, many writers are immersed in their creative activity and creative isolation and do not realize the good ways to create a good and effective presentation of their text that contains the necessary information for others to be able to understand it, know it, admire it, be convinced of its quality and finally support it to realize the reason for the existence of the

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<sup>108</sup> <https://www.thulatha.com/article/588>

<sup>109</sup> <https://batdacademy.com/ar/post/print/571>



text. In the following lines, attention will be paid to the largest social networks on the Internet, which are Facebook and Twitter, because of their major role in promoting many people around the world and creating what is called influencers on the Internet and on these two networks in particular.

## **Facebook**<sup>110</sup>

Facebook is the most famous social networking site in the world and hosts millions from all over the world. It does not seem that there is any society in the world that does not use Facebook to promote their daily activities, communicate with friends, or create advertising pages for their products, personalities, or creations, if we are talking about the creative person in any matter of creativity. There are entire communities on Facebook that communicate with each other, follow each other's news, and contribute to the success of their members in regional or international competitions in the artistic, literary, scientific, sports, and political fields <sup>111</sup>.

In the case of the creator, Facebook can ensure that the creator reaches his target audience, whether local, national, regional or even international. All the creator needs are the positive use of Facebook for the benefit of himself

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<sup>110</sup> [https://www.facebook.com/?locale=ar\\_AR](https://www.facebook.com/?locale=ar_AR)

<sup>111</sup> <https://ar.wikipedia.org/wiki/%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83>



and his creative project. One of the most important features of Facebook is that it is used by many people around the world, which means that there is a huge base of people connected to each other. Facebook provides the news feed feature for the user about the activities of his friends and communicates his own

activities to them, which helps everyone to spread <sup>112</sup>.

Facebook's simplicity in dealing with users is an additional advantage that has contributed to many people entering the site, thus increasing the spread and fame of users among their friends and users in general.

The creative person here on Facebook, when he wants to use Facebook in a way that ensures its positive impact on his life, fame, influence, and the success of his experience and creative project, is supposed to work on designing plans for how to use Facebook, its services, and its features to serve him and his creative project. Facebook allows writing long posts, sharing photos and videos, and ensures an interactive environment through comments. It allows anyone to create a page or group in his name or for his product, or to create special events for himself and invite people to attend

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<sup>112</sup> <https://www.coursera.org/projects/fahem-mostkhdem-facebook-almotadel>



them. It ensures effective communication between the person who is there, the creative person, and his friends, audience, and the public in general.<sup>113</sup>

Facebook provides the opportunity to share a person's blog, website or channel to promote their website, blog or

channel among their friends and audience, and in the opposite way, it allows a person to share their Facebook page on their website, blog or channel to gain a larger audience by attracting additional numbers of their audience to their Facebook page, which helps in their growth and spread on both sides. Facebook helps the creator determine the targeted options so that they can reach people or institutions that can have a direct impact on their experience and creative project.

Everything that the creative person can do after all the Facebook facilities is based on him or his talent or his ability to keep his friends or followers or members of his group and not let them withdraw from his digital world on Facebook and ensure that they enjoy his personality and creativity, and not leave them to his competitors. Therefore, the creative person must work to

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<sup>113</sup><https://wuilt.com/blog/ar/%D8%AA%D8%AD%D9%84%D9%8A%D9%84-%D8%AC%D9%85%D9%87%D9%88%D8%B1-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83>





acquire Facebook users in his social and creative environment who he believes have an important impact on his experience and creative project<sup>114</sup>.

It is good that many of Facebook's services are free, which allows creators, even in poor countries, to use and invest

in it for their own benefit. However, many of these services are not designed for the benefit of specific people, but are designed in a way that allows all users to benefit from them in general, which obliges the creator to create specialized plans, practices, and campaigns that he can benefit from directly and to conduct research on what is useful to him and what is effective for him, his talent, and his creative project.<sup>115</sup>

Designing any plan requires ensuring the presence of the goal, message, activities, inputs and outputs, and planning for effectiveness in the digital environment in general and Facebook in particular does not deviate from

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<sup>114</sup> <https://fastercapital.com/arabpreneur/%D9%85%D8%B9%D8%AF%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%B9%D9%84%D9%89-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83--%D8%A5%D8%B7%D9%84%D8%A7%D9%82-%D8%A5%D9%85%D9%83%D8%A7%D9%86%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82--%D9%81%D9%87%D9%85-%D9%85%D8%B9%D8%AF%D9%84-%D8%A7%D9%84%D9%85%D8%B4%D8%A7%D8%B1%D9%83%D8%A9-%D8%B9%D9%84%D9%89-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83.html>

<sup>115</sup> <https://geidea.net/blog/ar/%D9%83%D9%8A%D9%81-%D8%AA%D8%B3%D8%AA%D8%AE%D8%AF%D9%85-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83-%D9%84%D8%B2%D9%8A%D8%A7%D8%AF%D8%A9-%D8%A7%D9%84%D9%85%D8%A8%D9%8A%D8%B9%D8%A7%D8%AA-%D9%88%D8%AA%D8%B3/>



these rules, which means that planning for a positive and growing effectiveness for the creator requires the following <sup>116</sup>:

1- Knowing the creator's goal of using Facebook or creating a group, page or event of his own on Facebook, who he will invite to it, how he invites them, what events,

posts or publications he shares with them, what are the guarantees of their joining, what are their effects on him or on his talent, experience and creative project, and whether there are plans to develop it and increase its members over time or not, who will supervise it, and how to ensure that its communication environment between the creator and his audience is effective, continuous and growing .

2- Knowing and planning the digital creative activity on the creator's page or group, and the extent to which the creator's audience will like his posts and share them for more fame and to gain new friendships or new members for his group on Facebook, and thus more popularity of his posts and creative events.

3- Sharing the creator's external creations on his website, blog, or any public writing site such as forums on Facebook to encourage others

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<sup>116</sup> <https://wuilt.com/blog/ar/7-%D8%B7%D8%B1%D9%82-%D9%84%D9%84%D8%AA%D8%B9%D8%A7%D9%85%D9%84-%D9%85%D8%B9-%D8%AE%D9%88%D8%A7%D8%B1%D8%B2%D9%85%D9%8A%D8%A7%D8%AA-%D9%85%D9%88%D9%82%D8%B9-%D8%A7%D9%84%D8%AA%D9%88%D8%A7%D8%B5%D9%84-%D8%A7%D9%84%D8%A7%D8%AC%D8%AA%D9%85%D8%A7%D8%B9%D9%8A-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83>



outside of Facebook to join and follow the creator's posts and creative products and increase his fame and success from both sides.

4- Developing and working on plans to communicate with institutions that can have an impact on the creative innovator's experience and project, such as pages or groups of local, national, regional and international governmental and non-governmental institutions, including publishing houses, visual, audio, print and digital media, by joining their pages or groups, participating in their activities, creating public relations with their creators, joining and advocating for their causes, and leaving a unique and distinctive impact on the pages and groups of those institutions on Facebook, which weaves successful relationships with them that serve the innovator and his creative project.

- 5- Investing in the presence of talented and creative people from the same specialty as the creative person on Facebook and benefiting from their posts, news, ideas and activities that they write about for the benefit of developing the creative person's talent and experience, and creating, developing and activating relationships with them to serve the benefit of the creative person and his creative project.
- 6- Investing in the Facebook environment to accept visual, audio and image files by submitting the creator Creative production in a way that is different from the written form, such as presenting his texts



through short video clips on his YouTube channel and sharing them with his audience on Facebook, presenting his short texts inside creatively designed images that encourage reading and sharing, and other forms of creative interaction that are different from each other, which ensures that the creator's creative

product is disseminated more widely among his friends and followers on Facebook.

- 7- The creator can share news, information, interviews and links to websites that talk about his creative experience as a form of influence on his fans, audience and friends by providing evidence of his talent and creative uniqueness, which supports his audience's confidence in him and his creative project. On the other hand, the creator can publish news and links to websites that talk about creativity and the opportunities provided to him on the websites of various institutions or their Facebook page.
- 8- Continue planning, working, participating, and communicating the creator's message, goals, and creativity on Facebook and on his website, blog, or channel outside of Facebook with activity and continuity to ensure the growth of the creator's page or group as a whole to ensure benefit The creator from both sides in the growth of his experience and the success of his creative project.



It is important for the creator to make good use of all Facebook resources that guarantee his success, such as using the events resource to promote his creative events, the news section to publish news of his activities and the activities of his creative project, and posts to publish his texts, and publish his information

and creative experience while ensuring that all this information is brief, interesting and presented in a creative way, and ensuring his focus on one page or one group to ensure the concentration of the creator's activity in it without dispersing the audience in multiple groups or pages with the same goal <sup>117</sup>. To ensure the use of Facebook more effectively, join groups or pages similar to his group or page and participate in them effectively to ensure the interaction of their owners and members with his page, group or posts, and do all of the above in a logical and rational manner away from disturbing the audience of his page or group with many and repeated posts or annoying messages to their accounts and ensure the periodic updating of his account and information to add new news, activities and creativity, but in a brief, useful, comprehensive, interesting and motivating way for individuals, institutions or media outlets on Facebook to follow him, support and publish his news and the news of his creativity and the activities of his creative project. <sup>118</sup>

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<sup>117</sup> [https://cert.gov.sa/ar/awareness/how\\_to\\_protect\\_your\\_facebook\\_account/](https://cert.gov.sa/ar/awareness/how_to_protect_your_facebook_account/)

<sup>118</sup>

<https://akhbarelyom.com/news/newdetails/3910678/1/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D8%A7%D9%85-%D9%81%D8%AD%D8%B5->



The creator must ensure that the maximum limits of Facebook services are invested effectively. It is not good to send an unnecessary message to five thousand people, which is the maximum limit for sending to members of groups, including the creator's group, for example. Such maximum limits for any

Facebook service must be invested in a rational manner.

For more effectiveness of his page or group, the creator can participate in some issues that are famous on Facebook among a wide circle of users from his audience or within his local, national, regional or international social circle and express his opinion on those issues or advocate for them or advocate for their owners to ensure more attention to his page and increase the number of his followers and audience and the solidarity of others with him in the event that he has a similar and famous issue in the future.

The creative person should not forget that he is a creative writer first and foremost, and therefore he should not drown completely in the blue ocean of Facebook and interact with all its events, posts and updates and forget the importance and priority of his creativity that describes his being and the quality with which he described himself on Facebook. Therefore, the creative person should work on managing time so that he can benefit from Facebook



without drowning in it or caring about trivial events, false comments or urgent problems.<sup>119</sup>

There are many creative and exciting activities that increase the effectiveness of the creator's page or group on Facebook, including organizing his information in a clear, accurate,

new, updated and concise way, and also designing images for the issues he supports or covers of his books and encouraging others to share them or put them on their personal page as support for them or contribute to promoting them, and if possible, add a link to the creator's website or the issue he published so that they can resort to it for more information, with the importance of continuous interaction with messages, comments and suggestions from friends, followers, page fans or group members to ensure their loyalty to the creator and their continued support for his talent, experience and creative project <sup>120</sup>.

It is important for the creative person not to stay on Facebook only, but he must benefit from the vast world of websites, information and tools outside of it and share what he is interested in and what he believes is beneficial to

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<sup>119</sup> <https://me.kaspersky.com/blog/facebook-security-settings/3943/>

<sup>120</sup> <https://fastercapital.com/arabpreneur/%D8%A3%D9%85%D8%A7%D9%86-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83--%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%AA%D8%A3%D9%85%D9%8A%D9%86-%D8%AD%D8%B3%D8%A7%D8%A8%D9%83-%D9%88%D9%85%D9%86%D8%B9-%D8%A7%D9%84%D9%88%D8%B5%D9%88%D9%84-%D8%BA%D9%8A%D8%B1-%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D8%AD-%D8%A8%D9%87-%D8%B9%D9%84%D9%89-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83.html>



his audience on his Facebook page. As was mentioned in previous lines, the creative person must not be distracted from his creative project as a whole and drown in Facebook, which is full of entertainment, games and people, and not scatter himself or his creativity or activities on more than one page or group, and not

exploit the pages and groups of others for his benefit or for the benefit of his cause or creative project except after their approval and within a partnership that guarantees benefit for all parties, and reduces the disturbance to Facebook users with unnecessary comments or repeated messages.<sup>121</sup>

Facebook contains millions of pages and groups for businesses, government activities, creative events of all kinds, local institutions, national, regional and international organizations, and ordinary individuals, almost all of whom publish their opinions, activities and products on Facebook. The creative person is not far from them in using Facebook and benefiting from it. Therefore, he can work to reach his audience, followers and those interested in him and his creativity by using all Facebook resources while ensuring that they are used in a rational manner that adds to the creative person and does not harm him, whether on his page or group or the group for his creative experience and project, and planning all his activities on Facebook in a practical, positive and successful manner and carefully choosing the services

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<sup>121</sup> <https://midocean.ae/advantages-of-using-facebook-for-public-relations/>





that he can use as pages or groups and knowing the advantages of each of them and the ease of managing them and thus choosing one of them to work on.<sup>122</sup>

A new creator in the world of Facebook can always go to the help pages that allow him to know the features of each Facebook service, such as pages or groups,

for example, and provide him with information on how to create any of them, and provide him with advice that helps him manage and promote them in the appropriate manner, including uploading images, editing information, adding links, identifying managers, ways to publish the page, the best ways to invite others to like it, good practices for managing, activating, planning, and arranging it, and helping in setting its goals, and providing visions and information about the extent of its activity and popularity, the number and type of its visitors, their interests, habits, skills, ages, nationalities, and gender, and good practices for publishing useful content and interesting posts, and providing information about the ways that ensure increasing others' participation in the creator's page or group, and contribute to cooperation with the owner of the page or group in general.<sup>123</sup>

<sup>122</sup> <https://arabic.rt.com/it/1060413-%D9%85%D8%A7-%D9%85%D8%AF%D9%89-%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A9-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83-%D9%81%D9%8A-%D8%A7%D9%83%D8%AA%D8%B4%D8%A7%D9%81-%D8%AE%D8%B7%D8%A7%D8%A8-%D8%A7%D9%84%D9%83%D8%B1%D8%A7%D9%87%D9%8A%D8%A9/>

<sup>123</sup> <https://theses-algerie.com/3079838856995026/memoire-de-master/universite-larbi-ben-m-hidi---om-el-bouaghi/%D9%81%D8%B9%D8%A7%D9%84%D9%8A%D8%A9-%D8%A7%D9%84%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83-%D9%81%D9%8A-%D8%AA%D9%86%D9%85%D9%8A%D8%A9-%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1%D9%88%D9%86%D9%8A>



In this case, the creator must focus on marketing his page or project page to contribute to the success of his blog or website outside of Facebook, which contributes to increasing communication and interaction with the creator's audience and enhancing their participation for the benefit of the growth of his experience or

creative project, expanding his networks or creative alliances, and providing information and statistics that ensure free and easy monitoring and evaluation for the creator of those interacting with his experience and creative project, and providing accurate indicators, statistics and information about the creator's activity and his page on Facebook.<sup>124</sup>

In the same vein, the creator can, through the help pages, find out the same information about groups or any of Facebook's services in general. Of course, if the creator wants and plans for more interaction, fame and audience for his page or group and is able to pay, he can use paid ads that reach huge audiences of people at relatively low advertising costs. He is assisted in those ads by employees who work to facilitate dealing with advertising tools, renewing them and developing them with those who wish to use them<sup>125</sup>.

<sup>124</sup> <https://www.ibtdi.com/five-powerful-strategies-for-posting-events-through-facebook/>

<sup>125</sup> <https://wuilt.com/blog/ar/%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D8%A7%D9%84%D8%B1%D8%A8%D8%AD-%D9%85%D9%86-%D8%A7%D9%84%D9%81%D9%8A%D8%B3-%D8%A8%D9%88%D9%83-%D8%A8%D9%80-7-%D8%B7%D8%B1%D9%82-%D9%85%D8%AE%D8%AA%D9%84%D9%81%D8%A9>



The creator can contribute to spreading his page or group on Facebook in many ways from outside its place in his own digital applications or those applications provided by a third party or on his website page or blog and put it as a digital signature on his email or put it in the case of the creator on the cover of his books or personal

cards or write the address of his page on the websites or newspapers in which he writes or talk about his page and invite others to it directly in the events and activities he attends including his interviews with the media or by linking it to his accounts on book sharing sites or photos or video files, or podcast sharing sites or forums or direct chat sites such as Messenger, Skype, Zoom and many others. When the creator thinks about using Facebook, it is important to understand comprehensively the extent of his popularity in his community and whether his target audience uses Facebook or another social network, and to understand that he is responsible for management and marketing, and speaking on behalf of his creative project to reach rich and continuous interaction from the creator's audience and fans, and ensuring that his activities are in line with Facebook standards to prevent it from being closed and efforts in its creation, promotion and activation of its services such as notes being wasted. Pictures, events, discussions and questions, pictures and videos, questions and events, documents and conversations, and communicating with the target audience according to the broad outlines of the comprehensive communication plan, and keeping the page updated with the most important news related to it, the most important reports, research



and advertisements, in addition to the events, pictures and questions<sup>126</sup>. In addition to the above, the creator can work to encourage interaction on his page and increase its members by asking questions, searching for posts, securing support, encouraging comments and liking posts, listening closely to members'

concerns, responding to questions in an appropriate time frame, maintaining composure and constructiveness in the event of criticism or correction, setting and enforcing group guidelines and moderation policies that are in line with the communication plan and user expectations, monitoring interaction with the page through insights and notifications, making adjustments to content and engagement strategies when needed, performing basic settings for managers, managing permissions, expanding the audience base, finding supporters for his creative project, disseminating information about the creator's cause and interests, and contributing to educating the public.<sup>127</sup> It is important for the creator to understand that his Facebook page is important to support the credibility of the creator and his creative project in front of others, and to use the page to interact with other pages, correspond with fans, invite more friends, integrate the Facebook media strategy into the

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<sup>126</sup> <https://afdalanalytics.com/blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%AA%D9%81%D8%A7%D8%B9%D9%84-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83>

<sup>127</sup> <https://arabic.rt.com/it/883965-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83-%D9%8A%D8%B9%D8%B2%D8%B2-%D9%86%D8%B8%D8%A7%D9%85-%D8%B3%D9%84%D8%A7%D9%85%D8%A9-%D8%A7%D9%84%D9%85%D8%B3%D8%AA%D8%AE%D8%AF%D9%85/>



creator's other plans, develop it and ensure its compatibility with the plans and strategies of the creator's creative project, and ensure that the creator's Facebook page contributes to spreading his goals, news, vision, opinions, creativity and purposes, expanding his creative networks and alliances and developing his

creative content and creative plans, and measuring, following up and evaluating his successes in all of the above. There are many questions that the creator on social networks and Facebook in particular is supposed to answer to know whether he is benefiting from them well or not, and among those questions <sup>128</sup>are:

- 1- How far? possession Do you have the experience, attitude, desire, time and technology to use Facebook properly?
- 2- Does the creator use the techniques and resources of these social networks to create his own creative media, experience and creative project?
- 3- Does the creator enjoy interaction from others with his creative activities and content?
- 4- How does a creative person deal with attacks on social media? What is the right thing to do regarding offensive comments or posts about him?

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<sup>128</sup> <https://www.rudawarabia.net/arabic/lifestyle/05062016>



5- Does the creator encourage social media users, especially Facebook, to participate in building and supporting his creative experience and project?

6- How does the creator deal with his fans or his page on social networks?

7- Is the creative person able to deal with the digital environment

in social networks and work on building his capabilities in identifying them and how to use them?

8- Does the creator have smart goals for his page on social networks, especially Facebook, that are specific, measurable, practical, relevant and time-bound in dealing with the digital environment and social networks?

9- Is the creator building credibility for himself, his experience and his creative project on the Internet and on social networks in particular?

10- Does the creator have specific, coherent, practical, measurable digital activities that encourage audience participation and encourage media attention on social networks, especially Facebook?

11- Does the creator have a business plan to develop and activate his page on social networks?

12- Does the creative person, within the digital and network environment on social networks, especially Facebook, know



who supports him, who shares his successes, who supports him, and who moves for his sake?

13- Does the creative person, within the digital and network environment on social networks, especially Facebook, know who is fighting him, who is fighting his successes, and who is moving against him?

14- How focused and interactive is the creator with his audience, allies and supporters on social networks and his ability to attract them to support his experience and creative project more? Does he know their motives for liking him, his experience or his page on social networks?

15- Does the creator care for his audience and fans on his social media page? Communicate with them? Connect with them? And encourage them to like his page through his creations, news and activities?

16- Has the creator developed a communication plan with his fans and followers on social networks? Was he able to ensure their engagement with him? And motivate them to support and interact with his experience and creative project?

To succeed, the creator needs distinct and creative plans and specific, practical and organizational goals that support the audience's interaction with him. He must use to achieve his goals all that social networks, especially Facebook, provide in terms of tools for publishing texts, images, videos,



events and tools that motivate the audience to participate, admire and support the creator and his creative project, and their close connection to him, their belief in his message, the quality of the products he offers and the eye-catching nature of them, and not to be arrogant towards them and address them honestly and in a

language that is not offensive, random or hostile, and to coordinate to enrich the page with creative content so that it is not few and rare so that the audience forgets it or is fast, repetitive and abundant so that the audience itself is repelled by it, and the creator must manage his time on social networks so that he does not consume the time allocated for creativity and for public and family life in general <sup>129</sup>.

The content shared by the creator is the cornerstone of his success on social networks, and therefore he must plan extensively for the form and nature of his creative content on social networks, and his content must be subject to review, planning and auditing, and ensure that the content achieves the goals and message of the creator and his creative project and meets the needs of his audience, with a focus on the form, size and type of content and its ability to be shared by them, with the importance of auditing the basic information of the creator on his page so that it gives a good overview of his creative

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<sup>129</sup> <https://technologianews.com/46668/%D8%A7%D8%B6%D8%B1%D8%A7%D8%B1-%D8%A7%D9%84%D9%81%D9%8A%D8%B3-%D8%A8%D9%88%D9%83-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9/>





experience or creative project, and focusing on the pictures that the creator shares of him or his activities or creations so that they are attractive and express the identity of the creator, his experience and his creative project. It is important for the creator to work on creating dynamic content through

internally built applications such as the wall, pictures, questions, and achievements, and to pay attention to his posts and ensure their accuracy, quality, creativity and ability to attract attention from social network users from the creator's audience and fans, and to set timetables for posts and their frequency and to make the decision by the creator on the extent to which fans can publish on his page or make it only a page for him and his posts, and for the creator to realize when to use links in His posts and to know the extent to which he has benefited from them in developing his post or supporting it with additional information, and to deal in a distinguished manner with pictures and videos in a way that supports increasing interaction with his page<sup>130</sup>

It is important for the creator to always plan how to use the events tool to advertise his creative activities and invite the audience to participate in them, and to focus on the notes tool, and the questions tool that ensures his understanding of the audience and the audience's understanding of him, with

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<sup>130</sup> <https://cyberone.co/%D8%AA%D8%A7%D8%AB%D9%8A%D8%B1-%D8%A7%D9%84%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83-%D8%B9%D9%84%D9%89-%D8%AD%D9%8A%D8%A7%D8%AA%D9%86%D8%A7/>



the importance of working on reviewing all permissions for the social network, especially Facebook, and approving or rejecting them or some of them according to the creator's plan in the way he uses Facebook in a way that supports him and supports his experience and creative project. It is important for

the creator to work on promoting his page, and this requires carrying out many plans and activities starting from creating the page at the beginning of work on social networks and starting to collect fans for it until reaching long lists of the audience and fans who want to show their support for the creator, his experience and creative project, and obtaining information about him, getting to know him, his creations, and knowing how to interact with his activities, and whether they share his interests and issues or not, and the creator must promote his page and ensure its growth and success in attracting fans by working on all the tools he has, whether the creativity that he publishes on his page and is admired by the audience <sup>131</sup>.

It is important for the creator to constantly work on expanding the circle of publishing his creations and ensuring their connection and fulfillment of the desires and preferences of the creative audience, and to seek help in promoting them from friends, family, and the first supporters of his experience and creative project, and his partners in his creative activities

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<sup>131</sup>[https://ar.wikipedia.org/wiki/%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1\\_%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83](https://ar.wikipedia.org/wiki/%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1_%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83)



from individuals or institutions, and to continuously interact with every positive interaction on his page or posts, and to interact with what others publish about him or about their lives or creations in a way that motivates them to interact with the creator when he publishes on his page on the social network, and to work on

developing plans and strategies that focus on ways and methods to attract fans to his page so that it is one of the famous pages and contributes effectively to the fame of the creator, his experience and his creative project as a whole <sup>132</sup>.

As the creator gains fans on his Facebook page, it is important for him to work on creating ways to ensure their interaction with the page through the quality of his posts and his commitment to publishing his creations, sharing the creations of others, inviting others to share his creations, dealing kindly with the audience's interaction with his activities on his page, developing and opening interaction guidelines for the audience on his page, and dealing seriously with every post that does not serve his page and his goals for creating that page in the first place. This requires the creator to determine the topics that the page is interested in, the tone in which those topics are written, determining the management of publishing permissions, and publishing

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<sup>132</sup><https://www.alhurra.com/tech/2021/11/06/%D8%AF%D8%B1%D8%A7%D8%B3%D8%A9-%D8%AA%D9%83%D8%B4%D9%81-%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83-%D8%AD%D9%8A%D8%A7%D8%A9-%D9%85%D8%B3%D8%AA%D8%AE%D8%AF%D9%85%D9%8A%D9%87>



warnings about dealing with offensive or hostile posts and comments so that the page's publishing policy is a consistent and transparent policy that serves the creator, his experience, and his creative project. In fact, the most important thing that the creator can do when managing his page on social networks, especially Facebook, is his way of dealing with and managing the threats that he may receive because of his ideas, activities, or creative posts that may not be in line with the values of society, government policies, or the visions of some religious or fundamentalist groups <sup>133</sup>.

The creator must deal with increasing seriousness with any threat that may reach him from users of the social network itself or from outside it due to an activity, thought or post made by the creator, and take the threats seriously, document each threat, and make a decision regarding the idea or post that is the subject of the threat and keep it or delete it according to the creator's vision and his balance of the type and size of the threat and the party that made it. It is important for the creator, when receiving any threat, to work on developing plans to ensure his physical safety and personal security, and to

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<sup>133</sup> <https://www.dw.com/ar/20-%D8%B9%D8%A7%D9%85%D8%A7-%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83%D8%A3%D9%8A-%D8%AA%D8%A3%D8%AB%D9%8A%D8%B1-%D9%81%D9%8A-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D8%A7%D9%84%D8%B9%D8%B1%D8%A8%D9%8A-%D8%B3%D9%8A%D8%A7%D8%B3%D9%8A%D8%A7%D9%8B-%D9%88%D9%85%D8%AC%D8%AA%D9%85%D8%B9%D9%8A%D8%A7%D9%8B/a-68157236>



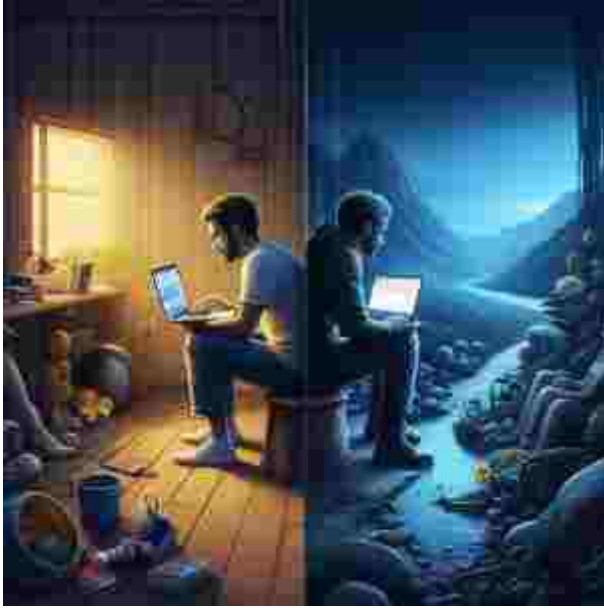
develop plans for the security of his page on the social network and to work in general to ensure his life and safety before anything else <sup>134</sup>.

There are many tactics that ensure that the creator manages his page with high quality and continuous success, including updating his

status continuously, using the tools available in the Facebook environment to make his status interesting and creative, such as photos and videos, using the language of his audience, setting plans for the frequency of downloading his statuses and updates, knowing who his targets are, their preferences, desires, cultural, social and creative privacy, and the times when they use social networks intensively during the day to ensure greater interaction with his posts, positive and continuous interaction with other pages and expanding the network of relationships with them to become interactive with the creator's page, learning from the experiences and activities of those pages and studying the reasons for their success and their suitability for application on the creator's page on Facebook, and the useful use of tools to mention others such as @ or # to enhance the interaction of others with the creator's page and his interaction with their pages, issues and creativity, and exchanging likes among everyone in a way that contributes to mutual

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<sup>134</sup> [https://www.researchgate.net/profile/Amel-Keziz/publication/343399111\\_tathyr\\_alfysbwk\\_fy\\_tshkyl\\_hwyt\\_alabna\\_byn\\_alhwyt\\_alwaqyt\\_walhwyt\\_alafradyt\\_Facebook's\\_impact\\_on\\_shaping\\_children's\\_identity\\_between\\_real\\_and\\_virtual\\_identity/links/5f2819bea6fdcccc43a669a7/tathyr-alfysbwk-fy-tshkyl-hwyt-alabna-byn-alhwyt-alwaqy-t-walhwyt-alafradyt-Facebooks-impact-on-shaping-childrens-identity-between-real-and-virtual-identity.pdf](https://www.researchgate.net/profile/Amel-Keziz/publication/343399111_tathyr_alfysbwk_fy_tshkyl_hwyt_alabna_byn_alhwyt_alwaqyt_walhwyt_alafradyt_Facebook's_impact_on_shaping_children's_identity_between_real_and_virtual_identity/links/5f2819bea6fdcccc43a669a7/tathyr-alfysbwk-fy-tshkyl-hwyt-alabna-byn-alhwyt-alwaqy-t-walhwyt-alafradyt-Facebooks-impact-on-shaping-childrens-identity-between-real-and-virtual-identity.pdf)



promotion between them and enhances networking between the creator's page and other pages and achieving mutual success <sup>135</sup>.

The creator can promote his page on social networks, especially Facebook, by working to link his Facebook page to other social media channels and his website,

blog or channel on the Internet by making badges for his page on those sites and attracting other Internet users in general to his page, and sharing web pages on his personal Facebook page, which contributes to the mutual promotion between his site and your Facebook page, and makes it easier for visitors to like his page and help him build your base faster, with the importance of mutual publishing of the creator's page link on Facebook on other social media sites, such as Twitter, LinkedIn, and others.

Facebook is considered one of the sites that has made it easy for its users to use it according to the tools they have. Those who have a computer or a laptop can work on Facebook through them, and even people who have a mobile phone can access Facebook and participate in it effectively. In the event of not being able to access Facebook, it is possible to publish on it through e-mail or even text messages. The main goal of all activities on social media is for the public to share the creator's posts, successes, issues and creations. Therefore, the creator must continuously provide tools,

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<sup>135</sup> <https://www.bbc.com/arabic/articles/cp97w8liddkno>



creations and issues that encourage them to follow him and like him and his page through his posts, events, photos, videos, badges, issues and competitions, and link the activities that occur online and offline to each other, and ensure that the activities that occur offline and on social media support the growth of the

creator's page on Facebook, and ensure that the creator's page on Facebook documents and promotes his activities on the ground.<sup>136</sup>

If the creator has the money, he can use Facebook ads to reach thousands of people at reasonable costs. It is important for the creator to ensure that he creates attractive content, shares his page on other pages, chooses topics that can be followed and liked, asks questions that require open and interactive answers, continuously interacts with other pages, advertises his page if his financial capabilities are available, ensures that the media and external sites are interested in his page and its content on social networks, ensures diversity in posts and links them to photos and videos, refers to people and pages to ensure that the content reaches them, responds to comments, responds to messages, and cares about each person who likes his page in a serious, responsible, interactive and positive manner.<sup>137</sup>

<sup>136</sup> <https://hebaalrahmanhreash.wordpress.com/2016/10/05/%D8%A3%D8%AB%D8%B1-%D8%A7%D9%84%D9%81%D9%8A%D8%B3%D8%A8%D9%88%D9%83-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D9%85%D8%AC%D8%AA%D9%85%D8%B9/>

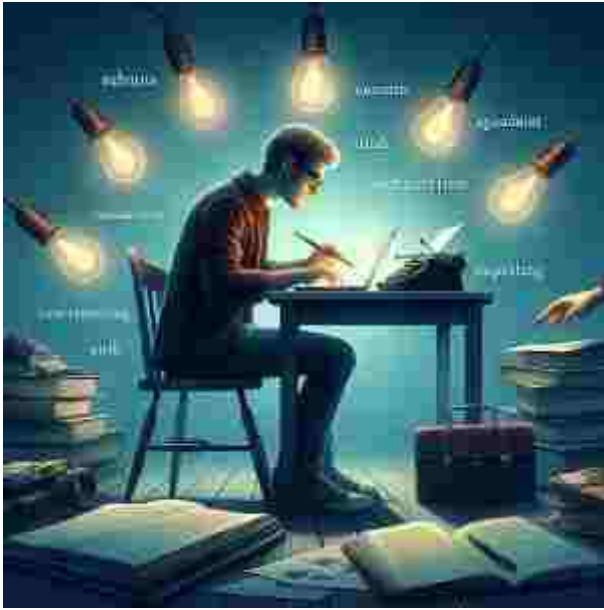
<sup>137</sup> <https://darislam.org/%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D8%A7%D9%84%D9%81%D9%8A%D8%B3-%D8%A8%D9%88%D9%83-%>



For follow-up and evaluation, the creator can closely monitor his Facebook page, and Facebook tools help him to follow up well, as Facebook provides analytical platforms and tools that provide the page owner, who is the creator here, with detailed information about the performance of their

pages and help them know how to improve their tactics to reach a larger audience and provide him with a summary of his page activity in an easy and understandable digital and graphic form, including the number of likes, people who created a conversation about the creator's page or creator, the page's reach to the public and who liked it or one of its posts or responded to its occasion or who referred to the page from other people or pages and the number of page access and the number of people who saw any content related to the page and viewed its posts in the twenty-eight days following the publication of those posts, the number of times it was clicked on in the twenty-eight days after its publication, who is talking about it and the number of each type of conversations that those posts produced, and measuring the percentage of people who created a conversation from those posts from the total number of unique people who viewed them only, in addition to the creator's ability to export his page data, choose the data range, format the file, and download it To know all the information about his page and its





activity and to know the extent of its success in promoting his creativity and supporting the success of his experience and creative project.<sup>138</sup>

Facebook greatly helps through these tools to raise the level of the person using it or the institution that uses it to build its capabilities

in planning its activity on social networks and on the subject of the creator and his creative project. These tools greatly help in knowing the most effective posts, the most successful tools in attracting the audience such as pictures and videos, what are the topics that attract interest, what is the language close to them, who are their likes directed to, and what are the issues they are excited to share, which helps in developing the creator's strategic plans to develop his page successfully. It tells him how the audience interacts with his page and provides him with their locations, towns, cities, gender and ages, all of which are unique and valuable information that every person who plans to reach his audience needs, especially creators who have creative projects that aim to spread, become famous and reach them, which requires the creator to monitor these tools regularly and learn from them about developing his influence and success in the creator's development of his health on Facebook so that it is influential and successful is a guaranteed way to his success and the success of his experience and creative project. One of the most important pieces of advice that can be given to him is to

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<sup>138</sup> <https://www.alwatanvoice.com/arabic/news/2018/01/18/1117213.html>



learn and build his capabilities to be able to deal with Facebook tools, practices and laws in the best possible way, and to ensure the growth, popularity, security, continuity and sustainability of his page, and to fully ensure his personal security and safety.

### **Twitter**<sup>139</sup>

As it is known, it is a microblogging service that enables the user to publish short messages of up to 140 characters in a personal news feed. The user can update his feed directly through the Twitter website, or he can use desktop applications or a mobile phone, including text messages. These news feeds can be accessed directly through the user's page. Twitter also allows the user to receive updates on his mobile phone or through the desktop applications of his choice. This general publishing process is known as "following". If a user "follows" another person's Twitter feed, he will receive that person's updates through his Twitter page or through the desktop applications he uses or the mobile phone. In addition to this aspect, there is a social aspect to using Twitter. Each Twitter feed provides a list of the feeds of the user's followers and those he follows, and this allows Twitter users to find users who share the same interests.<sup>140</sup>

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<sup>139</sup> <https://twitter.com/?lang=ar>

<sup>140</sup> <https://business.x.com/ar/blog/7-useful-insights-twitter-analytics>



Since these lists are formed automatically by users' interests, they provide a first-hand account of the communities that produce or consume Twitter feeds. Twitter messages were originally designed to be a simple answer to the question "What are you doing now?" A shortcut between friends that allows them to update their

various news. It is a news feed from Twitter from any of its users. Anyone who uses Twitter. If you join a Twitter user's Twitter feed, it means that you are following them. Users who decide to view your Twitter feed if you follow the # sign can search for the built-in hashtag. This has become one of Twitter's most useful features. The hashtag helps you put messages in a broader context and enables other users interested in a specific topic or keyword to find the appropriate related feeds.<sup>141</sup> Twitter has increasingly been used for many purposes, purposes that Twitter was not designed to achieve, but users have chosen to pursue and benefit from Twitter's features in that, such as spreading the word, social media campaigns, and coordinating teamwork. As is the case with Facebook or any social network and in any work, activity, or project, the creative person can invest in Twitter for his success and the success of his experience and creative project through

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<sup>141</sup>[https://mawdoo3.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9\\_%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D8%A7%D9%84%D8%AA%D9%88%D9%8A%D8%AA%D8%B1\\_%D9%84%D9%84%D9%85%D8%A8%D8%AA%D8%AF%D8%A6%D9%8A%D9%86%A7%D9%85\\_%D8%A7%D9%84%D8%AA%D9%88%D9%8A%D8%AA%D8%B1\\_%D9%84%D9%84%D9%85%D8%A8%D8%AA%D8%AF%D8%A6%D9%8A%D9%86](https://mawdoo3.com/%D9%83%D9%8A%D9%81%D9%8A%D8%A9_%D8%A7%D8%B3%D8%AA%D8%AE%D8%AF%D8%A7%D9%84%D8%AA%D9%88%D9%8A%D8%AA%D8%B1_%D9%84%D9%84%D9%85%D8%A8%D8%AA%D8%AF%D8%A6%D9%8A%D9%86%A7%D9%85_%D8%A7%D9%84%D8%AA%D9%88%D9%8A%D8%AA%D8%B1_%D9%84%D9%84%D9%85%D8%A8%D8%AA%D8%AF%D8%A6%D9%8A%D9%86)



appropriate, effective, and understanding planning of the site, its tools, and its digital nature.

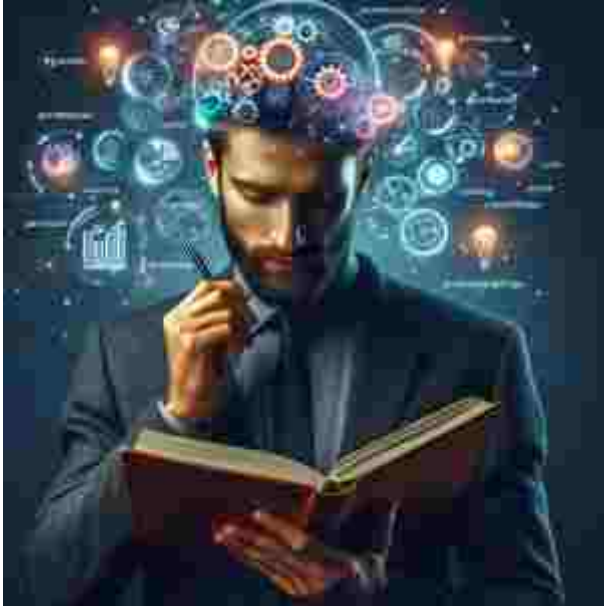
One of the most important reasons for success on Twitter is that the creator determines his clear goals for using Twitter, what he expects from his activity on it, and

whether he uses it to deliver a message or increase the scope of his creative influence in his community or organize collective work. Good use of Twitter requires, at the beginning, creating an account on it, creating a Twitter feed, and starting to follow interesting people and groups, and starting to write messages and publish the creator's own creations to serve his professional goals, attract the attention of followers, and highlight the talent and uniqueness of the creator and the importance of his creative project <sup>142</sup>.

Among the techniques, tools and practices that contribute to the success of the creator in investing in Twitter for his creative development is supporting Twitter feeds with his external website or the sites he writes on or the sites that talk about him and linking Twitter feeds to other parts of his presence on the Internet in general, and working to communicate with other creators present on Twitter and network with them and follow them and benefit from their experiences, and working to keep up with the effectiveness of events that occur through the use of Twitter and covering his creative activities on

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<sup>142</sup> <https://help.x.com/ar/safety-and-security/offensive-posts-and-content>



it and using keywords such as # in a way that serves his experience and creative project and using Twitter to communicate his talent and creativity to others and maintaining the determination and desire to learn and develop continuously , and Twitter can strengthen communication strategies, whether individuals or

groups, and its services constitute a tool for distributing information and coordinating collective work. It is more than just a temporary marketing platform, and it contributes effectively to supporting the creator, his experience and his creative project, and he must explore how to use it optimally.

Some of the practices that may ensure that the creator benefits from Twitter the best benefit are to follow interesting people, learn more about using Twitter by interacting with old users, not follow randomly, follow those who the creator is interested in following and knowing what they are doing, create an active, honest and interactive digital personality, invest in the excitement of messages, arouse interest in the creator's creative content, join similar or supportive communities and maintain the creator's unique personal character, create his own voice, participate in active conversations, continue to blog on Twitter and not stop it, and on the other hand, not become addicted



to it and drown in it in a way that negatively affects the creator's talent and the development of his creative project.<sup>143</sup>

### **Blogs<sup>144</sup>**

It is the easiest thing to deal with on the Internet and anyone, even if they have an average education,

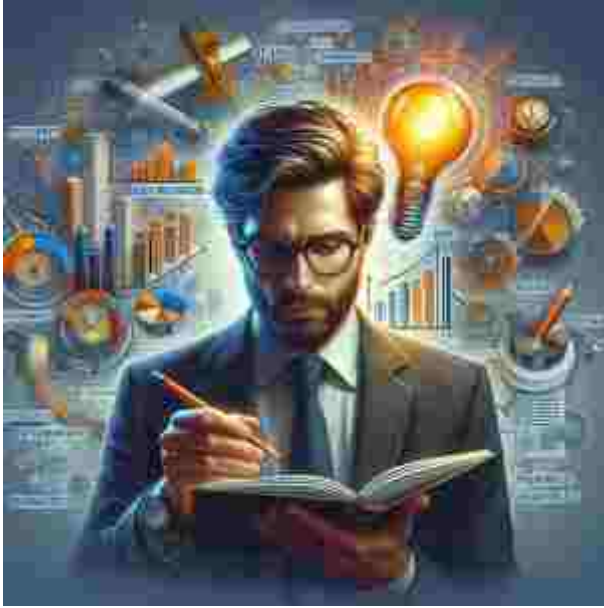
can deal with it in the process of writing and publishing. Blogs spread before the emergence of social networks and when designing a website on the Internet cost a fortune. At that time, it was considered a golden opportunity for writers, authors and creators in all fields, as well as journalists, activists in human rights issues and even local non-governmental organizations to publish activities, articles, literary and creative texts, photographs and visual arts. At that time, it was the most widespread, free and easiest to use means of free publishing.

After the emergence of social networks, especially Facebook, and what it provides in terms of the possibility of publishing texts, videos, pictures, chatting, and quick interaction with posts, many creative people migrated from blogs to become closer to their audience through interactive electronic friendships with them. However, blogs are still present on the Internet, and many people still use them either to publish their ideas, creativity, or activities. Even some local non-governmental organizations, especially in

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<sup>143</sup> <https://fedica.com/ar/twitter/solutions>

<sup>144</sup> <https://ar.wikipedia.org/wiki/%D9%85%D8%AF%D9%88%D9%86%D8%A9>



countries that are poor on the material or technical level, still use these blogs as personal websites through which they present their activities to those interested until they obtain financial and technical capabilities that support them in producing their website.

Historically, there have been many successful experiences in the field of blogging that have achieved success and fame for many writers. Some of them will be mentioned in the following chapters so that writers can learn about the role of blogs in literary and creative work for the benefit of their personal experience. Many creative people, especially in third world countries, including Arab countries, live in difficult living conditions that make them unable to compete with writers all over the world. However, they were able to benefit greatly from the Internet, whether through their own websites that they built with their own money or their pages on social networks and other services provided by the digital environment. In addition to the resource factor, which makes it possible for writers and creators in third world countries to purchase space on the Internet, a domain name, and the costs of protecting the site, there are also technical difficulties that make many writers and creators in third world countries unable to deal with enriching their sites with their creativity due to some difficulties related to the complexity of building sites on the Internet if they can afford the costs of



their space, the domain name of the creator, and the costs of designing the site by a professional and creative designer.<sup>145</sup>

For those creative people who are unable to provide the requirements for creating a website, there are blogs. These are simple websites to create, design, add, edit, classify and publish within. Any writer who has an email can obtain a blog to become his gateway to the world and the world's gateway to him. Blogs help writers and creative people to publish easily and conveniently on the Internet without large costs, except for the cost of using the Internet according to the local tariff in his country. Blogs may be a bit outdated for some who are familiar with the development of the Internet, as social networks such as Facebook and Twitter have now become the winning horses in terms of the number of users who have accounts with them, as social networks are characterized by the ability to publish with absolute ease and the ability to promote any person's post to a large number of his friends in his community and outside it.<sup>146</sup>

In fact, blogs are still considered the best place to provide an archived, important, organized and coordinated writing experience on the Internet, and

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<sup>145</sup> <https://www.smarttouch.me/ar/blog/types-of-blogs-learn-about-the-importance-of-blogs-and-their-different-types-arv.html>

<sup>146</sup> <https://anwan.me/f7748ea8e76c-%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A7%D8%AA-%D9%88%D9%85%D8%A7-%D9%87%D9%88-%D8%AA%D8%B9%D8%B1%D9%8A%D9%81-%D8%A7%D9%84%D8%AA%D8%AF%D9%88%D9%8A%D9%86>





at the same time, the creator can share what he writes on his blog on his social page. At the beginning of the second millennium, blogging was considered at the height of its fame and was a destination for many people in all countries of the world, including third world countries and Arab countries of

course. There were tens of thousands of literary, political, social, legal, economic and news blogs. At that time, bloggers in the Arab world became a force to be reckoned with, and national and regional events about the bloggers themselves or about their participation in national and regional issues became frequent and proliferating. At that time, blogs were one of the important mechanisms for spreading creativity and news. Institutionally, institutions benefited from it in the field of monitoring, pressure, advocacy and control, and in return for individuals, blogs allowed them to reveal the secrets of the human soul and publish their human experiences, which made blogs during that period one of the most important tools for individual, collective and institutional participation in almost all areas of life. They were available to everyone and still are. That period was excellent for writers, authors, creators and other activists and non-governmental institutions, and many of them were creative and reached professionalism in the fields of choosing appropriate templates, designing themes and classifications in an intelligent way, which made their blogs present, readable and famous at the time. Blogs are one of the important tools that a creative person who wants



to publish their creativity in a free, professional and good way on the Internet can do so and does not have the costs of creating his own website <sup>147</sup>.

The creative person, especially if he is the owner of a project that aims to publish his creativity to the public, must have an idea

about the importance of blogs and how to work on them to make them useful to him as a writer and his creative project as a whole. The blog is a personal diary, a daily platform, a space where writers share a way to convey private ideas. The creative person can make the blog the way he wants, as there are millions of blogs, of all shapes and sizes, and there are no imposed rules.

<sup>148</sup>In simple terms, a blog is a website where things are written continuously, and new writings always appear at the top, so that visitors to the blog stay informed of the latest developments, and they can comment on it, link to it, or write about it. The creator can use the blog to publish his ideas, express himself, and publish his creations on the Internet in an easy and freeway, and involve the public in those ideas and creativity and get comments on them from anyone, anywhere and at any time, in addition to the ability to create a group blog with many authors as a communication tool for small teams, families, and other groups. Through blogs, the creator can create a private

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<sup>147</sup> <https://salla.com/blog/%D8%A7%D9%84%D8%AA%D8%B3%D9%88%D9%8A%D9%82-%D9%88%D8%A7%D9%84%D8%AA%D9%82%D9%86%D9%8A%D8%A9/%D9%83%D8%AA%D8%A7%D8%A8%D8%A9-%D8%A7%D9%84%D9%85%D8%AD%D8%AA%D9%88%D9%89/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9/>

<sup>148</sup> <https://bowwe.com/ar/blog/ihsaviyaat-almudawanat>



space on the Internet to collect news, links, and ideas to keep for himself or to share with many readers, and find people and blogs that share the creator's interests. Creating a blog is very easy and free, and the editing tools in it are often easy to use and understand. In blogs, the template designer allows the user to easily create a

blog that looks unique and distinctive by selecting a template, choosing the colors, fonts, layout and background of the blog, and the ability to use advanced design features to do everything from scratch and change the colors of the links, drag and drop page elements and contribute to the easy determination of where all posts, files and the creative archive of the creative blogger will appear, and help in publishing images, video files and audio files on the blog easily in addition to the ability to blog via mobile phone or from the computer and from SMS or email. The creator can quickly understand the blogging method if he has tried it.

It is easy to manage, configure, and use, and is free of cost. He only needs to think about the creative name of the blog and the distinctive design chosen for it from the list of available designs, adding information to his personal file, customizing the look of the blog, and then writing the post with the addition of images, links, or video clips, and then publishing the creative text with the importance of learning how to use effective tools such as slide shows, user opinion polls, or tools for changing fonts and colors in the blog, and tools that help the creator control the format of his blog more precisely,



control privacy and permissions, and determine readers and authors, and the email address of those who have the right to access the blog, follow other blogs, and invite their owners to follow the creator's blog <sup>149</sup>.

### **Web sites**

The degree of use of digital tools that the creator can benefit from via the Internet varies according to the degree of his interaction with the Internet itself as a digital environment that can help him spread, create public relations, network, and obtain information about his creative experience and reactions to it from one environment to another according to the condition of each environment in the homeland of each writer and the facilities or difficulties that may surround him as he proceeds in the midst of his creative experience such as technical, social, and political difficulties and those related to the authorities and freedoms that are provided on the network and difficulties related to the resources and capabilities of each writer in dealing with the digital environment in a professional manner for the benefit of his creative experience.

The websites on the Internet are numerous, specialized, and functional, the first of which is the website of the creator himself if he has a website on the Internet, which will allow him to share with stakeholders and readers the new

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<sup>149</sup>[https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81\\_%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9](https://mawdoo3.com/%D8%AA%D8%B9%D8%B1%D9%8A%D9%81_%D8%A7%D9%84%D9%85%D8%AF%D9%88%D9%86%D8%A9)



things that he writes and publishes on his website, or share links to his interviews on the Internet or television screens and websites specialized in cultural and creative affairs, as well as electronic or paper newspapers that have electronic copies or radio stations so that this website of the creator is an archival media

information website that presents his creative experience as a whole to the public and its browsers <sup>150</sup>.

It is important for any writer to have a website under his personal control so that it is a reliable source of information for those interested in the creative experience of the creator and his daily activities away from rumors and biased readings of his life, daily activities or creative writings. Technically, there are many platforms that have begun to provide those wishing to obtain their own websites at no cost, as they provide them with a username and space for free, in addition to many platforms that provide those wishing to obtain free creative designs for their websites. Any writer can obtain a personal website on the Internet at costs that vary according to the quality and design of his website so that it is a good, new and innovative design that translates the creator's personal opinion and ideas through its colors and

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<sup>150</sup><https://ezone.sd/%D8%A3%D9%86%D9%88%D8%A7%D8%B9-%D9%85%D9%88%D8%A7%D9%82%D8%B9-%D8%A7%D9%84%D8%A7%D9%86%D8%AA%D8%B1%D9%86%D8%AA-%D8%A7%D9%84%D9%85%D9%88%D8%A7%D9%82%D8%B9-%D8%A7%D9%84%D8%A5%D9%84%D9%83%D8%AA%D8%B1/>



designs, as well as by purchasing the domain name for his website, and purchasing the space he needs in the world of the Internet, but if the creator does not find the resources for such sites, he can obtain free sites. What is important in the subject as a whole is the extent of the creator's presence on the Internet and the

extent of his knowledge of its importance for the benefit of his creative experience. In subsequent sections, some sites will be placed that allow users to obtain free sites from creators and others wishing to be present in the digital world <sup>151</sup>.

### **Internet channels**

It is a type of visual blogging via sites that allow uploading video files and sharing them on other sites or on social networks, most notably YouTube, of course. Internet channels contribute greatly to the fame of the creator by personally reaching readers, those interested, and those following his literary experience <sup>152</sup>. The personal visual meeting on the screen is more interactive,

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<sup>151</sup><https://rageh.net/%D9%85%D8%A7-%D9%87%D9%8A-%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%AA-%D8%AA%D8%B5%D9%85%D9%8A%D9%85-%D9%85%D9%88%D8%A7%D9%82%D8%B9-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA/>

<sup>152</sup><https://te.eg/wps/portal/te/Personal/WEInternet/WELife/!ut/p/z1/jY-9CslwFEYfKV-iJr1jNTSE2MYqwZpFOpWCvGfx-Y0dHCz-3O2Dc-BcFlnd4tDe-6699ZehPaV9iPK4gBYWO6zhKkK9>



intimate, and closer to the viewer, especially if he is a fan of the creator's literary or personal experience. Writers resort to it to promote their vision of the world and provide a glimpse into their personal life or opinions on public affairs by communicating directly or in person with the audience.

This is aided by the ease of working on filming the video in a simple way and the ease of dealing with these sites such as YouTube, as well as the ease of publishing content via a video link and copying it on various sites, blogs, and social networks. One of the good experiences in this field is that some writers use technology to present readings of their own texts in a visual and direct way and to add music and different creative images to the video that serve the texts and present it in a way that allows it to spread more widely <sup>153</sup>.

### **Internet radio**

It works on the same system as the channels on the Internet, but it specializes in dealing with audio files. The public of all interests, especially music makers, singers, Quran reciters and poets, has been interested in these platforms, who have uploaded their audio files on the Internet and shared them on their websites or other specialized websites and social networks to

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[NJaKygNGsP0luFoL7g2cJ0nIS6tBWYwQCRb\\_8b8ATx8fLkfy44i8CrAhIqrkPNQ64wh4B7yrZgkjV UhOUo1AaY\\_\\_Kq4nkOD3nYPw4JD3w!!/dz/d5/L0IDUmITUSEhL3dHa0FKRnNBLzROV3FpQSEhL2Fy/](https://m.youtube.com/?hl=ar)

<sup>153</sup> <https://m.youtube.com/?hl=ar>



reach their audience. As for writers, there are good attempts on these sites to upload audio files that present the stories and tales written by writers in a professional audio format to reach readers and those interested in their creative experience. As everyone else shares these products on their websites, blogs

and other websites interested in or specialized in creativity, and share them on pages on social networks to increase the promotion of the text.<sup>154</sup> There are many individual and institutional experiences, some of which will be presented in later chapters about investing in audio sites and Internet radio in the success of some creative experiences of writers.

### **Activating the role of the digital environment in protecting creators**

Creative people in third world countries, developing countries, conservative or religious countries suffer from poverty, poor education and health, in addition to the violation of their rights and being imprisoned, killed, exiled or intimidated when they discuss their creativity due to the actions of their authoritarian governments<sup>155</sup>. The digital environment has proven to play an

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<sup>154</sup>[https://ar.wikipedia.org/wiki/%D8%B1%D8%A7%D8%AF%D9%8A%D9%88\\_%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA](https://ar.wikipedia.org/wiki/%D8%B1%D8%A7%D8%AF%D9%8A%D9%88_%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA)

<sup>155</sup><https://www.alifstores.com/%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A7%D9%84%D8%AE%D8%B5%D9%88%D8%B5%D9%8A%D8%A9->





effective role in protecting creators in many countries around the world from these bad practices by their governments, as the digital environment and its tools have contributed, through local, regional and international activists, to organizing an immediate, unified and effective response to support any creator

who falls into the ordeal of having his rights violated or is imprisoned because of his creativity. Many countries, even the authoritarian ones, have responded to such campaigns to preserve their international reputation or for fear of internal movements against what they have done.<sup>156</sup> These responses have taken forms that have been greatly contributed to by the digital environment. Solidarity is considered the first of these activities, as it aims to show support and backing for the creative victim and to call for the removal of the injustice that has befallen him<sup>157</sup>.

The second form is pressure, which is done by individuals or creative people who are peers of the creative person who was violated, or creative people,

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[%D8%B9%D8%A8%D8%B1-%D8%A7%D9%84%D8%A8%D9%8A%D8%A6%D8%A9-%D8%A7%D9%84%D8%B1 %D9%82%D9%85%D9%8A%D8%A9-b17.html](#)

<sup>156</sup><https://alrai.com/article/10727256/%D9%83%D8%AA%D8%A7%D8%A8/%D9%86%D8%AD%D9%88-%D8%A8%D9%8A %D8% A6%D8%A9-%D8%B1%D9%82%D9%85%D9%8A%D8%A9-%D9%88%D8%B7%D9%86%D9%8A%D8%A9-%D8 %A2%D9%85%D9%86%D8%A9>

<sup>157</sup> <https://gx.ae/ar/resources/nho-by-rkmy-mstd-m>



activists and interested people at the national, regional and international levels to influence decision-makers in the society in which the violation occurred against the creative person, and they put pressure on them in an organized, effective and continuous manner to achieve the goal of this pressure, which is the

response of the decision-makers in the creative person's government and the lifting of the injustice that was inflicted on him. Or the participation of creative people, individuals and society in general in solidarity and signing petitions or participating in solidarity activities that push the authoritarian government to respond.<sup>158</sup>

The digital environment has contributed to investing in some international mechanisms to protect creators even at a local level, such as globalization, which has made any violation case reach any place in the world, creating global sympathy for the creator, not just from members of his community. It had an external pressure force that contributed to the response of many authoritarian governments to demands to lift the violation that occurred to the creator in his local community<sup>159</sup>.

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<sup>158</sup>[https://www.broadbandcommission.org/wp-content/uploads/dlm\\_uploads/2021/12/Balancing-Act-Report-ARA-Broadband-Commission-Working-Group.pdf](https://www.broadbandcommission.org/wp-content/uploads/dlm_uploads/2021/12/Balancing-Act-Report-ARA-Broadband-Commission-Working-Group.pdf)

<sup>159</sup><https://www.aljazeera.net/encyclopedia/2016/3/27/%D8%A7%D9%84%D9%85%D9%84%D9%83%D9%8A%D8%A9-%D8%A7%D9%84%D9%81%D9%83%D8%B1%D9%8A%D8%A9-%D8%AC%D9%85%D9%8A%D8%B9-%D8%A7%D9%84%D8%AD%D9%82%D9%88%D9%82-%D9%85%D8%AD%D9%81%D9%88%D8%B8%D8%A9>



The presence of international civil society and international organizations, especially cultural organizations or those related to creativity and freedom of creativity or freedom of the Internet or freedom of expression, has worked to pressure authoritarian governments that

practice violations against local creators through global advocacy campaigns or the release of reports that prove the violation and call for it to stop or to finance the creator who was the victim of the violation to obtain lawyers to defend him. In other cases, the digital environment and its tools have contributed to opening the opportunity for those who have fallen victim to violations to seek asylum in countries that are more tolerant of creativity.<sup>160</sup>

The official media may be with the government and speak with its voice, but the independent media, alternative media, or social media on the Internet had a role in creating community campaigns in which many individuals from local, regional, or international communities participated against the violation of the rights of this or that creator, which makes the authoritarian government realize the mistake of what it did or fear the reactions and stop the violation. There are many forms of protection and security provided by the digital environment for writers and creators, most notably digital

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<sup>160</sup> <https://www.iie.org/programs/artist-protection-fund/>



protection and security, which we will review in detail in the following paragraphs.<sup>161</sup>

### **Digital Security**

A creative person who believes that his activity may harm his personal safety or security, or harm his accounts and digital image on the Internet, or harm his

electronic devices and equipment, needs to develop plans and practices that ensure his personal and digital security and his personal devices. The creative person must carry out a set of practices that protect his devices that help him to be creative and communicate, such as his mobile phone or his personal computer. In this area, the creative person can implement several practices that enhance his digital security, including:<sup>162</sup>

1. Protect the creator of private devices from theft or privacy violation by anyone.
2. Creator protects his electronic devices from malware

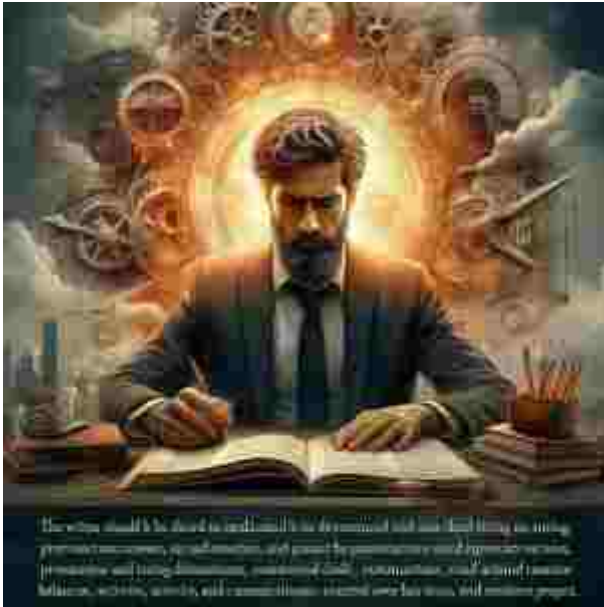
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<sup>161</sup><https://www.for9a.com/opportunity/%D9%85%D9%86%D8%AD-%D9%85%D8%A7%D9%84%D9%8A%D8%A9-%D9%84%D8%AF%D8%B9%D9%85-%D8%A7%D9%84%D9%81%D9%86%D8%A7%D9%86%D9%8A%D9%86-%D8%AD%D9%88%D9%84-%D8%A7%D9%84%D8%B9%D8%A7%D9%84%D9%85-%D9%85%D9%82%D8%AF-%D9%85%D8%A9-%D9%85%D9%86-%D9%85%D8%B9%D9%87%D8%AF-%D8%A7%D9%84%D8%AA%D8%B9%D9%84%D9%8A%D9%85-%D8%A7%D9%84%D8%AF%D9%88%D9%84%D9%8A>

<sup>162</sup>[https://ar.wikipedia.org/wiki/%D8%A3%D9%85%D9%86\\_%D8%B1%D9%82%D9%85%D9%8A](https://ar.wikipedia.org/wiki/%D8%A3%D9%85%D9%86_%D8%B1%D9%82%D9%85%D9%8A)



3. Creator protects their devices from hackers.
4. The creator must be sure that the devices he works on are not vulnerable to hacker attacks or infected with malware such as viruses, Trojan horses and spyware, and he must periodically enhance their protection.
5. The developer should be aware of the risks that malware poses and its impact on privacy, data integrity, hardware efficiency, and other software.
6. The creator must be able to use good software to protect against these threats, and have the skill to maintain the devices and keep them safe.
7. The creator must be familiar with viruses, malware, Trojan horses, spyware, their transmission methods, their damages, their transmission media, and the loopholes through which they enter.
8. The creator must be aware of the violations that these software's cause to his personal and creative privacy by saving his activities on his computer or on the Internet.
9. The creator must be skilled in protecting his devices from these viruses and software, and be careful not to open any files from any external disk or from the Internet, and examine these files before opening and using them.
10. The creator must be familiar with good antiviruses and be able to download, use and activate them to protect his devices and examine



any inputs that interact with his devices via disks or the Internet to ensure that they are free of anything that could harm his devices.<sup>163</sup>

11. The creator should be careful when browsing new and unknown sites, and not open sites that may contain viruses or expose his devices to the

publishers of such malware.

12. The creator should activate the firewall on his computer and devices to ensure that data coming from the Internet is controlled and identified, and to protect his systems from unwanted communications that may contain hacker attacks and malware.

13. The creator must continuously monitor communications from the computer to the network, and determine access permissions for each program on the computer.

14. It is important for the creator to ensure that no software is installed on his computer or other devices. Except what is necessary, reliable and there is a real need for it

15. The innovator should work to reduce potential risks by creating a suitable work environment and developing a security policy to avoid the effects of such events, such as physical risks that threaten his computer and the information stored in it.<sup>164</sup>

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<sup>163</sup> [https://ar.wikipedia.org/wiki/%D8%A3%D9%85%D9%86\\_%D8%B1%D9%82%D9%85%D9%8A](https://ar.wikipedia.org/wiki/%D8%A3%D9%85%D9%86_%D8%B1%D9%82%D9%85%D9%8A)

<sup>164</sup> <https://power-init.org/%D9%85%D8%A7-%D9%87%D9%88-%D8%A7%D9%84%D8%A7%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D9%88-%D8%A3%D9%87%D9%85%D9%8A%D8%AA%D9%87-%D8%9F/>



16. It is important for the creator to protect his electronic devices from physical hazards that may harm his electronic devices such as electrical fluctuations, spilled drink cups, and loose windows and doors.

17. The creator should know what to do to protect his devices and storage media from theft,

weather, accidents and other physical threats.

18. The creative person should have the skill to carefully observe the work environment and discover weaknesses and how to strengthen them. When assessing risks, weaknesses and threats, and knowing the communication channels used and how to use them.

19. The creator should make another backup copy of his files in a safe place in case his devices, files, and creations inside them are damaged.<sup>165</sup>

20. The creator can protect his data from physical intrusion by knowing his neighbors, his family, the security environment in his community and country, knowing how to secure all the doors, windows and other entrances to his devices, considering the possibility of installing surveillance cameras or a motion sensor connected to an alarm bell, creating a reception area where visitors meet, protecting computer

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<sup>165</sup> <https://almashhad.com/article/738996299126409-technology/292897053505315-%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D9%83%D9%84-%D9%85%D8%A7-%D8%AA%D8%AD%D8%AA%D8%A7%D8%AC-%D9%84%D9%85%D8%B9%D8%B1%D9%81%D8%AA%D9%87-%D8%B9%D9%86-%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D9%86%D9%81%D8%B3%D9%83-%D8%B9%D9%84%D9%89-%D8%A7%D9%84%D8%A5%D9%86%D8%AA%D8%B1%D9%86%D8%AA/>



network cables, and adjusting the network settings so that computers use encryption protocols when communicating with each other.

21. To protect himself, his devices and his files, the creator should place network devices such as servers, routers, switches and modems in secure rooms or

cabinets, and set the wireless access point [to secure it so that no one can connect to it and access the local network or monitor data flows.<sup>166</sup>

22. Enable device settings and encryption options, and change the password every reasonable period.

23. should not neglect to keep his devices in the operating mode, especially if they contain sensitive data, especially when traveling, staying in a hotel, or sitting in a public place, and avoid placing or hanging the devices in a way that attracts attention so that they are not stolen.

24. should not use his mobile devices in public places, or carry the computer in a bag that appears to be a computer bag, especially in places suspected of being dangerous.

25. The creator should work to create a suitable and safe environment. To use Keep your devices away from extreme heat, dust, high humidity, stress, and power fluctuations.

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<sup>166</sup> <https://www.frontlinedefenders.org/ar/programme/digital-protection>





26.        The creator must have a sense of precaution to protect his devices from damage, such as placing them in corridors, the reception area, or placing them on unstable electrical outlets to protect them from theft, damage, fire, or malfunctions resulting from misuse.

27.        The creator should focus on making sure that his computer requires a password when it is turned on before it allows you to access the data stored in it or install software or use it in general. He should be careful in giving the password for his computer or any other device he uses and not give it to anyone. It should be difficult to access or know and should be long and complex and contain letters, numbers, punctuation marks and symbols, and should not be written on paper.

28. Work on remembering and saving passwords well, and the password should be impersonal so that it can be guessed, and ensure that the password is confidential in the true sense of the word, and work on changing it periodically .<sup>167</sup>

29. Every creator's account on any website, email, social networks, or personal website has its own unique password, and the same password on multiple accounts may harm the creator's entire digital world, and thus his creativity and personal life.

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<sup>167</sup>[https://mena.innovationforchange.net/ar/digital\\_tool\\_box/%D8%AF%D9%84%D9%8A%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A/](https://mena.innovationforchange.net/ar/digital_tool_box/%D8%AF%D9%84%D9%8A%D9%84-%D9%81%D9%8A-%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A/)



30. The creator must have some knowledge of methods to defend his devices, accounts, and storage media, such as flash drives and memories, in reality or on the Internet, by using methods of encryption or concealment of his data, and the ability to download, install, or use encryption and concealment

software.

31. The creator must have the skill to save his data and methods of dealing with attachments in his email account and protect it from loss and put in place procedures to protect it and reduce the risks related to losing data when storing or transferring it, which causes it to be damaged, lost, stolen, eavesdropped on, confiscated, or unable to retrieve or reorganize it or exposed to attack by hackers.

32. The creator should be concerned with preserving non-digital information about his creations and activities. Creativity is like the paper he writes on and he must ensure that it exists in case he loses the digital copy of it. This applies to his files and documents.<sup>168</sup>

33. It is important for the creator to develop a backup strategy and perform a backup that protects all types of data, and to ensure that each data is saved in at least two different locations, including digital documents, for which a complete copy of all documents stored on the computer

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<sup>168</sup> [https://www.cst.gov.sa/ar/mediacenter/awarenesscampaigns/pages/awar\\_6.aspx](https://www.cst.gov.sa/ar/mediacenter/awarenesscampaigns/pages/awar_6.aspx)



must be saved in a portable storage medium that can be transferred to a secure location other than the original location of the data.

34. Work on protecting his email from hacking, protecting the contents of his mobile phone, and working on saving important phone numbers and text

messages.

35. The creator must ensure that his phone's SIM card is protected from loss or damage and that the data stored in it is kept in well-protected places. Some email companies often provide the ability to copy phone data to their servers, such as Google, for example.

36. Protecting and securing his documents, preserving electronic documents and backing them up.

37. To be familiar with good storage media for backup, such as CDs, laser discs, memories, and flash drives, provided that they are of good quality and difficult to damage, and to be familiar with a number of sites that provide users with space to store their data and retrieve it upon request, provided that they are safe and reliable.<sup>169</sup>

38. He is distinguished by his caution against unintentional file deletion, and if this happens, he has the ability to retrieve his files without the need for an outside person to ensure the confidentiality of his data and privacy.

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<sup>169</sup> <https://www.asjp.cerist.dz/en/article/219411>

39. It is important for the creator, once he realizes the need to recover a



deleted file, not to use the computer for any other purpose to reduce the chances of it being erased, this also means it is preferable to install Tools for recovering deleted data before it is needed, because the software files themselves may erase the files that are to be recovered, and the risk of rapid erasure increases

as the free space on the storage medium decreases.

40. On the other hand, for more security standards The creator and his files The creator must have the ability to destroy sensitive data and ensure that deleted data cannot be recovered by another party.

41. Able to use special software that securely erases his data on his computer or in the locations where he has registered or in old hard drives, records of application usage activity on the computer, his browsing history, cache memory and temporary files, CDs, memories and flash drives so that files that were previously deleted cannot be recovered, and the creator must be certain that the data will not be recovered even for those who possess the technical knowledge and tools required to recover it.<sup>170</sup>

42. The creator can Those who believe that they need double security for themselves and their data can disable the generation of data from websites or applications, but some of them cannot be disabled.

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<sup>170</sup> <https://manassa.co/courses/111-%D8%A7%D9%84%D8%A3%D9%85%D8%A7%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A>



Examples of this data include data that the web browser saves while using it, from a cache that contains components of the pages you view, such as texts, images, and videos. As well as cookies, data that the user enters into forms and that browsers save for convenience, including account login data, browsing history that

records the sites you have visited and the files you have downloaded, shortcuts to recently used applications and shortcuts to documents that the user has worked on, and the names of directories and files that he has opened in applications.

43. Be aware of the contents of the Recycle Bin, the Windows swap file that contains copies of the memory contents used by applications, including document contents, and may contain passwords and encryption keys, and it remains stored on the hard disk even after the system is shut down and common temporary files are removed.

44. For media that cannot be erased, such as CDs, DVDs, they can be destroyed and disposed of.<sup>171</sup>

45. The creator should work to protect his privacy on the Internet, such as the privacy of correspondence and the confidentiality of data, and understand that the use of digital means increases risks to a greater degree than the use of traditional means, due to their nature, which gives them a relative advantage in terms of cheapness and speed, and

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<sup>171</sup> <https://www.accessnow.org/help-ar/?ignorelocale>



control over digital means of communication is cheaper, more efficient, easier, faster and more comprehensive.

46. It is important for the creator to know the confidentiality standards of webmail services when creating a new secure email account and working to increase the security

of his account and secure his instant messaging service, and to know how to act in the event of suspicion of hacking the email account and verify the identity of the email correspondents, secure the email, and ensure that the exchanged emails were sent by the concerned persons and not by other people impersonating them.

47. To ensure that the content of his private messages reached the recipient as he sent them and that they were not tampered with, and to know what to do if he suspects that the mail has been hacked.

48. Work on creating strong passwords and saving them, securing email from hacking, violation and eavesdropping, and working on registering email with trusted and well-known companies that are able to protect their users' information.<sup>172</sup>

49. Make sure you use a good and secure browser when you start using it. Internet.

50. Make sure that the site you are browsing has the abbreviation https, and the letter S means that the site is safe to browse.

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<sup>172</sup> <https://u.ae/ar-ae/information-and-services/justice-safety-and-the-law/cyber-safety-and-digital-security/digital-security->



51.        The creator should focus at the beginning of browsing on the fact that what he is doing is a safe activity before accessing the Internet and safe when reading or sending messages.

52.        The creator focuses on the companies that provide him with email or social networking services, knowing their

drawbacks, evaluating his ability to use them to his benefit, and knowing the extent to which they protect users' privacy.

53. Be careful when opening email attachments that you were not expecting, that come from people you do not know, or that have ambiguous topics.

54. Full authentication of mail correspondence is a very important element when communicating online.

55. He has knowledge of his country's Internet policies, its censorship policies, and its control over what its citizens can access from websites and view content published on the Internet, so as not to fall into digital violations with unsafe consequences .<sup>173</sup>

56. To have a degree of understanding of the issue of blocking on the Internet, its reasons and motives, and its benefit or harm to him. If the blocking is illegal, it is important for the creator to know how to bypass blocking and censorship, and to explore means of bypassing censorship on the Internet.

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<sup>173</sup> <https://futureskills.mcit.gov.sa/ar/group/1079>



57. The creator must be aware of the levels of control to which he is subject when using the Internet at home, work, school, or an Internet café. His use of the Internet in the café can be known through the communications service provider there, such as the manager of the Internet café or the network

manager at the creator's work or the university where he studies, and then the communications service provider in the country, who monitors which computer is used and from where, and then the relevant government agencies, and on the other end of the connection is the Internet site that was connected to.

58. He must exercise extreme caution in his dealings with the Internet and its services without entering into legal or security obstacles or practices that expose his life, data and creativity to danger.

59. Be careful when using chat so that it is not eavesdropped and work on using tools that work to secure the conversation session, such as both parties taking appropriate measures and using the same protocols, using safe, useful, secure, free, open source instant chat software that is free of ads and malware, and using good sites such as Skype, and using public key encryption technology can provide a great deal of protection for correspondence, regardless of the degree of confidentiality that the service provider allows during the transfer and storage of messages, and regardless of the nature of the communication channel.





60. Finding the balance between ensuring privacy and staying below suspicion.<sup>174</sup>

61. Using methods to maintain anonymity while communicating online reduces this risk, and protects the conversation from attacks, spoofing, loss of voice and line, and other traditional

authentication signs.

62. Working on using digital signatures that achieve authentication, health and identity purposes.

63. Focus on using a secure internet medium. It is reliable, easy to deal with, contains the appropriate programs that the creator needs, and can open all the sites that the creator needs to open and deal with all the tools that he wants to use. Such as video, image, audio, mail or instant messaging applications, and supports encrypted communications.

64. Do not use unsecured intermediaries to access sites that we usually connect to with secure connections, such as the creator's email accounts, as this could expose sensitive data about him.

65. Avoid entering passwords for sensitive accounts or exchanging confidential information through any unsecured medium, as there is a risk of being able to know his geographical location and the sites he is viewing .<sup>175</sup>

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<sup>174</sup> <https://rorypecktrust.org/ar/how-we-help/freelance-resources/digital-security/>

<sup>175</sup> <https://cpj.org/ar/2022/05/%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D8%A3%D8%AF%D9%84%D8%A9->



66. Do not rely on or trust brokers except in the narrowest limits and when necessary. However, in cases other than necessity, it is preferable to use a private, secure broker who is operated by a well-known and trustworthy person, and who maintains the privacy of his clients.

67. Using social networks to benefit his experience and creative project.

If he uses them well, they will be of great benefit to him through interacting with others and sharing messages, pictures, files, and information about him, his creations, and his creative activities.

68. Be careful when using social networks and sharing messages, posts, photos, files, information about yourself, your creations, creative activities, and whereabouts, and putting your information in the possession of those who want to misuse it. Remember that social networks are owned by private commercial companies, and that their profits come from collecting and selling individuals' data.

69. Focus on privacy settings, even if it is minimal. Who guarantees his privacy, security, freedom, data and information, and understands the dangers of social networks before using them.<sup>176</sup>

70. Take the necessary measures to ensure the safety of the creator on social networking sites.

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[%D8%A5%D8%B1%D8%B4%D8%A7%D8%AF%D9%8A%D8%A9-%D9%84%D9%83%D9%8A%D9%81%D9%8A%D8%A9-%D9%82%D9%8A%D8%A7%D9%85/](https://amanraqmy.org/)

<sup>176</sup> <https://amanraqmy.org/>



71.        What the creative needs to know is how social networking sites facilitate the inadvertent exposure of sensitive information? How to protect their information when using social networking sites? Who will have access to the information they put online? Who controls the information they put on a social

networking site? What information about them is theirs that their acquaintances pass on to others? Do their acquaintances agree to their sharing their information with others? Does the creative trust everyone they are connected to?

72. To be aware of using social media to use secure passwords, understand its privacy settings, learn how to change them, and use different accounts and identities or different pseudonyms for the different campaigns and activities that he carries out if necessary.

73. To increase the security of using social networks, trust in their members, be careful when using the social network in public internet places, and work to clear the password and browsing history after using any public computer.

74. Be careful not to put too much information about your personal status on your social media accounts.

75. To plan around the amount of personal data he publishes on it and the amount of ease that the creator makes available, intentionally or



unintentionally, through the personal data he publishes that makes it easy to access and monitor him.<sup>177</sup>

76. Work on the initial settings for his status messages and decide who can see them and who can't, and the possibilities of publishing them, sharing them with them, and being sensitive

about this, and asking others to be sensitive when posting information about him.

77. Pay attention to the links he posts on social networks and shares them with others, as some links can put the creator at risk.

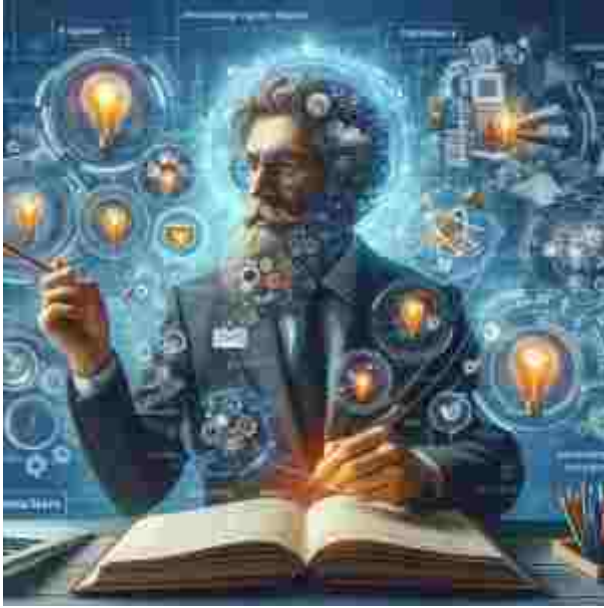
78. Be careful when dealing with photo or video sharing sites that may facilitate the disclosure of other people's identities and privacy, because photos and videos may reveal a lot of information, as many cameras add embedded data in the photo files that record the date and time the photo was taken, the location where it was taken, and the camera model, and information may be extracted from those files and pose a great danger.

79. Not revealing his location, as most social networking sites display the user's geographical location, especially when using a phone that contains a GPS system or through the network to which his computer is connected.<sup>178</sup>

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<sup>177</sup> <https://u.ae/ar-ae/information-and-services/justice-safety-and-the-law/cyber-safety-and-digital-security>

<sup>178</sup> <https://www.accessnow.org/guide/digital-security-guide-mena-arabic/>



80. Be careful when using social networking chat tools because they may reveal the identity of people and the content of the conversation between them.

81. There are many innovations added by social networks to maintain users and increase their numbers, such as groups, pages, events, and

communities. The creator must focus on the information he publishes about himself in these tools, and know the goals of these groups or communities, and whether it is useful to join. To it, what information can the creator share in it, does the creator support or approve of what is published in those groups, can the content of those groups expose him to danger, and the extent to which those groups affect his privacy.

82. When using social networks, the creator must decide how much information he will publish about himself or his creations, whether he will use his real name and photo or not, whether he will announce his affiliations and biases, and what opinions or creations he will publish.

83. When using social networks, the creator must decide what levels of privacy he desires, what types of friendships he accepts, how much he allows to see the information and posts he publishes, to whom and when, how much he trusts friends, and the possibilities of exiting or disabling the account on the social network.



84. Focus on privacy settings on all social networks, whether Facebook, Twitter, LinkedIn, YouTube, Flickr, or other social networks used.<sup>179</sup>

85. The creator's knowledge of how to use his phone in a safe and comfortable way that benefits him and his creations and creative project in communication, dealing

with voice and text messaging service, accessing the Internet, and the ability to deal with multimedia such as images, recording audio and video and broadcasting those files, and processing data

86. The creator should realize that mobile phones do not have a great deal of protection regarding his privacy, information and communications, and that communicating with mobile phones and storing data on them is not safe, and that he should have knowledge of the steps he can take to increase security in using phones, and his awareness of how to reduce the chances of being spied on or tracked through accessing his data and interrupting and monitoring his calls and messages.

87. The creator realizes that mobile phone companies are private companies that follow governments and may not be able to maintain the privacy and security of their users' information and communications, and thus makes conscious decisions when using mobile phones to protect himself, his acquaintances and his data.<sup>180</sup>

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<sup>179</sup> <https://cpj.org/ar/2020/01/post-550/>

<sup>180</sup> <https://masaar.net/ar/%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D9%84%D9%84%D9%86%D>



88. It may be useful for the creator to know the degree of security of his mobile communications, the content of his calls and text messages, who he calls and when, where he calls from, and to know that mobile phones have a great capacity to store many types of data, such as call history, sent and received text

messages, people's address information, photos, videos, and text files.

This data may reveal the creator's correspondence network, and personal information about him and his colleagues.

89. The creator realizes that securing data is difficult, especially with mobile phones being exposed to the dangers surrounding computers and the Internet.

90. Knowing that some phones provide a location service for their owner.

91. The creator knows the information stored on his phone, the files he downloads from the Internet, his private correspondence, the contents of his address book, his mailbox, his photo album, and ways to protect his phone from dangers related to the Internet and computers such as virus attacks and malware.

92. Knowing how to use his phone safely and anonymously if needed, how to recover his data and protect it from loss, theft and eavesdropping, and working on deep knowledge of his phone settings



and taking all measures that protect the creator, his data and his creations from all potential risks.

93. The creator should be concerned with protecting his mobile phone from theft, loss, leaving it unattended, displaying it in public places, or not protecting the phone with a secret

lock code or personal identification number, ensuring its confidentiality, changing it periodically, and always ensuring that no one has tampered with it or replaced it.

94. The creator ensures that all data stored on his phone, SIM card, and phone memory is safe and that he does not store sensitive information on it, which can be placed on external memory cards that are easy to dispose of when needed.

95. Make sure that the phone does not contain important details of the creator and make sure to delete any sensitive files periodically or when servicing the phone, and make sure to erase all information on the phone and destroy the phone, chip and memory card after making sure that all information on it is erased.

96. The creator may enjoy the many services that his mobile phone contains, but he must know that each service may have one or more problems related to protecting his security and privacy.

97. Choosing the phones that he needs and enhance his privacy and protection.





98. The creator must protect his mobile phone and its programs from viruses and spyware that can be planted in it within programs, ringtones, or multimedia messages that he downloads from the Internet .<sup>181</sup>

99. The creator must constantly monitor the performance of his phone to know

the unknown programs and processes that are taking place in it, and monitor strange messages, and the unstable performance of his mobile phone.

100. If the creator does not have the skill to use some of the programs, applications and features of his mobile phone, it is better to disable them so that using them incorrectly does not become a gateway to exposing the phone to dangers.

101. If the creator fears being monitored, he can make calls from different places, choose locations that are not associated with him, keep his phone turned off, and disconnect its battery, and call from safe places and turn the phone off again and remove its battery, while changing the phone and the SIM card periodically, as the mobile phone can record any surrounding sound with the receiver and then send it without the creator's knowledge.

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<sup>181</sup><https://ijnet.org/ar/story/%D8%A3%D8%B3%D8%A7%D8%B3%D9%8A%D8%A7%D8%AA-%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A-%D9%84%D9%84%D8%B5%D8%AD%D9%81%D9%8A%D9%8A%D9%86-%D8%A7%D9%84%D8%AE%D8%B7%D9%88%D8%A7%D8%AA-%D8%A7%D9%84%D8%A3%D9%88%D9%84%D9%89-%D9%84%D8%AD%D9%85%D8%A7%D9%8A%D8%A9-%D8%A3%D9%86%D9%81%D8%B3%D9%83%D9%85>



102. Some phones can be turned on remotely and used even if they appear to be off, so the creator must ensure that only those he trusts can access his phone.

103. In case of creative management Important and special meetings, so the phone must be turned off and the battery

removed or the phone must not be carried with it.<sup>182</sup>

104. If the creator is not confident about his privacy and protection and needs more technologies that help him increase the level of protection he gets, he can encrypt voice and text communications that are transmitted over the mobile phone network, although this It is expensive and difficult, but if the creator needs it So he can install encryption programs.

105. It is important for the creator to know the capabilities of his phone well to ensure that he takes appropriate measures to protect it, its data and privacy, and increase its ability to keep its data confidential and erase it, and follow its security practices in its use regardless of its type, and be aware of its features and whether it provides a global positioning service or not, and whether it can connect to the Internet and what platforms it works on, and the applications it contains, and its ability to publish personal data, and its features in ensuring maximum communication capacity, and its ability

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<sup>182</sup> <https://www.digitalsecuritymagazine.com/ar/>



to connect with social networking services, and the ability to control it, and the possibility of introducing digital security applications into it, and which companies provide services related to the phone and the chips they sell, and the degree of security of those companies and their preservation of the

information and privacy of their customers .

106.      The writer should know what settings control the security of the mobile phone, how and where the software and applications are installed, how authentic and reliable they are, whether they track the user's browsing history and the applications he chooses, and pay close attention to the functions for which permission is requested, and whether this permission makes sense for the function of the application that the creator is installing.<sup>183</sup>

107.      Perception The creator that chatting on his phone produces a lot of information that can be monitored and used against him, and he must be careful about the information he reveals when writing instant text messages and chatting.

108.      The creator can Use proper encryption for the conversation, make sure you are chatting with the right person, and use the right

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<sup>183</sup> <https://academy.hsoub.com/files/20-%D8%AF%D9%84%D9%8A%D9%84-%D8%A7%D9%84%D8%A3%D9%85%D8%A7%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A/>





113. The phone should only be used in extreme necessity and when the creator's computer is not available.

114. It is not good for the creator to browse the Internet through the phone, as the mobile phone is more vulnerable to attacks from malware and leaves many traces that indicate the

identity and location of the user and the things he does, which may expose him to danger, and using the mobile phone to connect to the Internet increases these risks.

115. The creator should browse the Internet safely when using mobile phones and work to maintain the privacy and anonymity of his communications, bypass censorship, and reduce or not publish material on the Internet such as photos or video recordings, and browse the Internet using Wi-Fi, mobile data, or a wireless network accessed through an unknown and unsecured hotspot.

116. To work creatively Be careful with the components of your mobile phone such as the speaker, microphone, camera, touch screen, memory, keys, antenna .<sup>185</sup>

117. The creator must install programs that enhance his control over the device and obtain them from known and reliable platforms, and close functions that the creator cannot control or modify .<sup>186</sup>

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<sup>185</sup> <https://dsclinic.knowledgesouk.org/>

<sup>186</sup> <https://www.newtactics.org/ar/tactic/%D8%B9%D8%AF%D8%A9-%D8%A7%D9%84%D8%A3%D9%85%D9%86-%D8%A7%D9%84%D8%B1%D9%82%D9%85%D9%8A%D8%8C-%D8%A3%D8%AF%D9%88%D8%A7%D8%AA->



Ensure that applications and functions are available that can enhance the security of data and mobile communications, and know the tools that help reduce the number of ways in which a creator's phone can be monitored and their life, data, and creativity put at risk.





**DAMANAT**

100% حقوق و حريات و تنمية